



**INTERNATIONAL SOCIETY
FOR MUSIC EDUCATION**

Innovation and Change in Community Music

**Proceedings of the XV International Seminar of the
ISME Commission on Community Music Activity**

Edinburgh College, Edinburgh, Scotland

19-23 July 2016

**Editor
Mary L. Cohen**

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Editorial Board
Brydie Leigh-Bartlett
Flavia Candusso
Mary L. Cohen
Magali Kleber
Peter Moser
Mari Shiobara

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Commissioners 2014-2016

Brydie Leigh-Bartlett, Co-Chair, Australia
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Vision

We believe that everyone has the right and ability to make, create, and enjoy their own music. We believe that active music-making should be encouraged and supported at all ages and at all levels of society. Community Music activities do more than involve participants in music-making; they provide opportunities to construct personal and communal expressions of artistic, social, political, and cultural concerns. Community Music activities do more than pursue musical excellence and innovation; they can contribute to the development of economic regeneration and can enhance the quality of life for communities and contribute to economic regeneration.

Community Music activities encourage and empower participants to become agents for extending and developing music in their communities. In all these ways Community Music activities can complement, interface with, and extend formal music education.

Mission

The commission was established in 1982 (Einar Solbu, Norway, chair) following previous formations as the Education of the Amateur Commission (1974), with Magdalena Stokowska (Poland) as Chair. The name changed to the Out of School Activities Commission in 1976 and was chaired by André Ameller (France) from 1976-1982. The first independent seminar was held in 1988. The commission aims to:

- Facilitate the exchange of information on areas relevant to the field of community music;
- Encourage debate and dialogue on different international perspectives on community music and on current issues within the field;
- Encourage international cooperation;
- Where possible enter into dialogue with musicians and music educators in related fields;
- Disseminate research and other information.

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Introduction

This publication captures the key highlights from our XV Community Music Activity (CMA) Seminar. From 19-23 July 2016 we celebrated and explored the vibrant music-making practices, pedagogies, and cultural politics that are currently shaping community music throughout the world. The seminar brought together an amazing group of delegates from Aotearoa New Zealand, Australia, Brazil, Canada, Germany, Ireland, Japan, Norway, Pakistan, South Africa, UK, and the USA.

This seminar, and the papers in this publication, set out to capture the vibrant, dynamic, and divergent approaches that now characterize the field, and also chart the new and innovative contexts, practices, pedagogies, and research approaches which will change and define the field in the coming decades.

Facilitating a memorable, energising, inspiring, informative, and enjoyable experience was front and center of our minds. As such, the seminar featured a terrific mix of practical workshops, presentations, symposia, posters, and more informal sessions that attempted to cater to everyone's interests. While the program was jam-packed, we also made sure there was plenty of time for long lunches, moving between sessions, socializing and music-making. Our final day in the countryside heading to the Sage Gateshead also gave us an important opportunity to reflect on our experiences of the seminar with one another, experience some of the natural beauty of the North of the UK and participate in a creative musical journey through the landscape and meet local community musicians along the way. Capturing all of this vibrancy is challenging in a fixed publication, such as this, but it is our hope that the words and music and images in the following pages bring to life the vibrancy of our gathering in Edinburgh.

A seminar like this didn't happen without a dream team of community musicians, and hosts! We'd like to extend our warmest thanks to Edinburgh College for welcoming us on campus and hosting the event in close collaboration with Edinburgh Youth Music Forum, Sage Gateshead, and Sound Sense. Our deepest thanks to our phenomenal hosts Jess Abrams, Kathryn Deane, and Dave Camlin for the critical role they played in making this seminar organization so great! Thanks also go to our fellow Commissioners Pete Moser, Mary Cohen, Magali Kleber and Flavia Candusso, and our co-Chair Mari Shiobara for the key role they've also played in the shape, direction, and organization of the seminar. All these organizers have been so committed to this seminar and always willing to have Skype meetings at crazy hours thanks to our time zone differences. Thanks also to our ISME colleagues for their assistance with facilitating registration and reviewing of proposals.

Brydie-Leigh Bartleet

Co-Chair ISME CMA Commission 2016

Our Seminar Themes

Our seminar explored Innovation and Change in Community Music with the following three themes guiding the content of the program:

Theme 1: Becoming a community musician in the twenty-first century

Presentations in this theme will explore the process of becoming a community musician participant and a community musician facilitator in the twenty-first century, and will address questions, such as:

- What are the skills needed for community musicians in the twenty-first century? How have these changed over time?
- What innovative pedagogical approaches and curriculum designs are needed to deal with the current realities of community music?
- In the training of community musician facilitators, how do we best facilitate learning about the music in community music and community in community music?

Theme 2: The nexus of practice and research in community music

Presentations in this theme will consider the nexus of practice and research in community music from the perspective of the practitioner and/or the researcher, and will address questions, such as:

- What innovative approaches are community music practitioners currently using in the field and what innovative methodologies are community music researchers using in the field? How can we maximise the synergies between these?
- How can innovations in practice and research enhance the evaluation of community music programs more broadly?
- What are some practical strategies that can be used to build collaborations and synergies between community music practice and research within and beyond the seminar?

Theme 3: Community music at the interface of interdisciplinary and international developments

Presentations in this theme will examine community music at the interface of other disciplines and what new perspectives arise from diverse international perspectives in this space, and will address questions, such as:

- What new and innovative insights come from the interface of community music and other fields (such as public health, social justice, political activism, peace making, health and wellbeing, and online engagement, amongst others)?
- What are some of the significant trends emerging in community music across the world? How have changes in political perspectives and ideologies impacted upon these developments?
- In what ways is this increasing internationalisation of community music changing the nature of its practice, pedagogy and scholarship?

Editorial

Mary L. Cohen
University of Iowa
USA
mary-cohen@uiowa.edu

It has been a pleasure reminiscing on the remarkable 2016 CMA Seminar as I edited these proceedings. The papers and abstracts in these proceedings are primarily in order of presentations from 20 July 2016 through 22 July 2016. To develop a deeper understanding of the largest CMA seminar yet, hosted for the first time in Edinburgh, Scotland, below I describe three additional components of our gathering: (a) Community Music Activities that were woven into our time together, (b) information about a lunch and learn session by Silja Fischer from the International Music Council, and (c) some outcomes of our seminar.

In the first morning of our seminar, we participated in a group session facilitated and planned by the 2016 CMA Hosts and Commissioners. We mapped where we were from by physically moving to different places in the seminar space indicating where our home countries were in relationship to Edinburgh. Through this process delegates interacted informally with one another, beginning a vital process of networking that was a key component of the seminar.

At the beginning and end of our seminar, we sang a song that I wrote called “The Change” based on Gandhi’s “Be the Change you want to see in the world.” Dave Camlin created a bridge to the song with the lyrics, “Who we are, we are.” After the seminar Dave and I arranged the song for four-part choir and I shared the score with the delegation. Australian Delegate and new CMA Commissioner Gillian Howell used this song with a group of musical leaders in Australia. Dave Camlin led a group in the UK performing it with a saxophone quartet in December 2016. I led the Oakdale Prison Community Choir in a slightly different arrangement of the song with a spoken word rap about Gandhi for our December 14, 2016 themed concert: “Look on the Bright Side.” See <http://oakdalechoir.lib.uiowa.edu/> to hear audio recordings of this song.

On Wednesday, July 20 we met at the Scottish Storytelling Centre for an open-mic night sponsored by Sound Sense. Local musicians Mairi Campbell and her husband David Francis performed the Scottish version of “Auld Lang Syne”, and the crowd hushed to take in the beauty. I received a four-part choral arrangement by Mairi and Dave of this setting that I ordered for the Oakdale Choir. We learned and performed at our December 2016 concerts.

On Thursday and Friday morning Pete Moser led the delegates in Morning Musical Meditations. Participants were bathed in silence, chanting, and instruments to start the days off in a peaceful and serene musical mood.

On Thursday, 21 July 2016, Silja Fischer from the International Music Council (<http://www.imc-cim.org/>) spoke about the latest developments in the project “Music and Resilience Support” (MARS). Project MARS is funded by the European Commission’s Erasmus+ Program. It started with a needs analysis and the development of a specialization profile which then led to the elaboration of a specialized psycho-social and music intervention training program primarily used with people who are asylum-seekers and refugees. See www.musicandresilience.net for more information.

At the conclusion of the sessions on Wednesday and Thursday, three working groups met to

discuss the three seminar themes. Below are highlights from themes two and three.

Theme 2: The nexus of practice and research in community music

There has been a massive change of dialogue and conversation since the 2014 CMA Seminar. We are all community musicians – whether playing, administrating, managing, teaching, theorizing.

Practitioners and researchers. How different are we?

Often these roles are completed by same people at any given point, with a particular accent on one aspect. However, the research is driving towards building theories and the evaluation is building towards making more quality work take place.

Language makes a big difference.

Researchers are by nature sceptical – practitioners are hopeful.

Reflective practitioners are always researching/evaluating

Are improving skills as evaluators – more rigorous.

Driven by:

- self critique
- wanting to know what is really happening
- wanted to be part of the discourse – academic /political
- to get funding from ...
- to influence policy

Are developing better as researchers because they want to place the work where it is needed and where it can make the most difference, so they need to know about:

- the people
- the local context
- the national context
- what else is taking place – models of practice and pedagogy

“If practitioners turned their spectacles on their work they can think of it as research (Robin Nelson). It is about conceiving of it as research.”

Researchers are developing by:

- engaging more directly with the work
- seeking new contexts and places
- searching for new partnerships
- finding better ways to share research with the field and develop practice

Researchers already use many methodologies in the field. A few of the terms are:

- Participatory ethnography
- Participatory action research
- Auto ethnography

It is about KNOWLEDGE

How we gather it – how we share it.

It is also about TIME

How to ensure that we take the time to read, listen, reflect

It is about DIALOGUE

Finding people to argue with.....consider our own view points.....others' view points.....
Needing to acknowledge that there are more challenging methodologies developing – that is good. We must ask the hard questions.

Theme Three: International Connections and Understandings AND Interdisciplinary Connections

- We need to be open to honoring the “prime directive” with respect to community music-making
- By “prime directive”, we mean: Respect, Practice **unconditional positive regard**, informed consent, listening, positive relations, care, willingness to question one’s own thinking/one’s own strategies/
- CM comes from the needs and possibilities, joy, interest, potential and talents of the community that you are serving
- Starting this process with workshops, dialogue with the people
- Build program from their needs

Community Musicians:

Need to develop an awareness of their relational existence, cultural competence, need to know that there are questions to ask

Address and reflect on power relations:

- Consider how different musical styles are introduced....in an equitable way as possible
- Funding power, stakeholders; Who are the stakeholders in a CM project?

We need to embrace and be aware of multiple agendas, and interdisciplinary connections. Community Music has such a broad spectrum, and we can learn so much from one another and from complementary disciplines.

We need to have more spaces for forums for interdisciplinary learning.

How can we think about the power dynamics of going into a community and consider flattening the hierarchy and make it more democratic?

Featured Session: Welcome to Scotland!

Edinburgh Youth Music Forum and Its Members' Work

Jess Abrams & colleagues
Edinburgh College
Scotland

hello@edinburghyouthmusicforum.org

The Edinburgh Youth Music Forum supports the work of many Youth Music Practitioners in Edinburgh and further afield in Scotland. This presentation encompasses several mini-presentations showcasing some of the great work taking place in Edinburgh. This session is curated and presented by Jess Abrams, the Director of the EYMF, alongside local Community Music Practitioners.

<http://www.edinburghyouthmusicforum.org/>

Breakout Sessions Theme 3: International Developments

Developing Community Music in Munich: Critical Reflections on a Process

Alicia Banffy-Hall
Hochschule für Musik und Theater München
Germany

aliciabanffy@me.com

The purpose of this presentation is to reflect on the developments of the Munich Community Music Action Research Group (MCMARG). After conducting 23 semi-structured interviews I initiated and was part of the MCMARG for nearly three years from October 2012 until November 2015. Using the action research method the group consisted of nine members representing research, practice and arts administration in Munich and also different fields: music in social work, arts education, music therapy and music education. Community music was at the time an almost unknown term in Germany, although there was community music practice. During the process: (1) the group developed their own definition of community music in German (2) a community music university module was established, (3) the Munich Philharmonic Orchestra established community music as part of their education work, (4) a community music conference was hosted collaboratively, (5) community music projects and (6) publications were developed.

In this paper I critically examine and reflect on the sustainability of the process, lessons learnt, challenges and what we could have done differently. Analyzing my reflective diary, documents and the recordings of the MCMARG sessions I provide a critical analysis of the development process that took place. I conclude with reflections on the process of internationalising community music by applying the predominantly Anglo Saxon coined term and concept “community music” to the German-speaking context and German discourse of music education: responses, critical views and also benefits.

<http://aliciadebanffyhall.blogspot.com>

Al-Bustan Seeds of Culture: Arab-American Music and Dialogue

David Knapp
Syracuse University
USA
dhknapp@syr.edu

Like many ethnic groups, Arab immigrants came to the United States in large numbers beginning in the 1870s and through the Second World War. These immigrants typically came from modern day Syria and Lebanon seeking economic opportunities in the New World. Arab immigration continued through the second half of the 20th century, with newer Arab-Americans coming from a broader range of Arabic-speaking lands, often times escaping regimes and conflict. Though Arab-American immigration coincides historically with that of other prominent American ethnic groups, the place of Arabs in American society has been more precarious due to amorphous American racial and cultural categories that marginalize or exclude Arab-American identity. This predicament for Arab-Americans was made more problematic following the terrorist attacks of September 11th, 2001, when Western media's negative representation of Arabs degraded even further. Adding to this sometimes difficult position for Arab-Americans are the intra-ethnic negotiations of hyphenated identities among individuals that come from disparate places, and whose families immigrated in different periods.

Al-Bustan is an Arab-American language, arts, and educational center in Philadelphia that opened its doors in 2002. As its vision statement explains, the center “encourages youth and their families to engage in meaningful dialogue about culture and identity and seek collaborative, peaceful ways to resolve conflicts, both within the diverse Arab-American community and broader American society.” Al-Bustan has created an array of artistic and educational programs in pursuit of this vision. The Al-Bustan Takht Ensemble performs regularly with guest artists to create programs that connect Arabic music with other disciplines, such as poetry and the visual arts for the Philadelphia community. Additionally, its partnerships with local schools provide instruction in Arabic culture and music in an effort to promote cross-cultural awareness among students. Using a reflective case-study design based on observations and interviews, this presentation explores and evaluates Al-Bustan's programs in the community with respect to their vision statement. These preliminary conclusions will be presented in reference to the Arab-American community, and transfers of practice will be made to other community music activities.

Places for Music: Connecting the National to the Community in Palestine

Carol Frierson-Campbell
William Paterson University
USA

FriersoncampbellC@wpunj.edu

Hala Jaber
University of Limerick Irish World Academy of Music and Dance
Jaber.hala@gmail.com

Abstract

In this article, we describe how places for Palestinian music-making have evolved from the early 20th Century to the present day and share the experiences of present-day music makers regarding the personal impact of learning and teaching music in Palestine. Beginning with a brief historical sketch, the authors share their perspectives—one a Palestinian community musician and the other a North American music education scholar—related to the ways Palestinians have moved through physical, political, conflict, and cultural barriers, often finding intersections that lead to unexpected personal destinations.

Keywords: Community music, Palestine, Edward Said National Conservatory of Music

When half the people leave, their songs leave with them. All those songs are gone; all those words are gone. There used to be thousands of verses, and now there are no more thousands of verses. (Issa Boulos, as quoted by Bursheh, 2013, p. 48)

How do you reestablish musical practices in a society that has been interrupted by war and occupation? Our purpose with this paper is to share narratives that illustrate the reconstruction of places for music in the occupied Palestine Territories (oPT) from 1900 to the present day. We explore how different approaches to teaching, learning, and making music have impacted personal responses to the barriers and intersections that make up Palestinian life. Our specific focus is on people who were students in the Bethlehem branch of the Edward Said National Music Conservatory.

Hala Jaber is a West Bank Palestinian woman and community music facilitator who was interested to know whether the Palestinian approach to music making had any traces of community music ethos. She started by looking at the way music was understood and interpreted by the Palestinian community. Following that, she strengthened her understanding of community music and used that awareness to examine music making in Palestine from 1900 until this day. Carol Frierson-Campbell is a North American woman, a music educator and scholar, whose research examines connections between making music and the construction of collective and individual identities, particularly in marginalized communities. Her accounts of Palestinian

music-making were gathered during recent research/teaching residencies in the West Bank. Our lives intersected during Frierson-Campbell's visits to Jaber's homeland and workplaces.

A brief history helps to set the context for our discussion. The name "Palestine" once denoted a general region, basically the same as the area currently shared by the State of Israel and the occupied Palestinian Territories. Because of its strategic location between Europe, Asia, and Africa as well as its role as the birthplace of the three Abrahamic religions, the region has a long history of occupation by outside groups (History of Palestine, 2015). Most pertinent to current history are the occupation by the Ottomans (approx. 1516–1917), Britain (1917–1948), and Jordan (1948–1967).

The most defining event for this region in recent history is probably the Israeli Declaration of Independence in May of 1948, which, depending on whether you identify with Israelis or Palestinians is a cause either for celebration or mourning. The 10-month war that followed established much of this land as the newly formed State of Israel, destroying Palestinian villages and displacing scores of Palestinians in the process. The remaining West Bank land was placed under the control of the Kingdom of Jordan. In June of 1967, the West Bank was captured and occupied by the State of Israel; the territory has been under Israeli occupation since that time. In current parlance, the name "Palestine" (or occupied Palestinian Territories, oPT) refers to this specific geo-political region, which includes East Jerusalem, the West Bank, and Gaza Strip as defined by the 1993 Oslo Peace Accords (Oslo 1 Accord 2015). Our stories represent music makers from this Palestine.

Palestinians as a group are community oriented. While the word community differs in meaning from one group to another (Bounds 1996), the political situation in the oPT is such that Palestinians must be careful to keep the community united. When relations are weakened, people look to the community for a sense of security and belonging (Blackshaw, 2010; Cohen, 1985).

Whether the understanding of "community" is "geographically situated, culturally based, artistically concerned, re-created, virtual, imagined, or otherwise" (Veblen, 2007, p. 9), community music brings people together. Emphasizing "lifelong learning and access for all," such practices affirm and nurture the individual in the context of the collective (p. 6). Prior to the 20th century, Palestinian musical practices might be best described as community music. Most Palestinians were farmers and worked all day in their fields. The "place" for music in this agricultural society was primarily in the village, which often consisted of extended family. Music in these communities often celebrated the land, and, like other arts, was passed from parent to child. While professional musicians were rare, large-scale musical festivals such as *Al Nabi-Saleh* and *Al Nabi-Mousa* brought communities together to celebrate the harvest (Arnita, 1968). High musical skill and knowledge were not required, but musical participation was obligatory.

In each extended family there was at least one family member who could play the *Darbuka*, the Arabic drum. This skill was not learned via formal music training but instead from attending family gatherings. Parts of this tradition continue to the present day. Jaber, for instance, personally learned most of the Palestinian traditional songs from the gatherings of her extended family. Like many Palestinians, these songs help her identify with her community.

There is little documentation of 20th century musical practices in Palestine prior to 1948, however, what has been documented shows a diversity of musical activity and an openness to sharing within and across communities. Through this musical exchange or “public music” (Jala, 2013, p. 39), any song that was played would never leave the same way it began. Different melodies might be added, and new verses and other adaptations of the song would be made. However, that fluidity would begin to change when radio came to the region between 1937 and 1948. Beginning with the Jerusalem radio station followed shortly by the Near East Radio, formal musical practices—often Western in nature—changed the direction of musical development in the region. The festivals remained and people still absorbed music through the family, however, new elements of music were being introduced. Parallel to this was the opening of missionary schools that added Western music to the curriculum. For instance, the Terra Sancta School in Jerusalem was well-known for the music programs it provided (Sahab, S. & Sahab, I. 1990), a fact confirmed by Jaber’s grandmother, who described how choir and private piano lessons enriched her schooling. She was sorry when her piano lessons ended because of the “political situation” (which is the way many Palestinians refer to the Israeli annexation of East Jerusalem and the occupation of the West Bank).

In 1948 *Al Nakba* (the catastrophe) happened, and much of the population was either killed or became refugees and fled to nearby countries. People only took their house keys and the clothes on their backs, believing that they would return soon. As detailed by Issa Boulos (cited in our epigraph), the natural progression of music making was cut off at that point, and there is no way of knowing what might have been.

Palestinian music making between 1950 and 2000 paralleled the loss and rebuilding of Palestinian cultural and national identity (Massad, 2003). As a result of the 1948 war, Palestinians suffered great loss. There was little place for music in their society, as they were trying to rebuild their lives. During this time, the style of Palestinian music and other arts expressed anger and the desire to return to the land. Between 1950-1967, most Palestinian music was composed outside the oPT, providing a way for the community in exile to express their desire to return to the homeland. The connection to these songs was so deep that the Palestinian poet Mahmoud Darwish declared them “the reference point for our hearts; they became the restored home land, and the motivation for us to march forward on the long caravan road” (p. 9). In the 1970s music was still political, however there were glimpses of music making starting to rise in the West Bank. Between 1980 and 1990 music making was often used to promote resistance to and revolution against the occupation, and a musical underground arose to avoid Israeli censorship (Massad, 2003).

A young musician named Suhail Khoury was a leader in this music scene. MacDonald (2013) recounts how Khoury developed a project called *Sharrar* (Spark), a sort of “musical newspaper” recorded on cassette tapes, which used “reconstituted folk songs” to spread the news of the resistance during the first Intifada (p. 125). Passing through a military checkpoint with recordings hidden in his vehicle, Khoury was captured by the Israeli army and served 10 months of an 18-month jail term after a highly publicized trial. The incident made Khoury a leader in the Palestinian arts community, and in the early 1990s he became one of several founders of Palestine’s National Music Conservatory.

The conservatory began in 1990 when a small group of community leaders commenced a study of music education in Palestinian cities (Suhail Khoury, personal conversation, December 12, 2015). Because Palestinian culture had been all but erased by many years of conflict and displacement, they believed there was a need for a “central body” to coordinate music education throughout Palestine. Opening in 1993, the first branch was located in the city of Ramallah. Additional branches followed: Jerusalem in 1996, Bethlehem in 1997, Nablus in 2010. In 2004 the conservatory took on the name of Palestinian-American cultural critic Edward Said, becoming the Edward Said National Conservatory of Music (or ENSNCM), and in 2012, they incorporated the Gaza Music School, formerly run by the Qattan Foundation (Frierson-Campbell, 2016).

Khoury’s story illustrates how an encounter with a physical and political barrier that was intended to limit movement and stifle Palestinian identity served instead to increase his status within Palestinian society and eventually led to the establishment of what is now the leading musical institution in the oPT. Findings from Jaber’s research suggest that other ENSNCM musickers also had experiences in which they were able to transgress intended barriers, whether physical, political, cultural, or from conflict. Instead of stopping or turning back, these musicians moved in other directions, experiencing intersections with themselves, with their communities, with the outside world, and with artistry and creativity.

For Jirias (pseudonym), from a small village outside of Bethlehem, the First Intifada was a barrier that limited his opportunities for formal music learning. There was no conservatory available, so at first he learned at home, borrowing his older brothers’ instruments. Because of his musical talent, a group of older musicians invited him at the age of 14 to join a touring resistance band during the first Intifada. According to Jirias: *That helped me so well, because ...the leader was talented and good like, was skilled in music, so he helped me and started like to support me and teaching me some music.*

Like many Palestinians, Jirias faced a cultural barrier with regards to career choices. Because music is not considered an appropriate subject for academic study, he studied agricultural engineering when he went to university abroad. But, as he says, he was “lucky.” He found ... *good teachers, good Conservatories, like private Conservatories and also some governmental Conservatories. So I joined all of them. I was going to here and there.* When asked in his interview to confirm (“You joined all of them?”), Jirias responded, *Yeah. I want to eat music, like food. One of the teachers... he told me, “You know, it’s my job to teach and take money, but some students, I like to teach just for pleasure, for it to be interesting. Not just for income. You are one of them. I like to teach you, because I think you are eating the music.”*

Upon completing his degree and returning to Palestine, Jirias worked half as an engineer and half as a musician. Eventually, he enrolled at the Conservatory to improve his skills, and then was invited to become a teacher of Arabic music. It was “like a dream,” for him, the intersection to finding his own path: *I found that I can’t be anything else. This is important. So when you believe that you’re just suited to do the music, to be a musician, then you couldn’t work at something else.*

Another musician from the same village had a slightly different experience. A bit younger than Jirias, May (pseudonym) chose to learn music out of “jealousy” of her brothers. After they lost interest, she kept going, eventually making music her career. May noted several intersections that she experienced because of her involvement with music. First, she learned to be self-reliant at a young age, as it was unusual for a girl of 11 or 12 to make the two-kilometer trip by herself from her village to Bethlehem. Because she attended a girls-only school, the conservatory gave her a chance to interact socially with boys. May also found that the flute helped her deal with living in a war zone during the Second Intifada. Being part of the conservatory gave her an identity as a musician, which included opportunities for travel abroad, which forced her to develop independence:

You ... know we have to go to Jordan [to leave the country], and there was the troubles of Intifada ... and I got sent back. From the border. They wouldn't let me pass through Jordan. So I kind of missed my flight, and the teacher had to go with the other students. And I was forced by my parents to go back alone to the border, and to Amman, and to fly to Calmar in Sweden all by myself and change 3 planes all together.

May credits the opportunity to travel and work with musicians from other parts of the world with opening her eyes to possibilities she would not otherwise have known: *There's the steps in your life, in our society. It's like school, university, engagement, marriage. End of story.... And I was like, no, I want to do something different. I want to do Master's, I want to maybe do Ph.D. I want to go, I want to do, I want to see. I want to travel, I want to learn. I mean, I wonder sometimes if I didn't study music, what would I have ended up like. You just can't imagine that difference. Would I be different? Would I have a different kind of thinking?*

Coming from a different background, Leila (pseudonym), a young woman studying the cello and working as an English translator, grew up in one of the larger West Bank cities. She was interested in music from a young age but did not have an opportunity to study until much later. She explained: *... in [my city] there was very few, very, very few music players. There was almost none. Y'anni, I met only three or four people in my city, who are introduced to music and to playing.*

When she finished high school at age 16, Leila registered to study guitar with a teacher who “was not very academic”, a phrase used by several of Carol's participants to describe music teaching that they perceived to be unsystematic and informal. To find a better teacher, Leila decided to register as a student at the conservatory in Bethlehem. For a variety of cultural reasons this did not please her family: *It was really weird for people ... to see a girl (and I used to wear a scarf also), to hold a guitar, and then to go to Bethlehem in order just to take a music lesson and then to come back.* Leila described what happened when a male relative complained to her father after seeing her walk with her guitar toward the Bethlehem mini-bus instead of toward the mosque for Friday prayers: *[My father] was like, "Khallas (enough!), Leila, you need to quit. It's enough, you don't have to go through this. We don't have to go through this also."* He may have been concerned about what people in the family and community thought about Leila's untraditional choice. However, after Leila explained how important music was to her *... Then I invited him to my very first concert, and everything was changed afterwards.*

When asked her about connections between music and the rest of her life, Leila answered: *I'm not really good at thinking things, and connecting things. But music, it made me stronger, and it made me more powerful, and more conscious about myself. Music, I think in a way, made me believe more in myself, and believe more that I can do things.*

In describing how Palestinian musical practices have evolved after 1948 and the experiences of some music learners and teachers, we have pointed out two paradoxes. The first is the way barriers intended to limit movement and hinder the development of collective identity served instead as intersections to new opportunities for some of the Palestinian musicians interviewed by Carol. The second paradox may be the role of the Edward Said National Conservatory of Music in re-establishing community music practices in the oPT.

Many of the ESNCM's practices echo the "key characteristics" (Higgins, 2012; Veblen & Olsson, 2002) determined by ISME's Community Music Action Committee to be "at the heart of excellent community music activities" (Higgins, 2012, p. 83). For instance, an "emphasis on a variety and diversity of musics that reflect and enrich the cultural life of the community..." (p. 83) is mirrored in both the mission and practices of the ESNCM. The conservatory realizes this mission through the production of music festivals in the West Bank, Gaza and East Jerusalem and outreach to villages and refugee camps. At the same time, the auditions and bi-annual examinations, an important part of the ESNCM's curriculum, may be seen as antithetical to other "key characteristics," such as "access to all members of the community" and recognizing "that participants' social and personal growth are as important as their musical growth" (Higgins, 2012, p. 83).

The paradox is that the formal traditions of this western-style conservatory, which have provided intersections for many Palestinians, likely posed a barrier to others. As her fourth year working in the ESNCM was about to end, May began to see the high cost of musical study in the conservatory as a barrier, and the "push for excellence" as un-needed pressure on teachers and students. Realizing that she had changed as a musician, she began to explore options for community music. At first part-time, and eventually full-time, she made the decision to leave the ESNCM and follow a path as a community musician.

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Theme Two: Practical Insights

Becoming a Community Choir Director in Australia in the 21st Century

Naomi Cooper
Western Sydney University
Australia
naomicooper89@gmail.com

Abstract

Formal training for community choir directors in Australia is scarce. In spite of this, numbers of community choirs across Australia continue to burgeon. Who, then, are the people directing these choirs and how do they develop the necessary skills to do so? This paper presents the findings of a research project that sought to investigate the path to becoming a community choir director and the skills required to work as a community choir director in Australia. The research consisted of two parts: the first involved investigating the practice of professional community choir directors in Australia; the second involved inquiry into my own practice as a learning choir director. For the first part of the research, ten community choir directors in Australia were observed working with their choirs in rehearsals, workshops, and performances. They were also interviewed about their training and experience as well as strategies they used with their choirs. The second part of the research consisted of a cyclical design-based research methodology whereby I sought to apply strategies used by the professional choir directors in the first part of the research to my own practice as a choir director. Use of reflexivity within this process enabled me to examine the learning process of becoming a choir director, including the implementation of skills and strategies used in the profession. The research found that directors were usually trained musicians but largely learned to direct choirs “on-the-job.” Community choirs in Australia are mostly not auditioned and the majority of them do not require singers to be able to read traditional notation in order to join. Therefore, the strategies employed by community choir directors differ greatly from ideas in choral conducting texts that assume the choristers can read musical notation. The role of the community choir director is therefore one of a music educator and a facilitator of musical participation for the members of their choirs. Documentation of the practice of community choir directors in Australia is limited, and this paper seeks to share the voices of community choir directors in Australia. It also seeks to offer practical guidance to people wanting to become community choir directors by suggesting a possible path of informal learning in order to do so.

Keywords: Community choir, informal learning, self-learning, choral conducting, choir directing, design-based research

Background: Community Choirs in Australia

Over the last 30 years, community choirs have flourished in Australia. There were always choirs: classical choirs, church choirs, Gilbert and Sullivan societies, and choirs singing the music of various cultural groups (such as Polynesian, Cook Island, Italian, Irish, and African groups). But in the middle 1980s, a different type of choir emerged: one that was secular, informal and welcoming to those with little or no experience (Rickwood, 1998). Starting mostly as an *a cappella* movement and singing an abundance of musical styles from various cultures across the globe, the community choir scene in Australia has continued to diversify. There are more communal singing options available to Australians than ever before, including choirs that specialise in pop, indie, gospel, folk, barbershop, classical, *a cappella*, Indigenous Australian, musical theatre, international music, compositions and arrangements by their own directors, and many more. The majority of these choirs are not auditioned and do not require singers to be able to read notation (ANCA, 2016). New choirs continue to emerge, with recent research by the Music In Communities Network showing that 39% of the over 200 choirs surveyed had been running for less than 5 years, followed by 19% running between 5 and 10 years (Masso, 2013).

Each of these choirs in most cases has a one or more leaders who require a specific skill set to undertake this role. By examining this skill set, and the ways in which community choir directors in Australia have acquired those skills, this paper discusses what it means to become a community choir director in the 21st century. It also explores a possible template and future professional development options for learning community choir directors.

Methodology

The research consisted of two parts: the first involved investigating the practice of professional community choir directors in Australia; the second involved inquiry into my own practice as a learning choir director. For the first part of the research, ten community choir directors in Australia were observed working with their choirs in rehearsals, workshops and performances. They were also interviewed about their training and experience, as well as strategies they use with their choirs. Directors were selected on the basis that their choir was non-auditioned, open to anyone to join and did not require singers to be able to read musical notation.

The second part of the research involved a cyclical design-based research methodology (Wand & Hannafin, 2005) whereby I sought to apply strategies used by the professional choir directors in the first part of the research to my own practice as a choir director. Figure 1 shows the design-based research process applied to this project. This involved designing interventions in my own practice based on approaches or techniques I observed participant directors using in rehearsal, or that they discussed in interviews. I implemented the design by applying it to my own practice and then evaluated its effectiveness. Reflective practice and reflexivity were used to assess the impact of the implementation of the design on my own practice, and led to new theory about how to learn to direct community choirs. Reflective practice involves examining one's own actions to learn and improve practice, whereas reflexivity involves critically examining one's own assumptions and attitudes that inform actions within a practice. Bolton (2001) states, "reflexivity is making aspects of the self strange: focusing close attention upon one's own actions, thoughts, feelings, values, identity and their effect upon others, situations, and professional social

structures” (p. 10). This cyclical process was repeated many times throughout the course of the research, leading to deeper and deeper understandings.

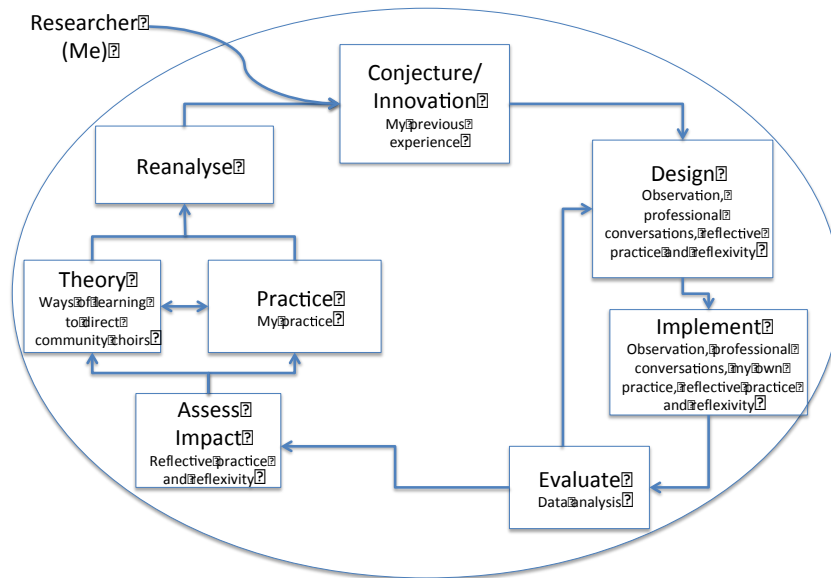


Figure 1. Design-based research cycle with details of the self-learning choir direction project shown – diagram adapted from <http://www.lancasterphd.org.uk/dbr/whatisdbr.html> (accessed July 2012)

Backgrounds of Australian Community Choir Directors: A Snapshot

Formal training for community choir directors in Australia is scarce. There are no degree programs in choral conducting offered at Australian universities and the few choral conducting subjects offered as part of undergraduate or postgraduate degrees tend to focus on conducting classical choirs or school choirs, rather than community choirs and develop conducting skills rather than skills for facilitating a communal singing experience for untrained singers. While there is some overlap in the technical skills required (such as aural training, musical analysis and use of gesture), there is a lack of training for many other parts of the role including working with people who are new to singing and musical performance, vocal pedagogy, and managing people, arranging for community choirs, and creating a sense of community in the choral environment. Who, then, are the people directing these choirs and how do they develop the necessary skills to do so?

The findings indicated that directors were usually trained musicians but largely learned to direct choirs “on-the-job”. Four out of the ten directors in the study unintentionally found themselves directing choirs, having been asked to take a choir rather than choosing a career as a choir director. All directors studied music at a high level, with nine studying music at university (though this did not include choir directing experience) and one completing a diploma in piano

performance. Education degrees were undertaken by four of the directors. These accounts reflect the Music In Communities Network report which found that “almost two thirds of choir directors/leaders have a degree related to music and most of those have a degree in music education” (Masso, 2013, p. 1). Six directors trained in classical piano but only two directors had formal vocal training. No directors in the study had undertaken formal training in conducting or choir direction with the exception of some workshops. The directors had worked across a range of musical styles including popular, jazz, classical, musical theatre, and world music, and five directors composed their own music.

I asked the participant directors how they learned to direct choirs. Several directors said, “just by doing it” and one expanded to say, “Just by doing it. And making mistakes. Or losing your shit. And realizing why you lost your shit”. Similarly another director described her learning experience in words from Shakespeare’s Hamlet: “by indirections, find directions out” which summed up the trial-and-error approach several directors referred to using. One director said, “I had no other real ideas about what choir directors did, I just thought, oh yeah, teach the parts and they sing themselves”. Choir directing was an unexpected career path for most of the participant directors and one described, “suddenly I was kind of doing something that I don’t know that I thought I was going to have a future in, but there you have it”. Another director sang in a vocal ensemble and said “we would do workshops and I guess I just fell into this as a life”. These experiences underline the informal learning processes undertaken by all of the directors in the study.

There are several avenues for choir directors to seek professional development, including summer schools and workshops. For the most part these are run by organizations established by choir directors and music educators to support each other, such as Australian Choral Conductors Education and Training (ACCET), The Australian National Choral Association (ANCA), and Kodaly Music Education Institute of Australia (KMEIA). Individual choir directors run workshops too. This is in keeping with the bottom-up nature of community music in Australia (Bartleet, Dunbar-Hall, Letts & Schippers, 2009), where community choirs (and many other community-based music-making avenues) are established within, by and for communities. Choir directors are often sourced from within these communities, and communities of choirs and choir directors have established the organizations like ACCET and ANCA.

What Skills Are Required?

As a beginning choir director myself, I was unaware of the skills required for the role, what each of these skills involved, or how to learn them. These skills include repertoire selection; composing or arranging for choir; director preparation for teaching; warming-up; teaching parts; teaching parts to singers of the opposite gender; teaching songs in foreign languages; pitch; tone; blend; teaching musicianship; the multiple roles of the director; different director styles; different approaches to all areas of teaching including aural, visual and physical transmission approaches; managing the energy of the choir and director; troubleshooting; use of technology (recording individual vocal parts and distributing to choir members); maintaining interest throughout the rehearsal; and directing workshops and meeting choirs on a regular basis. This skill set is huge and each component takes a large amount of practice and experience to master. Even as a trained musician, most of these skills fall outside regular musical training. While most choral conducting

textbooks cover many of these skills, it is almost always through the lens of a conductor working with a choir of notation-reading singers.

Community choirs in Australia are mostly not auditioned and the majority of them do not require singers to be able to read musical notation in order to join. This has meant that the strategies employed by community choir directors differ greatly from those suggested by choral conducting texts that assume the choristers can read notation. In this context, the teaching of parts is a key component of rehearsals, differing from choirs whose rehearsals focus on refining the interpretation and ensemble balance, blend, and tone. This process differs from community bands, where it is usually expected that players have a level of competency in reading musical notation and playing their instrument. In many cases, singers in community choirs have no musical training and may have never sung before, or not in a long time. Community choir directors need to use teaching approaches that are accessible to those members. I observed an array of different teaching styles used by directors in the study in order to teach vocal parts to choristers, and this formed the bulk of the findings of my Ph.D. research. Each director implemented different approaches to make the teaching of parts engaging, efficient, enjoyable and musical.

Design-Based Research Self-Learning

The design-based research methodology provided a structure for me to develop and examine my own practice of these skills (Wang & Hannafin, 2005). The opportunity to observe experienced community choir directors in their practice was central to the design-based research self-learning process. In addition to observing, I interviewed the directors about the reasons why they did certain things. From these conversations, I began to understand elements of the tacit knowledge these directors practise intuitively every day. Working as a choir director is often a solitary experience, unless the director actively seeks opportunities for collaboration, so this kind of mentoring from ten different directors was a rare source of learning and one that the participant directors had not experienced themselves. The design-based research cycle facilitated systematic application of strategies the directors used to my own practice.

Commencing the design-based research from the novice stage of my career has made reflective practice (Schön, 1983, 1987) and reflexivity an integral part of my practice. I continue to ask myself questions in the moment and afterwards about my practice: why one strategy worked a charm on one choir, and failed miserably on another; how I could be clearer with my gesture; whether the order I introduced parts was the best possible option; how I can more clearly communicate a particular musical idea; how I could differently describe the vocal effect I am seeking to the choristers not responding the way I want them to. This way of thinking about and scrutinising my practice did not end at the conclusion of the research project. Instead, it has continued to contribute to my ever-evolving practice. My observations of directors revealed that there is a multiplicity of approaches to any situation and each director has found ways of working that are effective for themselves. Many choral conducting textbooks present principles for practice, and perhaps that is what I was expecting to find but within the community choir realm. Few texts encourage practitioners to explore, reflect, evaluate, and redesign their practice in the deliberate and conscious way I did for this research. Several of the director participants displayed evidence of reflective practice, though not in a structured form. They also did not have access to the insights of other community choir directors to contribute to the process, and I

believe it was the combination of reflective practice and external input from experienced professionals that proved so effective for me in this model.

An example of how this process impacted my practice was that while I knew the musical skills required to direct community choirs were extensive, I did not anticipate the importance of skills relating to managing people, their feelings, their energy, and their interactions with each other. The more I observed, and the more I worked with choirs myself, I came to realize that these skills were potentially more important for the success of a community choir than musical skills: the director's ability inspire and lead the group towards a common goal outweighed the need for musical and conducting skills, though directors with both of these were invariably the most effective. Directors brought this point up in interviews in spite of me not realizing its importance. It was refreshing and relieving to have conversations with other choir directors about how emotionally exhausting directing choirs can be, how difficult managing different people in the group can be, how important it is to manage your own energy to make your work sustainable, and how sometimes things don't work and you have no idea why. Having realized that people management was crucial, I returned to several conducting textbooks to find it had in fact been discussed, but I had not understood the applications of it until I had witnessed and experienced it in my own and other choir directors' rehearsals.

Future Directions

There is no doubt that community choir directors would welcome more opportunities for professional development, but in light of this research perhaps a more informal approach to professional development is also worth considering. While I will continue to attend summer schools, workshops, and master classes and will probably sign up for a graduate certificate or degree in choral conducting if and when one is developed, I think having a network of colleagues who lead choirs, will be invaluable in my ongoing development. Attending rehearsals of other directors was a rich learning experience for me, and I don't think many directors attend rehearsals of their colleagues to watch and get new ideas. I suppose it was easy for me as a researcher to sit in the corner and take notes, but there is no reason this practice could not become a commonplace means of exchanging ideas. As I was conducting the research, I found that I was always taking notes through the lens of my practice at the time: I would analyze more deeply the way a director worked on whichever part of my practice I was struggling with at that time. Similarly, it has often been informal conversations with my colleagues that have led to breakthroughs in my practice. While formal training is valuable, within the context of community choir direction in Australia, where directors come from varying backgrounds, work in a spectrum of capacities from volunteers through to professionals, have different goals for their choirs, and many directors report learning on-the-job and through trial and error, perhaps the flexibility of a self-learning approach within the structure of a design-based research model is useful for community choir directors in Australia and elsewhere.

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Scottish Fiddle in Australia: An Exploration of Community Endeavour

Emma Nixon, Australia
emlnixon@optushome.com.au

In Australia Scottish fiddle music and fiddlers from Scotland have been part of the cultural landscape since early convict transportation. While there has not been a continuous Scottish fiddle tradition, there has recently been a movement of the music from this tradition towards the musical mainstream as well as a reclamation of some of the associated identifiers of Scottishness.

Since the 1990s the emergence of Fiddle Clubs has demonstrated a growing interest in Scottish fiddling with seven Clubs now in operation around Australia representing hundreds of active participants. The roles, pedagogical approaches and influence of the community music facilitators of these clubs are crucial in addressing factors such as the maintenance and promotion of tradition, the demands and needs of amateur musicians, and the aspirations for professionalism in the amateur context.

The aim of this research is to provide a clearer picture of the Australian network of community music groups exploring Scottish music, along with their various pedagogical approaches, repertoire choices, presentation styles and leadership identities. In order to compare, contrast and investigate the various community music groups that make up this movement in Australia, I used a combination of questionnaires and interviews to collect data. I have also contributed information based on the interview questions based on my experience as a fiddle club leader.

This paper examines how these Clubs fulfill the demand for participatory musical experiences in this folk genre and how this music community can interact and participate in the broader folk music and dance communities. I further consider how the various club facilitators explore and resource repertoire and promote both the music and their particular community music groups, factors that are significant in the ongoing success of these community music groups

Is Scottish Traditional Music Community Music? Aspects of Practice in a Community-Based Traditional Music Organization

Josephine Miller
University of Sheffield
Scotland
jomiller62@gmail.com

This presentation considers the extent to which traditional music, as it is taught and practiced in community settings in Scotland, can be considered community music. The ideology of “community” is still prevalent as an identifying trait, while communities of musical practice are widespread as a means of learning and performing traditional music in participatory settings. In this paper I look at the work of tutors of traditional music, who share the goals of community musicians in encouraging participation, and facilitating opportunities for individuals and groups.

After briefly reviewing the learning and teaching of traditional music in Scotland since the 1980s, I focus on pedagogical methods observed in recent fieldwork at Glasgow Fiddle Workshop. This largely voluntary organization is 25 years old, with an average of 350 members, including juniors and adults. Weekly classes constitute the core activity, encompassing not only fiddle, but also ukulele, whistle, accordion, banjo, mixed instruments, ceilidh band, and others. Graded sessions provide scaffolded opportunities for joining in these participatory performances. GFW is one of many groups which employ tutors for classes and workshops, performing a valuable role in helping develop and sustain the careers of traditional musicians, ranging from self-taught musicians who have developed experience in teaching, to recent graduates of degree courses in traditional music, and sometimes participants themselves.

Illustrated by audio-visual examples, the paper surveys techniques of music leading observed at GFW, from aural modelling and “teaching” sessions to YouTube videos and a variety of notational tools. I discuss how far musical genre and ideology influence such practices, and conclude by arguing that while traditional music tutors have much in common with community musicians, there are important distinctions to be drawn between both kinds of practitioners

Theme Two: Critical Insights

Whatever You Say I Am, That's What I'm Not: Developing Dialogical and Dissensual Ways of Conceiving of and Talking About Community Music

Dave Camlin
Sage Gateshead
United Kingdom

Dave.Camlin@sagegateshead.com

Abstract

As a *community of practice* (Lave & Wenger, 1991), Community Music (CM) has traditionally voiced concern at the lack of consensus or agreement surrounding what constitutes CM practice (Brown, Higham, & Rimmer, 2014; Deane & Mullen, 2013; Higgins, 2012; Kelly, 1983; McKay & Higham, 2012). Rather than seeing this historical and traditional lack of consensus as a fundamental weakness of the community, I suggest that we might view the diversity of CM practice - and the dissensus surrounding such practice - as one of CM's defining characteristics. We tell ourselves as a community that, even though the practices themselves are complex, fluid and emergent, we need conceptions of those same practices which are simple and fixed, so that those unfamiliar with the practices - in particular, funders - might grasp them more easily. However, I think that this is to do the diversity and complexity of the practices themselves a disservice. Rather than simpler conceptions of CM practice which reduce its great diversity, I believe we need more sophisticated ones which communicate its full richness.

In this paper, I suggest that the related concepts of dissensus (Ranciere, 2003a) and dialogue (Bakhtin, 1981; Freire, 1970; Wegerif, 2012) may help to provide such a conceptual framework, which explains CM practice in simple terms as a "situational" (Hersey, 1997) response to the needs and aspirations of its participants, and its situations. In particular, I emphasise how a dialogic approach to CM can help integrate a wide variety of perspectives which might otherwise be considered dichotomous, including some of the ongoing debates around e.g. formal / informal; pedagogy / andragogy / heutagogy; performance / participation; aesthetic / praxial; process / product; ethical / technical.

By developing deeper insights into the nature of the dissensus and dialogue which underpins CM practice, I hope that - as a community - we might come to a better understanding of some of the pedagogical approaches which define such practice, and which might have significance for the wider music education sector, in terms of developing stronger and more effective learner-centred and individualised approaches to music teaching-learning situations (Elliott, 1995, p. 241).

Keywords: Community music, dissensus, dialogue

Introduction

In 2014, the Arts and Humanities Research Council funded report into Community Music in the UK (Brown et al., 2014) concluded that, “there remains no agreed definition of CM and a number of recent developments appear to have stretched already-catholic understandings of CM into a further expanded form” (p. 2). This lack of consensus is perceived as a problem, as it, “risks obscuring the aims underpinning CM activity, thereby leading to challenges in clearly communicating the value of CM to external constituencies” (p. 2). The reasons for such resistance to defining CM seem to be twofold. First, that the sheer diversity of practices contained within CM are too broad to define without stripping particular instances of CM practice of their meaning:

Many have been resistant to defining [CM], believing that such a statement would not do justice to the endeavour of community music. The claim has long been that activities named community music are just too diverse, complex, multifaceted, and contextual to be captured in one universal statement of meaning. (Higgins, 2012, p. 3)

Second, an argument is also made that the resistance to definition of CM is for reasons of political expediency, enabling CM to change its shape to suit its situation, particularly when it comes to attracting funds for its practices:

Adopting a broad definition of CM enables a sense of unity across the profession and provides practitioners with the flexibility to tailor their CM activity to the requirements tied to different sources of funding. We therefore encountered resistance to engaging with questions about what CM is. Instead, delegates sought to retain an understanding of CM as a ‘chameleonic practice’, capable of responding to shifting policy and funding agendas. (Brown et al., 2014, p. 2)

At the same time, such broad, complex conceptualisations of CM are also seen as a barrier to funding (Mullen, 2015), and so we find ourselves wrestling with the same thorny subject of the definition of CM as a recurring theme in our discourse.

I think it’s time we stopped wrestling. Rather than arguing on the one hand that we must achieve consensus if our practice is to be understood by external parties, while simultaneously believing that it is politically expedient to resist such consensus on the other, I think we need to find a new way of talking about CM which acknowledges this central paradox. In other words, rather than seeing this lack of consensus over what constitutes CM as a problem or a weakness of our practice, we might instead consider it a defining characteristic.

I think there are good reasons for needing to do so. As it stands, understanding the field of CM is a complex task, and one which represents a challenge for the introduction of new members into its practices. As a musician who thinks of himself also as a teacher, and who also teaches “musicians who think of themselves also as teachers” (Swanwick, 1999, p. i) as part of the work I do at Sage Gateshead, I witness first hand the confusion many emerging musicians have over what exactly CM is, and where they fit within it. Many of them struggle with how they fit their own musical identity into what they *perceive* as an existing “community of practice” (Lave & Wenger, 1991; Wenger, 1999) with normative behaviors and approaches to music-making. They see musicians enacting their diverse practices in many different situations, and often judge themselves - quite harshly at times – against their own perceptions of what is lacking in their own capabilities, rather than celebrating the things that make them unique as musicians.

Whatever it is they happen to be *less* confident about doing – whether that be composition / song writing, sight reading, improvisation, singing, notating and arranging, group leading, or a host of other musical practices – often appears to them to be the thing that excludes them from becoming part of the perceived community they aspire to graduate into.

In the six years since starting the BA (Hons) Community Music course, we've learned to reassure students that Community Music starts with you, your practice as a musician, and the people you work with. It is a fundamentally humanistic and dialogic approach to music-making, as it emphasises the relational nature of music and the highly individualised – perhaps even idiosyncratic – ways in which music occurs in different situations with different groups of people across the globe. When viewed in this way, a different perspective on CM practice is revealed, and one which is characterised by two related concepts: dissensus and dialogue.

Dissensus

Dissensus is an important concept for our understanding of CM for at least two reasons. First, as a concept it helps us to make space for new voices which widen not just our discourse, but also our community of practitioners and practice. As indicated above, it is important that new members of our community of practice feel that there is room for them and their musicality, however it happens to manifest. CM is not, and nor should we let it become, a “closed shop” with a defined set of beliefs and practices that must be adopted in order to access membership. If CM is about Derridan notions of “acts of hospitality” (Higgins, 2012, p. 133), this process must surely extend from merely welcoming participants into a space we create, to welcoming different views into our community of practice which have the potential to change it. If we are to foster inclusion and access in our practices, our borders should be open, and our boundaries should be permeable.

As the title of this essay suggests – with a nod of thanks to Arctic Monkeys (Arctic Monkeys, 2006) – there is a value to be had in resisting conceptualisation (Adorno, 1973) through this kind of dissensus that keeps a practice alive: “the basic logic of this form of innovation against the dictates of hierarchy and the policing of domains is a paradoxical one, which can be simply stated as: A always consists in blurring the boundaries between A and non-A” (Ranciere, 2003b, p. 3). Perhaps a central characteristic of CM is, as Lee Higgins terms it, to be “boundary-walkers”, in the sense of ensuring that discourse about music does not stagnate and thereby lose a good portion of its meaning. What is Community Music? What is Music Education? What is Music? These are all questions that should be continually asked, by everyone who participates in their practices.

A second reason for adopting the concept of dissensus into our way of thinking is for the way in which it is able to articulate the relationship of CM to music education more broadly. We are at a stage of development in music education in the UK where CM has a valuable contribution to make in building stronger, more integrated practices (Zeserson, 2014, p. 32), and yet its value is not yet universally acknowledged, at a time when there is, “persistently wide variation in the quality of music education in schools, with too much being inadequate and with meagre musical content” (OFSTED, 2013).

Common sense – as well as the music manifesto (Department for Education, 2004) and all that followed after it - tells us that music is a holistic practice that occurs across formal, non-formal and informal settings, and that therefore the broadest education in music needs to cover all of these bases. The relatively slow speed with which CM practice is becoming integrated into mainstream music education (OFSTED, 2011, 2013; Zeserson, 2014) means that we cannot wait for policy-makers and established institutions to develop more inclusive practices which welcome CM into them; we also have to make manifest a more holistic and integrated music curriculum by enacting those rights we seek to establish:

Those who make visible the fact that they belong to a shared world that others do not see – or cannot take advantage of – is the implicit logic of any pragmatics of communication. Political argumentation is at one and the same time the demonstration of a possible world in which the argument could count as an argument, one that is addressed by a subject qualified to argue, over an identified object, to an addressee who is required to see the object and to hear the argument that he ‘normally’ has no reason either to see or to hear. It is the construction of a paradoxical world that puts together two separate worlds. (Ranciere, 2003a, p. 39)

A dissensus is not a conflict of interests, opinions or values; it is a division inserted in ‘common sense’: a dispute over what is given and about the frame within which we see something as given. (p.69)

The concept of dissensus gives us a strong political basis with which to highlight the ongoing “division inserted in ‘common sense’” when the full richness of children and young people’s musical experience is not accounted in the design and implementation of the music curriculum. More broadly, it gives us a platform from which to make arguments about the negative consequences of separating people from opportunities to participate in active music-making instead of more passive consumption of music.

Dialogue

This notion of dissensus is also dialogic in its essence. Each voice in a dialogue is unique and worth listening to; each has something to contribute. If dissensus emphasizes difference, then dialogue emphasizes the common sense of purpose that emerges when different – and perhaps dissenting views are given equal space to be heard and accounted. The act of dissensus helps to create the “dialogic space” i.e., “the gap between perspectives in a dialogue” (Wegerif, 2012, p. 4) where truth and meaning are ultimately to be found:

Truth is not found in a single utterance but always in a dialogue. Different positions held together in a dialogue do not take away from the truth; they enable truth: not truth as a proposition but what Bakhtin refers to as ‘polyphonic truth’, truth in action which is found through and across a number of different voices. (p.114)

At a time when, as a community of practitioners, we want to encourage more participation in active music-making by people from all walks of life and in all situations, it is worth remembering that such participation needs to be on the terms of those participating, rather than by any standardised notion of what counts as participation. “Opening”, “deepening” and “widening” the “dialogic space” (Wegerif, 2012, pp. 143-145) of Community Music is one way of doing that. If Community Music is about anything, it is surely about how music facilitates the

manifestation of individual “truths” – about ourselves, our communities, our beliefs, our values, our passion and our purpose – but of course, all of these truths are personally held. Conceiving of CM as a “dialogic space” is in effect asking all who participate in it to respond to the invitation that Nye Bevan¹ was wont to make at the conclusion of his speeches, “this is my truth, tell me yours” (Bevan, n.d.), and is an invitation which extends to its practitioners as much as to its participants (Camlin, 2015a).

Resolving Dichotomies

A great affordance of dialogic conceptions of music and music education practice is that they remove – in one fell swoop - many of the dichotomies which have traditionally raised divisions between aspects of our collective practice (Camlin, 2015a, 2015b). Process vs. product, aesthetic vs. praxial, ethical vs. technical, excellence vs. inclusion / access; all of these dichotomised positions become transformed from opposing monologies into dynamic forces which “widen dialogic space”, when seen from *within* the ongoing dialogue about music and music education. When we understand them as forces which exist in a dialogic “creative tension” (Adorno, 1973, p. 153; Wegerif, 2012, p. 4) with each other, we catch a glimpse of the vast field of musical endeavour which spans not only musical genres, but entire continents.

Music is multi-dimensional in its nature (Camlin, 2015c). Accounting for the “aesthetic” dimension of music means accounting for the quality of music that is produced in performance, while accounting for the “praxial” dimension of music means structuring musical opportunities to maximise access, inclusion and participation (Camlin, 2015c, 2016). As well as the musical outcomes arising from the “creative tension” between these musical dimensions, there are other extrinsic benefits and extra-musical outcomes of musical situations which are broadly social in nature e.g. positive impacts on an individual’s physical and psychological health, confidence, wellbeing, self-expression, aspiration, identity, engagement, as well as positive group or societal benefits such as increased social cohesion, social capital and group collaboration (Hallam, 2015). As Wayne Bowman (2009) says, “music education is not just about music, it is about students, and it is about teachers, and it is about the kind of societies we hope to build together” (p. 75).

Implications

The academic field of Community Music is very recent. Although it has its own academic journal, the *International Journal of Community Music*, and an International Centre led by Lee Higgins (the International Centre for Community Music at York St. John’s University, <https://www.yorks.ac.uk/iccmm/>) and indeed this commission within ISME, there are still only a handful of academic texts devoted to the subject (Harrison & Mullen, 2013; Higgins, 2010, 2012; Veblen, Messenger, Silverman, & Elliott, 2013), and these written largely in the last few years. If we pursue a “consensual” route in terms of understanding CM as a field, there are a number of risks. First, that we reduce the diversity of CM practice to a mere cipher of the full richness of its practices. Second, that we perpetuate the same circular arguments about “defining” CM when we could instead be facilitating the definition *of* CM by broadening and deepening practical dialogues about it as a “polyphonic” truth i.e., “a plurality of independent

¹¹ Aneurin “Nye” Bevan (1897-1960) was a Welsh Labor Party politician who served as Minister for Health, championed social justice issues, and is remembered as the architect of the UK’s National Health Service (NHS).

and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices” (Bakhtin, 1984, p. 6). Third, that we fail to build a rich critical understanding of CM practice by not actively promoting a “dialogic space” (Wegerif, 2012, p. 4) in academia for CM’s many dissenting voices to be heard.

Community Music has much to offer music education in general, not least in the dialogical nature of its practices which can go a long way to making music education more inclusive and accessible for more people in society, as evidenced by the success of initiatives like Musical Futures (Musical Futures, n.d.). Broadening this dialogue, so that all music educators are engaged in it, is surely a positive step forward in achieving a world in which active music-making is a vital part of everyday life.

Conclusion

The dissensus that exists within CM is not a weakness; it is in fact a position of strength, and evidence of a dialogical process inherent in CM practices. As such it needs championing and articulating more strongly, as it can provide a vital insight for the wider music education community about how to develop more learner-centred pedagogies which account for the subtle – and not-so-subtle – differences between people and learners. The real power of CM as a movement comes in the sheer diversity of its practices, and its many dissenting voices. If we want that full power to be heard and felt, we have to recognise and celebrate the dissensual nature of its practices, and bring its many dissenting voices clamourously into the academy as a polyphonic truth; a dialogue that must be heard and enjoined. To do so requires all those engaged in Community Music in whatever form to stand up and be counted; to articulate their understanding of their own particular situation as an important voice in an ever-widening dialogue about the value and power of music.

Or, as Nye Bevan would have it, “this is my truth, now tell me yours” (Bevan, n.d.).

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The Workshop Is Not Enough

Kathryn Deane
Sound Sense
UK

kathryn.deane@soundsense.org

Phil Mullen
UK
sndpeop@dircon.co.uk

Theoretical background: In England, there is a well-argued case for “musical inclusion:” work with children and young people variously described as “hard to reach”, “vulnerable” or in “challenging circumstances.” Best practice has traditionally reflected theories such as reflective practice, communities of practice. But innovations including applications of management performance, continuous quality improvement, collaborative action and others are becoming important.

Aims: To explore how new ways of working and thinking about community music work can enhance outcomes. In particular, the role of a whole-activity approach, combining the pedagogical factors which promote high quality developments in musical, personal and social dimensions; a strategic approach to workforce development; the use of social media in improving quality; and the importance of addressing sustainability of the work.

Methods: The authors draw on their experience of a three-year evaluation of the work of 26 musical inclusion projects. This process involved structured interviews of both musicians and managers; comparative assessments using a variety of assessment tools such as Youth Music’s *Do, review, improve . . .* quality framework; and an online forum for the use of the projects, together with four national networking meetings.

Results: Quality musical inclusion work is highly complex. But elements of good practice could be identified. In workshops, musical, social, and personal outcomes were inextricably intertwined, requiring musicians who were highly- and multiply-skilled in both musical and socio-personal domains. Importantly, managers also needed to be multiply skilled: excellent fundraisers, highly strategic operators, and supportive of their musicians. External forces also impacted on musical inclusion work: it was not always valued fully at policy level and, especially in this era of austerity, sustainability of the work was sometimes challenging.

Conclusions: Good workshop practice requires the musician to practice a diagnostic and holistic way of working which shares ownership with participants, allows them to develop their own voice, and understands the importance of creativity. But even the best workshop is not enough on its own. Innovative working requires a range of interlocking activities that support the workshop and drive the development of practice, including:

- shared understandings of the work’s values and terminology
- project managers who think strategically and act supportively
- managers and musicians who take ownership of their own professional development through practice sharing
- advocacy that creates an environment in which musical inclusion work is cherished, appreciated and demanded.

Theme One: Educational Insights

Teaching Outside the Box: Community Music Pathways as a Lens for Re-Imagining, Re-Defining, Re-Invigorating Music Teacher Education

Gena R. Greher
UMass Lowell
Lowell, Massachusetts, USA
Gena_Greher@uml.edu

Abstract

What all of our music education students have in common is a love for music, creating and performing music, along with a passion for sharing this love with others. For many of these students, the confines and rigidity of a traditional public school setting in the US is at odds with their belief in building on their students' interests and musical intuitions. Community Music pathways allow for a diverse interpretation of what music education can be. Several years ago we developed a Master of Music in Music Education - Community Music option, to help meet the growing demand for musician-educators working in community settings and music outreach programs to better prepare our music graduates who are finding employment in these contexts. This paper examines the motivation and tensions experienced by several of our graduate students and the different community pathways they are navigating, as well as how these experiences are broadening their views of teaching and learning in general. This focus on Community Music is infusing and informing our more traditionally focused undergraduate program with community based field experiences. In addition it serves to broaden the definition of music education to include other venues beyond public school Pre K-12 teaching, such as community outreach programs, alternative school programs, hospitals, senior centers, and educational media.

Keywords: Community, outreach, clubhouse, popular music, technology

Introduction

All of our music education students have in common a love for music, whether they are creating and/or performing it. Along with their love of music they have a passion for sharing music with others. For many of these students the confines and rigidity of a traditional public school setting in the United States is at odds with their belief in building on their students' interests and musical intuitions. Several factors are contributing to many of our students' disenchantment with a career path strictly as Public School music teachers. More state music education associations are looking to the standardized testing model taking hold in core subjects throughout the United States as a model for how music can be viewed by administrators as rigorous and worthy of study. Coupled with the idea that music teachers may soon be teaching to the test, is the concern that the music curriculum will become even more narrowly focused, ironically just as many school districts are beginning to acknowledge the need to move beyond the large ensemble model of music education. There is now the possibility that often overlooked areas of creative music making, such as composing and improvising, will now be completely squeezed out of the

curriculum. In addition, many communities in the United States are experiencing the drifting away of music education from public schools, finding its way into after school community programs and private instruction to make room for test remediation.

Our University is addressing these trends with the introduction of our Community Music option to our Masters in Music Education degree. This degree option was developed to help meet the growing demand for musician-educators working in community settings and music outreach programs, and to better prepare our performance and music business graduates in addition to music education students, who are finding employment in these contexts. Our institution is the first public institution of higher learning in our region to offer such a program. We hope to solidify the inter-relationships that naturally exist among our own discreet music disciplines, as well as within the broader context of the arts, while providing rich cultural connections to our community. In so doing, we view the traditional focus of Western European Art as but one aspect of music content, allowing for a more global, comprehensive and contemporary perspective of music learning, including the music our students are listening to and are quite knowledgeable about.

In seeking to broaden the role of music education to include other venues beyond public school Pre K-12 teaching, our goal is to provide music graduates with both the pedagogical knowledge and the entrepreneurial and arts management tools to create and sustain programs that engage young children, adolescents, and adults in meaningful arts experiences. Specifically, this degree option prepares students to develop the leadership skills to design, manage, fundraise, and evaluate outreach projects for existing organizations or to create and develop new music and arts programs suited to the needs and interests of their individual communities.

Questions and Tensions

On the surface community music practices and school based music practices would seem to be at odds with each other. While there is an extensive body of literature concerning what, how, and why music should be part of a school's offerings (Elliott, 1995; Fowler, 1995; Healy, 1995; Langer, 1996; Pond, 1968, 1980; Reimer, 2009), we can all mostly agree on a basic definition of school based music. We can also agree that in a public school setting there is usually a licensed music teacher. However the definition of Community Music is still a work in progress (Bush & Krikun, 2013; Higgins, 2007; Koopman, 2007; Mullen, 2002; Schippers & Bartlett, 2013; Veblen, 2013). There are tensions in the language regarding whether one is a teacher or facilitator (Koopman, 2007; Mullen, 2002), whether one is using a formal or informal pedagogical approach (Allsup, 2008; Davis, 2005; Green, 2006, 2008; Harwood & Marsh, 2012; Tobias, 2013), whether or not they are taking an exploratory approach to learning based on student interest and needs (Harwood & Marsh, 2012; Koopman, 2007), or if there should even be a curricular framework for what they are teaching or facilitating (Koopman, 2007; Mullen, 2002).

But are community music programs and school music programs mutually exclusive or is there a middle ground where each might benefit from the practices of the other? Specifically, how might we change the culture of music education in general to be fluid and flexible and closer to the inclusivity of community music practices? As one of my grad students who had taken a longtime substitute position at one of our local schools remarked, "Within the Public school

system, I had days where I longed for a culture with more freedom; a freedom where the students had complete control over what and how they were learning.” Another student during one of our outreach teaching projects noted, “Oftentimes when given complete creative license over a project students would hesitate, struggling with not knowing exactly what to do that would bring them the grade they desired,” even though in the context of these lessons there was no grading. But the tension for many of these students can be summed up in one student’s comments when he asked, “What is the goal of education? Is education different than learning, which is different than schooling?” More to the point, shouldn’t our goal be to bring active music-making experiences into the lives of all of our students, regardless of ability levels, and shouldn’t our future music educators be prepared to help all students discover their inner musician through a variety of music-making experiences?

The intersection of community music practices with music education took hold for us several years ago when we tied our string pedagogy class to our first year string project class. The college students became music stand buddies with the first year students, who were typically third and fourth graders from throughout our city. Learning side by side, the younger students are mentored by the older students and the older students are learning first hand some of the challenges their young stand buddies face and how to help them in an informal, less teacher directed manner. This very successful learning community (Lave & Wenger, 1991) helped us to realize that these community-based field experiences have as much validity as school based field experiences. We are now seeking out other community venues and after school programs as a way of diversifying our students’ required fieldwork. What follows is a discussion of several of the settings that are helping to broaden our students’ conceptions of music education.

The Music Clubhouse Model

In our region we are lucky enough to have several music clubhouses associated with area boys and girls clubs. Within our local community there is a robust school music program where the not-for-profit music clubhouse serves to augment the music experiences for our students and perhaps provide alternative types of musical experiences apart from what the local schools can offer. Students are given opportunities to compose, engage with music technology, perform in rock bands, and build on their own musical interests. In another community, several schools have actually eliminated music classes in favor of more remediation classes in effect making the music clubhouse the de-facto music education program for many of their elementary school students. While on the one hand I am philosophically at odds with districts that eliminate music, I have an even bigger issue with students being denied access to music altogether. Though our students are sent to intern at that clubhouse with great reluctance, they are providing a crucial benefit to the students in that community.

One of our recent graduates, whom I will call Steven, is now the Director of our local music clubhouse. He did not major in music education as an undergraduate, but majored in sound recording technology. His love of making and sharing music through his association with Honk! Festivals and his organizing a local New Orleans Style Party Band eventually led him back to music education through our Community Music program. He returned to school to gain the pedagogical, administrative and organizational knowledge he needed in order to realize his goal of being a community music organizer. His objective is to provide anyone with an interest in music with the tools for both creating and performing music that interests them.

Steven currently hosts many of our undergraduates as interns where they gain hands-on experiences working informally with students and learning the importance of honoring participants' musical interests. As one of these undergraduate's mentions in his reflective journal:

The biggest thing I noticed was that the kids really got into the jam if it was over a song that they knew and could relate to. At first, I tried to get a basic rock blues progression going, but since they couldn't relate to it directly, it wasn't working that well. I decided to change gears and showed them the 3 chord vamp from Back in Black by AC/DC, and instantly several of the students' faces lit up. From then on we all had a lot more fun, including myself. Giving the students the ability to relate made everything much more successful.

Through these types of experiences, our music education students are discovering they need to shift their focus from teacher intent to student intent. Another student remarked, "I learned that not everyone learns the same and some take longer than others to learn something." On the opposite end, our students are learning to deal with the apparent chaos that ensues in these less formal and less structured settings. As one student noted, "The students have the ability to just walk right out of the room and go elsewhere in the building if they choose to do something else with their time." Through these hands-on experiences our undergrads are quickly learning the importance of connecting with their students. As the research suggests, (Springer, 2015) and as our students' experiences bear out, informal music pedagogy is often not part of the education of music teachers and is an approach to music learning they themselves might not have experienced.

A few towns over, music classes were eliminated in several elementary schools. One of our graduate students, whom I will refer to as Suzanna, is fusing her traditional music education knowledge with her more community based Jam-Band work. She devised a system where she was able to offer hands-on music classes for these elementary students once a week in 5-week rotations. In each rotation cycle the students learn to perform a song through singing, playing melody instruments and drumming, using a combination of formal and informal learning models. Suzanna was pursuing the traditional music teacher licensure degree when she realized that working in a traditional school setting was stifling her ability to offer the more exploratory approach to learning she values. She eventually completed her studies in Community Music. Having experienced both approaches to pedagogy she is able to walk a fine line between the structure the students need to have in order to learn, and the more open-ended approach needed to let students explore their musical interests. As with Steven, Suzanna is mentoring several of our students.

The School-Based Enrichment Block Model

Suzanna spent a semester as a maternity replacement for one of the local music teachers, and she worked with the school's principal to develop a middle school enrichment block. In addition to providing remediation classes for at-risk students, he wanted to provide additional music classes to support students' interests. Among the offerings the first year was a vocal group, a Mdinda Xylophone group, a percussion class and a MaKeyMaKey Invention Lab (See

MakeyMakey.com). Three years after this enrichment block was initiated, the MaKeyMaKey Invention Lab is still going strong and is one of the offerings the principal always requests due to its ability to bridge music and STEM (science, technology, engineering and Math) subjects. Students are given an opportunity to sign up for these classes based upon their interests and we always need to offer at least two different sessions due to tremendous student interest.

The MaKey MaKey is a small relatively inexpensive microcontroller that mimics the functions of a game controller. With no additional software you can connect the device to a computer through a USB cable and the device will function like a keyboard controller. Through alligator clips, materials that conduct electricity, and the completion of an electrical circuit, students can create anything. In our case we are focusing on musical instrument creation. Though these classes are run within the confines of the school day and not as an after school program, the student teachers use an informal clubhouse approach, keeping the students' interests in mind. They are given opportunities to explore the materials, plan, and conceptualize the types of instruments and projects they would like to create.

Our undergraduates develop lessons for these classes under the supervision of a graduate student as lead teacher/facilitator. This past year Jake took the role as lead teacher. A jazz musician at heart, he came through a traditional high school instrumental program and began his foray into teaching with a traditional band director focus. This experience provided some major "a-ha" moments for Jake. Among the lessons learned, "not every single second of a lesson needs to go according to a plan and teaching in this informal setting helped me understand further that learning in a less structured environment can let the mind blossom and attack problems that are presented."

One college student reflected how the youth were more willing to improvise using this device stating that, "By being able to choose sounds where there was no such thing as a *wrong note* or mistake, students seemed to embrace opportunities to improvise without hesitation- and that is awesome." Another student saw the potential for greater interdisciplinary collaboration among science music and art teachers to develop some interesting collaboration based projects. In this instance our students are learning to guide and support the students' ideas, taking on Mullen's (2002) ideal of the leader as facilitator rather than the "all knowing" teacher. As Jake remarked in one of his reflections "We often think that it is a leader who leads and provides directions, where in reality, collaboration and the sharing of ideas and opinions truly leads progress."

Hospital/Music Therapy Model

Several years ago after being contacted by an expressive therapist, we had the opportunity to commission an original composition for one of our String Project ensembles from a young composer with Cerebral Palsy. This composer cannot speak and is physically incapable of playing an instrument. Thanks to technology and the work of Tod Machover and his research team (Moss, 2011), this composer was able to find his inner musician. When Machover adapted the software program HyperScore for him, he discovered his love for composing music.

Several of the doctors, therapists, and friends from the State Hospital where our young composer was previously a patient, attended his premier. We were later contacted by two of the doctors regarding possible collaborations between the hospital and our music education program. Our

participating students are discovering the power of music for patients with traumatic brain injuries through a partnership program where they are able to intern with the hospital's music therapist. As a result, these students are learning that teaching involves much more than subject matter competence. As their reflective journals attest, they are discovering the importance of empathy. It is a quality they believe will translate well in a traditional classroom. Other connections to traditional teaching include how music is able to break down the physical and emotional barriers for these patients, allowing for greater self-expression. In the process, the qualities they observed in the music therapist, such as flexibility, compassion, and the awareness of, and ability to respond to individual patient needs on the fly, are qualities that if applied by music teachers would strengthen their students' engagement and learning experiences. As they recently suggested "It is no longer about reaching a general musical standard but about surpassing individual limits."

Opening Up Possibilities

Based on a model we created at the University, we are also bringing in local culture bearers to teach traditional Cambodian music to our local middle school students, where they are learning aurally through working with a master teacher. This broader definition of music education includes other venues such as community outreach programs, alternative school programs, hospitals, senior centers, and educational media. Our goal with all our work in community settings is to ground our students in a variety of models of music making beyond the traditional general music and large ensemble model many of them grew up in. We wish to help our students understand that as music teachers, whether they will be working in a traditional public school setting or not or with traditional learners or not, they need to understand and experience the myriad ways that people in the community engage with music, and understand the importance of relating the musical concepts we hope to teach, through music that is relevant to the people we are teaching.

Most of all our students are realizing the traits needed to be successful in any musical context, as well as ways of approaching teaching and learning that will engage all students of any ability level. They are learning that flexibility is crucial, and to be more of a guide than the center of authority. The importance of exploration and discovery to music learning cannot be overstated as well as encouraging divergent thinking in the learning process. Allowing student to set goals that are personally meaningful along with creating opportunities for students to collaborate, explore their social nature, and learn from each other are important to creating an inclusive learning environment. Equally important is finding the right balance of free-play and structure so that informal learning doesn't mean chaos. We believe that these community experiences provide the musical, leadership, and management tools needed to create and sustain programs that engage young children, adolescents, and adults at all ability levels with meaningful arts experiences.

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The Study of the College Song Activities as the Synergies between Practitioners and Researchers in Japan

Ikuko Shitamichi
Tokyo College of Music
Japan

The purpose of this study is to examine how researchers and practitioners cooperate to promote the college song activities in Japan. The college songs called “Ryo-ka (dormitory-songs)” were flourishing in the schooldays of Japan’s prewar elite. The national academy preparing exclusive groups of students for the Imperial University is called the old system high school. The elite students between the ages of 16 to 19 wrote music and lyrics. After the World War II, the old system high schools were officially dissolved, however, the facilities and staff were incorporated into new universities. As a result, more than 3,000 college songs are handed down as the cultural heritage to the succeeded universities.

Nowadays in Japan, some people who are attracted by the college songs belong to singing groups. This study investigates college song activities of four groups; 1) alumni of the same college (all members are graduated from the same old system high school or the same succeeded school, 2) alumni of the different colleges (members are graduated from different old system high schools or different succeeded schools), 3) college song lovers (members are not graduated from the old system high schools or succeeded schools), 4) a male chorus group (members sing the college songs as just repertoires). I have participated in these activities and collected several data such as pictures, recordings and interviews. In addition, several materials such as songbooks, newsletters of the alumni association, and articles are collected.

These data and materials are examined and analyzed in terms of the repertoires, singing styles, attitudes, methods of succession, the historical value, localism, and aesthetics. Although there are lot of similarities and differences among four groups, this presentation focuses on two traits; 1) some members of groups make endeavor to collect historical materials such as songbooks like researchers, and 2) some researchers become to participate in these groups to sing the college songs as the result of their great scholarly interests.

The discussion reveals that four groups of people having a common aim “to sing the college songs” form the unique community in which the synergies between practitioners and researchers create the innovative music activities. Finally, this study shows that both practitioners and researchers cooperate to extend the singing activities to educational and social contexts.

Learning to Facilitate Musical Learning: Exploring the Journeys of Inclusive Music Practitioners

Diljeet Kaur Bhachu
University of Edinburgh
Scotland
s1444205@sms.ed.ac.uk

Abstract

Community music is a broad area, relatively undefined but for some underpinning principles that center on an ethos of inclusion and hospitality. This paper focuses on the learning journeys of practitioners in inclusive community music, using my position as a researcher and fledgling practitioner to explore this learning process. I identify challenges, turning points, and important elements in the process of becoming a facilitator of music-making and/or musical learning, looking at how a diverse group of practitioners have each arrived at their current point in practice, including my own journey.

This paper draws on research from a wider project looking at the relationship between inclusive music in community settings and general primary teachers' engagement with music education in the classroom by focusing on the learning processes of facilitators and teachers. Responding to the question, "Who can facilitate musical learning?" this research explores how people who are expected to deliver music education or facilitate musical learning experiences deal with the task, addressing perceptions of musical ability, musical identity, and musicianship. The purpose is to explore what skills, qualities, and prior experiences are deemed necessary in order to become a facilitator of musical learning, with a view to broadening the possibilities of primary classroom music and enabling primary teachers to have more positive experiences with music education.

I want to explore the ideas and perceptions held by the two groups of individuals who are responsible for teaching music, or facilitating musical learning, and look at how their experiences have shaped them, in an attempt to understand how personal and social experiences throughout life contribute to these individuals' professional practices.

I propose that the idea of what music education *is* can be expanded by active engagement with inclusive community music principles. By enabling general primary teachers to explore this broader concept of music education, it is hoped that this research will allow teachers to build more confidence in their ability to facilitate musical learning, in an inclusive way for the whole primary class.

Keywords: Community music practitioners, learning, perceptions, journeys

This paper explores the journeys taken by two community music practitioners, addressing the experiences that have led them into community music and other areas of work, and their perceptions of and beliefs about music education. A vast body of research describes and theorizes community music practice, but few publications examine practitioners aside from the

auto-ethnographic narratives written into accounts of practice. This research focuses on the practitioner, exploring individual accounts of being a practitioner and the experiences that lead to becoming a practitioner. Drawing on my own perspective as a learning community music practitioner, reflecting on the experiences shared with me by teacher and practitioner colleagues, I sought to explore the common ground and different experiences between teachers and practitioners, music specialists and non-specialists.

Background

Research to date in the field of community music has focused on the practices of community music, offering theorizations of practice through the lens of case study examinations by practitioners and researchers. This research is often ethnographic, carried out by researcher-practitioners, but tends not to focus on the practitioners themselves.

Of the research that does touch on practitioners and facilitators, it does not extend to their perceptions of what they do and what they need to do it. Higgins (2012) unpicks what the facilitator does, and some of the how and why, but without going into practitioners' perceptions of what skills are needed to facilitate. His perspective is that of a practitioner.

In wider educational research, Carrillo et al (2015) took a narrative inquiry approach to explore the construction of music teachers' perceptions and beliefs. In the case of the four participants in this study, it was found that they had formative influences in common, leading me to question the less obvious commonality between educators and practitioners — are there certain types of experiences that have drawn them towards their line of work, or that have allowed them to develop certain skills which they see as necessary for their work?

Biasutti's (2010) study of generalist primary teachers in Italy— under a school system similar to that of the UK in the role of generalist primary teachers— found that generalists perceived music as a specialist subject and held the belief that musicality is fixed and selective. What is of interest to me here is that Italian trainee generalist teachers complete 45 hours of training in music, compared to an average of 3-6 hours reported by UK trainee teachers. While his research highlights that confidence in delivering primary classroom music is a common issue between Italian and UK trainee generalist teachers, Biasutti's findings suggest that more training in quantity might not be the solution.

We know from the wider body of research into trainee teachers that confidence is an issue amongst generalists (Mills, 1989; Wilson et al, 2008); however few studies report on the experiences of other individuals responsible for facilitating musical learning. For example, what are the experiences of community music practitioners where there is no pre-requisite qualification for entry into practice and therefore a huge diversity in the musical backgrounds of practitioners?

Aims

The aim of the wider research project is to explore the experiences, perceptions, attitudes, and beliefs of individuals who are responsible for delivery of music education in some way, but do not work within a role where there is a clear pre-requisite musical background - generalist

primary teachers, primary music specialists and community music practitioners. As the research progressed, the lines between these groups became increasingly blurred, with practitioners who had previously been primary music specialists, and generalists effectively being community choir leaders within their schools.

In this paper I define community music practitioners as individuals involved in the facilitation of inclusive music making activities. I focus on how these practitioners find their way into community music, again here defined as inclusive, participatory music activity. These definitions use Higgins' (2012) principle of hospitality as a common thread through all community music practice. There are several routes into community music practice, through training offered by organizations to modules and courses in Further and Higher Education. For others, a work opportunity as a freelance musician might be the entry point. Community music practitioners come from all ranges of musical backgrounds and experiences. Some have learned about music and making music in formal education settings, others have learned informally or through self-teaching. While there is no visible common thread in these various routes other than that they are developing musically, this paper explores how community music practitioners perceive their development of what they see as key non-musical skills and qualities for a practitioner to possess, suggesting that at least for this data set, a common thread exists.

Methods

The overall research project takes an inductive approach, with each phase of data collection informing the next. The wider project has three parts— an exploration of experienced educators and practitioners, leading onto a more specific look at student, trainee and novice educators and practitioners, followed by a focus group using an online forum, to allow triangulation and member-checking, and bring together these similar, yet distanced, groups.

In this part of the study I used qualitative, semi-structured, open-ended interviewing to collect data about participants' experiences with music throughout their lives, and their beliefs about who can participate in and facilitate musical learning. I interviewed each participant once, lasting from 60-150 minutes. As the interviewer, I made a conscious decision to not interrupt participants. In contrast to interviews with the generalist primary teachers in another part of this study, the dynamic of the community music practitioner and primary music specialist interviews had a power balance from the outset with the impression that both interviewer and interviewee were peers and colleagues on the same level, due to working in the same circles. This point may have contributed to the level of openness in the interviews. As the interviews progressed, I began to focus on particular aspects, such as the journey and decision-making involved in entering community music practice, and perceptions of the skills and qualities required to be a practitioner. In this paper I focus on two of ten interviews with community music practitioners, which represent some emerging ideas from an initial wave of analysis. Any links between participants' experiences and beliefs are at this stage suggestions of what further analysis may show.

Initial Findings

Overview

Participant A is a community choir leader, with a mixed-arts background and some experience of working in schools. She has been working in participatory arts and education settings for over

twenty years. Participant B is an inclusive practitioner working across a range of arts settings. He has around a decade of experience in inclusive arts practice, and has been working predominantly as a practitioner for one year, since graduating from university.

Being Inspired to Be a Practitioner

Both Participant A and Participant B described moments in their lives where they felt their place in the world as a person wanting to help others. Participant A became involved in participatory arts work during a university placement, which she attributes as a key moment in leading her into community practice. She felt that in hindsight "it was just so obvious" that she was always going to end up working in community settings. In reference to deciding to study an arts subject at university, Participant A shared her parents' reaction, that to study the arts was a selfish thing and that she should pursue a career that helps people.

Participant B felt inspired by his parents, after working with them in a mental health charity. He talked about emancipation of the art from the artist, "seeing my parents do what they do inspired me to not always think about doing my art or my music or my performance for me", the purpose shifting towards doing art for the benefit of others, not the self. Participant A came to a similar conclusion following her own experiences in a hospital arts center where she described a moment of realization that "this is what it's all about, it's not actually about the music or the drama or the whatever, it's about people".

Learning to Be a Practitioner

Exploring Participant B's perceptions of the necessary skills and qualities expected of a community music practitioner, he expressed a belief that what might be considered innate personal qualities can be learned: "some people aren't naturally gifted with patience or naturally gifted with compassion but... these things are learned behaviors". His approach to being a practitioner and facilitator is to focus on people and building relationships, as these are what stay with a person— "People remember people, don't they?"

Both participants talked about the importance of people, that it was more important to understand working with people than be an expert in artistic specialties, in contrast to what other participants have said in the wider research project. Participant B described in detail his view on musicality and possession of musicality. He took the position that music is universally innate in all human beings, therefore "it's so important to know about the person over the art, and the art comes so much more naturally." In this case of these two practitioners, they both also expressed feelings of being a musical imposter.

Being a Real Musician

Imposter syndrome is often talked about amongst academics as the fear of being caught out for being a fraud within a profession. Both participants A and B described it as fear of being caught out for not being a "real musician". Participant A related this sense of being an imposter to not being an instrumentalist or a teacher: "I felt like I was really having to prove myself in front of all these adults and real musicians who were teaching instruments". Participant B, on the other hand, linked his imposter syndrome to a lack of Western music theory knowledge: "I used to think I was a fraud because I don't know how to read music, therefore I'm not a musician". Both are confident practitioners, and, from what they have told me about their musical lives, have

specialist knowledge and high levels of competency in their musical practices, but did not feel musically qualified because their experiences did not conform to the expected Western tradition of music education.

The Art of Facilitation

Talking to participants about learning how to facilitate, the idea of facilitation as an art, and as a performance art, has emerged. Participant B reflected on one of his earliest opportunities to develop his own practice in a project with young children.

Having the opportunity to take a risk, to take loads of risks and make mistakes, it's the only way you learn about your art in any way. This work is an art form, so yeah you have to treat it like that.

While he felt there was a distinction between his role and that of a teacher, defined by the freedom afforded by working in a non-school context, he did talk about the need for "an aura or a presence" in both teaching and facilitation, and learning to "be yourself as much as possible, in a performed version of yourself."

Summary

In both of the case studies presented in this research, the practitioner was exposed to others' adverse circumstances and had an initial experience of working with the arts in an inclusive way. This has also been evidenced anecdotally in conversations with delegates at the Community Music Activity Commission at the 2016 International Society for Music Education World Conference, through numerous conversations about the work we do and why we do it being frequently linked to delegates' own experiences of being marginalized or excluded. Further data collection and analysis in this research is needed to explore how exposure to difference or adversity, or being faced with a barrier, contribute to practitioners becoming aware of disadvantage, learn empathy and compassion, and grow a desire to contribute to positive change in the lives of others.

Implications

This research suggests that there might be common experiences that shape the awareness, beliefs and motivations of community music practitioners. With regards to the ethical risks to both practitioners and participants that were raised by a number of interviewees, in the next phase of the research, I seek to address the perceived preparedness of trainee or novice practitioners as they reflect on their initial experiences in the workplace.

If there are common formative experiences that contribute to the making of a good, inclusive community music practitioner, what happens if practitioners have not had these experiences? Are there markers of a good practitioner? This research aims to open up this discussion.

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Workshop

The Oral Method of Teaching Japanese Transverse Flutes, Focusing on Noh-kan (transverse flute played in Noh-gaku), to Comprehend the Culture of Noh-gaku (musical idea of the martial arts) and Grasp the Meaning of Shohga (onomatopoetic phrases)

Kohei Nishikawa
Pro Musica Nipponia
Japan
icc22268@nifty.com

Japanese traditional music has been taught through hereditary transmission within families of musicians or tuition from masters to students. The traditional method of teaching is oral instruction to have students imitate their teachers. This workshop provides simple presentation, theoretical underpinning and comparisons between music of the West and the East. The workshop commences with an introduction to three kinds of transverse flutes: Shino-bue, played in Matsuri festival music, Kabuki or many other genres; Ryuteki, played in Gagaku, used in court music; and Noh-kan, played in Noh-drama, created and supported by the Samurai warrior class. This workshop focus is upon the Noh-kan with the explanations of “Shohga” (the oral education) and the musical idea on “Ma” (freezing silent space) inspired by the idea of martial arts. Participants shall understand that the highest tension occurs in the silent space. This idea comes from the martial arts and presents the unique characteristics of the Noh-drama which was created within the culture of Samurai warriors. Many types of ethnic music are expressed unnaturally in the different notation, such as the Western notations. In various places, however, the traditional method of education ensures cultural transmission is possible. However, it also creates difficulty for diminishing cultures, as well as hardship for international learners. This workshop is one example of paying more attention to the traditional methods of music education, in relation to the system of Western musical tradition.

Symposium

Transnational Working and Learning in Community Music

Phil Mullen
UK
sndpeop@dircon.co.uk

Donald R. DeVito
USA
devitodr@gm.sbac.edu

Arthur Gill
Pakistan
arthurgill2002@hotmail.com

Gillian Howell
Australia
gillian@gillianhowell.com.au

Over the last 20 years, community music has grown into a global field. Some of this transnational work includes the advent of the IJCM, and community music programs in Universities across three continents. There is also the exchange of knowledge from community musicians travelling internationally to share expertise or learn in another country and bring knowledge back home. This symposium looks critically at issues that arise in such work. Four presentations are followed by an interactive discussion on broader issues in transnational working.

Presentations include:

1. Community musician as outsider

Community musicians are rendered outsiders because of

- Lack of language skills
- Limitations in interpreting and recognising differences in music understanding
- Access to external resources, networks, knowledge systems
- Limited accountability to the local environment (able to walk away).
- Accountable to outside forces (e.g. funding bodies)

How does our outsider role impact on our work?

What values (e.g., music-making as a public good, inclusion, challenging of structures of music knowledge) are we potentially imposing? If there is a mismatch, how do we resolve this, particularly in time-limited sojourns where we will remain as outsiders?

2. Making a strategic impact

What ways can we maximize the impact of our transnational work? The writer looks at mapping and research, transformational seminars, aligning with established institutions, workforce development, and embedding practice as ways to develop interventionist practice.

3. Inclusion Development in Haiti: Challenges and Strengths of Community Music Development in Very Low HDI Countries

This session is about community music as a catalyst for inclusion development in Haiti. Over the past two years, what began as a program in Port au Prince for children with disabilities has grown into a transformational approach to create inclusion in communities and schools. In southern Haiti this has meant utilizing inclusive ensembles to represent the abilities of children with severe special needs, creating the first inclusive classrooms in the country. In Northern

Haiti community music and facilitation was utilized to train hundreds of Haitian teachers to implement advocacy for children with disabilities. Participants will discuss the impact of community music ideals in generating inclusion in Haiti.

4. Bringing it back home

This session looks at the impact that financial support and extended training in the UK, in particular through the Sounds of Intent framework, has had on one of Pakistan's few music programs for children with disabilities.

Theme One: Becoming a Community Musician

Lines of Flight: ICCM as a Crucible for PhD Research

Ruth Currie

York St. John University
UK
ruth.currie@yorksja.ac.uk

Jo Gibson

York St. John University
UK
joanne.gibson2@yorksja.ac.uk

Mary Murata

York St. John University
UK
M.Murata@yorksja.ac.uk

Lee Higgins

York St. John University
UK
l.higgins@yorksja.ac.uk

Abstract

Framed through the newly established International Centre for Community Music, this paper introduces the beginnings of three PhD studies that are exploring different aspects of community music practice. The areas include facilitation, community organizations and their relationship to the locality, and taiko drumming.

Keywords: Facilitation, taiko, community music, PhD, organizations, research

The International Centre of Community Music (ICCM) is a new initiative in response to global interest in creative music participation and inclusivity in music. Housed at York St. John University, UK, the Centre acts as a global forum for community music through which research, teaching, scholarship, professional practice and pedagogy can be developed and shared. It has three key aims:

- Supporting the development of community music through research
- Global forum for community music scholarship, teaching and learning
- Creating diverse opportunities for community music partnerships

In response to the seminars' theme, "The nexus of practice and research in community music," this paper introduces three of the Center's PhD researchers. Although in the initial stages, Ruth

Currie, Jo Gibson, and Mary Murata were each asked to outline their research practice to date and to offer some contextualization as regards their journey towards research from practice. The paper begins with Ruth who describes her work as a bounded case study considering questions around community music organizations and their interactions with the localities they serve. Mary continues with describing some initial flurries in exploring Taiko drumming. Finally, Jo reflects on her experience at the CMA and introduces us to her work surrounding the interactions between facilitator and participant.

Who Waves Back: Otherness and the Relationship between Community Music Organizations and Local People - Ruth Currie

My journey to the ICCM has been preceded by a career as a music educator. My initial PhD exploration has manifested in a re-articulation of what I understand this to mean in practice, and to what extent my experiences resonate with the conceptual and practical characteristics of community music.

As a PhD candidate within the ICCM, I am working with More Music – a community music organization in Morecambe, North West England. The research is a bounded case study (Yin, 2013), where I collaborate with an action research group made up of local community music stakeholders. The work is situated within the geographical area in which More Music is based, West End Morecambe. West End Morecambe ranks within the top 10% of the "most deprived" areas within England, based on the Multiple Social Deprivation Index (Department for Communities and Local Government, 2016) and has a particularly transient population of local people, which has, in part, influenced More Music's relationship with the community over the past twenty-one years. More Music now aims to understand their relationship more deeply with local people, and they have collaborated with the ICCM to fund this PhD research. To explore More Music's relationship with local people, I am guided by two emerging research questions: (1) How is community music praxis influenced by the way in which musical opportunities are promoted and perceived between More Music and West End Morecambe?, and (2) To what extent does More Music reflect the creative needs of West End Morecambe, and how is this influenced by the sociocultural conditions that the relationship operates within? These current research questions are framed by two conceptual questions about the role of a community music organization and its relationship with local people: Who waves back? How do you know anyone wants your work?

Who waves back, I argue, is hugely dependent on the way in which those you are trying to engage with perceive you. Not only the perceptions of you as an individual, but you as a collective representation of otherness within the communities within which you are situated. The space between the waving, both known and unknown, will, by and large dictate the type of hand gesture that welcomes yours. Does it matter? Does it matter what response you receive, as long as you are true to the gesture's intentions, and that you are genuine in its motivation?

By asking "who waves back" and interrogating the questions cited above this research aims to explore the relationships among community music stakeholders, teasing out how a community music organization is viewed, valued, and validated by local people. The aspiration for this PhD research is to contribute to the theoretical discourse of community music from the perspective of

an intervention by building upon existing research related to the facilitator and participant relationship. I see this as examining the micro perspective. Moving outwards to a macro viewpoint I also aim to explore the relationship between organization and their local community in order to support a theorization of the role and responsibility of a community music organization working today. This study responds to Higgins' (2012) theory of community music as an "open door, a call and a welcome," and intends to interrogate the extent to which power structures in communities influence this.

With this as a background I aim to understand the social context of More Music and West End Morecambe by considering how each position themselves within their relationship. I am particularly interested in how More Music and local people in West End Morecambe communicate. I am currently looking at the work of Freire (1996) in order to explore the ways through which wider socio-political structures of power are influential over time, and to what extent community music is a co-intentional praxis. Questioning this, whilst also exploring trust and care through Levinas' (1999) concept of "infinity" has set the scene for my initial thinking.

My early conclusions have led me to posit that the space between the relationship of the community music stakeholders, and the potential new spaces that can evolve through community music as praxis, may support an articulation of, and signify the way in which ones well intended gesture, or call, may be received and perceived. Leading to a consideration of how local people and More Music, figuratively, wave back. Working from the position of community music as an act of hospitality, which builds from an initial call and welcome to and between a music leader and a participant, it can be argued that articulating the "space between" through discourse, or lack of discourse, between community music stakeholders, is important to further increase awareness of the why, the what and the how we make music together.

Presenting an introduction to my journey at the CMA seminar provided a rich and valuable learning experience of the methods, activities, and theoretical positioning of community music colleagues, their practice, and their research. As my research evolves, I take with me the inclusive nature of those within the community of community musicians, and integrate the ethos of the conference into the shaping of our West End action research group; where every voice is valuable and through understanding the voices within the space, we can understand more about the relationships that operate within community music, and what a community music organization can be for local people.

Taiko Drumming - Mary Murata

Taiko is a form of stick drumming that originated in Japan; modern taiko developed in the 1950s influenced by jazz and other popular culture and has since spread across the globe. As a music genre it spans community music, adult education, amateur groups, and professional performing arts. I am the leader of an amateur taiko group in the UK that gives regular performances in a range of venues. Around six years ago the group was refused a gig on the basis that none of the members of the group were Japanese nationals. The client was very clear stating that they preferred people to represent their own culture. It was this incident that sparked my interest in examining community taiko drumming more deeply through the lens of identity and cultural

ownership. This led to questions such as, How do I construct a sense of myself as a taiko player? How I am perceived by others when I perform taiko? What “right” do I have to play taiko?

I am a senior lecture in the Linguistics Department at York St John University and I read about the ICCM in a staff newsletter. Because of its orientation towards participatory music making it seemed like a good fit with what I wanted to pursue. Although early days, my research focus appears to be shaping up around notions of the “who” and “why” of the taiko community in the UK. From my experience this appears very different to both Japan and North America which is where the other large taiko communities are located. There has been extensive research on the US taiko community in terms of identity, in particular, the use of taiko to express Asian-American identity (Powell 2012; Izumi, 2006; Terada 2001; Yoon 2001). The 2016 Taiko Census (TCA 2016) also revealed that 45% of amateur taiko players in the US have Asian heritage where in Europe it is around 5%, which immediately suggested that identity for UK taiko players may be constructed around other factors than Japanese-ness or Asian-ness. Questions arising from this are: Who plays taiko and why? How do the players build a sense of identity as both a taiko player and member of the community? And, is having a sense of “being” a taiko player important?

Initial Project

This summer (2016) I embarked on a field trip to Japan. I set myself the following quest: Does taking part in a taiko trip to Japan change the way participants understand their identity as a taiko player? The small case study centered on a UK taiko player, female (age 50) who had been playing taiko since 2010 and who practices and performs regularly with a local amateur taiko group. She was taking part in a series of workshops billed as a once in a lifetime 11-day trip to work with world-renowned taiko players in Japan (Kodo 2016). I anticipated that my informant would feel a stronger sense of identity as a taiko player after the trip was completed. As a researcher-participant I employed some ethnographic methods for the study, making extensive field notes and analyzing as I went.

Theoretical Framework

I used the serious leisure perspective (SLP), as developed by Robert Stebbins (2014, 2016) as a framework to explore the development of a taiko player’s sense of identity. SLP is a theoretical framework first developed in 1972 in an effort to understand the relationships between categories of participant in leisure activities. Figure 1 is adapted from the SLP involvement scale (Stebbins 2016). Stebbins’ scale features arrows going in one direction from casual leisure towards serious leisure, however movement along the scale of individuals can be in either direction so I have re-imagined it as a continuum rather than unidirectional scale. Stebbins (2014) identifies six qualities of serious leisure

- The need to persevere
- Finding a career – a career in this sense does not mean a paid career but progression
- Significant personal effort
- Durable benefits (self-development, self-enrichment, and self-expression)
- A unique ethos that surrounds it and the special social world in which it takes place
- A sense of identity

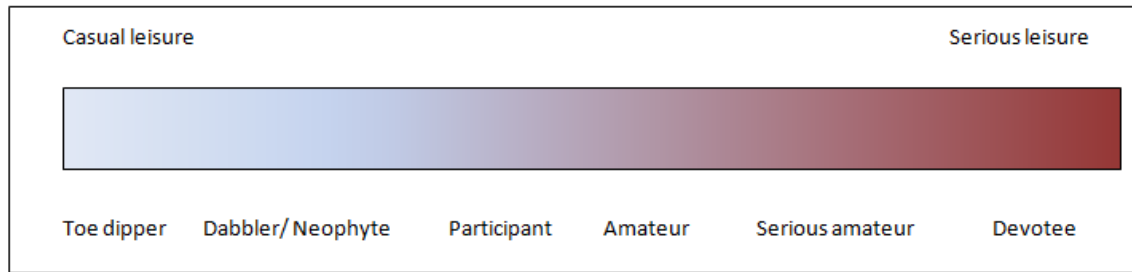


Figure 1. Serious leisure continuum adapted from Stebbins 2014.²

In reference to the development of an identity as a kit drummer, Smith (2013) developed the model of the “snowball self”. Smith used the image of a snowball as a metaphor for the building up of different layers of identity through learning whilst recognizing that the snowball may not be uniform in shape, and can as easily have bits knocked off as extra layers are added. Identity as a drummer is developed through learning and doing, and arguably it is a sense of identity, or lack thereof, that differentiates a *dabbler* or *participant* from someone engaged in serious leisure. There are many other factors that may affect how a person identifies themselves on the serious leisure continuum, and movement can be in both directions and can even take place even within the same rehearsal (Kumar, 2016).

Discussion

I conducted interviews with my informant before and after the trip. She reported that she’d had a good time but had not really changed the way she saw herself as a “taiko player”. Although she placed herself towards the “serious” end of the SLP continuum she did not identify as a “taiko player” but just that she played taiko – “doing” was more important than “being.” As a new researcher, this project helped me realize that your participants do not always give the responses you want or expect, and the topic I am exploring is certainly more complex than I had first imagined. I find that my own sense of identity as a researcher is also constantly evolving and developing. For me, attending the CMA seminar, talking to other researchers, hearing about other people’s activities was truly inspiring and helped me to begin to forge a sense of myself as a researcher and find my place within the circle of community music.

My Unfolding Research – Jo Gibson

The field of community music is growing internationally. Situated within an interventionist framework (Higgins, 2012; Howell, Higgins & Bartleet, 2015; Schippers, forthcoming) with the aim of transformation (Bartleet, 2016; Dillon, 2007; Higgins, 2012, 2015; Ornette, 2013), much community music literature remains advocacy based, positioning participant experience in terms of project impact (see for example, Balsnes, 2016; Balsnes, & Jansson, 2015; Pérez-Aldeguer & Leganés 2014). What might be revealed if this focus is reframed away from experience in terms of impact and towards experience in terms of participants’ construct of the workshop? I believe

² <http://www.seriousleisure.net/slp-diagrams.html>

that participant understandings of the work they participate in is pertinent to explore for three key reasons: (1) it aligns to community music's inclusive focus and the notion of enabling opportunities for marginalized groups to be heard (Deane, 1998; Higgins, 2012); (2) it could provide fresh insight to community music within an interventionist framework, explored and articulated by the very people community music seeks to serve; and (3) if participant understandings are explored within the context of practice there is a greater potential for direct impact on the practice itself. With this as my background, I aim to explore participant understandings of the work they participate in through a methodology guided by artform (Kershaw, 2011; Nelson, 2013), which means a methodology guided by community music. People, place, participation, inclusion, and diversity are central to community music (Higgins, 2012; Sound Sense, 1998) therefore the developing methodology attempts to be practice-based, participant centred, and reflective. Possible outcomes for the research could, for example, include greater understanding of the management of participant expectations, and/or support community music learning programs through an excavation of practice. It could also contribute to wider understanding of community music within an interventionist framework as encountered by the participants it attempts to support.

My research focus of participant understanding and experience of community music develops from my experience as a musician in East London. Prior to researching with the ICCM much of my practice involved facilitating creative music-making and interdisciplinary projects close to my home. This included music-making in schools, community centers, prisons, parks, hospitals, and museums. Figure 2 shows an example of a project that I established in East London's Cable Street.



Figure 2. Cable Street Voices at Wiltons Music Hall, London UK. Photo used with permission and taken by Frances Bowman in 2014.

Cable Street has historically been home to many migrant communities. Today it is home to a large Bangladeshi community. Like many of the migrant communities that once lived in Cable Street, the Bangladeshi community faces issues of ghettoization and polarization. Many of the challenges facing this community are connected to religious tensions, particularly regarding fear and sense of “other” or “threat” that has been attributed to those of Islamic faith - issues that David Knapp also highlighted in his CMA presentation titled; *Al-Bustan Seeds of Culture: Arab-American Music and Dialogue*. In light of these tensions and heightened polarization between communities, Cable Street Voices³ (CSV) sought to create a space where different communities could come together. It is with this respect, that CSV can be understood as operating within an interventionist model of community music.

The above image shows CSV at Wiltons Music Hall⁴ – a theatre at the end of Cable Street. Many of the children in CSV live or go to school on Cable Street, but had never been to Wiltons prior to the project; A delegate at the seminar asked me – “and why should they?” I resonate with this question, particularly because Wiltons has a bar that serves alcohol, and the consumption of alcohol is forbidden in Muslim communities, and without sensitivity taking this group of young people to the theatre may place them in a situation that they feel uncomfortable in. However, as a person that was born in, grew up in and now works in this community – I also ponder, why not? Furthermore, working in a context where communities often stay within very limited

³ See <http://cablestreetvoices.wixsite.com/home/aboutus>

⁴ See <http://www.wiltons.org.uk/>

geographical areas, I wondered what walking a little further down the street might mean for integration. The delegate's question, "and why should they?" remains pertinent for me. Working within an interventionist model of community music, how might the participants of CSV respond to this question? What is their perception of the work? Situatedness, context, and collaboration have been important elements in my practice, but it is now, through embarking on PhD research, I am beginning to understand my work more deeply.



Figure 3. SNAP Summer Project at Asta Community Hub, London UK. Photo used with permission and taken by Frances Bowman 2013.

Throughout my practice as a community musician I have been concerned with “doing things right as well as doing the right things” (Arévalo et al. 2010, p. 39). By this I do not mean “right” in the sense of perfection, but in the sense of meaning and purpose. Kathryn Deane and Phil Mullen’s CMA presentation titled, *The Workshop is not Enough*, raised many questions regarding the ethics of community music, which very much connect to my concern with doing the “right” things. For my practice this has meant an ongoing process of reflection and question generation. Figure 3 captures a moment of collaborative making in a music workshop that I led in the East London borough of Newham. It is through the act of making with others, and reflection upon that making, that many of my questions emerge. Questions that I repeatedly return to include those about the role of the community music facilitator:

- To what extent is the music-making workshop a dialogic collaboration between facilitator and participants?
- Should the facilitator contribute musical material?

- Is facilitator artistic input ever avoidable?
- What does this mean for participants?

And the questions continue, concerning issues of sustainability, agenda and terminology. The PhD has afforded me the opportunity to formally explore the questions and ideas put forth through practice and provide an access to a wider network of like-minded musicians and researchers. With my broad aim articulated the next steps for my research build from pilot projects undertaken during summer 2016.



Figure 4. Tang Hall Smart members. Left to right: Jonny Mottram, Gareth Wilcox, and Curtis Helliwell at Burnholme Community College, York UK. Photo taken by Nigel Holland, permission granted to use photograph from The Press, York 2016.

Researching with partners, Tang Hall Smart⁵, NYMAZ⁶, and North Yorkshire Virtual School⁷, many of the questions that emerged from the pilots connect to the ethics of research, including participant anonymity, research reciprocity, possibilities for co-authorship and means of research dissemination. Tang Hall Smart members, Jonny and Curtis as seen in Figure 4, illuminated such research ethics questions through their request to be actively acknowledged for their music-making, rather than maintaining more traditional notions of participant anonymity. I look forward to continuing research with my Yorkshire partners, developing my understanding of community music beyond my initial London experience, and connecting to the international community of community music through ICCM and future opportunities such as the next CMA.

⁵ <http://www.tanghallsmart.com/>

⁶ <http://www.nymaz.org.uk/>

⁷ <http://cyps.northyorks.gov.uk/index.aspx?articleid=13569>

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Community Music and Higher Education

Lee Willingham
Wilfred Laurier
Canada
lwillingham@wlu.ca

The establishment of *community music* courses and degree programs in universities gives rise to discourse about the fundamental principles of community music. Can they survive in the complexity of academia, where disciplines are regulated, researched, and examined systematically? Music in universities has been a proud bastion of elitism for almost two centuries. Sieves and funnels keep out all but the most capable students. Capable, in this instance, usually means the most accomplished performers who will, more often than not, come from a privileged background of private studio instruction over many years. In these times of financial austerity, it is easy to make the case that publicly funded institutions of higher teaching and learning should develop programming that is available to a wide and variegated student population. But even if the model is sustainable in pragmatic terms, does it remain the right or ethical thing to do?

This paper argues that community music principles are synergistic with higher education goals, and in fact, traditional music education has much to learn and to gain from community music practices. Leaving the obvious financial implications aside, an important issue is— How can schools of music be more civic minded, more community friendly, and above all be seen to enhance the cultural life of the regions they serve? The embracing of multiple modes of learning, including non-formal and informal pedagogies that are increasingly prevalent in the common practice of music making are common procedures in community music. The shift from content information based curriculum to critical thinking and the development of creative ability is evident in CM activities. The focus on the individual rather than the object (musician, rather than the score) becomes the goal to ensure student success.

There are tensions to be sure. How can artistic rigour exist in a culture of empathy, inclusivity, and hospitality? How do informal and nonformal pedagogies square with the transmissive practice of formal teaching? Where does a negotiated curriculum fit in an institutional regulatory framework? How can intergenerational and lifelong learning be accommodated where progression pathways are established according to academic success and performance auditions? How can an activist position be balanced with a life of contemplative practice and mindfulness? Where does health and wholeness dwell within an academically rigorous environment? This paper addresses these issues and presents a model of practice for graduate study in community music as found at Wilfrid Laurier University in Waterloo, Ontario, Canada.

Who, What, Where, and Why: Training Community Musicians in the 21st century

Graham Dowdall
Goldsmiths College
UK
gdowdall@gmail.com

Community Musicians have been trained at Goldsmiths since 1990 when Phil Mullen created the Certificate Music Workshop Skills program. Several hundred community musicians, including myself, got inspired, learned their skills, developed their thinking, ethics and found their voice in community music through this program. I taught on it for 10 years. One of its strengths was the breadth of students reflecting the diversity of community music - buskers, DJs, classical musicians with Masters degrees, youth workers, teachers, choral singers, jazzers, rockers, folkies, sound artists, producers, rappers, steel pan specialists and pretty much every type of instrumentalist or vocalist imaginable. All enabled by the absence of formal entry requirements.

For years we were eskewed by the music department at Goldsmiths for fear of “diluting the brand” but now music workshop skills are a popular option in all Music BAs and MAs as well as youth and community work programs. CM has changed massively from the ultra-informalism and outsider interactions of the 80s to sitting as crucial partners in many Music Hubs in the UK working at the dual interfaces with Music Education and Music Therapy. The range of practice is broader than ever and as likely to take place in a high dependency ward as a community centre. We’ve professionalised our practice and evidenced its efficacy though we remain defined by the informality and flexibility of our methodologies. The role of, and demands on community musicians have changed and we need to ensure that we are properly equipping the next generation.

Soundsense’s recent evaluation of Musical Inclusion in UK alludes to the need for “highly and multiply-skilled musicians in both musical and socio-personal domains with complex, sophisticated understanding and a diagnostic approach to work (The Power of Equality 2015).

So, in addressing the training needs of this 21st Century workforce we need to consider -

- Where and how should these be taught – HE Degree programs, Further Ed, short CPD modules, experiential workshops, lectures, fieldwork placements?
- Who should we be training – professional musicians, music students, graduates, teachers, youth workers, younger musicians or those with more life experience?
- And of course what?
- I argue that to maintain the breadth and diversity of community musicians and practice we need training offers based on evidenced quality standards but offering a plurality of access points and routes.

Becoming a Community Musician – One Year on in a Community String Project

Anne Power
University of Western Sydney
Australia
am.power@westernsydney.edu.au

Community music practices embody concerns for equity, evidenced in ways such as a concern to refresh students' understanding of traditional musical culture (Shiobara, 2014) and in the provision of musical experiences for youth, regardless of financial support (Tolmie, 2014). This presentation presents one year of data from the Penrith (NSW Australia) Youth String Program offered at the Joan Sutherland Performing Arts Centre over a period commencing in 2015 and ongoing to 2016. The Penrith Youth Music Program has been designed to encourage young string players in the Penrith area through a program of guided rehearsals and tutorials, with mentoring from players from the Australian Chamber Orchestra. The Western Sydney region, where Penrith is located, is very diverse, with pockets of affluence and disadvantage (Morgan, 2007; Naidoo, 2009). The research is framed by Opportunity to Learn theory in the context of inequitable distribution of educational resources and access to knowledge.

The evaluation plan incorporates: systematic student practice logs; and student and parent mini-surveys as well as site visit methodology to capture information about the extent and quality of program implementation as well as student behaviours (related to instrument performance and social skill development). This paper reports on positive data about facilitating learning, addressing the first of the research questions: To what extent does participating in the youth orchestra (versus group instrument instruction only) deepen the development of musical skills that might otherwise have struggled to emerge?

The Penrith Youth String Orchestra can be seen as a learning community. The literature that informs this evaluation is framed by Opportunity to Learn theory. It also includes Tait's theory of language types in musical discussion, including the use of metaphor; Green's work on the importance of social and informal learning for young musicians, including the use of modelling strategies; Bloom's framework for the development of young instrumentalists; and the Possible Selves theory. There is early evidence that young musicians, who might not otherwise have had an opportunity to learn from expert mentoring like this, have been changed by their experience. The students have grown in confidence in performing and have connected socially with students who have common interests; they have had their imagination stimulated, learned new techniques and orchestral protocols, and had the vision of possible future selves expanded.

DEEPER LOCAL: The Hothouse in the West End of Morecambe

Pete Moser
More Music
UK

peter.moser@moremusic.org.uk

Kathryn MacDonald
More Music
UK

kathryn.macdonald@moremusic.org.uk

Ruth Currie
York St. John University, UK
ruth.currie@yorksja.ac.uk

Abstract

After 23 years working in a very disadvantaged community in the north west of the UK, the community music education charity, More Music is going deeper into its practice. How can an organization strive to integrate into a community while placing quality performance, personal development and music at the heart of the program? What new skills are needed by the workforce? How can academic research both support and develop a program? What is the best methodology for sharing the learning with UK commissioners (education, health and social care) and international community activists? This hour long workshop/discussion is led by 3 members of the team with images, very short films and extensive discussion. We would like to share our practice and also gain new understanding from the conference that will help us develop the work further over the next 3 years.

Summary of Session

Somewhere between a workshop and a facilitated discussion, More Music directors Pete Moser and Kathryn MacDonald joined together with [International Centre for Community Music](#) PhD researcher, Ruth Currie to explore the evolution of community music-making in Morecambe, and what this might mean as an example of research.

For More Music, the workshop provided a space where people could listen, question, and leave intrigued to carry on watching what More Music are doing, with a new understanding of how research can support, challenge and change activity. For Ruth, the workshop was an invitation to delegates to interrogate language and question the way in which we ask and position research questions in the context of community music.

With the workshop space decorated with images from More Music's [iMap project](#): a creative residency that explores the infrastructure of the local community through a multidisciplinary perspective, the space was reminiscent of the images often found in the fabric of More Music's physical space, The Hothouse. The iMap imagines, made into bunting and draped across the room, was a subtle nod to the festival culture that is at the heart of More Music's work in their

local community. In the spirit of festivals, and bringing people together, delegates were invited to find a place, chose a question, and discuss their thoughts on what these questions mean to them.

Pete took delegates through the More Music journey, from an artist in residency in Morecambe, to being a National Portfolio Organization (NPO) for Arts Council England; pausing the journey at points to unpack particular moments of influence in the story of More Music, and how these have shaped the creative offer. Kathryn joined the story to articulate the individual journeys of two key participants who have engagement with More Music. As people from the local community, these stories illuminated the creative opportunities that have been accessed by those in challenging circumstances, and how, at times, More Music has been a turning point in the journeys of some participants. With the context firmly set for More Music's work in Morecambe, Ruth then facilitated a discussion around some challenging questions that created space for delegates to reflect on their own practice, workshop participants and personal resonances with the More Music story.

Two key questions framed the discussion: how do you know anyone wants your work; and, what makes a community more than musical? Challenging in their potential scope, the questions were set to open a discussion about the way that we discuss, frame and present work as community music researchers and practitioners. The discussion generated a range of insightful reflections, from what do we mean when we consider the 'more' in more than musical, to thoughts around how the micro of an organization, such as the individual journey of participants, can influence the macro and a music organizations ability to shape and influence the wider socio-political discussion.

A discussion disguised as a workshop that was rich in discourse and challenging in reflection, this session provided an opportunity for More Music as an organization to present and question their practice alongside an enthusiastic outsider, and independent other, through their funding of PhD research at the International Centre for Community Music; a relatively unexplored and emerging way of exploring practice as a community music organization. Thinking forward, we wonder how we will explore the questions in the future, when delegates meet at the CMA in 2018.

For delegates who were unable to join the workshop, a little contextual information about More Music:

More Music is an award-winning community music and education charity, based in Morecambe. Starting life in 1993 as a project initiated by Pete Moser, and established as a registered charity in 2001, More Music is now recognised as a national leader in the field of community music development. We have also purchased, refurbished and equipped *The Hothouse*, in the West End of Morecambe, as a space for both community music making and for professional performance.

Our mission is to build confidence and spirit in individuals and communities through creative arts activities, particularly music.

Our vision is a society where access to the arts and engagement with culture transforms lives and communities.

Morecambe is one of the 10% most deprived areas in England for income, employment, health, education, living environment and crime. More Music is committed to developing bespoke creative opportunities of the highest quality to deliver outcomes for learning, personal development, health and well-being for people living in the West End of Morecambe.

The aim is to become a source of local pride across our immediate community with a real sense of ownership of the Hothouse as a center for music and community activity. The impact of this program will be to:

- Extend the reach of cultural activity.
- Build resilience within a community on the edge.
- Increase the number and variety of activities in the Hothouse.
- Strengthen relationships with local 3rd sector and social agencies.
- Demonstrate the power of arts and culture to transform communities.

We know that engaging with arts and culture builds positive energy and is a powerful long term force for change within communities. Over these next three years our activities will focus on a deeper development in these geographic areas, working within communities to develop a sense of place and undertaking research to assess and demonstrate impact.



Figure 1. Catch the Wind Kite Festival in Morecambe. An event produced by More Music.
Photo used with permission and taken by Graham Wynne.

Workshop

The Orff Schulwerk Approach within Community Music Practice

Caroline McCluskey
Royal Conservatoire of Scotland
Scotland
carolineannemccluskey@gmail.com

This workshop explores the Orff Schulwerk approach to Music, Dance, and Speech Education. The multidisciplinary and creative nature of the Orff Schulwerk approach to Music, Dance, and Speech Education nurtures communicative musicality and imagination, enhancing the collaborative and creative practices for community musicians as participants and facilitators.

Beginning from a source of inspiration in rhythmic text, we journey through speech, movement/dance and music exploring a creative process for shared musical experience. In this workshop we uncover how we can shape musical experience in different directions through engagement in multidisciplinary activity. We learn by using verbal and non-verbal forms of communication, the relationships between speech, movement/dance and music, the natural flow between form and improvisation, collaborative activity and individuality, musical play and creativity. There will also be opportunity for a reflective discussion at the end of the workshop.

Resources include a selection of hand held percussion instruments, xylophones and glockenspiels. For further information regarding my creative practice and research please see: <https://carolinemccluskey.wordpress.co>

Poster Sessions

A Choir in Every Care Home

Evan Dawson & Kathryn Deane

Sound Sense, UK

kathryn.deane@soundsense.org

Theoretical background: The literature on the value of singing for older people is growing. Care homes in England that include singing in their activities programs report some success with residents; other studies report benefits to care staff and to visiting families. Singing pedagogies in care homes are wide-ranging, from unstructured singalongs, through proprietary karaoke machines, to formalised singing groups led by volunteers, amateur choirs, and professional community musicians, as well as formal music therapy activities.

How do these elements and many others come together to affect real-world decisions by care home managers about the place (if any) of singing in their homes? *A choir in every care home* is an innovative examination of that issue, operating through a *whole-system, collaborative-action, multi-disciplinary* approach.

Aims: To explore the value of singing in care homes in England, through:

- examining the benefits of singing to residents, staff, family, and visiting singers
- mapping existing activity
- assessing different pedagogical models: their benefits and challenges; issues of quality
- identifying the artistic and business models that provide the best benefits for all.

Methods: A *collaborative action* investigation bringing together a working group of care home managers; care provider umbrella institutions; community music infrastructure organizations; music providers; a HEI research team, government policy deliverers and regulators, and marketers. This *multi-disciplinary* group takes a *whole-system* approach, addressing the aims simultaneously through lenses of:

- business supply and demand
- artistic and outcome quality and qualities
- research
- regulation and policy drivers

The process included systematic literature review, interviews with randomly-selected care homes, surveys, seminar sessions, peer activity, expert witness, and campaign development.

Results: Emerging findings indicate:

- The real-world case for singing in care homes is less strong than some commentators might have suggested
- The value is not only to the residents but crucially to staff as well
- It is very difficult to assign real distinction to the differences claimed for different pedagogies.

The results of a parallel initiative in primary schools suggests that a package of measures could create more singing in care homes: artistic and business capacity-building for artists; powerful campaigning backed by care provider umbrellas; and endorsements for singing from policy and regulatory authorities.

Conclusions: The study is identifying impactful artistic and business models for singing in care homes. The innovative approaches adopted are generating results that are robust, owned by the sector, and hence are more likely to be adopted.

Musical Practices, *Gelassenheit*, *Communitas*, and the Role of Ritual within the Pink Menno Movement

William Dabback
James Madison University
USA
dabbacwm@jmu.edu

This research poster investigates the Pink Menno movement and its use of music as a tool for social justice within the Mennonite church. Mennonites have historically conceived of music as the primary corporate extension of people in worship. A cappella singing traditions evolved reflecting an aesthetic of simplicity forged from their history as a persecuted people (Dyck 1993). Community participation characterizes traditional Mennonite music making and reflects broader themes of outreach, peace making, and concern for human rights. “Making sound together emphasizes interdependence and interconnectedness, what Anabaptists called *Gelassenheit*, the willingness to surrender one’s self and strength to God and to others” (Kropf & Naziger, 2001, p. 122). In this way, music serves as a social bonding agent and a primary means to create and support Mennonite identity.

Dabback’s (2015) study of a private school music program supported the centrality of a lived community to Mennonite self-understanding. Social interactions among students and rehearsal behaviors often blended together in ways that made it difficult to find the dividing lines between them. As with Mennonite worship, the choirs existed as self-contained communities with distinctive rituals or conventions that provided structure, expectations, and an avenue to express identity. Rituals promoted a perception of homogeneity or sense of personal sameness by deconstructing social relationships (Turner, 1995); the horizontal practices found in the classroom and reinforced by the director; the atmosphere of *Gelassenheit* that permeated the school, and the Mennonite cultural values of community and singing manifested liminality.

By nature, music is participatory; however, participatory singing in the Mennonite tradition has deeper meaning than mere ritual. It is a reflection of identity and *communitas*. In this culture, music serves as the ‘voice of the people’ (Loeppky, 2009, p. 9). Although congregations feature diverse ethnic, religious, and musical practices with necessarily different social structures, shared practices ostensibly provide connections to a broader overarching Mennonite identity (Dueck, 2003). Yet dissonances emerging from diversity have led to a number of debates including “worship wars” between advocates for traditional communal hymn singing and those who value other styles of music (Dueck, 2005) and the place of LGBTQ members in the church. The latter are finding stronger voices to advocate for acceptance within Mennonite Church USA, sometimes utilizing traditional hymn singing that is central to the fabric of the institution resistant to their presence. This research will investigate musical practices, *Gelassenheit*, *communitas* and the role of ritual within the Pink Menno movement.

Critical and Practice Theory: An Analytical Framework for Theorizing Musical Activities

Eric Sons

eric.sons@gmx.de

1. Theoretical and pedagogical background

From the beginning of human existence, improvisation has been an essential part of everyday life and a dimension of musical activities. We find Improvisation not only in sophisticated modern Jazz music (Berliner, 1994), but also in Klezmer Music, African Music, Latin Music and early classical music (basso continuo). At present collective improvisation more and more becomes a trans-stylistic, intercultural and globalized musical practice (Sarath, 2010). In the context of Community Music collective improvisation is a practice that allows less experienced and/or young musicians to be creative and to develop their sensual perception and personality.

2. The aim of the work

Drawing on sociological theoretical reflections and my own experiences as a jazz educator, I will present a transdisciplinary model of collective improvisation, which I call *framed aesthetic fuzziness*. The concept allows understanding and identifying the creative and transformative dimensions of Community Music. As such, it emphasizes the innovative aspects of CM and provides a basis for comparing and evaluating CM projects.

3. The approach of the work

The theoretical model I propose to understand collective improvisation in CM, rests on four core assumptions:

- a) *Critical Aesthetics*: Community music requires aesthetic openness, power critical reflections (Adorno/Horkheimer 1934) and cultural democracy.
- b) *Identity*: Cultural education that transforms persons (Dewey) results from the “iterability of identities” (Butler).
- c) *Creativity*: For collective improvisation dissonant chords are useful, because by creating cracks in listening habits they allow participants an experience of instability. Such experiences of temporary instability allow “aesthetic abeyance” (Schiller)
- d) *Relatedness*: Through collective improvisation new tri-relations between body, mind and objects can be initiated experimentally: Body and daily used objects (instruments, chairs, etc.) become part of noisy avant-garde experiences.

4. The results and summary of the main ideas

CM practice and collective improvisations are based on a combination of stable (chords, articulations, self-composed motives, a narrative etc.) and unstable social–musical elements (dissonance, freedom). *Framed aesthetic fuzziness* is the analytical key concept that allows further theorization of CM. The latter can be operationalised by the idea of *temporary instability* of identities, sounds and body-mind-object-relations.

Thus, an appropriate theorization of collective improvisations in Community Music and its creative aspects in general is made possible.

5. The conclusions and implications for music education

Potentially, the key concept of *framed aesthetic fuzziness* provides an analytical tool-kit to emphasize the aesthetic aspects of CM’s key characteristics of accessibility, context sensitivity, equal opportunities, active participation, and friendship. (Higgins, 2012).

The Evolving Identity of a Community Band in North Seattle

Anita Kumar
University of Washington
USA
kumarab@uw.edu

Background: Community bands are populated by diverse groups of amateur musicians who each come to playing in an ensemble from different backgrounds, experiences, and abilities. The group identity of a community ensemble is therefore composed of the individual identities of its musicians, and may change over time as members join or leave the band. Using the framework of Gates's (1991) theory of participation, one can chart the evolution of an ensemble as its membership changes, grows, and grapples with their purpose for convening and making music together.

Focus: The community band in question has evolved from a high school senior project providing beginning instrumental instruction to adults, to an amateur concert band. The band's group identity, expressed through comparisons of the opinions of individual members, is in flux along the continuum of Gates' levels of participation. Overall, the question is, what is the purpose or function of a community band such as this?

Method: I conducted an ethnographic case study of this group over the course of a year, as I joined the ensemble first as a member of the flute section and later after appointment as the group's first assistant director. Through interviews with members, rehearsal planning with my lead director colleague, field notes taken during weekly evening rehearsals, and written feedback solicited via weekly email, I examined the impact that personal identity as a musician has on group identity, and how that can change over time through shifts in rehearsal practice and repertoire choice.

Results: Members' comments were categorized as relating to personal background, rehearsal atmosphere, group morale, and audience reception. A tension emerged between those who identified with the group's historical identity (as a group for beginners or hobbyists) and those who more closely resembled the new paradigm (more experienced players at an amateur level.) All responded positively to the directors soliciting their input in these areas, performed acts of hospitality in welcoming new members, and appreciated the personal musical growth attained.

Implications: The challenges of negotiating various personal identities to allow members to find a meaningful place within the ensemble can be mediated through dialogue and collaborative rehearsal and planning. While this is a study of an adult community ensemble, the implications for school groups can be equally valid, as degree of participation and size of membership is a key element of gauging program success.

LLEN, security, support and facilitation are provided in order that these partner groups continue to function with considerable autonomy at the grassroots level.

LLEN, not unlike the programs under their umbrella, originated as a grassroots organization itself before becoming a corporate charity. From its beginnings, LLEN has forged a unique relationship and niche within the community. Beginning in the early 2000s, the organization began as a music education charity, providing financial assistance for music study to students unable to cover normal tuition costs. Over the past twelve years, LLEN has found itself evolving and becoming more centered in developing pathways for education through community music practices. LLEN enriched the musical possibilities for youth, especially where there was a noticeable decline in music programs in public schooling. In working outside of the school system, LLEN has become an important arm of community that incorporates and encourages intergenerational and lifelong learning in music in a number of both formal and informal learning environments.

Lyrical Lines operates as a federally chartered not-for-profit charity, with the ability to offer tax receipts for donations, and to apply for funding through various granting agencies. A Board of Directors provides guidance and leadership in both fiscal and procedural matters. Currently, LLEN is at the crossroads of redeveloping its governance model and at the threshold of renewing partnerships and strengthening networks in order to better meet the growing possibilities of enriching the community through music.

Refugees in Kray Music Workshops with Small Children

Matthias Rietschel
Das Æbehaus Kray
rietschel@klangundkunst.org

In the part of the town I'm working as a music teacher we have two Camps with refugees. I'm working with a couple of small children from 2 to 6 years old. Every week we have more and new little students with their own ideas. In this poster I describe the program I have been running.

Theme Two: Case Studies

Exploring Social Inclusion and Exclusion in a Community Choir: Hermione's Experiences with the Melbourne Gay and Lesbian Youth Chorus

Benjamin Leske⁸

PhD Candidate, National Music Therapy Research Unit
Melbourne Conservatorium of Music
The University of Melbourne, Australia
benjaminleske@gmail.com

Abstract

What does singing with the Melbourne Gay and Lesbian Youth Chorus (MGLYC) mean for one of its members, “Hermione” (preferred pronouns: she/her/hers)? How do Hermione’s experiences with MGLYC reveal layers of social inclusion and exclusion? Established in 2005 in Melbourne, Australia, MGLYC is a unique social ecology that provides a safe and supportive musicking environment and deliberately fosters social inclusion. In this paper I introduce a larger qualitative and hermeneutics-based study of MGLYC and its role in addressing social exclusion. I then explore Hermione’s experiences of choir and what it means in her musical and social life. Hermione’s story suggests MGLYC to be a musicking site that is safe, fosters belonging, inclusion, and socializing on the one hand, but is at the same time a place of exclusion, clique, and competition. Hermione’s experiences suggest these two seemingly contradictory conceptual understandings might be co-constitutive: that musical and social inclusion and exclusion might both contribute to the experience of singing in this community choir.

Keywords: Choral singing, social inclusion, youth, music, health

Introduction

Established in 2005 within the Melbourne Gay and Lesbian Chorus Inc. (MGLC), the Melbourne Gay and Lesbian Youth Chorus (MGLYC)⁹ is a unique musical ecology (Ansdell, 2014, pp. 23-40) that provides a safe and supportive musicking environment and fosters social inclusion for young people. MGLYC is a non-auditioned community choir, rehearses in an inner suburb of Melbourne, Australia’s second largest city, and aims to provide Same Sex Attracted and Gender

⁸ Ben’s preferred pronouns: he/him/his. My particular thanks to primary supervisor Professor Katrina Skewes McFerran for her valuable feedback and advice on earlier drafts of this paper.

⁹ I note MGLYC changed its name to “shOUT Youth Chorus” in 2015 to better reflect its membership base and demonstrate its support for young people of diverse genders and sexualities.

Diverse (SSAGD) young people and their allies with a “fantastic, safe and friendly environment in which to develop their singing skills” (Melbourne Gay and Lesbian Chorus, 2016). The choir is open to members between the ages of 16 and 29 years of all genders and sexualities and includes heterosexual members. As Music Director (MD) of MGLYC from 2009-2014, I witnessed the challenges that face SSAGD young people and gained valuable insights into the potential health and wellbeing benefits of choral singing for this particular cohort.

In this paper I outline the wider interview-based qualitative research project currently underway that explores choral singing and social inclusion and exclusion. I then describe what choir means to one 24-year old member, Hermione (preferred pronouns: she/her/hers). Hermione offers a glimpse into the nuanced and sometimes contradictory experiences of singing within MGLYC. For Hermione, MGLYC is a place for musicking and socialising that facilitates belonging, inclusion, and refuge on the one hand, yet on the other may be experienced as a place of exclusion, competition, and clique. I briefly discuss four emergent findings for organizations and community choral leaders interested in the nuances of social inclusion in a community choir.

Part I: The Wider PhD Project

Located at the interstices of both community music and community music therapy, this study explores music within a particular social, musical, and therapeutic ecology (Ansdell, 2004, 2014; DeNora, 2013). It emphasizes community music and musicking (Small, 1998) as a means to empower subordinated groups (Ruud, 2004), attend to unheard voices (Stige & Aarø, 2012), and as a site of cultural democracy (Higgins, 2012). Scholars have argued that community musicians have the potential to intervene musically to generate extra-musical benefits (Deane & Mullen, 2013).

There is increasing evidence of the health and wellbeing benefits of group and choir singing. Previous studies of group singing have detailed its scientific and physiological benefits (Beck, Cesario, Yousefi, & Enamoto, 2000; Clift & Hancox, 2010; Clift et al., 2007), therapeutic benefits (Bailey & Davidson, 2002, 2005), the impact of group singing on social bonding (Pearce & Launay, 2015; Pearce, Launay, & Dunbar, 2015) and the particular role of the singing leader (Jansson, 2013). In Australia, several studies provide a policy and organizational overview of community choral musicking (Bartleet, 2010; Bartleet, Dunbar-Hall, Letts, & Schippers, 2009; Gridley, Astbury, Sharples, & Aguirre, 2011; Masso, 2013; Schippers & Bartleet, 2013), while others examine individual cases in detail (Southcott & Joseph, 2013, 2015) or offer international comparisons (Leske, in press). A growing body of literature explores the value of choir singing for addressing social exclusion in particular, highlighting its benefits for both individual and community wellbeing (Bailey & Davidson, 2002, 2005; Dingle, Brander, Ballantyne, & Baker, 2013; Faulkner & Davidson, 2006; Langston & Barrett, 2008; Stewart & Lonsdale, 2016).

There is evidence to suggest that a significant number of SSAGD or “queer” young Australians encounter bullying and abuse. A study by Hillier and colleagues found 61% of more than 3,000 survey participants reported verbal abuse because of homophobia; 18% reported physical abuse; and 26% “other” forms of homophobia (Hillier et al., 2010). Other studies found young queer people at increased risk of suicide (Howard, Nicholas, Brown, & Karacanta, 2002), risk of sexually transmitted infection and drug use, and experience far higher rates of homelessness than their non-queer counterparts (Leonard, Marshall, Hillier, Mitchell, & Ward, 2010). The wider

research project seeks a more nuanced picture of singing within a choir for SSAGD young people with an explicit social inclusion lens. I have observed many MGLYC members with direct experience of social exclusion as a result of their sexuality and/or gender identity. Social exclusion, as the “process by which individuals or groups are detached from other people, groups, organizations, or institutions, or more generally excluded from social relationships and participation in activities on the various areas of social life” (Stige & Aarø, 2012, pp. 106), may be part of their everyday lives. Social inclusion initiatives (such as singing in MGLYC) take deliberate actions to deliberately foster inclusion or to reverse processes which lead to social exclusion.

Hermione’s story is one of ten interviews completed for the study between November 2014 and January 2015. Interviews were guided by a set of questions exploring the meanings, musical and extra-musical experiences of MGLYC for individual members, with particular reference to social exclusion. An alethic hermeneutics underpins the study, a stance that allows for reflexivity and the pursuit of a “phenomenological sensibility” (Finlay, 2014). I draw upon both the interview data and personal experience to inform the analysis, which is completed within an interpretive phenomenological analysis framework (Smith, Larkin, & Flowers, 2009). Hermione’s story illustrates some of the ways in which MGLYC’s social ecology fosters musical and social inclusion yet also the elements of exclusion that work against the choir’s inclusive principles. The story reveals much about the wider interplay between inclusion and exclusion within MGLYC.

Part II: Hermione’s Story

Hermione is 24 years old, queer, and a kind, compassionate, and engaged member of the choir who at the time of interview represented MGLYC on the choir’s management committee. Her interview illustrates several common understandings of choir that are evident in interviews with other members. I seek to preserve the vibrancy and the almost theatrical animation with which Hermione interjects and narrates her experiences during her interview, noting in parentheses changes of pitch, whispering, shouting, and other sounds.

Inclusion and Belonging

As a self-described “odd” character who doesn’t easily make friends, Hermione finds acceptance in choir:

youth chorus is for everyone. *Hmmm.* You can be trans, you can be straight you can be gay, you can be, [high pitched, parodied voice] I don’t know! [usual voice]

Choir offers “a starting common ground” for Hermione to build friendships and fosters a sense of belonging. In her view, participating in choir fosters inclusion and makes it easier for people who lack close friendships to integrate quickly into the group. Hermione describes how the different aspects of MGLYC’s social ecology, such as its music, performances, committee activity, and the choir’s history, make it easier for new and existing members to find common ground and form friendships. Hermione enjoys both the organizational and pastoral care aspects of her role as MGLYC’s committee representative and several other members interviewed cited Hermione’s influence as decisive in their decision to remain with the choir.

Hermione has insight into both MGLYC and the larger “adult” chorus as a singer in both. She describes the relationship between the two choirs as basically connected but very different and

talks about members of the older chorus with great affection (“I love them dearly”). Reflecting on the sheer variety of people represented across the membership of both the youth and adult choirs of MGLC, Hermione depicts the adult chorus rehearsal as “60 different people, all very different representations of what it means to be... that.” Hermione finds a sense of belonging in this experience, saying: “you know, it gave me a better idea of how I could fit into society”. For Hermione, the choir appears to be an important social place, a safe place, and a place of belonging.

This sense of safety is nurtured by the MGLYC’s queer public profile as a choir for SSAGD young people. To be queer is the norm rather than the exception in this choir. Hermione describes with a sense of relief the choir environment:

having people who know already all of those, perfectly fine, questions about, you know like say if you’re... ah I don’t know... you’re gender neutral...and most everyone in youth chorus would be like ‘okay, so what pronouns do you want to, do you use? ... Other places that’s rare. Because, not caus people are, are intolerant or... but because there’s just not an awareness... I guess we operate off that knowledge base already and we don’t have to talk about it.

I suggest that sites where members are “assumed queer” offer a sense of ontological security and belonging for young people with the common experience of not belonging in their respective social worlds for reasons of their gender and/or sexuality. MGLYC offers a break from the everyday lives of members who live within an otherwise primarily heteronormative society.

Hermione eloquently captures her experience of sense of safety within the choir when comparing it to her high school choir: “it’s [MGLYC] an insular little queer bubble and we love it in there!” For Hermione, MGLYC is safe and supportive because of its separateness. She describes an insularity that is simultaneously inclusive of the members within the choir and exclusive of those outside it. MGLYC offers an important platform for members to stand up as both activists and mentors. Hermione self-reflects on her own upbringing to make her argument about providing young people with a sense of a queer future, saying “we want to go into schools... cause you know, when we were 13, whatever, it would have been very helpful!” Describing MGLYC’s wider mission of singing for the community, Hermione says: “We just like doing that kind of thing!”

Musicking provides the foundation for Hermione’s sense of belonging and inclusion. “If you play music,” she says, “you’ll always have people to hang out with.” Hermione describes music as a “refuge for the socially awkward.” MGLYC is a musical place where she fits, finds acceptance, has something in common to talk with others about, and where she can socialize and help others. Friends within choir are people Hermione can talk to, tell her plans and fears to, and whom she values. Hermione finds meaning in being needed and having the opportunity to support other members.

Exclusion, Clique, and Competition

Nevertheless, I suggest Hermione’s interview also reveals elements of social exclusion within MGLYC as she describes experiences of competition, clique, and comparisons with other

choirs. Hermione describes the difficulty she encountered when first joining MGLYC. She describes how: “when I first joined chorus, um I felt a bit on the outside, because um there was this um, you know this little clique type thing? ... Which happens with, everyone and I hate, I hate cliques. I do.” Hermione rails against cliques, saying: “...one of the things I, I would like in any group of people I’m part of is that they can, um, expand. And that people make the effort.” Hermione captures a feeling, common to nearly all MGLYC members interviewed, of initially being on the outer before eventually finding their way into the group. Hermione’s queer bubble comments suggest a sense of exclusivity – of the choir as a detached social and musical that is special. Hermione jokingly alludes to this separateness when she says to her interviewer “you wouldn’t have heard of it because you’re not in the queer bubble”.

MGLYC is a place for Hermione to achieve musically and extra-musically. Discussing her involvement in designing an equal-love themed concert, she explains “cause we made it together it was special to us.” Musical achievement is not the primary focus of the choir, an important distinction for Hermione, who joined the choir after a negative experience studying instrumental music at university. Hermione describes her university studies as “fraught with [breath in] memories and stuff”. Hermione’s interview suggests she joined the choir in part because she lacks a choral music background:

Singing has always been, a fun thing! ... Cause I don’t know enough about it to be like “I know that that that that, [shouted, hitting hand on table in time with word “that”] that is wrong! [shouted] It’s all wrong!” ... I’m just like “It sounds pretty. That’s fine. Done!”

It seems that Hermione joined MGLYC as a place for music-making rather than practice musical excellence. Her understanding does not perceive MGLYC as a choir requiring perfect tuning or alignment of a finely tuned instrument to the exclusion of social activities.

Nevertheless, Hermione reveals a different understanding when discussing her musical background and, specifically, her enjoyment of the choir’s musical quality and standards. Hermione describes herself as a perfectionist, “quite intense,” and someone who “can’t play an instrument part-time.” Hermione self-confidently describes her musical abilities: “I don’t usually practice at home. I don’t need to.” The sense of achievement extends to both her musical and extra-musical contributions with the choir’s management and events.

Hermione’s own musical evaluation of the choir forms part of her discussion: “I’ve done a lot of music and I know that we sound good” she says. Audience reactions are also important in her assessment of MGLYC. Hermione describes her surprise at how much people enjoy the choir and her singing, saying “I know we’re good, but we’re not like, professional good. But yeah, like I don’t know, people really getting into watching us...you know we put on fun gigs!” Hermione compares MGLYC to other community choirs and emphasizes its musicianship as a distinguishing factor. She agrees with her interviewer that the choir balances accessibility with creating a good product and “working towards something” so that members have something to “bond over.” The choir’s high turnover helps to ensure this quality, according to Hermione:

A lot of community choirs I know are often not very good quality. [interviewer, in italics] *Yeah okay*. But that’s okay with them. *Yep*. Because they’re more about just seeing their friends every week. *Hmmm*. Whereas we have to be constantly making

friends, because people come and go. *Okay*. And also, like we're not gonna stick with it unless there's a point to it. *Hmmm*. We're busy! [*both chuckle*] We have shit to do!

In her comments comparing MGLYC with other choirs, Hermione suggests a sense of musical exclusivity or clique within the choir. It might be argued that, at the time of joining the choir, there was already a sufficient minimum standard to retain a skilled musician such as Hermione. While striving to foster an inclusive musicking environment, I acknowledge the potential for musical and social exclusivity that is the result both of the choir's median skill level at one time and of the musical standards I bring to the group. It seems this musical clique, reinforced by the sense of social exclusivity, may dissuade prospective members from joining.

Learning from Hermione's Experience with MGLYC

Reflecting on the interplay of inclusionary and exclusionary attitudes and practices apparent in Hermione's interview, I suggest four findings for choral organizations and community choral leaders to consider in relation to their own practices. First, Hermione's interview reveals the primacy of choral singing to the MGLYC experience of a standard that satisfies her but that may run counter to its inclusive agenda. In the maintenance of MGLYC's existing membership and of its median musical standard, the choir might potentially exclude members. Second, while choral singing is the musical catalyst that brings together MGLYC members, a number of other para- or extra-musical experiences (Stige & Aarø, 2012) may play a more central role for individuals and define their experiences of musical and social inclusion in the choir, as Hermione's leadership and pastoral care role suggests. Third, and consistent with similar findings in community music and music therapy scholarship (Ansdell, 2002; Bailey & Davidson, 2003, 2005; Carpenter, 2015; O'Grady & McFerran, 2007), Hermione's interview suggests that performing publicly matters in community music practice. The risks involved in performing raise the stakes and foster a sense of achievement.

Finally, MGLYC's queer identity is important, creating and nurturing a place of safety that is an essential quality when working with young queer musicians (Bain, Grzanka, & Crowe, 2016). Feelings of safety are fostered both internally, where queerness is presumed within the choir, and externally in MGLYC's queer public identity. This identity appears to represent a central and galvanizing element of Hermione's choir experience. I suggest MGLYC's queer identity reinforces the sense of safety in a circular fashion. It both creates and perpetuates the "safe and supportive" description the choir uses to recruit new members, and achieves this in part because safety understood by members as grounded in an exclusive, presumed-queer environment. Hermione speaks of feeling uncomfortable about a sense of musical and social clique. Maintained by MGLYC's musical standards and its queer identity, this concept is at odds with the inclusive musicking goals discussed by community music scholars and captured in Lee Higgins' depiction of community music as an act of unconditional hospitality (Higgins, 2012). The challenge for leaders of choirs such as MGLYC is to balance flexible boundaries that remain open to new members with the musical and social cliques upon which the choir's sense of safety is created and maintained.

Conclusion

MGLYC's social ecology necessarily establishes boundaries that include and exclude, and can foster a sense of being on the outer and of musical and social cliques, particularly when joining the choir. Hermione's interview suggests the quality of the choir's aesthetic products such as its

performances are valued by members and distinguish MGLYC. The choir's public performances, its queer profile, and recognition of its musical quality, it might be argued, serve to address the experiences of social exclusion of SSAGD young people in Melbourne, by publicly challenging community attitudes. Hermione's story reveals a tension at the heart of MGLYC between inclusion and exclusion and between its internal ecology and external mission. The sense of exclusivity and of musical and social clique described by Hermione might be the necessary consequence of a community choir with both an internal responsibility to support its members and, simultaneously, an activist external profile as performers who sing to address social exclusion.

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Voices and Values in a Community Orchestra Setting: Perspectives from the Child Musician

Christine D'Alexander
Longy School of Music of Bard College
USA
christine.dalexander@longy.edu

Abstract

The U.S. has always continued to share a long and fruitful heritage for community music, which continues to be stronger than ever before. With the ongoing emergence and increasing relevancy of community-based music ensembles and activities in the United States; particularly amongst community orchestras for youth, it is of importance to determine the impact these ensembles are making in relation to child musicians.

Though community-based youth programs and community-based musical activities have been recognized for the positive influences they create in human development, little is known regarding reasons students participate in community youth orchestras and how musical identities are impacted through participation; particularly amongst ethnic-minority youth, both within and across different socioeconomic groups. The purpose of this qualitative study was to provide a voice to Latino children from underrepresented social and cultural groups through inquiry surrounding their musical experiences while taking part in a community youth orchestra, and investigating the ways, if any, participation shaped the musical identities of children involved in these ensembles.

Three phases of data collection took place during the summer of 2014. Phase one included non-participatory observation and gathering of resources from those taking part in the community youth orchestra. Phase two included one-on-one semi-structured interviews with six child participants, followed by triangulation interviews with adult staff members (phase three).

Student participants (three male, three female) were age nine (3) and ten (3). The children were enrolled in an extracurricular, community-based youth orchestra, located at an elementary school in a majority Spanish-speaking, low income, at-risk community in Los Angeles, CA. Three key themes emerged through the central phenomenon on musical identity amongst children from underrepresented social groups participating in community youth orchestras: ethnicity and culture, community and surroundings, and musical learning. A variety of sub themes emerged including their perceptions of language and nationality, family impact, social aspects related to participation, orchestra in the larger community, goals and future desires, teamwork, and group identity. Children articulated their musical identities and evidence suggested beliefs were shaped through orchestral experiences, and social and cultural factors. Findings indicated that experiences within a community youth orchestra were meaningful for a child's surroundings, social development, and group and personal identity development.

Keywords: Musical identity, community, youth orchestras, children, Latinos

Introduction

Arts education provides children with a unique means of creativity, exploration, and expression, while transmitting an awareness and appreciation of different cultures, alternative viewpoints, and traditions. However, like most urban cities, public school arts education programs are too frequently in distress; whether it is dealing with budget cuts, overcoming a lack of resources, or even attracting and hiring quality educators. All too often the schools that lack these critical resources are those located in underserved, low SES neighborhoods, most often in urban settings (Abril & Bannerman, 2015). Socioeconomic status has often proven to be a determinant factor in whether or not students participate in music programs, and children from lower SES areas that decide to participate may face obstacles that their ethnic-majority peers may not experience. In particular, children from many of the underserved areas of Los Angeles have not had access to in-school instrumental music lessons, whether through private lessons, group classes, or ensembles. Nonetheless, there has been an emerging trend amongst children and their families who lack instrumental music programs in their schools. Many families are seeking alternative routes of musical learning, such as non-profit musical organizations and community-based music programs. In Los Angeles, these types of programs have ascended in popularity amongst families looking for a means to provide musical learning for their children. More specifically, community youth orchestras in Los Angeles have increased in number and attractiveness amongst children. Rather than purely providing access for children, these ensembles have become important agents in musical learning and community interest.

While we are developing our understanding of the perceptions and valued experiences that children exhibit while participating in both in-and-out-of school artistic activities (Campbell, 2010; Griffin, 2009, 2011; Gould, 2007), little is known if musical experiences are transferring to other areas, such as academics, home, and family life. Currently, more than half of the children living in California are of Latino ethnicity (U.S. Census Bureau, 2013). The population of Latinos in the state of California is now at 14.7 million, and is the largest ethnic-minority population of any state, with Los Angeles County boasting the largest Latino population of any county, roughly 4.8 million people. Understandings and relationships between participation in community youth orchestras and the construction of Latino students' musical identities have been investigated. This study provided a voice to Latino children from underrepresented social and cultural groups through inquiry about their musical values and experiences in a community youth orchestra. The exploration of young musicians' self-perceptions as members of this ensemble and the examination of how they viewed themselves in relation to friends, family, and the community at large has also been explored.

Community Music: An Overview

The number of community-based programs has increased significantly in the United States over the past 15 years (Aspler, 2009) and while the U.S. has always shared a long heritage for community music (Veblen, 2007), it may now be stronger than ever before. The growing emergence of community music programs (Leglar & Smith, 2010) often serves as an alternative place for students to make music and explore different musical styles (Bowman, 2007; Higgins, 2007; Kruse & Hansen, 2014). In community music activities the act of musical participation and experiences are valuable for our personal and social integrations, which is part of what makes us whole (Turino, 2008).

Characteristics of community music may include not only collaborative learning opportunities and a diversity of musical activities, but they also increase the enrichment of the cultural lives of participants and the community and develop recognition for the importance of musical growth (Higgins, 2012). In California, community music programs are establishing themselves as a means for alternative music education initiatives. These programs, many of which are housed in Los Angeles, offer students who lack in-school music education opportunities to take part in music making and learning. These community music initiatives can provide a source of solidarity and pride, and may offer opportunities for children to find common grounds in their shared musical interests (Clements, 2006; Leglar & Smith, 2010). The successes of these local programs are attracting children from all socioeconomic groups across the city of Los Angeles, as interested families gravitate towards enrollment opportunities for their children.

Musical Identities in Childhood

Musical identities play a significant role in the musical development of a child's self, as social and cultural influences motivate and regulate musical learning. Described as ways in which a person defines oneself by musical values, preferences, experiences, knowledge, and membership within specific social and cultural groups (Green, 2011), musical identities can include interpersonal relationships and self-identity, and is a characteristic that every human inherits, based on interactions with music (Hargreaves, Mielle, & MacDonald, 2002). One's musical identity can be connected directly to other identities including cultural, social, and ethnic identity, and self-image. For children and adults, musical identities and generalized aspects of self-concept may become increasingly prominent with age. While younger students may generalize excelling at one specific activity, a new understanding develops in middle childhood that they may excel at some activities, but not at others. Musical abilities may begin to be discriminated from other peers around this age (Harter, 1999). Also, children may choose to associate and identify more with peers and related social groups instead of parents or adults, especially when identifying other subcultures, such as music. Thus, children's musical self-perceptions may also determine their levels of motivation to succeed in music, along with their actual development (O'Neill, 2002). Throughout the development of a child's self and musical identity, self-concepts also become increasingly based on comparisons with other peers, along with the construction of opinions based on their talent, future aspirations, and social settings with friends. Personal attitudes, approaches, and achievements, such as in musical activities, can become based on comparisons with peers. This process begins to happen in middle childhood (Lamont, 2002).

Aim of Study and Method

The current research investigation aimed to understand the relationship between participation in community youth orchestras and the construction of children's musical identities. The self-perceptions of young musicians participating in a community youth orchestra were explored, and the ways in which they viewed themselves in relation to friends, family, and the community at large were examined.

The research setting, Musical Visions (name changed to protect the identity of the program), is a nonprofit organization solely dedicated to music education for children in low-income, economically disadvantaged communities. With 17 sites nationwide, this organization provides access to instrumental music learning free of cost to families, and quality music lessons are

conducted through small and large ensemble rehearsals. The site of study, Jackson Elementary (name changed to protect the identity of the study site and its members), was selected for this study due to the popularity of this community youth orchestra within the local community, the diversity of student musicians, strength of program, and access to students and staff. Music rehearsals occurred during after-school hours, and large orchestra rehearsals took place on Saturday mornings. Over 80 children, mostly of Latino descent in a majority Spanish-speaking, low income, community in Los Angeles, took part in this program. They received musical training three days a week, averaging a total of six to eight hours of music making and learning.

A qualitative case-study methodology was adopted that aimed to explore children's experiences as well as provide an in-depth look into their perceptions and values in a community youth orchestra setting. Data collection for this study was completed in three phases over a time period of two months. The three-part design allowed for the following research and guiding questions to be explored and answered:

1. How does participation in a community youth orchestra shape the musical identities of children from underrepresented social groups?
 - a. How do children from underrepresented social groups experience community youth orchestras?
 - b. In what ways (if any) do issues regarding group and personal identities emerge in the discourses of children from underrepresented social groups, as they review their experiences within community youth orchestras?
 - c. How do children from underrepresented social groups perceive their family and community, as members of a community youth orchestra?

Phase one included non-participatory observations and informal data collection of documents. Phase two consisted of one-on-one semi-structured interviews with six children. The number of study participants was determined based on factors including age, sex, and longevity in the program. Participants were split evenly between males and females from 9-10 years old. Each interview lasted between 25 and 45 minutes in length. Close-ended questions were first employed at the beginning of each interview, followed by semi-structured, nondirective questions. Phase three included one-on-one interviews with three adult staff members and continued non-participatory observations during classroom setup and rehearsals.

The beginning stages of analysis including sorting transcribed sections of each of the six interviews into three overarching categories: ethnicity and culture, community and surroundings, and musical learning. More specific sections within each of the three categories emerged during analysis, and codes relating to the age, gender, languages, family influence, music in social settings, importance of participation, and cultural and community events emerged throughout the coding process. The Jackson Elementary Music Director, Program Manager, and a faculty member provided interviews about the music program and community site in order to verify and triangulate the study data.

Research Findings

Through the central phenomenon on musical identity amongst children from underrepresented social groups, three key themes emerged from the children's voices, opinions, values, and

perceptions. Each of the three themes is presented below. Within each theme, multiple subthemes emerged (Figure 1).

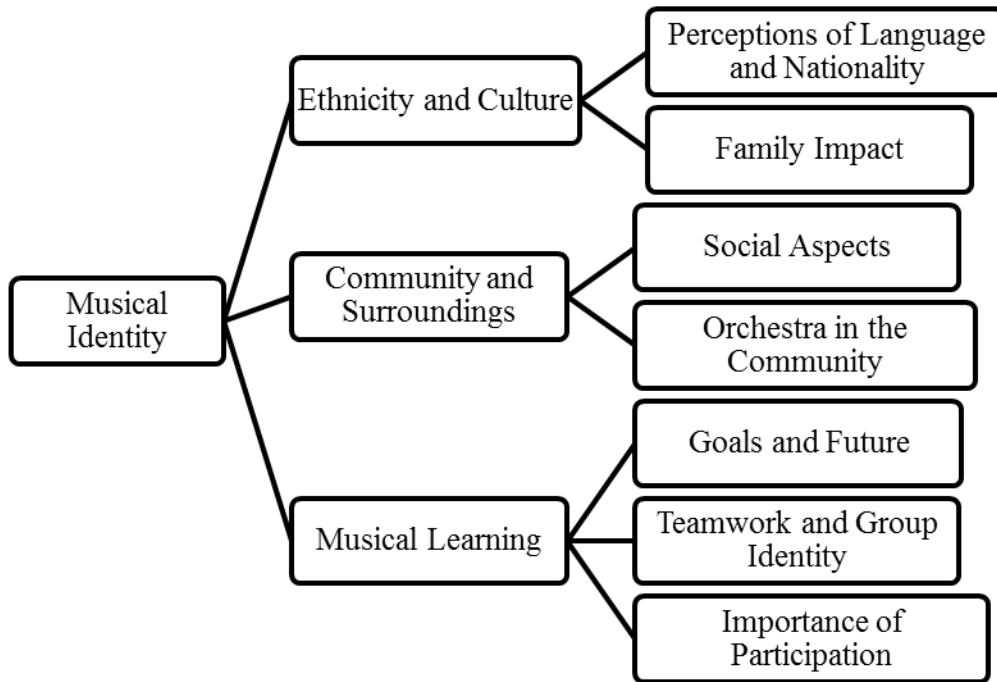


Figure 1. Emerging Themes and Subthemes

Ethnicity and Culture

The children were eager to share stories about musical learning and their home life. All six children were bilingual and expressed excitement about having the ability to speak Spanish and English. When asked to describe their knowledge of multiple languages, three participants related the inquiry to only Spanish and English, while other child participants shared perspectives on a variety of cultural opinions. Family members often helped one another learn English or Spanish skills, and children frequently taught their parents how to speak in English. Each child described a nurturing home environment where family members had designated roles and areas of strength including cooking, working, and academics. In the school setting, all six children expressed a desire to speak English with their peers, even if many of their friends were also Latino and bilingual. There was a great amount of parental investment in each child’s ability to speak both English and Spanish, with support in teaching the language at home. Furthermore, the ways in which relationships within a family had been transformed through musical learning was evident. Family members had become invested in their children’s musical concentrations and were supportive of their new musical undertakings. Support was noted in various ways including a parent asking the child for music lessons, supporting the child’s newfound enjoyment for classical music, and finding solutions to noise-level challenges during practice sessions without the household.

Community and Surroundings

Each child spoke at length about orchestra within the local community. Themes of social aspects in relation to school and orchestra rehearsals, and perceptions of orchestra in the community emerged throughout the interviews. All of the children were proud to be a member of the orchestra, and often talked about their experiences with family and school friends. The children often shared stories about rehearsals and viewed their membership within the ensemble with pride. A number of students encouraged school friends to join the orchestra. Reasons for membership included: performing for the community, academic achievement and goals, learning something new, being provided with a challenging atmosphere, making new friends, and the importance of working together to achieve common goals. The children also talked at length about their local neighborhoods and how music played a part in transforming their immediate communities. They strongly felt that music was a powerful agent that transformed lives and had positive effects on the whole person. A 10-year old violin student, George, stated, “Music can change your life when you are a performer. And when you listen to it, it can make you happy and be a better person”. He often set up impromptu concerts in his backyard, inviting friends and neighbors to sit and relax while they listened and watched George perform some of his favorite songs including *Old Joe Clark* and *Autumn* by Vivaldi.

Musical Learning

Each of the children reflected on their future goals in music, what teamwork meant to them, the group identity shared amongst musicians, and the importance of participation in community youth orchestras. Five children mentioned they would like to focus more in music class, and hope their musical learning will assist them obtain scholarships to college. Many of the children discussed their role as a team member and felt the orchestra provided a special opportunity to learn music. Martha, a 10-year old violinist, was proud to be amongst an ensemble of musicians and talked about the orchestra as a cohesive unit in which she was a part of, clearly identifying herself as a team member. She stated, “When we are together, we are all part of a team. We are all practicing together, like, something we can do all together”. All of the children also discussed common financial restrictions, commenting that they were “thankful” for the free music program. There was a stark awareness of the financial strain amongst participating families and the children perceived music learning to be a costly expenditure that many people were unable to afford. All six children shared an abundance of stories regarding ways in which music participation in a community youth orchestra transformed their musical learning.

Conclusions and Implications for Music Education

It was revealed music identities amongst the children in Musical Visions were continuously being shaped through orchestral experiences. Their musical identity was influenced through personal, social, and musical experiences. Children’s awareness of this opportunity for a free, community-based music program, and the understanding that their communities are underserved in regards to resources, pushed them to achieve excellence through orchestral membership. Furthermore, the social contexts of orchestra rehearsals were critical for sustaining the motivation and development of musical skills amongst the students. The orchestra setting was viewed as a communal space where friends congregated to help one another with musical learning and playing. Personal and group identities continued to develop throughout participation in Musical Visions. It is suggested that experiences within a community youth orchestra impact a

child's surroundings and social influences, aside from development personal and group identities.

It is important to consider a specific policy issue within the area of music education. The children are reporting the amount of enjoyment and enthusiasm they share for these community-based orchestras, the family and community transformations taking place through participation, and the development of strong musical identities. Yet, children living in underserved areas are often left with few or no opportunities to participate in music ensembles. Many low-income communities continue to be without opportunities for musical learning, which means we are not serving a vast number of children that would benefit from lessons. It raises the question on whether university-level coursework, which often focuses on traditional K-12 public school music training, should be modified to focus on areas such as cultural diversity amongst ethnic-minority children and the social and musical identities of those who are underrepresented in the current literature. Furthermore, teacher training programs should be culturally sensitive, and must consider the musical and cultural values of the ethnic group while advocating for ways to prepare future educators to teach in multicultural music programs

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Theme Three: Interdisciplinary Insights

Mental Health and Wellbeing through Active Music Making: The Me2/Orchestra

Debbie Rodgers
Canterbury Christ Church
UK
debbiejanerodgers@hotmail.com

Dr Maria Varvarigou
Canterbury Christ Church University
UK
maria.varvarigou@canterbury.ac.uk

Abstract

Key principles within the recovery movement in mental healthcare identify the chance for self-growth, development of new skills and looking past stereotypical identities often placed upon those experiencing mental health related issues (Crawford et al., 2013). These principles are complimentary and supportive of the opportunities offered by participation within certain community music groups. This paper offers a brief overview of the current issues surrounding the provision of effective mental health care, with specific focus upon the phenomenon of stigma, and presents a case study of the work of the Me2/Orchestra (USA), a community music ensemble, which uses music-making as a means to promote personal and mutual recovery, as well as a method of social activism to bring about change in the public perception of mental health issues.

Data were collected through interviews with the orchestra founder and written responses from the members of the Me2/ community regarding the personal impact of the project upon the mental health and wellbeing of the participants. The following themes emerged from the analysis of the data: strengths of the orchestral approach, the conductor's leadership style, and fulfilment of a social mission. The Me2/ participants' responses revealed that the inclusive and supportive environment of the orchestra allowed for creative expression and respite from the demands of professional and caring roles, made the participants feel valued as musicians and provided opportunities for performances. The creation of this "stigma-free zone," could be said to draw upon the characteristics of tachytopia (Saffle & Yan, 2010). With regard to the organizational and leadership approaches used within the group, specific facilitation approaches were considered essential to the success of the orchestra. Finally, the orchestra integrates the social education mission of the group into public performances by the more conventional use of written inserts inside concert programs, which discuss the main aims and activities of the group as well as through audience-driven question and answer sessions that encourage discussion and the chance to dispel common myths about mental illness.

With the success of international ensembles such as the Me2/Orchestra, it could be suggested that a new, more holistic approach in the treatment of mental health-related issues could be

supported by community music initiatives (Creech, Hallam, Varvarigou, & McQueen, 2014; MacDonald, Kreutz, & Miell, 2012; Morrison & Clift, 2012), where music is used as a tool to unite participants in a non-stigmatized environment, whilst also allowing the promotion and discussion of mental health issues in the public domain.

Keywords: Community music, mental health, stigma, recovery, tachytopia

Introduction

Mental illness is one of the leading causes of global suffering, economic loss, and social issues and accounts for 40% of global chronic illness (World Health Organization, 2005). It is also exceptionally prevalent, with one in four adults in the UK (UK Department of Health, 2011) and potentially as many as one in two adults in the US (Kessler et al., 2005) experiencing at least one period of mental ill-health in their lifetime. Therefore, it is realistic to suggest that the majority people have direct contact with mental health issues, whether through personal experience or through a family member or friend. With such a vast number of people requiring help and support, the issue of providing effective mental healthcare is proving to be an enormous and potentially difficult task.

The past decade has also seen the establishment of a growing body of evidence to support the role of music in improving personal health and wellbeing (Staricoff, 2004; Secker, et al., 2007), which aligns closely with the principles advocated by the recovery approach. The recovery approach is based on ideas of self-determination and self-management and places emphasis upon the importance of “hope” in sustaining motivation and supporting expectations of an individually fulfilled life (Shepherd, Boardman & Slade, 2008).

However, as Rüsçh, Angermeyer and Corrigan (2005) note, people with a mental health condition not only have to manage the individual symptoms of their condition, but also have to tolerate and navigate discriminatory behavior and its further consequences within society as a result of having a mental illness. The United States government also suggests that stigma itself is the leading impediment to health promotion, treatment and support (U.S. Department of Health and Human Services, 1999), but also the least understood barrier (UNAIDS, 2004). Recent findings published in the Lancet editorial (2016) suggest stigma surrounding mental illness is seen as a global health crisis, and is also the main contributing factor in the premature death rate of those with severe mental illness: not because of suicide or self-harm, but through physical symptoms of other illnesses being attributed to existing mental health conditions and therefore dismissed (p. 1027).

Recent figures from mental health advocacy campaign Time to Change suggest that 87% of surveyed people with a mental health condition felt that they had experienced discrimination as a result of their condition at some point in their lives (Time to Change, 2016), and with as many as one in four adults within the UK experiencing at least one episode of mental ill-health within their lifetime (UK Department of Health, 2011), there is a high probability for people to encounter and experience discriminatory behavior.

Stigma

The origins of the word stigma derive from a noun found in Ancient Greek, meaning “marked” or “branded” (Whitely & Campbell, 2014, p. 1) and was representative of a physical sign which separated designated groups of people from within the main body of society (Simon, 1992). The term has since evolved and has been applied within the social sciences disciplines, notably within the work of Erving Goffman. Goffman used the term stigma in order to describe “undesired differences” in contrast to expected characteristics or behavior (Goffman, 1963, p. 5) which may be easily visible to an observer (termed by Goffman as “discredited”) or invisible (“discreditable”). Once certain behaviors or characteristics are noted by an observer, Goffman suggests that stigma can mark the affected person out to be targeted by criticism, discrimination, ridicule and undue scrutiny (Whitely & Campbell, 2014, p. 1), and makes comment about the “deeply discrediting” nature of stigma which reduces the bearer “from a whole and usual person to a tainted, discounted one” (p. 3).

Contemporary research has sought to restructure and build upon Goffman’s observations, and has reconsidered the phenomenon of stigma from different perspectives. Link and Phelan (2001) suggest that stigma comprises of four distinct components:

1. A group of individuals who are labelled and made distinct from other groups;
2. Prominent beliefs within society suggest that the labelled group possesses undesirable characteristics;
3. These beliefs create polarised “in-groups” and “out-groups” for those who are labelled; and
4. This exclusion creates the experience of discriminatory behavior for the labelled individual.

A fifth component, that of a power or status difference between the in/out groups is highlighted by Link and Phelan (2001) as being essential for the application of stigma.

Two central and distinct forms of stigma frequently defined in literature include “self” stigma - when the individual with a mental health condition applies stigmatised beliefs towards themselves; and “public” stigma - stigmatised beliefs held by members of the public (Corrigan, 2005). A third form, “courtesy” stigma directed at friends and family of those with a mental health condition was proposed by Angermeyer et al. (2003). The detrimental impact of stigma also often provides a barrier towards individuals seeking help.

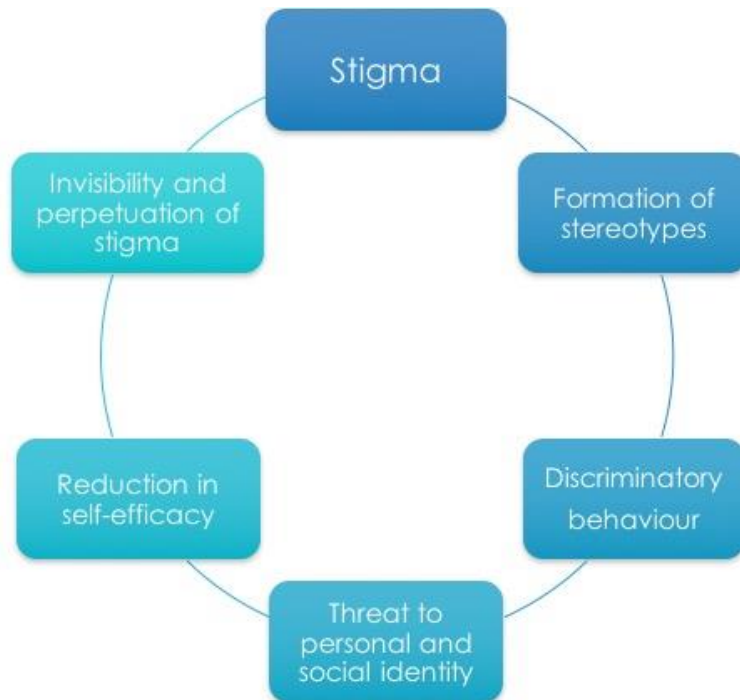


Figure 1: The impact of stigma (Cheon & Chiao, 2012; Linz & Sturm, 2013; Rüsçh et al., 2014)

Strategies for Reducing Stigma

Growing awareness of the devastating impact of the stigma surrounding mental health issues has prompted investigation into how to tackle the issue. Corrigan and Penn (1999) suggest three potential change strategies in order to combat mental health stigma.

“Protest” involves an element of social activism, which highlights the social and personal injustices caused by stigma, and draws attention and criticism to misdemeanours of those who have resorted to discrimination and stereotyping. Anecdotal evidence suggests that this approach may prove beneficial in tackling engrained negative representations of mental health issues in the media (Wahl, 1995), but may also risk triggering a “rebound” reaction (Macrae, et al., 1994), which may actually increase negative responses. It is also possible to suggest that negative or unsuccessful experiences with protest may also subsequently have a negative impact upon levels of self-stigma experienced by the individual protester, as they have been unsuccessful in challenging their stigmatised status, and therefore may end up adopting stereotypical beliefs about their own ability or status into their own identity.

The opportunity for “contact” between members of the general population and those with mental health issues has been shown to be an influential factor in reducing levels of personal prejudice (Corrigan, 2005). Benefits of contact which encourages engagement through shared interests or common goals allows for interpersonal interactions, discussion, potential friendships to develop and the chance for everyday interactions to help minimize commonly established stereotypes surrounding erraticism and violence (Reinke et al., 2004). This successful contact and discovery of mutual shared interests and goals may help to reduce the power difference noted by Link and Phelan (2001) as being essential to the deployment of stigma.

“Education” is a strategy which relies upon building understanding of mental health issues by challenging commonplace stereotypes with factual information. This strategy is achieved by displacing misconceptions with reliable evidence, often through the use of leafleting, books, media advertising or campaigns within schools or educational facilities. Some anti-stigma education programs have focused upon explaining and outlining the biological symptoms and effects of different mental illnesses in a bid to raise public awareness. Subsequent research (Corrigan et al., 2002) has reported that the efforts of such initiatives have raised levels of pity and sympathy to those with mental health issues, but it is important to remember that this can in turn invoke both positive and negative results.

With these observations in mind, the objective of this research was to establish whether a case could be made for the role of music, more specifically, community music, in the role of tackling the social stigma which surrounds mental illness within society. Whilst existing research has highlighted an impact upon individual health and wellbeing through musical participation, people with a mental health condition are still subject to the devastating impact of the stigma that exists within society, which subsequently poses a threat to the potential sustainability of such improvements in individual health and wellbeing fostered by musical participation. The work of the Me2/Orchestra (Vermont, USA), a community orchestra united around a theme of tackling mental health stigma has formed the basis of an on-going case study within this research.

The Me2/Orchestra: Background

The Me2/ orchestra project is the brainchild of conductor Ronald Braunstein and his wife Caroline Whiddon. Following his unfair dismissal from the Vermont Youth Orchestra in 2011 when struggling with his own mental health, Braunstein set out to create an orchestra that was free from stigma, a musical group which set out not only to create music together, but to make a social statement and raise awareness of mental health related issues (Me2 Orchestra, 2015).

The diverse orchestra currently consists of approximately fifty members aged between twelve and eighty-eight years of age, all of varying levels of musical experience and training and from a wide variety of backgrounds including students, health care workers, professional musicians, school teachers, and retirees (Bloom, 2014). As well as being all-encompassing, the multi-generational aspect of the project offers the chance for younger, less experienced performers to learn alongside seasoned professionals. To remove any potential barriers that may prevent people from taking part, there is no participation fee and no audition required. Although the central theme of the orchestra evolves around mental health and related issues, Me2/ has a fully inclusive network of members, approximately half of whom live with a mental health condition, whether formally diagnosed or not, who play alongside their friends, family members, mental health professionals and those who support the anti-stigma movement (Me2 Orchestra, 2015). Following the success of the first Me2/Orchestra, established in Burlington, Vermont, subsequent Me2/ groups have been established in other areas, including Boston and Portland, Oregon.

How could community music be used to combat stigma?

Having highlighted some common themes and approaches within mental health literature, the next progression within the research was to seek to establish a) whether there is a case for community music activities in the bid to change attitudes and dispel myths surrounding mental health and b) how these approaches may work in terms of identity, ecology, community psychology, and overall musical practice. Whilst further research into the work of the Me2/Orchestra will provide more illumination into the level and nature of impact of the project, initial comparisons between proposed philosophical and theoretical models and the practice of the Me2/Orchestra has provided interesting grounds for discussion.

Two areas were presented as a suggestion to define ways in which community music may offer a means of tackling stigma (“if?”).

- Values promoted by general community activities, such as empowerment, mutuality and social representation (Moscovici, 1973; Murray & Lamont, 2012)
- The approach and ethos of the community music movement, with particular regard to Lee Higgins’ (2007) discussion of hospitality, and the flexibility of approach highlighted by Koopman (2007).

The central theme behind the genesis of the Me2/Orchestra was that of inclusivity and acceptance. By promoting an ensemble which does not discriminate, especially in terms of mental health issues, and actively encourages participation from all those with direct or indirect experience of mental health issues, Me2/ could be said to be encouraging principles of social representation. As Moscovici (1973) suggests, this act of shared knowledge and experiences from individuals can in turn provide stability, or the platform from which to further explore the surrounding social world. By having a non-selective approach and not requiring a mental health diagnosis in order to attend, the open approach of Me2/ therefore facilitates such social interactions and provides a foundation of shared experiences from which future narrative ideas can be built upon and organized; for example, the development of multiple Me2/Orchestras in different cities and countries.

This flexibility also extends to providing support for the specific personal, psychological, social, and aesthetic needs of participants, and therefore does not restrict Me2/ to the confines of a “support group” atmosphere, but allows for participants from all forms of backgrounds and mental health statuses to meet and work together freely, without a mental health diagnosis being to the fore in terms of importance. By demonstrating this malleability in terms of adjusting to the local needs of the different geographical communities who currently have established Me2/Orchestras, Me2/ is therefore able to provide a dual focus upon specific local issues surrounding mental health whilst simultaneously raising wider awareness of global issues. An inclusive approach to the orchestra and its Board of Directors allows input from all stakeholders, whether they have a mental health diagnosis, are a healthcare worker, carer, friend, family member or just an interested member of the public. This broad acceptance of views and ability to focus upon both local and global issues is described by Sartorius (2007) as the mark of a successful approach in anti-stigma campaigning.

Subsequent theoretical concepts were also presented for examination as a means of demonstrating the different ways which community music participation may actively help with tackling stigma (“how?”).

- Musical identity construction as a “resistance resource” against self-stigma (Thoits, 2011);
- The construction of a “stigma-free zone”, both in rehearsal settings and concert performances through musical ecology (DeNora, 2013); and
- The opportunity for tachytopian experience as part of a stigma-free environment (Saffle & Yan, 2010).

At present, this stage of research is still on-going, but work has mostly centered upon expanding the phenomenon of tachytopia and considering its potential application within an anti-stigma initiative. The concept of tachytopia explains the potential for transient changes offered by musical experiences within a concert environment, which have the potential to impact upon personal and social values and ideals (Saffle & Yan, 2010). “Tachy” is drawn from a Greek word meaning “fast” or “rapid”. These terms refer to the concept of a fleeting experience of utopian values offered by participation within a concert environment. The social environment created by the experience of music can promote utopian values of support and acceptance of both oneself and others in society as well as highlighting the potential for action to redress injustices within social and political domains.

Whilst philosophical discussion of utopian values often uses a futuristic tense, and therefore presents such values as being plausible yet inaccessible in the present moment, it is possible to suggest that experiences of tachytopia facilitate the chance for audience members to interact with such alternative values in a temporary form of social space, which operates fleetingly in simultaneous time with (but outside of) existing views and perspectives held within present dominant belief.

Within the context of music and mental health stigma, the social space created by public performance of a community music group centred around a theme of mental health stigma such as Me2/ could be said to enable a form of tachytopia, whereby members of the audience and performers are united in the opportunity to explore alternative societal values, such as acceptance and non-stigmatization surrounding mental health issues, and reinforced levels of personal and group support, empathy, valuing of individual actions and appreciation of individual strengths and skills. These values may subsequently impact upon their future social actions following interaction within this domain. These alternative values may then also have a deeper impact upon personal attitudes towards mental health issues; demonstrating the potential for music to inspire acceptance and support and to directly influence or break down existing stereotypes and inherited myths surrounding mental health issues. In the long-term, the construction of this fleeting social space, devoid of stigmatized attitudes, makes it possible to study the future impact of musical interaction upon public attitudes towards mental health stigma by allowing audience members to explore and examine alternative utopian values surrounding mental health.

At the beginning of a public concert, Me2/ have taken to asking audience members to make a pledge that for at least the length of the performance that the space in which the concert is taking place will become a “stigma-free zone” (Whiddon, 2015). This direct approach to altering the surrounding ecology demands personal awareness and acceptance from each audience member,

and therefore acts as a means of lifting away inherent attitudes within society and creates a transient social space which asks people to leave any prejudices aside and come together in the name of music. By using the concert environment, which exists in a parallel but distinct sphere to current time due to the absence of social prejudice, members of the audience are directly invited into a space which contains a utopian spirit of mutuality, support and acceptance, which they are then free to explore, question and experience. This chance (albeit short-lived and fleeting) allows a glimpse of what a society could be like which embodies such accepting qualities and places value upon the individual contributions and insights of its members, and may in turn provide a lasting effect or motivation to bring about such change in member of the audience. Music, in particular within the concert environment, could therefore be said to facilitate the transcendence of barriers between social spheres, and allow the direct experience of such alternative values (often held by a minority) by the members of the general public (the majority).

Conclusion

Early findings from this research have indicated the potential application of community music making within the realm of anti-stigma campaigns, especially due to the characteristics of community music approach as well as the opportunities offered for identity development and the potential to facilitate direct, personal interaction within a “stigma-free zone” through the creation of a tachytopian space. Future research aims to expand upon theoretical ideas by means of data collection and further collaborative work with the Me2/Orchestra.

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Singing for Asylum-Seeking Mothers and Babies: The Potential for a Music Group to Support Increased Social and Psychological Wellbeing, Language Learning and Cultural Understanding

Elizabeth Scott Hall
The Centre for the Arts as Wellbeing
The University of Winchester
UK
elizabeth.scott-hall@winchester.ac.uk

Abstract

It has been widely demonstrated that music, and singing in particular, has the capacity to heighten wellbeing in community contexts. This paper examines the potential for music to be used as a vehicle for overcoming some of the challenges faced by asylum seeking mothers with young children, and describes ways in which, through their participation in a music project, some of these challenges were addressed. Detailed journal notes were made throughout the project and these, and transcribed semi-structured interviews, were analyzed using a grounded theory approach. The participants faced challenges in their daily lives, such as a lost sense of identity, inability to communicate effectively in English and a lack of knowledge of the new culture in which they were now living. All experienced anxiety, many suffered from depression, and several had been diagnosed with Post Traumatic Stress Disorder. These challenges had a deleterious effect on relationships, and on their social and psychological wellbeing. It was found that group singing contributed to increased self-confidence, closer maternal and social bonding, and a heightened sense of wellbeing. Songs were used as an effective vehicle to support English language acquisition and increased cultural understanding, and the music group itself was found to have provided a safe space in which participant sense of identity was positively reinforced.

Keywords: Asylum-seekers, singing, wellbeing, language, bonding, identity

Introduction

Communities are under pressure to support rapidly growing numbers of vulnerable, and often, traumatized asylum seekers and help them establish a new way of life. The purpose of this paper is to illustrate outcomes of a music group established for asylum-seeking mothers and their infants, “Music for Mothers Seeking Asylum” (MMSA) set up at an asylum seeker drop-in center in the UK.

Over the course of three years, I closely followed the progress of mothers with young children who attended the MMSA project. The data that were analyzed, using a grounded theory approach, consisted of in-depth semi-structured interviews with five of the mothers and a detailed journal, kept throughout the project, recorded conversations, unstructured interviews, interactions, activities, and events. Two interviews were undertaken with the assistance of one of the participants, who helped with interpreting when interviewees found it hard to express themselves. These recordings were sent for independent translation. Several themes that emerged from the analysis are set out and discussed here.

The music sessions

The music sessions began with a simple, repetitive “welcome” song in which everyone was greeted by name, as a means of introducing participants to one another. Lively action songs invariably followed to enhance enjoyment, and to facilitate newcomers’ participation through copying the actions, even if not, at first, through singing. Songs were repeated many times to give opportunity for learning words and actions. Most songs had a chorus, or similar verses with slight changes to each repetition, to reinforce the participants’ learning of the words. Some songs were accompanied by dancing, the playing of instruments, the use of puppets, scarves and soft toys, while pictures illustrated song words, where appropriate.

The most popular and frequently sung songs involved the children in face-to-face interactions with their mothers as they were rocked, bounced, swung, tickled, kissed and hugged. At the drop-in centre, the mothers’ reports of the fun and laughter they experienced through such songs encouraged more mothers to attend. After the musicking, refreshments were brought out, and there was time for the children to play with toys and for the mothers to talk.

The participants decided upon English as the common language to be spoken in the group, in order to practice it while I was there to help, and to be inclusive of all nationalities. Conversations were facilitated collaboratively and we used mime (which regularly caused much laughter), multiple translations and, sometimes, “best guesses” as to meaning. Group conversations were sometimes slow, but they engendered feelings of cooperation and acceptance.

Challenges faced by asylum seekers

The sense of one’s identity, knowing how and where one fits in, is lost for many asylum seekers, who are marginalized (Foucault, 1979; Hayes, 2002) in many societies. For most of the women in the music project, there was also great anxiety, due to the length of time it took for asylum applications to be processed, while living in a country whose culture, values and way of life were, in so many ways, different from their own. Most had made long and dangerous journeys to escape their countries of origin, and several of the mothers in the music project were suffering from depression. Some had been diagnosed with Post Traumatic Stress Disorder.

In describing how the inner sense of safety of traumatised asylum seekers is undermined, Van der Veer and Van Waning cite Janoff-Bullman’s (1992) description of how “victimizing life events challenge three basic assumptions about oneself in the world: the view of personal invulnerability; the view of oneself in a positive light, being worthy, good; and belief in a meaningful, orderly world” (p. 188).

UK mental health charity, Mind, found a higher incidence of mental distress in asylum seekers and refugees than in the wider population, with trauma-related psychological distress, depression and anxiety being the most common diagnoses. Their 2009 report further states “progressively more restrictive UK asylum policies have had an increasingly negative impact on mental health and wellbeing” (Mind, 2009, p.2). Omeri, Lennings and Raymond (2004) suggest that “transformative effects of trauma” can evolve from the “loss of taken-for-granted belief in safety, trust and control” and how, following trauma, “gaining control through actions can enable opportunity for growth, albeit that this may co-exist with loss and grief reactions” (pp. 24-25).

A mother's depression has a direct and negative impact on her children. According to Balbernie (2007, p.1) "A baby's emotional environment will influence the neurobiology that is the basis of mind. From the infant's point of view the most vital part of the surrounding world is the emotional connection with his caregiver". A secure and well-balanced emotional life in adulthood is dependent upon this fundamentally important attachment relationship and this is influenced by affective states during infancy.

A child who experiences disruption and high levels of stress is likely to have a significantly raised level of cortisol receptors. Balbernie cites Schore's (2003) assertion that "increased corticosteroid levels during infancy selectively induce neuronal cell death in 'affective centers' in the limbic system and produce permanent functional impairments of the directing of emotion into adaptive channels" (p. 33). Bowlby's "Maternal Deprivation Hypothesis" which suggests that disruption to, or a breakdown of a child's close bond with his or her primary attachment figure will lead to serious negative consequences has been developed and refined by others, such as Trevarthen and Aitken (2001), Sunderland (2007), Gerhardt (2004), and Sandi and Haller (2015).

Amongst those mothers suffering from depression was Naina, from Afghanistan, grieving for the daughter she had been forced to leave behind, and reliving scenes of the bombings, shooting and deaths that had taken place outside her home. Naina's relationship with her three sons aged five, three, and one and a half, was clearly suffering, when she first attended the project. She generally ignored them until their loud and rough behavior became too much for her and, unable to ignore them any longer, would shout at them angrily until they were quiet.

Lisa, from Eritrea, had been isolated, kept at home by her husband who had not allowed her out of the house. He had subsequently been removed, leaving Lisa, who spoke little English, alone and depressed. She did not interact easily with her son, who was almost three years old, and who paid her little heed as she tried to involve him in the action songs. He refused to sit on her lap or join in for the first three months of attending the project, and ran round the room or sat alone on the floor, away from his mother, playing with a toy.

Singing and wellbeing

Drake (2008) suggests "damaged or insecure attachment patterns can be reworked through musical play" (p. 42). This notion is supported by Cunningham (2011), who views face-to-face musical interactions as an effective means of promoting attachment within the maternal dyad.

Music, and group singing in particular, has been widely accepted as being beneficial and for increasing wellbeing (Gene Cohen, 2006; Morrison & Clift, 2012; Clift & Morrison, 2011). Positive effect on participant mood is further supported by Hillman (2002) and Ansdell and Pavlicevic (2005), while Bailey a Davison's (2003; 2005) findings reveal the potential for community-based singing activities as a therapeutic role.

Kenny and Faunce (2004) assert that in group singing activities, patients experiencing chronic pain were found to have increased "active coping responses" (p. 59). They proposed that a combination of physiochemical responses, coupled with the distraction provided by the activity, were most likely to be responsible for this. Clift, Hancox, Morrison, Hess, Kreutz and Stewart (2009) suggest six "generative mechanisms" by which singing may impact on wellbeing and

health. These are “positive affect; focused attention; deep breathing; social support; cognitive stimulation and regular commitment” (p.55).

Based on such evidence, singing in a safe group atmosphere, together with others who were in similar circumstances, had the potential to give all the participants opportunity to gain a heightened sense of wellbeing, escape the realities of their uncertain daily lives, and experience shared fun, laughter, and friendship.

Outcomes for MMSA participants

Communicative interactions

The mutually rewarding experience of engaging in musical activities had a positive impact for Naina and Lisa, and for others in the group. Their communicative interactions with their children appeared to have encouraged a sense of greater control within those relationships.

In her second year of attending the project, Naina told me “All my boys, they better, do what I say. I sing and play Zafar and be happy in house” (Journal notes). The positive effect of the sung musical interactions upon the children had provided an opportunity for increased intense engagement between this mother and her children (Dissayanake, 2000; Papoušek, 1982), and appeared to have brought a measure of relief from Naina’s depression.

After attending for three months, Lisa’s son, on seeing the other children’s laughter as they were being bounced and tickled by their mothers, was eventually unable to resist the prospect of such fun and attempted to climb onto my lap. Lisa, who sang the songs, regardless of the fact that her son would not join in, nodded her approval to me and I continued the song with him on my knee. He clearly enjoyed the bouncing and tickling and, the following week, Lisa told me that at home, she had repeated the song that had drawn him in, and he had begun to respond. From then on, he gradually began to participate in the music sessions, sitting on his mother’s lap.

Language learning

The notion that music might provide a vehicle for language learning first became apparent in the early days of the project. After we had sung “Head, shoulders, knees and toes”, one mother, Ooma, began laughing and dancing round exclaiming, “English, learn English, is good!” (Journal)

Gregory (1996) states that songs “enable emergent bi-linguals to practice with others the pronunciation of difficult sounds which means that they do not have to practice alone” (p. 108). Salcedo’s (2002) discussion of studies in the area of brain research suggests that the simultaneous engagement of the right and left hemispheres of the brain “indicates that music possesses an invaluable key to incorporate the whole brain in the learning process” (p. 44). Salcedo cites Guglielmino (1986) who states “Songs bridge the [brains] hemispheres, strengthening retention through a complementary function as the right hemisphere learns the melody, the left, the words” (p. 20).

The women were enthused at the prospect of having some focus on language learning and, at the end of each session, they chose themes for exploration the following week. The mothers quickly identified the most common topics they wanted to learn about: women’s and children’s health, food and shopping were the areas of greatest interest. Greater knowledge about British food and

how to cook it, they hoped, could help them save money, as they tended to buy expensive but familiar food at small ethnic shops.

Many of the women in the MMSA project believed that identifying useful terms, and talking and singing about them, would also help with conversations outside the group. Most mothers knew some very basic English, but their lack of ability to talk in English to teachers, health workers, or neighbours, undermined their confidence to engage with them.

I made up songs that allowed for repetition of new vocabulary and, to illustrate the appropriate words, brought picture books and relevant objects. One such song, about bumping up and down in a supermarket trolley, gave opportunity to name a wide range of items to go in it. Witha, Naina's oldest son, who had started school, but accompanied his brothers in holiday times, told me:

We sing the 'supermarket' song at Tesco's for Zafar. We help our mum with shopping but Zafar, he's naughty and has to sit in the trolley. Me and Nasri fetch things to put in and sing them with Mum to teach the names. (Journal)

A range of themes including women's and children's health, education and celebrations became topics of discussion after music. This led to the women gaining better understanding of daily life in the UK. Birthdays and other celebratory events were marked with traditional British songs and games.

Identity, relationships and wellbeing

The mothers' levels of participation increased over time, as enjoyment of, and familiarity with, the songs and games appeared to engender a greater level of confidence to join in. When they sang, danced and moved to music with their children, there was often much laughter and joviality. For the duration of the music session, the outside world appeared to have been left behind. The children's enjoyment contributed to the music group atmosphere, which, in turn, had a positive effect on mothers.

This process became a mutually rewarding and bonding experience, which both mothers and children alike sought to re-enact at home, thus extending and amplifying the positive affect. The mothers perceived these experiences as empowering, and the MMSA participants appeared to have gained some sense of control and renewed identity through their commitment to attending the group, and through their enjoyment of the musical and social interactions that took place within the project.

Towards the end of a year in the project, Lisa told an initially unconfident newcomer, "Because I go to music group and I'm happy, you know and I'm wait to go, and every Monday I go there." adding, "Now I have confidence speak some English" (Journal). Lisa's depression and feelings of isolation had clearly diminished, and her relationship with her son was gradually being re-established.

Marie told me:

The ladies, when they came there, maybe you also noticed that they don't have any confidence with themself. They don't have any confidence, but now, you

know, they are free. You feel that they are free. They can talk. They can chat, you know. (Marie: interview)

Ooma's husband stated: "She change with you. She make English friends" (Journal) and, on another occasion, told me she had taught him the songs and that this had brought them closer together as a family. "When she come home from there, she sing. We sing your songs to Flora. She play, we play together. Thanks you she so happy" (Journal).

Marie's view of friendship in the group was clear:

This is the really closest group for me, and close program because I always like go there, because I feel they are not pretending, you know. They really love me and really I love them, you know, and I love that place to come, I need to tell you that, really. (Marie: interview)

Naina told me "I have a lot of friends now. Before I have none. Feel happy. Just happy." (Naina: interview)

Conclusion

Singing together in a group has the potential to bring about a sense of unity and to promote mutual support and friendship. I suggest that, through group singing, a heightened sense of wellbeing developed, and the confidence and will to engage in adapting to a new culture.

Social integration was fostered initially through the letting-down of inhibitions through musicking and MMSA participants eventually began to perceive themselves as "belonging" to the group, which gave them a sense of identity within it. The lowering of anxiety levels attained through group singing, and the concomitant increased self-confidence (Dulay & Burt, 1977) became significant contributors to the women's second language acquisition, and to the establishment of closer bonding between mothers and children.

It has been suggested (Baumann, 2005; Spencer, 2006) that when one's sense of identity is affected by factors such as how one has been viewed by others, one's sense of self may be enhanced through affirmation in a new relationship. It became evident that friendship and a sense of group identity had provided such affirmation where, previously, the participants had primarily identified themselves with membership of a marginalised social group. The participants' increased confidence in speaking in English contributed to a spiral of learning, increasing confidence, improved self-esteem and empowerment.

The changes that took place came about as the results of weeks or months of attendance. This project did not supply a "quick fix" for the multitude of challenges faced by the participants. It did, however, address some issues important to them, and help them come to terms with, and overcome, some of the difficulties they faced. With a growing need to provide support for increasing numbers of asylum seekers, there is the potential for singing groups to offer similar opportunities for increased wellbeing and learning, and to provide a means of addressing some of their social and emotional needs.

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Live Music and Levels of Agitation Observed in Patients with Dementia

Rosanna Mead
University of Exeter
UK
rsm214@exeter.ac.uk

Since the commission of the King's Fund program, Enhancing the Healing Environment, hospitals are taking an interest in the way in which ward environments can affect the health and wellbeing of patients with dementia. Anecdotal evidence suggests that live music is beneficial for patients with dementia; it can improve mood and wellbeing, and help to engage patients who otherwise appear apathetic.

Each year the number of people living with dementia is growing, and it is estimated that by 2021 there will be 1 million people living with dementia in the UK. It has been recognized that hospital stays can have a detrimental effect for patients with dementia. In their report "Counting the Cost: Caring for People with Dementia on Hospital Wards", the Alzheimer's Society found that up to one in four beds in General Hospitals are occupied by people with dementia, and that dementia appeared to worsen in 54% of patients during their hospital stay.

My PhD research is in its early stages, but follows on from a pilot study I conducted in 2013 as part of an MA in Music Psychology at the University of Sheffield. Influenced by Tom Rice's work on sound-ecology of health spaces, I examine the hospital environment and music's role within it, exploring the "spin off" effects of music for patients with dementia and their carers. I share my own experience of the use of live music in hospitals, and the importance of the emotional intelligence of the community musician performing within the ward.

I speak about work in progress, researching the area of agitation in patients with dementia. I discuss the attempt to develop an assessment tool to measure agitation in patients with dementia over a short period, which will allow an assessment of changes in levels of agitation before and after a live music performance. This agitation index will form part of a wider assessment of the effects of music for patients with dementia; exploring the following questions – can music have a calming effect on an often busy ward environment? Can music reduce agitation in patients with dementia? Can music improve the patient experience for someone living with dementia? My research aims to take a wide lens approach, observing the hospital ward environment, with a more specific assessment of music's effectiveness of calming agitation within that, providing an insight into specifically *how* music affects patients with dementia.

Workshop:

Connected Instruments for Community Musicians and Music Educators

Nicolas I. Coffman
University of Miami
USA

nic9@miami.edu

Don D. Coffman
University of Miami
USA

d.coffman1@miami.edu

This demonstration workshop introduced a new paradigm for community musicians and music educators involving *connected instruments*. The world is increasingly connected digitally and “the internet of things” concept reflects how commonplace items such as cellphones and home thermostats are becoming more connected to the wider world (Baker, 2015). Building on the concept of connected devices in general, we have coined the term “connected instruments.” Connected instruments are digital, interactive, and interconnected devices that facilitate interconnections (musically, intellectually, emotionally) among individuals. We are now in an “open” learning age (Price, 2013). Individuals are engaging in self-determined learning and social learning with increasing frequency. Technology enables synchronous and asynchronous interactions in everyday life, so it is important that music educators and community musicians consider digital approaches that increase the capacity for group music making.

We used four digital devices (grid-based controllers) matched in pairs with four other instruments—three gestural controllers and one microphone. Eight volunteers quickly learned how to use (play) these devices, with each device having a different musical role or function. The end result was a group performance by the four “connected” performer pairs in which the choreographed interactions and improvisations of the pairs began to interact musically with the rest of the group. This interconnectivity allows performers to respond to the musical decisions of the other performers in a much more interdependent manner than with traditional instruments.

The movement of musical tools (of composition, performance and consumption) towards/into computerized systems allows for greater interplay between systems than previously. This results in highly dynamic and interdependent components that can be quickly influenced by the environment around them. An instrument that can change how it is played based on the skill level of the performer or according to the parameters set by other performers or a group facilitator creates opportunities for greater musical engagement for a wide variety of settings. For community musicians and educators, these devices have the potential to increase group cohesion and musical expressiveness using relatively simple levels of performance skill.

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Remember When?

Julie Tiernan

Ireland

julie.tiernan@gmail.com

Alicia de Banffy-Hall

Germany

aliciabanffy@me.com

Brydie-Leigh Bartleet

Australia

b.bartleet@griffith.edu.au

This is a “couch session”. The notion of a couch session is to discuss in an open and informal manner the chosen topic. Although it is hoped that a casual and organic conversation can emerge, the panel do intend on outlining the topic for discussion, and explaining the collective journey to the couch.

In this session the speakers explore how community musicians’ working lives change drastically after becoming mothers. “The Road Not Taken”, by Robert Frost is a poem that in many ways poetically expresses the challenges but ultimate joy of working in fields such as community music. Frost describes being faced with two roads, one less travelled and the other with a paved way. The way of the community musician strikes us as one less trodden upon, if indeed the intent of said community musician is true, and this has become ever the more apparent upon becoming a mother and attempting to return to the field and remaining on that road. The days of driving three hours for a two-hour workshop or weekly project can no more be justified, time is too precious and bills all of a sudden have to be paid regularly.

When mothers come together to discuss such issues, the empathy is thrilling, but of course it is more than just relating to the challenges of being mothering community musicians, we hold close to our hearts the same underpinning ethical practice in all we do. Remember when? We certainly do.

Theme Three: International Developments

Place-Based Education, the Third Sector, and Community Music: Merging Music and Conservation Education in Tanzania

Katherine Palmer
Musical Instrument Museum
Phoenix, Arizona, USA
khpalmer@asu.edu

Abstract

Daraja Music Initiative (DMI) is a U.S.-based non-profit that provides an innovative summer program in the Kilimanjaro region of Tanzania. DMI promotes the transformative power of music education to advocate for the protection of natural resources and environmental sustainability. The organization utilizes African Blackwood, which is the national tree to Tanzania and is used in the construction Western European instruments, to bridge music and conservation education. The tree is commercially endangered and very few Tanzanians know of the tree's musical connection. The purpose of this paper is to introduce DMI's model and the ways in which place-based music education may service under-represented communities in other parts of the world.

Keywords: Place-based education, community music, third sector

Introduction

While many community music projects are focused on character building and the expression of identity, new interdisciplinary approaches are emerging in the field. Without negating the importance and significance of more "traditional" community music models, organizations that bridge the arts and sciences in interdisciplinary ways are able to employ diverse methodologies and approaches, including place-based education and music education. These programs offer access to these fields, and with a hands-on approach to both, may be better equipping students for post-secondary study and employment opportunities.

Daraja Music Initiative (DMI) is a U.S.-based non-profit that provides an innovative summer program in the Kilimanjaro region of Tanzania. DMI utilizes the transformative power of music education to promote the protection of natural resources and environmental sustainability. African Blackwood, also known as grenadilla and *mpingo*, is the national tree of Tanzania, and is used in the construction of clarinets, oboes, and other Western European instruments. The tree is commercially endangered and very few Tanzanians know of the tree's musical connection. Operating as a grassroots organization, DMI has offered music and environmental education to a select group of secondary and primary students for six summers through daily music instruction and weekly conservation field trips. In an area fraught with environmental issues related to deforestation and fresh water access, drawing a tangible connection between the national tree and the universal art form of music encourages the community to embrace *mpingo* in a new way.

Daraja Music Initiative is providing a participatory and hands-on approach to learning in a least-developed nation where most school-aged children do not get the opportunity to “learn-by-doing.” Casual conversations with school administrators, participants, and parents highlight that DMI students have a higher success rate in achieving post-secondary study. Additionally, DMI has helped place at least one student in the Moshi Police Academy Band with full-time employment. By utilizing the third sector, place-based education, and community music approaches, Daraja Music Initiative has been better able to serve the community and advocate for an inclusive arts curriculum. The purpose of this paper is to introduce DMI’s model and to begin the discussion about how place-based community music programs may service under-represented communities in other parts of the world.

Definitions

Before discussing the mission and practices of the organization, it’s important to briefly define place-based education, the third sector, and community music. Place-based education is a philosophy of teaching and learning that aims to connect classroom students with their immediate environment and surroundings (Gruenewald & Smith, 2010). The Orion Society, an established non-profit from Massachusetts that focuses on environmental and cultural issues, published preliminary educational materials in the early 1990s, and since then, place-based education has been adopted by a variety of disciplines. David Sobel, the Director of Teacher Certification Programs in the Education Department at Antioch New England Graduate School, has written extensively about place-based education and references the figurative “Berlin Wall” that keeps students disengaged and disconnected from their immediate environments while simultaneously enforcing stationary classroom learning (Sobel, 2012). He advocates that what place-based education “seeks to achieve is a greater balance between the human and non-human, ideally providing a way to foster . . . a society that is socially just and ecologically sustainable” (Smith & Sobel, 2010, p. 22). While place-based education has its roots in environmental education, practioners are calling for a boarder identification for interdisciplinary studies. For the purpose of this paper, I’d like to focus on Sobel’s definition of place-based education from his 2004 text, *Place-Based Education: Connecting Classrooms and Communities*. He writes:

Place-based education is the process of using the local community and environment as a starting point to teach concepts in language arts, mathematics, social studies, and other subjects across the curriculum. Emphasizing hands-on, real-world learning experiences, this approach to education increases academic achievement, helps students develop stronger ties to their communities, enhances students’ appreciation for the natural world, and creates a heightened commitment to serving as active, contributing citizens. Community vitality and environmental quality are improved through the active engagement of local citizens, community organizations, and environmental resources in the life of the school. (p. 7)

Music education scholars, namely Patrick Schmidt and Sandra Stauffer, have already adapted place-based education as place-centered education and discussed the ways in which music teachers (or facilitators) may better serve their communities if they stepped away from traditional models of formal music education and embraced the music culture of their student bodies (Schmidt, 2012; Stauffer, 2012). Other terms for place-based education include community-based, pedagogy of place, experiential education, and service learning. Because Daraja Music

Initiative has an explicit environmental education mission, I reference place-based education rather than place-centered or community-based.

The third sector represents NGOs (non-governmental organizations) aboard and non-profit organizations in the United States. The first sector is recognized as private, for-profit businesses and organizations, while the second sector is comprised of government agencies. The third sector exists to provide services that the for-profit and government sectors overlook (Gunn, 2004). Tanzania is a least-developed nation located in East Africa, and while a variety of humanitarian efforts including AIDS and wellness initiatives are underway, very few arts education endeavors are taking place. In the Kilimanjaro region DMI works, very few schools incorporate music or have formalized music study. Only one post-secondary institution offers a music degree and public schools do not have the capacity to hire a music teacher. Giving disadvantaged youth a creative outlet spurs academic advancement, community engagement, and personal self-esteem. By operating through donations and small-grant funding, Daraja Music Initiative enables the program to continue yearly despite social-political changes that influence the first and second sectors. For more information about the viability of the third sector for community music projects, Patrick Schmidt addresses important questions in his publications on the subject (Schmidt, 2013).

The term community music, as defined by Lee Higgins (2012), has three perspectives: “(1) music of a community, (2) communal music making, and (3) an active intervention between a music leader or facilitator and participants” (p. 3). As an organization, DMI provides music education outside of the formal school day (and often while children are on school holidays). For this reason, the organization identifies as a community music project that is hosted by partner organizations – both schools and NGOs.

Daraja Music Initiative History, Mission, and Vision

Founded in 2010 as Clarinets for Conversation, Daraja Music Initiative’s mission is to utilize the transformative power of music education to encourage creativity and the protection of natural resources. Since then, DMI has led music and conservation education in Moshi, Tanzania for six summers. The organization began with one clarinet teacher in 2010 and just ended summer 2016 with a team of 26 educators (clarinet, strings, general music, theory, and improvisation), conservationists, and local staff. Because the organization relies heavily on volunteers, outreach numbers vary slightly from year to year. However, the number of students in the program has grown significantly (see Table 1).

	2010	2012	2013	2014	2015	2016
DMI Team	1	2	6	13	15	26
Students	12	18	21	26	52	106
<i>Mpingo</i> Planted	100	380	647	425	651	200
Musical Engagements	1	4	14	27	36	25
Community Reach	350	900	2,000	4,800	2,823	2000

Table 1. Daraja Music Initiative’s growth. Please note that there was no program in 2011.

Daraja Music Initiative provides an interdisciplinary approach to sustainability through music education. By promoting conservation of the *mpingo* tree and environment, DMI engages students and local communities with the power of music. Teaching secondary students in Tanzania to play instruments empowers them by providing a healthy, creative outlet that improves problem-solving skills and facilitates self-sufficiency. Students and volunteer teachers take part in innovative performances and tree plantings throughout Tanzania and the United States to help connect music to the environment. DMI aims to foster a sincere desire for a sustainable future. The four pillars of the mission are:

Music Education for Positive Social Change

At the root of the program is music education. For eight weeks, select students at Korongoni Secondary School in Moshi, Tanzania received instruction in clarinet, violin, viola, or cello. The inclusion of a string program began in 2015 when Hilary Herndon, viola professor from UT–Knoxville, approached the organization about having a string pedagogy student staff the program. DMI students and volunteers work together in large groups and in one-on-one lessons. Classes involve the basics of music theory, instrument-specific instruction, overall musicianship, and music appreciation. Students perform for each other weekly and also for the community-at-large during “open mic nights,” awareness events, and school plantings. Korongoni students are excelling in their music studies *and* academic exams – a positive situation for the organization and the school administrators. Each year, the music offerings have expanded. In 2015, for the first time, Daraja Music Initiative was also able to offer general music classes for primary students and secondary clarinet classes in a more rural community. Volunteers during the summer of 2016 initiated an improvisation class. The program is also now being offered at three locations within the greater Moshi area, a trend DMI administrators are committed to sustaining.

Conservation Education for Sustainability

Each week, music students take an environmental field trip to help better understand their local environment and the issues that plague it. With strong threats of deforestation, water supply issues, and animal protection, the next generation of Tanzanian leaders will have a plethora of environmental concerns to consider. Despite being born and raised in Tanzania, many students have not previously had the opportunity to visit the Kilimanjaro region's popular destinations (such as waterfalls, carter lakes, national parks, etc.). Because of the support of U.S. donors, the students are able to explore their backyards in an educational and fun way. By incorporating and adapting the Project Learning Tree curriculum, DMI is able to provide place-based and hands-on learning. Project Learning Tree is a nationally recognized environmental education curriculum. The students enjoy the trips, are inspired by their country's natural resources, and have become better stewards of their local environment.

Creative Community Collaboration

Engaging the local community and partnering with Tanzanian-based NGOs has been an essential element of DMI's success. As the organization becomes stronger, more prominent, community partnerships increase. The music students represent and work with other important causes like Eco Iko, a new recycling initiative in Moshi; FT Kilimanjaro, a NGO that works with the underrepresented community of TPC, a large sugar plantation; and the Moshi Police Academy, the training campus for Tanzanian police. As DMI graduates students from the music-training program, there is an established potential of a career with the Moshi Police Academy Band or for

future study at Tumaini Univeristy Makumira, one of the few collegiate-level music programs in the country. Additionally, Daraja Music Initiative continues to seek out local musicians to work and perform with students.

Progressive Performance Settings for Artists

The fourth, and last pillar, centers on the importance of performance. As musicians and educators, DMI leadership advocates that maintaining performance opportunities outside of the traditional concert hall helps to build diverse audiences, enable inclusion and access, and foster interest in both music and conservation. By providing music at coffee houses and primary schools – and for a myriad of miscellaneous community events (including a Tanzanian wedding reception, commencement ceremonies, and at the starting line of the Kilimanjaro marathon) – Daraja Music Initiative aims to emphasize that classical music does not need to be delegated to formal stages and concert halls.

Conclusion and Other Possibilities

As both Patrick Schmidt and Sandra Stauffer highlight in their work, utilizing place-centered and place-based education in learning in and through music makes music teaching more relevant to local communities. The push back against the strict Euro-centric model of *El Sistema* programs demonstrates that music educators and researchers are looking for broader applications in music learning. The ISME Commission for Community Music Activity's theme for the 2016 preconference seminar was "Innovation and Change in Community Music," with one of the primary issues being "Community music at the interface of interdisciplinary and international developments." Partnering music education with extra-musical interdisciplinary subjects, such as conservation or STEAM, highlights the far-reaching applications for music learning. In what ways can community music programs supplement or refine their offerings to include innovative partnerships between the arts and sciences? As arts education and educators continuously fight for funding and relevance, opening doors to additional interdisciplinary subjects can help advocates strengthen the case for arts-inclusive curriculum.

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Critical Pedagogy, Place-Centered Education, and Learning from an NGO in Recife, Brazil

Amy Swietlik
Osborn School District
USA
amy.swietlik@gmail.com

Abstract

The music education models implemented by Non-Governmental Organizations add to an increasingly pertinent discourse at the intersection of community music, ethnomusicology, and music education. This presentation creates a portrait of a music and dance NGO in Recife, Pernambuco in Brazil, based upon a 10-month research project conducted under a Fulbright grant in 2014. *Pé no Chão* (“Feet on the Ground”) has existed within several neighborhoods of high poverty (*favelas*) for over 20 years, providing the youth of the community with a performance program based upon critical pedagogy and Freirian methods. With self-formation and social justice as primary objectives, *Pé no Chão* employs a combination of popular music and dance along with regional percussion traditions to educate youth through music. Four days a week, the organization offers free and open classes in break dance, *maracatú* drumming, *capoeira* martial arts, and African dance and drumming. All classes are held in the public parks located within the communities they serve. In accordance with place-centered education, *Pé no Chão* has created both a local and global network of collaborators. Funded through international investors, the NGO arranges annual theatre residency trips that alternate between France and Italy for its most dedicated young adult participants. In contrast, but also in pedagogical complement, to their global operation, *Pé no Chão* intensely promotes the voice of the periphery, giving youth of the *favelas* a stage on which to perform and an avenue to be heard. The bi-weekly event called “*Eco da Periferia*” transports the music, dance, and social messages of the *favela* into the public sphere, often in the bustling downtown plazas. The importance of studying NGOs such as *Pé no Chão* is that they present us with models of adaptability and flexibility amid the endeavor to promote a social and cultural education through music (Schmidt, 2013). They allow us to question our traditional notions of music education and encourage learning objectives much more profound than musical literacy (Schmidt, 2013).

Keywords: Critical pedagogy, place-centered education, non-governmental organization, community music, popular education, music education

Introduction

As music educators look critically at the state of music education in the U.S., many deficiencies emerge, particularly when examining music education in low-income schools. This places a demand on teachers to re-evaluate their methods and pedagogical foundations. Shifting our lens to view music education as a collaborative discipline that pulls from the sister fields of community music, music therapy, and ethnomusicology allows us to widen our scope and better address the needs of the students we teach. I argue that it is at this intersection that we can gain immense knowledge from community music practices while at the same time becoming

ethnomusicologists ourselves, studying the culture of our own students to create a more socially aware, culturally specific, and empowering approach to music making in our classrooms. Focusing on a community music project that exemplifies the components of critical pedagogy and place-centered education in low-income neighborhoods of Recife, Brazil presents the opportunity to learn from a successful organizational model and its theoretical and pedagogical foundations.

The research for this paper comes from a U.S. Student Fulbright Grant to study community music education groups in Recife, Brazil for a period of 10 months. The research specifically looked at models of music making, organizational structures, and pedagogical approaches found within the groups. The main objective of this project was to learn about models of music education that promote and encourage social change and individual empowerment and to be able to incorporate these models and knowledge back into music education practices in the U.S., specifically within formal school structures. This paper begins with an overview of one of the organizations observed in Recife and then discusses some of the theoretical implications and the importance of research, philosophy, and practices that link community music, ethnomusicology, and music education.

Pé no Chão Overview

Pé no Chão is a non-governmental organization (NGO) that has existed within several neighborhoods of high poverty and high violence (*favelas*) in Recife, Brazil for over 20 years. The organization provides the youth of the community with a performance program based upon critical pedagogy and Freirian methods. With self-formation and social justice as primary objectives, Pé no Chão employs a combination of popular music and dance along with regional percussion traditions to educate and empower youth through music. Patrick Schmidt (2013) refers to this practice as *educação popular* or “popular education,” and defines it as “[acknowledging] the specific issues and needs of working class populations and of the working poor, and their relationship with schooling” (p. 5). It is this foundation of knowledge about the surrounding community to which Pé no Chão can contribute their long-time existence and success.

People

The organization employs about 12 community members under the categories of *educadores* (educators), *oficineiros* (workshop instructors), *coordenador do ponto de cultura* (cultural coordinator), *motorista* (driver), and one administrative assistant. These people have been involved with Pé no Chão and other community organizations in the area for numerous years and are on average, over the age of 35. In addition to these leaders, Pé no Chão also provides a small stipend for several “*monitors*,” essentially young adult mentors that primarily lead the weekly workshops and help with younger participants. These young adults are long-time participants of Pé no Chão, some since they were very young children. They have grown within the organization into leaders, facilitators, and mentors as well as dancers, musicians, and artists. Most of the mentors are under the age of 25. In addition to working with Pé no Chão, several also dance with other organizations or perform in more professional venues as well.

While all of the adults involved with Pé no Chão have a title, the lack of hierarchy and the preference towards egalitarian and democratic practices, based upon the Paulo Freire *Pedagogy*

of the *Oppressed* concepts, becomes apparent when looking at the actual roles of each participant. The creator and director of the organization, Jocimar Borges, does not list himself under the description of director. He includes himself among the other adult *educadores*. Upon our first meeting, Jocimar refuted the title of “boss” and stated, “There are no bosses here.” The title of organization philosopher better suits him as he embodies Freirian philosophies and conversations with him are always profound. This quote from Paulo Freire’s (2014) *Pedagogy of the Oppressed* describes Jocimar well:

[T]he more radical the person is, the more fully he or she enters into reality so that, knowing it better, he or she can transform it. This individual is not afraid to confront, to listen, to see the world unveiled. This person is not afraid to meet the people or to enter into a dialogue with them. This person does not consider himself or herself the proprietor of history or of all people, or the liberator of the oppressed; but he or she does commit himself or herself, within history, to fight at their side. (*Preface*)

The *educadores* serve more as facilitators and mediators in the group. They offer advice when necessary but never lead with authority or directive. More often than not, they serve as spectators on the sidelines, allowing the mentors to run the rehearsal and engaging with other community members as they come and go or just playing games with the younger children.

The *oficineiros* lead the material and technique that is being taught in the rehearsals a little more explicitly – they each have a specialty: *capoeira*, percussion, break dance – but in general, they still allow the mentors to guide the classes and are there to make minor adjustments as necessary.

The mentors, long-time participants in Pé no Chão, set the agenda for each rehearsal including who will lead warm-up, which rhythms or dance sequences to practice, and how to make adjustments or corrections to choreography. Everything is very participatory without much discussion or planning ahead of time.

Classes and Workshops

Pé no Chão offers free and open classes in break dance, *maracatú*, *capoeira*, and African dance and drumming four days a week in two to three different locations. All the classes are held in public parks located within the communities they serve. Participants range in age from 5-25 and sometimes older. The number of participants that show up to each workshop varies drastically as membership is always considered optional, flexible, and fluid. Pé no Chão will also set up field trips, workshops, and other events to meet the needs of their participants. For example, they have provided workshops about the importance of recycling, taken the youth to a free dental exam event, held workshops about origami and kite making, and planned field trips to local museums and nature reserves. They also host *intercambios*, or exchanges. Most recently Pé no Chão hosted three musicians from Burkina Faso who spent several weeks teaching new dances, rhythms, and performing with the group while also strengthening the African connection and heritage to which many of the young participants can relate. Every two years, a group of dedicated and advanced participants from Pé no Chão take part in an exchange program with a theater group in Europe. The exchanges rotate between France and Italy and enable these youth

to experience other parts of the world and other cultures to better understand and appreciate their own.

Roda and Reflection

The most important part of every single rehearsal, workshop, or experience in Pé no Chão is the *roda* at the end of the gathering. A *roda* is simply a circle and it is at this point that the adult *educador* becomes a facilitator and mediator. As written by Lee Higgins (2012), “The circle is a significant feature in community music because music facilitators organize participants within the circle’s ‘democratic’ geometry” (p. 152). The participants discuss their thoughts on the rehearsal, often involving a lot of self-assessment and critique (particularly when preparing for a more formal performance), and if there is anything of importance going on in their lives or in their community. The dialogue that is so vital to Pé no Chão and which dictates the progression of the organization occurs during this reflection time.

Eco da Periferia

One very significant event that Pé no Chão organizes and holds every two weeks is the *Eco da Periferia*, or Echo of the Periphery. This is where the members of the organization set up a tent, sound system, and dance floor in a very populated part of the city outside their *favela* to demonstrate the activities and positive talents of the *favela*’s residents. Throughout the performance, DJ Big (the *coordenador do ponto de cultura*) speaks on the microphone about both the organization and the culture of the *favela* to better educate the spectators. The Pé no Chão participants typically perform three to four different African dance and drum routines by groups of varying size and ages, then perform break dance demonstrations accompanied by the DJ, and finish off with a *capoeira* exposition. Often, local *favela* rappers will battle over the mic rapping about their love of their *favelas* or the hardships they face. Younger participants will read poems they’ve written about their lives. The *Eco da Periferia* is an impressive event that brings the voice of marginalized communities out into the open so they can be heard while also serving as a recruitment tool to get more youth interested in participating in Pé no Chão.

Theoretical Implications

As it has become clear from the description of Pé no Chão, the organization embodies the concepts of critical pedagogy and place-centered education. According to Araújo (2008), the Freirian approach to knowledge building is “a situation in which the student remains the self-conscious subject of the cognitive operations making possible the emergence of liberating knowledge, the teacher acting as a mediator of the process” (p. 18). The classes and workshops at Pé no Chão are created to meet a specific need or theme that emerges from dialogue with the participants, therefore giving them ownership and self-consciousness over their development. The youth are active contributors to their own knowledge building and their own identity formation within their community and are continually influencing and being influenced by their locale.

Critical Pedagogy

In alignment with the definition of critical pedagogy, music and art at Pé no Chão are always secondary to constructing identity, both individual and collective, developing a voice to speak out against injustice and marginalization, and empowering social change from within. They are educating *through* music and music becomes “a form of education intervention, not simply as a

form of cultural capital development or educational achievement” (Schmidt 2013, p. 13). Participation in the group, according to director Jocimar, empowers the youth to become the protagonist in their own lives and to change themselves and change others around them. Pé no Chão does not take responsibility for “changing” lives, but rather, supports a space where the children discover their abilities, identity, and humanity themselves. Schmidt (2013) quotes Muller and states, “pedagogically, the kinds of spaces [of NGOs] facilitate a kind of music education that ‘prioritizes human dignity, orienting the student in her appropriation of her world, stimulating her sense of agency, her autopoiesis, rather than ‘musical’ content’” (p. 14). The traits of humanism and compassion run deep in the organization, a nod towards their Freirian embodiment, as “the pursuit of full humanity, however, cannot be carried out in isolation or individualism, but only in fellowship and solidarity” (Freire, 2014, *Chapter 2*). Accepting the culture of the *favelas* and its residents and withholding judgment about participants are paramount to the organization.

Place-Centered Education

In his book chapter “Music, Policy, and Place-Centered Education,” Patrick Schmidt (2012b) defines Place-Centered Education as education that “addresses local needs in relation to global challenges” (p. 53) and that it “could foster curricular and pedagogical action toward adaptability and creativity” (p. 54). Pé no Chão was created as the result of a study of street children in the Recife area that turned people’s assumptions of this population upside-down. Many people previously assumed that street children were abandoned by their families and had no access to public services. This proved to be incredibly untrue and instead of building shelters and soup kitchens, Pé no Chão decided to create an organization to “improve the lives of families in the favelas, the structures of power in poor families and in the government, and then to inspire kids to return to their communities” (“Pé no Chão,” www.shinealight.org). Their work always begins in the streets and aims to “transform the street into an educational space” (“Pé no Chão,” www.shinealight.org). Jocimar stated, “The street becomes a place to deconstruct negative images of street children.” Their programs begin at the local level to meet the needs of the *favela* residents and demonstrate elements of adaptability and transitivity (Schmidt 2013, p. 7).

Expanding on the definition of place-centered education, Pé no Chão “works to foster self-sustainability (the local) that relates to externalization (the global) critically and responsibly” (Schmidt 2012b, p. 54). At an initial level of globalization, the *Eco da Periferia* events bring the organization into the public, or global sphere, and out of the *favela*. The event allows the participants to realize and perform their identities apart from the local. The *Eco* serves to reverse the marginalization effects often felt by those who occupy the periphery while altering the perceptions of outsiders at the same time. At a secondary level of globalization, the *intercambios*, or exchanges, that occur through hosting guest musicians from other countries and through the travel of several participants to Italy and France every two years, further exemplifies the notions of place-centered education. The youth leave their communities and experience different cultures and locales and then return to their own community with new ideas and perspectives. This contributes to “a post-colonial sense that we can return to places of origin, and that local engagement can be powerful culturally and sustainable economically” (Schmidt, 2013, p. 9). In practice, this philosophy manifests itself within a long-time participant of Pé no Chão who grew up in the program and developed a deep sense of pride and loyalty to his community. He recently became the only person in the history of his community to pass the university

entrance exam and is currently studying law with hopes of returning to his community to serve the people there. The *favelas* are an important part of the youngsters' identities, a place they take pride in, and a place they hope to transform for the better.

Conclusion

Spending several months observing Pé no Chão and their philosophies led me to question my training and my teaching as a music educator. I relate strongly to Lee Higgins' (2012) suggestion that "exposing music educators and potential music educators to the wider dimensions of music might enhance teaching and learning possibilities" (p. 178) and also to the inherent connections present between community music, music education, and ethnomusicology. The philosophical foundations and pedagogical approaches observed in the daily practices of Pé no Chão create an organizational model of community music and music education that can better shape and define our own practices. Utilizing a critical pedagogy approach to classroom music education will allow teachers to design a curriculum that is meaningful and built upon a dialogue with students. It can promote the development of critical life skills, such as citizenship, empathy, and confidence, through the medium of music. Introducing a local and global component to our music education programs enhances our students' identity formation in relation to their community and the world. It can bring their voice from the periphery to the mainstream and foster empowerment. Schmidt (2012a) calls for music educators to become innovative leaders and defines this as "the capacity to break the social deadlock often found in schools where strategic planning adheres to external desire; autonomy is turned into clerical work; and hierarchical dependency is enforced" (p. 222). Designing and implementing curriculums built upon successful models of community music organizations and becoming critical researchers of our student populations can begin to break down the social deadlock and transform music education into a practice that empowers, encourages, and embraces all those involved.

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Community Music Activity and Social Capital: Bonding and Bridging through Music

Mari Shiobara
Kunitachi College
Japan
shiobara.mari@kunitachi.ac.jp

Social capital is an emerging field of study and the theoretical framework so far discussed in the field provides a useful tool for analyzing phenomena not only in its original context of economics and sociology, but also in other wide areas of research fields involving community activity and civil rights, or just simply people connecting with each other and sharing a common value. Community music activity is no exception and it can be thought of as a form of capital that we invest and develop, and we possibly derive either short-term or long-term profits. Looking at community music activity through the lens of theories developed in social capital research can help us understand more about what is going on in community music activity and evaluate its quality both in theory and practice, both of which have been the subjects of an ongoing debate among community music specialists.

The paper is part of ongoing research that examines music students' voluntary community music activities and how these activities influence them and contribute to forming their own musical identities. To find out, along with their studies at the conservatory that are mainly based on European classical tradition encouraging competitiveness and often focusing on individual studies, how they can manage to develop wider view of music and become sympathetic music leaders in schools or in communities is a main concern of the research as a whole.

This paper explores, first of all, the concept of social capital and examines how and in what ways it is relevant to community music activity by drawing on the theories presented by influential scholars of the field. The typology of social capital with three dimensions will be discussed. Then the examples of existing research on music and community in the field are examined in order to make sure that community music activity can be identified as a social capital. The last part of the paper will present a brief analysis of the process of preparing a concert that was organized voluntarily by the music students for APCMN Seminar in 2015 using typology of social capital as a measuring tool. It was found that there seem to be multi-layered functions of bonding social capital and bridging social capital working together in the process.

Workshop

Exploring New Approaches to Funding Made Possible through the Effective Use of Impact Capture, Specifically Social Media

Simon Glenister
Noise Solution
UK

simon@noisesolution.org

Noise Solution delivers one to one music technology sessions to build confidence and re engagement with education and services, it has been noted for its innovative mix of music technology and social media, used as an integral part of the delivery. We have also developed a business model that means we have eschewed grant funding whilst operating entirely on earned income. It's a business model that saw us recognized as the East Anglian Daily Times business of the year. It's been possible because we have convinced people of the efficacy of the service.

Our 6-year growth has seen us integrated into local authority and health authority organizations as a valued tool within those services. We consistently gain positive outcomes where traditional approaches fail but more than this we can show how and what impacts we have made in a way those organizations understand.

This approach has not come about from an academic grounding in pedagogies (though we have much to learn from many of those approaches) but from 20 years of music experiences learned informally (as a professional touring musician) combined with 15 years experience working with vulnerable people in local authority organizations. By engaging with theoretical models and sharing what appears to be working "on the ground" in this forum we hope to both improve our practice and bring some fresh field tested practice to the sector, highlighting the benefits of new approaches to funding and the power of I.T in a sector that often shies away from it.

The secret to Noise Solution's achievements is the effective leveraging of the impact data we collate. Using qualitative data in the form of blogs, for every individual we work with, we are using I.T to bring together family, participant, and professionals in the same space, creating a positive narrative around individuals where previously there was none. We are often cited as being the catalyst for change in peoples' lives by those family, participants, and professionals (whilst simultaneously generating impact data). Combined with our quantitative data (based on distance travelled wellbeing measures) we are able to speak the language of services and commissioners and show them the value and impact of the work we deliver. All of this is made possible through our integrative use of I.T solutions (predominantly open source or free) to support the work we are doing. Our short presentation aims to share this work exploring what we are using, how and why we are using it.

<http://www.noisesolution.org/>

Symposium

The Roles of the Music University Courses and the Community Musician Training in Brazil

Flavia Maria Cruvinel
Federal University of Goiás
fmc37@yahoo.com.br

Joel Luís da Silva Barbosa
Universidade Federal da Bahia
Brazil
jlsbarbosa@hotmail.com

André Gomes Felipe
Universidade Federal da Bahia
Brazil
andregfelipe@gmail.com

Cristina Tourinho
Brazil
cristtourinho@gmail.com

The symposium presents university projects with instrumental music occurring in different communities. We discuss the participation of students in these kinds of projects to learn concepts and practices of community music, as well knowledges related to it, in curricula which do not offer this discipline. We employed group instrumental pedagogy in NGOs, health centers, churches, and social music schools, and aim to innovate the undergraduate curriculum in Brazil. The discussions demonstrate the relevance of teaching music in communities through the group instrumental pedagogy and how it can increase and improve the community music. In conclusion, the symposium emphasizes the importance of including courses on community music in these university's curricula.

The first presentation discusses teaching guitar for children and teenagers from communities of popular districts. The coordinator of the project prepares undergraduate students to teach guitar in group in these environments. Over the 20 years of the project, it has demonstrated the relevance of the media repertoire in this kind of activity and how to teach it. Because the university does not offer any specific course on media repertoire and how to teach guitar in group, the project is the only way the students have to learn them. They teach guitar by chord symbols, scores, and songs learned by ear. Finally, the paper emphasizes the importance of increasing music projects between universities and communities.

The second considers three university community projects with music students. Two are carried out with young people of NGOs of a popular district. The other occurs in a Center for Psychosocial Care for Alcohol and Drug users. All the projects work with group instrumental instruction. The paper focuses on the contributions of the projects for expanding the teacher training with community music experiences and to increase the research on group instrumental instruction.

The third presentation discusses the process of group instrumental teaching in communities present in the curricular training in the course of Musical Education Degree from the Federal University of Goiás. The involvement of students teaching in non-formal spaces education contributes to their training as music teacher, starting from varied challenges and areas of expertise.

Engaged Community Music in a Brazilian Psychosocial Care Center for Alcohol and Drugs

Joel Luís da Silva Barbosa
Universidade Federal da Bahia
Brazil
jlsbarbosa@hotmail.com

André Gomes Felipe
Universidade Federal da Bahia
Brazil
andregfelipe@gmail.com

Abstract

The paper presents a study about the employment of music activities at a psychosocial care center for alcohol and drugs that uses a harm reduction approach. It aimed to find out how musical activities may interact with this approach during the patients' treatment. It made use of the participatory action methodology and collected its data by observations, semi-structured interviews, and focal group in a two-and-a-half-year period of work. The findings indicated that the music activity played a very significant role in their emotional and social lives. It helped their process of obtaining the autonomy of the drug consumption in such a way of becoming an active participant in a group again. The community music conception worked presented in the paper may be interpreted as engaged community music.

Keywords: CAPS, instrumental music, vocal music, percussion band, drugs

Introduction

This paper discusses a music study carried out at a Centro de Atenção Psicossocial Álcool e Drogas, CAPSad, (Psychosocial Care Center for Alcohol and Drugs) within a university program in Brazil. The motivation to engage this subject was the impacts of the drugs on both the growing scenario of the social violence and the public expenses. The program hopes to contribute with the many CAPSad spread in the country. The study aimed to find out how music-making may play assist with the harm reduction treatment by searching to comprehend what values, meanings, and roles it may play in the lives of the patients. The study used the participatory action methodology and collected the data through systematic observations, semi-structured interviews, and focal group in a two-and-a-half-year period of work.

The CAPSad

The CAPS integrates a public health policy of the Brazilian public health system. There are 1670 CAPS offering treatment to people with serious psychic disorders in the whole country. According to the Ministry of Health's web site, the CAPS may be of types I, II, and III, which work with mental health, CAPSad, with alcohol and drug users, and CAPSi, for children and young people. There are 1268 CAPS of types I, II and III, 268 CAPSad, and 134 CAPSi. Their aim is to reintegrate these people to their family and social bonds. Their treatments offer medical and psychological supports with internment when necessary and possible. According to the ex-

ministry of health Humberto Costa (2004, p. 9), the CAPS policy is the main strategy of the psychiatric reform process that aims the replacement of the hospital-centered model, avoiding the committal and favoring the exercise of citizenship and social inclusion of the drug users and of the families.

The music study occurred at a CAPSad coordinated by a university in a partnership with a State Government. It is located within the university's facilities in a touristic area where many homeless drug users live on the streets. Following the treatment procedures of the national CAPS policy, each patient has an Individual Therapeutic Project (ITP) and a mentor to accompany him. The team has weekly meeting to discuss the cases. According to Goldberg (2001, p. 34), the ITP should be "thoughtful to the treatment pacing of each patient, his family, cultural, and community insertion, with perspectives of increasing his autonomy of choice." It is elaborated according to his health necessities, and its interdisciplinary approach includes his opinions, dreams, and life project (PINTO, 2011).

The study occurred at a CAPSad that works with the harm reduction approach. It is a reference within the State, maintains a professional training program and gives support to others through a net of integrated actions. Its patients may integrate weekly dialogue groups to discuss themes as alcoholism, drugs and treatments, as well as activities such as soccer, capoeira, clay modelling, movies, drawing, English classes, and writing classes, besides the music activities. This center offers also daily meals for patients, but sleeping rooms.

Harm Reduction

According to the Harm Reduction International (2015), "Harm Reduction refers to policies, programs and practices that aim primarily to reduce the adverse health, social and economic consequences of the use of legal and illegal psychoactive drugs without necessarily reducing drug consumption." It benefits the drug users, their families and the community. Its focus is "on the prevention of harm, rather than on the prevention of drug use itself," on people who continue to use drugs, unable or unwilling to stop. In order to its interventions to address specific risks and harms, they "take into account factors which may render people who use drugs particularly vulnerable, such as age, gender and incarceration."

The Participants

During the two and a half years of music activities at the CAPSad, the group had always the same art therapist, who is also a mentor and a trombone apprentice in the activity. It had also the same music coordinator, who worked as one of the music facilitators in the first year. During the first year, there were six facilitators. Just one of them stayed in the second year, and a new facilitator carried the activities out in the third year. There has been an average of twelve patients a year and eight of them have been in the project for more than two years. The group is constituted by adults, between 30 to 60 years old. One of them does not use any drugs, She is the mother of a user. Some of them have lived on the streets and suffered assaults, policeman abuses, and social discrimination. Only three participants afford to have their only instruments. The others use the university's instruments.

The Music Program

In the beginning of the project, the music program offered a beginning music course through wind band collective classes. The program coordination chose to form this kind of ensemble to be a different format from the predominating percussion groups of the city. The group had three two-hour-meetings a week and worked on instrument technique, musical notation reading, and ensemble practice. The apprentices had many difficulties to understand music notation so that they learned mostly by ear. The band, constituted by the patients and the facilitators, presented its repertoire, three arrangements of Brazilian popular music and an American Negro spiritual song, to the community several times.

The main difficulty was the absences and dropouts as the group was not the same during the entire year. The reasons were connected with the use of drugs, such as diseases, need of hiding from drug dealer's threat, and even arrest for small crimes. But there were cases related to job acquisition too. Another reason was that the homeless participants lost part of their sense of time living on the streets. With fluctuating participations and dropouts, one year was not time enough to constitute a solid group.

Since the instruction was only in group, it was not possible to start new participants to substitute the ones who dropped out. Thus, without the necessary number of instrumentalists, there were frequent problems to rehearse and perform the repertoire. During the preparation for the performances, the participants were required to play better and that demanded the ones who lived on the streets to be more organized and responsible with their presence and punctuality. Even though the participants were excited with the public performances, they got stressed and that caused fights within the group. In the second semester, the absences and dropouts started to disturb the assiduous participants because of the interferences and frustrations caused on the class pacing. They began to require a better participation of the colleagues and that caused stress too.

For the second year, the project could count only with one of the facilitators. Regarding this and the problems of the first year, the necessity of trying a different music program was evident. But, what kind of music program could be more appropriate for this public? It was necessary a program in which the fluctuating participants did not interfere in the progress of the assiduous ones. Thus, the first procedure was to quit the wind band format. Instead of the wind instruments playing separated voices, they passed to play in octaves. The second was to accept only new apprentices of guitar, cavaquinho, percussion, and voice, and none of wind instruments. The string instruments would meet the harmonic needs of the repertoire and all of them played the same musical function. The third one required the instrumentalists to sing homophonic lines, besides playing. With each music part being played or sang by several people, the dependence on the colleague's presence diminished. These procedures facilitated both the learning process and the work of the facilitator. The fourth procedure was to avoid public presentations because it caused stress in the participants. The last procedure was to shift the focus from the course approach into gatherings for playing and singing. It was an endeavor to the meetings to become more pleasurable, less serious, and to avoid stress and learning frustrations.

During this year, the group met twice a week. The number of absences diminished and the participants began participating for a longer number of sessions so that the group could be built.

Thus, the repertoire increased and included also a patient's composition. Even though the new program was conceived with the weekly music meeting as an end in itself, without public presentations, the participants insisted in doing the presentations. They also wanted to keep the format of a serious course, including musical notation, rather than a pastime gathering to enjoy music making. Some of them expressed the wish to work as professional musicians. At the end of the year, the group lost one of its members by overdose.

The last semester of work started with a new music facilitator. He continued the work of the previous year with the same participants once a week. Because there were only percussion instruments available at the center, he started a percussion group. Some veterans played in it too. The new group met once a week and was open to any patient of the CAPS, without requesting assiduity. It focused on learning percussion samba instruments, singing samba music and also building a Bateria de Escola de Samba, a traditional Brazilian group which plays mainly in the carnival parade.

The main problem with the veteran group was that it had many percussionists and the facilitator could not focus on the development of the wind players. But the group expanded its repertoire and improved its performance level. With the percussion group, the main problems were the lack of assiduity and the disrespectful environment reproduced by it. Some of the new participants used to come drugged to the class and could not focus on its activities, disrespecting the facilitator and the other participants too. But both groups managed to make successful presentations in the CAPS community.

The Emotional and Social Contributions

Considering the emotional contributions of the music activity to the patients, participant A said that it has helped her psychologically and added: "It is good to the mind. It is pure health".

Participant B, who does not use drugs, but faces many afflictions with his son at home, declared:

I entered the music course to motivate my son, but he did not get interested on it and the therapy turns out to be for myself. Music changed my life completely. I run to it when I am well or bad. It heals the soul. I get despaired when I think of living without this music course. We are powerless before the drugs. Before the music course, I used to see only problems during the nights and days and I forgot myself. I was too suffocated to control my life. Today, I have the music to help me. When I come to the music class, I feel as if I were coming to another world, and I have a small part of it at home. When I am anguished, I closed myself in the bedroom to play the flute and this relieves my pain and fear. Music has been good for me. I am taking care of me again. I was shut to love and now I am open to it again.

The self esteem and the family and social prestige of the participants grew up with the music activity. It may be associated with the public presentations, especially the ones at important university events, as well as with their process of overcoming personal frustrations, social prejudices, and the necessity of proving they are good people to the society. Participant C declared that:

Music always commended my admiration. When I got the first tone on the euphonium, I said I can play it. I can make good, productive things. Because of the drugs, I got behind of my family members and friends. Today, I feel even to them because I am learning an instrument. I never thought I could play an instrument.

Participant B commented: “My daughter tells her friends I am learning the flute. She is very proud of me”.

The participants overcame group relationship problems and learned to work together. Participant D stated: “We see the progress of the other and get happy with it. The activity tied the group up”. Participant B said the group became a family where everyone worries about each other. Participant E said that the music activity quieted his aggressiveness down. He canalized his fury to the instrument instead of being rude with the colleague. He said: “I became very angry with him, but I did not tell him. I just stroked my instrument stronger.”

To some of the participants, the music course has played a crucial role in the treatment. Participant E stated: “I used to walk drunk and stressed on the streets, but music making helped my mind to be conscious of waking up early to work. I am not the same person anymore”. Participant C reinforced the importance of music as part of his treatment: “my main activity at the CAPS is music. I succeeded to stay only in two courses: music and informatics”. And participant A amplified it: “The main reason I am still living in this city is the music course. Otherwise I would go to the interior to live with my daughter and grandsons. Here, I am alone. But I don’t have this course over there. It ties me up.”

The Treatment Results

The main objective of the harm reduction approach is not to reduce the consumption, but the harms of it. It may be observed by the manner the patient improved his participation in a group’s activities. This improvement was particularly difficult to the patients who lived in the streets. They develop a different relation with the time. According to the art therapist, after living in this environment as a drug user for certain time, they suppress the past because of what they are or live today. In order to project the future, one needs to gather things, objects, dreams and ideas at the present. They become unable to do this for they can barely keep the clothes of the body. Their present is now, the moment, the immediate, and it has a much stronger demand in them than the past and the future, in terms of eating, getting the drugs, and protection, for instance. It is a whole-day battle. They face difficulties to wait patiently for something they want. In this manner of thinking and living the time, it is hard to organize activities and compromises for the weekdays. It applies also for administering the time to consume the drugs. Since 40% of the participants of the first year lived in the streets, this fact explains the problems with assiduity and the difficulty of constituting a solid group.

The improvement of the assiduity and the integration of the group in the second year demonstrated the two-year progress of the participants. The art therapist used to stimulate the participants to not use drugs before coming to the class in order to get the best of it and not to disturb its pacing. Participant C affirmed: “When I come to the class, I do not smoke.”

Another indication of the way music helped the treatment is the progress they did in terms of keeping concentrated during the classes. Participant E declared: “I used to make music before and I enjoyed it. But at the CAPS, I have to pay more attention because I have to read the score and to concentrate in the arrangement.”

Discussion

The treatment records demonstrate that the patients obtained a significant advancement within the harm reduction approach. They were able to administrate their drug consumption. They learned how to organize their time to consume it in such a way to minimize its interferences on its participation at the music group process. The CAPS mentors have also noticed a substantial improvement of their concentration, organization, communication, social interaction, compromise, tolerance, and control of aggressiveness and irritability, and so have the art therapist, the music facilitators and the researcher during the period of study. Their progress shows an increase of their autonomy of choice. The music activity may have played an important role in their achievements because they enjoyed it and it became a very meaningful activity for them. It added social, cultural, personal, and spiritual values to their quotidian life. First, they developed the pleasure of music making, second, they discovered how worthwhile it can be for them and their treatment, and then, they strive to organize their life to get the best of it.

Final Consideration

Thus, to some participants, music became an essential part of their lives in this period. It gave them pleasure, knowledge, and power to confront and overcome some emotional and social barriers. In conclusion, regarding the social and economic proposals involved in the harm reduction approach for the society and public administration, the community music activity of this CAPSad may be more than an art therapy. Its conception may be interpreted as engaged community music.

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Symposium

Policy Directions for Community Music: Eight National Perspectives

Deanna Yerichuk (University of Alberta), Alicia de Banffy-Hall (Hochschule für Musik und Theater München), Don Coffman (University of Miami), Naomi Cooper (Western Sydney University), Kathryn Deane (Sound Sense), Thomas Johnston (Dublin City University), Magali Kleber (Universidade Estadual de Londrina), Mari Shiobara (Kunitachi College of Music), Lee Willingham (Wilfrid Laurier University), Kari Veblen (Western University)

Abstract

This article offers an overview of public policy and community music as presented by an international panel in a symposium held in Edinburgh at the XV Community Music Activity (CMA) Seminar in 2016. This article summarizes public policy in eight countries: Australia, Japan, Germany, Britain, Ireland, United States, Canada, and Brazil. As a first discussion of policy and community music, this article provides an initial gathering of preliminary information to engage the larger CM community in discussions on policy that affects how community music activities happen across the globe.

Keywords: Policy, community music, comparative, international, government

This article offers an overview of public policy and community music as presented by an international panel in a symposium held in Edinburgh at the XV Community Music Activity (CMA) Seminar in 2016. Building on previous discussions like the CMA roundtable in 2012 (Veblen & Silverman, 2012) that focused on the state of community music practice world-wide, the purpose of this symposium was to engage in discussions to consolidate and document the ways in which varying governmental policies have shaped community music practices in different world regions. This article summarizes public policy in eight countries: Australia, Japan, Germany, Britain, Ireland, United States, Canada, and Brazil. While the summaries are provisional, they offer a starting place to continue conversations of how public policy, or lack thereof, shapes community music in similar and different ways around the globe. Moreover, by focusing on how policy shapes music-making in communities, we aim to encourage dialogue and collaboration among academics and practitioners toward policy development that might better support the growth of community music world-wide.

Why think of community music as public policy?

In thinking through the relationship between public policy and community music, many of our contributors stated that their countries and local regions had no policies specific to community music. Yet if policy-making is, as Young argues, “the fundamental activity of governments” in which “governments decide both which societal goals to pursue and how to (best) pursue them” (Young, 2013, p. 1), then analyzing policy in relation to community music is a project of

exploring how community music is a part of these societal goals and plans. Further, from Dye's (1972) broad and seminal definition of public policy as "anything a government chooses to do, or not to do" (p. 2), a lack of clear policy focus is also a form of governance that shapes the nature and practice of community music in each country. In our analysis, we found that many governments do not create policy specific to community music but instead roll community music into other kinds of policy. Some countries structured and/or funded community music through arts and culture departments (such as Australia, Japan, Canada, and United States), others as a branch of education (such as Brazil), and yet other countries rolled community music into a mix of culture and education, and even of social services (such as Ireland, England, and Germany). These variations have implications on practice, depending on whether the activity is seen primarily as a social service, an education, a form of art-making, or a combination of the three.

Methods

Policy studies usually focus on how policy gets made, or changed, and policy is often framed in terms of problems and solutions (Dewey, 1927/2012). However, the aims for this panel were much more modest in that we wanted to provide a high-level overview of how public policy shapes community music in various places around the world. We also wanted to create a baseline to compare policies between jurisdictions, and so each author created a summary based on a set of guiding questions to provide comparable information across regions. Questions asked about which government bodies generally fund or oversee community music activities, how much funding goes to community music compared to other activities, and which levels of government tend to oversee community music activities (see Appendix 1 for the complete list of questions). Each contributor created a one-page summary for their country, and we also collectively created a chart to allow for comparisons across regions (see Appendix 2).

What follows are the summaries for each of the following countries: Australia, Japan, Germany, Britain, Ireland, United States, Canada, and Brazil. The task of comparing policies is difficult, and these summaries offer only generalizations and simplifications of complex policy and practice landscapes. Consequently, this article is not intended to be a comprehensive comparative document, but rather an initial gathering of basic information to engage the larger CM community in discussions on policy that affects how community music activities happen across the globe.

Australia (Naomi Cooper)

There are three tiers of government in Australia: federal, state/territory, and local government. Each level of government has its own funding available for arts, cultural, and community activities with associated policies. Music is rolled into the broader category of "community arts", which is the term used in government documents to fund all art forms. The Australia Council refers to community arts and cultural development collectively, and describes this entity as a process where there is "collaboration between professional artists and communities to create art" (Australia Council, 2016a). The term "community music", while not featured in public policy, was used in a 2009 report *Sound Links: Community Music in Australia* (Bartleet, Dunbar-Hall, Letts, & Schippers, 2009), which examined relevant literature and community music practices in Australia.

Federal Level

The federal Ministry for the Arts “develops and administers programs and policies that encourage excellence in art, support for cultural heritage and public access to arts and culture” (2016). The Australian government’s national funding and advisory body is the Australia Council for the Arts, which was “established as an independent statutory authority through the Australia Council Act 1975”, and “is accountable to the Australian Parliament and to the Government through the Minister for the Arts” (2016b). The Australia Council focuses its support for community arts and cultural development practice through a number of community priority areas which include “regional Australia, disability, young people, cultural diversity, emerging communities, Aboriginal and Torres Strait Islander people and remote communities, as well as specific critical social and cultural issues requiring focused attention” (Australia Council, 2016a). The three “guiding principles that inform and drive funding decisions, priorities, projects, policies and programs” include: the activity is by, with and for the communities; the artists are highly skilled; and activities reflect the energy and qualities of the community (2016a). There has been recent politicization of arts funding at the federal level through budget measures. Changing governments and ministers have seen funding for the arts cut, restored, and rearranged in various ways, leaving many projects and organizations that rely on federal government funding in a state of uncertainty.

State and Territory Level

States and Territories have their own arts ministries, which are each named in slightly different ways. New South Wales, Australian Capital Territory, Queensland, and Tasmania each have a Minister for the Arts that oversees an arts-focused governing body. Victoria has a Minister for Creative Industries; Western Australia has a Minister for Culture and the Arts; and Northern Territory has a Minister for Arts and Museums. Policy priorities differ between states, so an example, the Australian Capital Territory’s governing body, called ArtsACT, takes this position on community arts: “Participation can include being an engaged audience member, a student, a maker, a performer or an arts worker. Participation should be individual and accessible and it should reflect the diverse cultures, heritage, age, gender, abilities, forms, locations and scales of arts practice” (ArtsACT, 2015, p. 15). This policy statement is then used to fund community music initiatives identified as fulfilling these policy objectives. Aboriginal and Torres Strait Island arts initiatives are identified as important in many policy documents. State/territory governments may vary their policies in relation to federal decisions. For example, Creative Victoria has announced AUD113 million of funding for the arts in their state in an effort to compensate for cuts at the national level.

Local Level

Local government councils also have individual policies and funding structures for arts and community activities. These councils often award grants for art projects, or community projects, which may include community music. Community centers or youth centers often run music programs.

Policy Affecting Education of Community Musicians

There is no formal education system for community musicians and while “community arts” is a term used in policy documents, an organized structure for community music does not exist. The Australia Council for the Arts offers Development Grants for individuals and groups, which

include professional skills development, workshop attendance, mentorships, and residencies. NSWArts (New South Wales) offers Professional Development funding to “support artists and arts/cultural workers to engage in opportunities to grow their skills and practice, connect with peers, build sustainable careers, and take part in innovative collaborations” (ArtsNSW, 2016, p. 31). This includes artist support (allowing artists to take up opportunities to develop their skills), fellowships and scholarships.

Funding. The Australia Council for the Arts invested AUD191.5 million through grants and initiatives in 2014-15, but it is difficult to know how much of this funding was allocated to music, as there were “cross-art form” and “miscellaneous” categories in the annual report in addition to the “music” category, let alone community music. AUD15.1 million was spent on “other music” (that is, aside from symphony orchestras and opera which received a large percentage), and it is likely some of this went to community music, but this category only forms 8% of the total Australia Council funding (Australia Council, 2015, p. 22). Arts funding in Australia is currently very uncertain and dependent on political budget decisions. It is interesting to note that funding of the arts has not previously been treated politically as they are currently.

Japan (Mari Shiobara)

Although the term “community” is often used for indicating public activities elsewhere, the term “community music” is not used in public policy, instead the terms are “local” or “regional” music activities. Definitions depend on the contexts in which particular community music activities are planned and executed. Some policies occur nationally, some provincially, and some municipally. The Agency for Cultural Affairs under Ministry of Education, Culture, Sports, Science and Technology (MEXT) ¹⁰ proposes overall policies concerning public professional arts activities in general, as well as preservation of national cultural arts. Community music activities do not attract much attention on the national level. However, Japan Arts Funds¹¹ gives support to some community music activities that are proposed by the provincial or municipal governments or NPO corporations.

Provincial and municipal governments often fund community music activities, especially in the form of offering venues for getting together and making music (e.g., community centers and community auditoriums). Some foundations in social services also fund community music projects proposed by various NPOs. Actual community music activities in everyday life are often led by local music leaders and special interest groups on a volunteer basis with financial support in the form of dues and donations. Because the venue is provided by the provincial or municipal government, participants are usually locally based. Therefore, community music in such contexts is called local or regional music activities.

There is little funding that goes directly to “community music activities.” In Japan, policy makers do not fund these activities. Instead, public foundations act as intermediaries for the government to fund arts activities among local communities.¹² These foundations also solicit donations from the general public. There are relatively lax accountability measures once the

¹⁰ http://www.bunka.go.jp/english/about_us/policy_of_cultural_affairs/

¹¹ http://www.mext.go.jp/b_menu/hakusho/html/hpae199401/hpae199401_2_178.html

¹² http://www.nippon-foundation.or.jp/what/grant_application/programs/

funds are granted. All that is usually needed is to submit a formal report on how the funds were used. Japan does not have any policies or provisions in place for training or education in community music.

Germany (Alicia de Banffy-Hall)

Community music in Germany falls into several policy categories, and therefore receives funding from several sources. Many funders and policy makers use the term “Kulturelle Bildung” (arts education) to refer to any arts activity, including community music, whose goal is participation and access. This term is linked to the UNESCO arts education discourse (UNESCO, 2006; O'Farrel, 2014).

Arts funding and support is a constitutional responsibility of the German federal government. This responsibility includes support for providing access to arts education for all (Schneider, 2012). Governmental responsibility for arts and education is shared across federal (national), state, and county levels. Until 1871, Germany consisted of many independent states and these retained responsibility for most of their own cultural policy, with responsibility for foreign cultural policy and national projects being taken at the federal level (Wagner, 2007). The states and counties account for 90% of cultural spending, national spending accounting for the remaining 10% (Bockhorst, 2012a, p. 2). National policy provides a legal and regulatory structure, which guides state and county policy. For example, policies relating to copyright, publishing, charities, social security, and tax policy all affect practitioners and organizations who work in arts education (Bockhorst, 2012a). The funding situation is similar in arts education. There are some nationally funded projects, but most funding and development takes place at the state or county level (Musikinformationszentrum, 2016). However, there is no national regulation for arts education and most German states do not allocate arts education to a specific department - arts education is managed across youth, education, and arts policy. In addition, the private and charity sectors provide structures and funding for arts education.

The term “community music” is not used in German public policy-making. However, as a result of its participation in the Munich Community Music Action Research Group, the City Council of Munich has started using this term, and is the first to do so (de Banffy-Hall, 2016a). The policy of the Department of Arts and Culture and Arts education (DAC) is determined by the City of Munich’s Social Democratic Party (SPD) council. It directly funds and supports community arts projects and has a long history of doing so (Kamp, 2012, p. 5). In contrast, the policy of the Bavarian Ministry of Culture is governed by the Christian Socialist Union (CSU). Its policy focuses on classical music, institutionalized formal music education, and the development of aspiring musicians’ skills. Despite being a collaborative initiative between the departments of social, youth, culture, and the Bavarian Music Council, it has a narrow definition of music education as taking place only within mainstream formal education, high art cultural institutions and the organized music associations (Musikvereine) (Franke, 2016). Other states, for example North Rhine-Westphalia, have a policy of arts education that focuses more on participation and inclusion. This shows that there are not only differences between the states, but also within the states, always depending on the government that determines the policies.

The communal unit in Munich (DAC) shapes community music in that it actively supports arts education projects and has done so for the last 40 years (starting parallel to the Olympic Games

in the 1970s). There was, however, a focus on community play, circus, and theatre, which are now established fields of practice in the city. Because people perceived music as included in the institutionalized music schools, music was not a core part of DAC. The curriculum of German music schools focus mainly western classical music aiming to develop skills and provide formal music education (Zacharias, 2013). The DAC policy objectives are to promote access, equal opportunities, participation in the arts, especially for disadvantaged citizens of Munich (Kulturreferat, 2010). Despite also having the role of communicating and coordinating the departments concerned with arts education (culture, education, and social), they are based in the department of culture which shows where their identity and focus lies.

Another important aspect impacting on the musical landscape and its policy environment in Germany are the music associations and unions that have been highly organized and established since the late 1700s. The unions represent their members' interests and play a role in advocacy and policy making. The associations develop specific projects. Together they represent the "third sector" next to the state and the private sector (Wagner, 2007, p. 4). The music council has a national level and sub organizations in each state (Musikrat, 2016), and various music associations (Niederbayern, 2016b).

Community music's role has been impacted upon by two recent policy developments. In Germany the development of whole day schooling (until recently most schools finished at 1 pm) is a fairly new development, being funded since 2003 (Dartsch, 2012). This has been impactful on the collaboration between community musicians and schools and shaped many arts education projects that emerged as a result. Second, the international UNESCO "Salamanca statement and framework for action on special needs education" on inclusive education (Unesco, 1994) has also had an impact on policy and practice in Germany, with schools now being legally obliged to provide inclusion for all pupils into the classroom, posing many challenges to teachers who haven't been trained to serve a diverse classroom community (Bayern, 2013).

England (Kathryn Deane)

Community music has a long history in England, beginning in the 1960s and social movements that included a focus on the democratization of culture. The state began funding community arts in the 1970s, and in the 1980s Arts Council England became interested in community music specifically as a form of education, and out of this, some longstanding community music organizations were formed. However, the big changes to the fortunes of community music came in the late 1990s with two developments: first, the publication of a seminal report *Use or Ornament: The Social Impact of Participating in the Arts* (Matarasso, 1997). This publication showed that the arts could have social impacts, which could be planned for and measured. Second, the New Labour government's social exclusion policy aimed at tackling multiple issues, such as poverty, by requiring all government departments (including those dealing with the arts) to have a plan for tackling social exclusion (see below). In the last decade and a half, community music has become firmly embedded as a tool of social policy.

Policy issues can be confused by terminology. For example "community music" is used by many to mean music used as an intervention making change, but by others it means voluntary and amateur music-making. There is a tendency to confuse purposes: for example, community music used as an intervention, or as a form of music education, or for arts marketing purposes. The

national arts funding bodies usually have policies covering at least some of these areas of community music. In the 1970s, the field was called “community arts”, and in the past decade, the term “participatory” has become more common.

The national government funds national funding bodies. In England, the Department for Culture, Media, and Sports has an agreement with Arts Council England, which both sets policy in the arts and achieves that policy by how it directs its funding. England is divided administratively into 48 counties, and these local governments have traditionally been a bigger player in community arts than the national government because they are closer to the grassroots, although these local authorities have been weakened in the face of national government cut in their funding. However, one consistency across England is a general acknowledgement of the importance of music making by young people, and two large-scale funding streams support this. One, from the education department, provides for instrumental and vocal tuition for young people. In recent years this funding stream has required a more inclusive approach to young people’s music-making, not only musically but demographically and logistically too – resulting in a change from a formal music education system run by a single, usually county-wide and local authority-controlled “music service” into more pluralistic provision by a range of providers in a local area forming a “music education hub”. The other funding stream, ultimately from the culture department, but provided by national lottery funding, is administered by a national charity, Youth Music. This charity provides grants to local music organizations specifically to address issues of social and musical exclusivity. There is overlap between the two funds, and a number of music education hubs also receive Youth Music funding.

England has national standards for community musicians, and several variants of qualifications. There is a very good understanding of the range of skills a community musician needs; however, everyone interprets these standards and qualifications in different ways.

There is a tension around accountability: what to measure, how to measure, how to compare, and how to judge cost-benefit. Funders/policy-makers have asked for very high barriers of proof, which leads to a fixation on texts and diverts attention away from what’s actually happening in the programs. This is improving, and community music groups are feeling much more positive about the state of the data.

There is another tension centering on definitions and purposes of community music, manifested in conflicts around the relative positions of the artist and the participant. There is also a tension around aesthetic quality (supposedly obvious to everyone) in the art created or conversely the (equally obvious to all) poor aesthetic quality of community music; and in the quality of outcome for the participant. There is sometimes a class war between western high art music and vernacular musics.

Ireland (Thomas Johnston)

The Irish government does not directly use the term “community music” or define it in any policy focus. Perhaps the closest ideas to community music, although encompassing more arts and education focused intentions are “collaborative arts”,¹³ arts participation,¹⁴ and non-

¹³ <http://www.create-ireland.ie/about/about-create>

¹⁴ <http://www.artscouncil.ie/Arts-in-Ireland/Arts-participation/>

mainstream music education.¹⁵ However, the practice of community music (while not directly named) tends to fall within one of three national policy areas: arts policy, education policy, and/or youth-focused policy.

Arts Policy

The national Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs funds and works closely with the Arts Council of Ireland whose most recent strategy document *Making great art work* (The Arts Council of Ireland, 2015), at times resonates with, yet does not directly reference, community music in Ireland. The Arts Council names arts participation as a core value across all areas of its work. Themes in this area of the Arts Council's work which could shape community music include arts and cultural diversity, arts and communities, arts and disability, arts and health, and arts and older people.¹⁶ However, the language used to describe these priorities lean towards a general "arts" perspective. As an example, the Arts Council's Public Engagement priority area states that "The more people who engage in the arts and the greater their social diversity, the more significant are the societal benefits from Arts Council investment" (The Arts Council of Ireland, 2016, p. 24). An objective also states that the Arts Council will "invest in artists and arts organizations with a commitment to high-quality collaborative, community-focussed arts practice" (p. 25) and will "make community-engaged arts practice a key focus of our relationship with local government" (p. 25.). The Arts Council also partners with national agencies such as *Create National Development Agency for Collaborative Arts*¹⁷ whose artist and community focussed mission is to "provide advice and support services to artists and arts organizations working collaboratively with communities in social and community contexts" (p. 2). These examples highlight the divergences in understanding at national level of the work of musicians in the community and community musicians.

Education Policy

The Department of Education and Skills through its national partnership with Music Generation is more strategically positioned to affect community music. Music Generation,¹⁸ as a Performance Music Education Program co-funded by U2, The Ireland Funds, the Department of Education and Skills, and Local Music Education Partnerships, is positioned to influence policy in this area through its national partnership with the Department of Education and Skills. Music Generation's publication *Possible Selves in Music* (Flynn & Johnston, 2016) acts as a blueprint for the future development of Music Generation, and directly acknowledges the place and purpose of community music as an integral part of its National Performance Music Education Program. The publication includes community music along a spectrum of ways that children and young people can access and experience meaningful music-making. Also interesting is that a recent Department of Education and Skills Bursary Scheme called for applications for grants from groups who displayed "service provision in the area of non-mainstream music education/community music" (Department of Education and Skills, 2016, p. 1).

Youth-Focused Policy

¹⁵<http://www.education.ie/en/Learners/Services/Non-Mainstream-Music-Education-Bursary-Scheme/Non-Mainstream-Music-Education-Bursary-Scheme-Criteria-Guidelines.pdf>

¹⁶ <http://www.artscouncil.ie/Arts-in-Ireland/Arts-participation/>

¹⁷ <http://www.create-ireland.ie/about/about-create>

¹⁸ <http://www.musicgeneration.ie/>

The Department of Children and Youth Affairs' *Better Outcomes, Brighter Futures* national policy framework for 2014-2020 (Department of Children and Youth Affairs, 2014) spans all children and young people aged between 0 to 24 years but does not include the term "community music"; however, one of the Department's policy priorities includes greater access to play, recreation, sport, arts, culture, and nature, which could be interpreted to include community music. As an example, the Department of Children and Youth Affairs provides funding to the National Youth Council of Ireland, which recently provided training for Youth Workers in community music¹⁹ - perhaps an example of policy supporting practice.

Local Policies

At local levels, there has been some evidence of the term community music being used in the policy domain. For example, Cork City Council Social Inclusion Unit with the support of the Arts Office and the Cork Community Music Network published a report entitled *Music as Tool for Social Inclusion* (Cork City Council, 2009). The report identified how "national policies, national and local research findings, and local structures can together support the development and sustainability of the strong community music infrastructure that is unique of Cork City" (Cork City Council, 2009, p. 1). While other Local Authorities/City Councils/Education and Training Boards and other organizations have often supported and encouraged community music projects, the embedding of the term "community music" into local and national policy has proven challenging. The national Department of the Environment, Community, and Local Government would also have a potential trickle-down effect on community music through its support of County Council Arts Services which are housed within Local Authorities, and more indirectly through its Dormant Accounts Act which has financially supported a number of community music projects.

Education and Training. There are no public policies that mandate education or skills for community musicians, but the University of Limerick provides a one-year, full-time MA program in community music. In addition to providing training in diverse musical genres, facilitation, and management, the program also endeavors to further the professionalization of community music.

United States (Don Coffman)

The term "community music" is not used in U.S. public policy. Music making in community contexts is mostly subsumed under the broader concept of public arts, and is most likely associated with community schools of music, community arts festivals, and performances by not-for-profit music organizations. Because community music *per se* is not a specified element of public arts, federal and state governments do not address it specifically in policy.

While there is no single agency overseeing public arts (e.g., a Ministry of Culture), U.S. federal, state, local cultural arts organizations exist to support the arts. In the U.S., funding for the arts primarily comes from three sources: (1) direct public funding by government arts agencies; (2) other direct or indirect public funding by non-arts government agencies; and (3) private sector funding (National Endowment for the Arts, 2012, p. 1). Only a small proportion of funding is

¹⁹ <http://www.youth.ie/training/Youth-Arts-Summer-School-2016-NYCI-Members>

provided by government—estimated at about 7%. According to the National Endowment for the Arts (2012):

Regarding the not-for-profit arts sector, an analysis of performing arts groups and art museums alone shows that roughly 45 percent of their funding, in aggregate, comes from government and private sector contributions. The remaining 55 percent of these organizations' total revenue can be assigned to earned income (ticket sales, subscriptions, etc.) and interest from investments, such as an endowment. (p. 2)

The National Endowment for the Arts is the federal governmental agency with the primary responsibility for supporting public forms of music making, and all public art. This agency is the single largest funder of the arts and has supported the arts for 50 years, awarding appropriations to state and local arts agencies and arts organizations. These agencies and organizations can also receive appropriations from state governments and municipalities.

The National Endowment for the Arts was established in 1965 through the National Foundation on the Arts and Humanities Act, which originally appointed 26 citizens to advise the agency as members of the National Council on the Arts (currently 18 members and 6 ex officio members serving in non-voting capacities). Members are appointed by the President and approved by the Senate for six-year, staggered terms. NEA describes its purpose as:

...the independent federal agency whose funding and support gives Americans the opportunity to participate in the arts, exercise their imaginations, and develop their creative capacities. Through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector, the NEA supports arts learning, affirms and celebrates America's rich and diverse cultural heritage, and extends its work to promote equal access to the arts in every community across America. ("About the NEA," n.d., p. 1)

The NEA's 2014-18 strategic plan (National Endowment for the Arts, 2014) has an increased interest in the impact of art on people through its Art Works, Challenge America, and Our Town grant programs, and their "livability" and "learning" objectives come closest to the conception of community music shared among ISME CMA members. This would suggest that the NEA has a 50/50 balance between nurturing aesthetics (creation/engagement) and social/personal benefits (learning/livability). Note that NEA also has grant programs for K-12 arts education in schools.

The NEA partners with State and Regional arts agencies through partnership agreements. There are fifty state and six jurisdictional arts agencies, which combines state and federal funding. These arts agencies work cooperatively with the NEA on common goals and objectives while also pursuing more local priorities. The overarching NEA goals that are addressed in state plans include: (1) creation of art; (2) public engagement with artistic excellence (including a focus on folk and traditional arts); (3) arts learning opportunities; (4) incorporate arts into improving livability of communities; (5) enhancement of public understanding of contribution of arts. Within these five goals, each state creates a plan specific to their contexts, needs, and opportunities.

Examples of other arts-based direct funding include the Corporation for Public Broadcasting, the Smithsonian Institution, the National Gallery of Art, and the Kennedy Center for the Performing Arts and the Department of Defense, which oversees military bands and Armed Forces Entertainment. Examples of funding programs can be found among an array of departments ranging from the National Park Service (many national parks house collections of artworks and artifacts as well as sponsor artist residency programs) to the Department of Housing and Urban Development, which has supported cultural heritage projects that contribute towards economic development. Private sector support comes from individuals, corporations, charitable foundations, and more recently from crowd-sourcing via the internet.

Because community music is rolled into public arts, it is difficult to know just how much funding is invested into community music activities specifically. However, without dedicated funding streams, community music initiatives would compete with other kinds of projects for available funding. The NEA Art Works program funds projects rather than ongoing operating expenses, which is a challenge for self-sustaining long-term efforts. The tension felt among UK CMs regarding funding and accountability is probably echoed in the US, which requires projects to demonstrate the impact of the project.

Canada (Lee Willingham and Kari Veblen)

“Community music” is not widely used in policy development in Canada, although in practice “community” is used as a descriptor for particular kinds of musics, such as community choirs, community bands, and community orchestras. Locally, there are community centers, which may include participatory music making or nonformal music activities, although these activities are not codified in policy. Music education activities often include wider community involvement.

Music activities in communities are usually funded through arts councils that exist at all levels of government: Canada Council for the Arts at the national level; arts councils in most provinces; and many municipalities also have arts councils. While directives shift between councils (which operate relatively independently from each other, that is to say that the smaller arts councils do not have their policies set by larger councils), many councils have a community arts stream that fund participatory arts activities. However, not many music activities get funded within the community arts stream. For example, the Toronto Arts Council has no music-related projects with grants from the community arts stream, but it does fund community choirs within its music funding stream. In this way, arts councils seem to view community music more as a subset of music performance than as a form of participatory arts, although again, this may also vary from region to region. Measures of accountability are similar to other granting programs, which demand clear goals and outcomes, and an accounting of budgets at the end of projects.

There may be tensions when community music activities, much more often arising through grassroots rather than publicly mandated, moves into scholarly practice, which tends to focus on defining community music. When discussions arise regarding systematizing community music, with a push towards starting a community music association, there are fears that “templating” human practices can result in a standardization that morphs into a bureaucracy. Discussions have moved toward sharing common values and foundational principles without codifying the practices too heavily. One focus area might be differentiating community music from mainstream music education and how both practices are mutually invested in each other.

There are no standard skillsets or training for community music workers in Canada or in any province. Laurier University has an MA program in Community Music, and has developed a model of community music to guide the program and course of study for students that includes: kinds of learning; the role of activism; collaboration; wellbeing; and building a culture of inquiry and reflection. As of September 2016, the university now offers a new concentration in community music at the undergraduate level: a BMus in Community Music. Without publicity or a recruitment strategy, 35 students have been admitted and are studying in the four-year degree program. We conclude that Community Music in Canada is coming of age in the availability of higher education programs and in recognizing leadership at within the various population sectors.

Brazil (Magali Kleber)

Currently in Brazil, the Ministry of Culture and the Ministry of Education are each implementing a National Plan, which represent important axes in public policies for education and culture over the next decade. One key factor of these plans is the intersection of their implementation, taking into account the intrinsic connection between culture and education.

This intersection highlights the learning of music in the Brazilian education system, which takes into account concepts of multiculturalism, cultural diversity, and cultural citizenship as guidelines for the public policies of both the culture and education ministries. These two Ministries must dialogue to accomplish a common goal of guaranteeing the right to education and culture for all, as inscribed in the Brazilian Constitution of 1988, and ratified by the Brazilian Government in 2006, in the scope of UNESCO's Convention for the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005). Research carried out shows that the spaces outside the school environment, more commonly known as non-formal, are perceived as complementary teaching resources to extend the school context to everyday life. Such spaces can be understood as an extension of the symbolic and material dimensions of school.

The Ministers of Culture and Education, just recently signed a Technical Cooperation Agreement for the implementation of a coordinated and integrated policy between the two portfolios. The document consolidates three programs: More Culture in Schools, More Culture in Universities and Culture Pronatec Culture (National Program for Access to Technical Education and Employment), but the document also incorporates a 2011 agreement that includes Early Childhood Education and defines the commitments necessary to achieve common goals set in both the National Education Plan (PNE), as the National Culture Plan (PNC).²⁰ Juana Nunes, the Secretary Education and Training Artistic and Cultural Ministry of Culture said, "The cornerstone of the agreement is to make all cultural actions contribute to the great challenge of Brazil which is to consolidate inclusion and provide quality education. And at the same time ensuring that this partnership is productive for the country's culture policy" (MinC e MEC assinam novo acordo de cooperação, 2016, p. 2).²¹ Among the commitments made in the

²⁰ See <http://pne.mec.gov.br/> accessed October 4, 2016.

²¹ http://www.cultura.gov.br/o-dia-a-dia-da-cultura/-/asset_publisher/waaE236Oves2/content/minc-e-mec-assinam-novo-acordo-de-cooperacao/10883

agreement, Nunes highlighted the expansion of cultural infrastructure in public education; the presence of art and culture in the curriculum; the cultural training opportunities for teachers; recognition of traditional knowledge; and the incorporation of cultural activities in kindergarten.

The document stipulates 25 targets by 2020. For example, infrastructure plans include the expansion and restructuring of 50% of basic education schools by installing cultural activities, libraries, cinemas and theaters, workshops, and other cultural facilities. Another goal aims to ensure 25% of basic education schools offer regular cultural activities, with minimum hours to free enjoyment of students, making the schools centers of cultural creation and diffusion.

In the field of teacher training, the goal is to establish a cultural training program for at least 25% of teachers of basic education of the public, ensuring access to the Culture Valley, master courses and continuing education. There are included actions to stimulate the creation of new courses and graduate jobs and graduate in culture and arts, as well as the expansion by 50% the number of beneficiaries by fostering research and international exchanges in the area. There is the commitment of the Ministry of Education (MEC) to promote certification of knowledge workers from all areas of culture, including popular and traditional knowledge, as well as research.

For Early Childhood Education, the agreement provides special cultural training for teachers of this educational stage and the structuring of spaces which accommodate cultural activities, in line with the principles proposed by the National Base Common Curriculum, such as subjectivity, corporeality, social interaction, artistic experiences and experimentation immersed in the space in which they live.

Regarding the Education Ministry, we can highlight three programs: the National Plan for teacher training for elementary education (PARFOR), the Open University of Brazil (UAB), and the Institutional Scholarship Program for Initiation to Teaching (PIBID). The main challenges in articulating Cultural and Educational public policies include teacher training and qualification, access to cultural assets for teachers, students and the entire community, sharing their own knowledge, cultural and musical practices which bring new information and competencies. It's necessary for academic processes linked to formal educational institutions to promote the recognition of traditional knowledge and culture along with the sharing of these cultural practices. This enhancement of the teaching of arts could effectively transform these institutions into centers of shared socio-cultural and democratic experiences.

The Brazilian Plano Nacional de Cultura (National Plan of Culture) is a set of guidelines, actions, and goals which must direct the government in formulating cultural public policies articulated between civil society and local and federal governments. The Plan has 53 goals to be achieved until 2020 and it is the outcome of intense social participation, through the development of seminars, conferences, sectorial forums, virtual consultations, and participation forums. Among their challenges are the democratization of access to cultural equipment, shows and books; strengthening professional education of managers, artists and technicians; acknowledging and promoting cultural diversity; lessening the occurrence of informal work in the sector; widening the development of artistic and cultural activities at schools; recognizing artistic production; increasing and qualifying population's cultural consumption; boosting the

economic potential of cultural activities; and rising financial resources for the promotion of culture (Ministério da Cultura, 2013).

Unfortunately in 2016 Brazil has undergone one of its biggest political-economic and ethical crises, which risks losing achievements related to racism, gender, and social class among others. The Community Music Activity Commission is so important now as an international group when we need to advocate for Human Rights. The relevance of the CMA is to allow discussion of the role of the musical practices of communities, and to articulate the central role of political action. We can also bring the richness of practitioners and communities that have real notion of their values and history to the foreground.

There is an urgent need to invest in integrating cultural diversity in a wide range of public policies – including those somewhat remote from the cultural field proper – which can help renew the international community's approaches to key objectives:

- To recognize and contribute to the qualification of professionals in educational areas, where formal knowledge, community knowledge and artistic and cultural practices connect in an integrated way
- Culture is increasingly recognized as a crosscutting dimension of the three economic, social, and environmental pillars of any truly sustainable development.
- Empower meaningful experiences of dialogue between education, culture and art.
- To understand and recognize educational processes (teaching and learning) as a creative and cultural practice in constant transformation.
- Regarding *peace* and *conflict prevention*, acknowledging cultural diversity places the emphasis on unity in diversity, that is to say, the shared humanity inherent in our differences. Far from representing a potential restriction on universally proclaimed human rights, cultural diversity furthers their effective exercise; it strengthens social cohesion and fosters renewed forms of democratic governance.
- Develop international collaborative methodologies and tools for assessing, measuring, and monitoring cultural diversity, adaptable to national or local conditions by governments and public and private institutions.
- Support initiatives aimed at developing real and virtual spaces and provide facilities for cultural interaction, especially in countries where inter-community conflict exists.

However, the above points require us to refine our understanding of cultural diversity and dialogue to developing measures to enable members of communities, scholars and groups subject to discrimination and stigmatization to participate in the framing of projects.

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Appendix 1:

Guiding Questions to Prepare for Policy Symposium on Community Music

1. Is the term “community music” used in policy? If not, how does public policy describe music-making in community contexts?
2. How does/do your government(s) define and construct community music through their policy focus? For example, is community music seen primarily as a form of music or as a social program or a form of education? Or something else?
3. What level(s) of government creates policy that affects community music? What specific units/ministries have the responsibility to fund/oversee community music?
4. Describe the policy objectives/priorities of the unit(s) that shape community music. If not consistent, provide a few objectives/priorities to give us a sense of the range of approaches.
5. Is there a history to the development of policy on community music? Provide a brief overview on approximate time and key issues/approaches that fed into the development of the policy.
6. How much funding is invested in community music? How does this funding compare to other art forms? To other forms of community work?
7. What are the tensions in funding and governing community music?
8. If there are measures of accountability, give a very brief overview.
9. Is there any policy related to provisions for training/education in community music?
10. Is there anything about policy governing community music that you want to discuss that isn't covered in these questions above?

Appendix 2: Comparative chart of policies affecting community music per country

	Australia	Brazil	Canada	England	Germany	Ireland	Japan	United States
Level of government	National, State/Territory, Local	National government has been developing large-scale plans for implementation over the next decade	Very little policy focus; funding usually provided through arts councils at national, regional and local levels	National government funds the arts council; local authorities in England oversee local initiatives	National, regional and local. national policies but most policies get decided at state level; big differences between states depending on ruling government	National policy & funding directives in arts, education, and children/youth. Local governments may also focus on music in community. County Council Arts Services supported through national Department of the Environment, Community, and Local Government	National, Provincial, Local	Federal (National Endowment for the Arts); partners with state and regional councils for more local initiatives.
Policy area(s)	Arts, Community	Ministry of Education and the Ministry of Culture	Arts mostly; a few grants through social programs	Arts councils at national and local levels;	All of them.	Department of Education and Skills (through partnership with Music Generation) Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs Department of Children and Youth Affairs	The national Agency for Cultural Affairs in Ministry of Education, Culture, Sports, Science and Technology (MEXT) oversees public arts activities and cultural arts. Some social services fund community music projects	Funding is largely provided through arts-focused government agencies, in particular the NEA at the federal level, which sets goals that are taken up in locally-specific ways.
Policy priorities	Priorities: regional Australia, disability, young people, cultural diversity, emerging communities, Aboriginal and Torres Strait Islander people and remote communities Guiding principles: the activity is by, with and for the communities	Education system focuses on multiculturalism, cultural diversity and cultural citizenship to guide policy development linked to UNESCO's Convention for the Protection and Promotion of the Diversity of Cultural Expressions Policy extends to spaces outside of school environment to extend	Varies from region to region, but community music activities seem to be funded under music performance streams rather than community arts streams	Has shifted over decades, but in the last decade has become a tool for social policy	Participation, Access, Equal Opportunities are key priorities in the arts (for example in the arts education policy document of the City Council Munich but also in the constitution). Development of whole day schools has brought many opportunities for	No policy priorities on community music specifically, but arts policy focuses on participation and social benefits of engaging in arts. Emerging educational policy focuses on a spectrum of music-making that includes "non-mainstream music	National policy focuses on public professional arts activities in general as well as preservation of national cultural arts. Policy tends to be directed at preserving and promoting high arts. Local/regional policies vary by region.	NEA has five over-arching goals: (1) creation of art; (2) public engagement with artistic excellence (including folk and traditional arts); (3) arts learning opportunities; (4) incorporate arts into improving livability of communities; (5) enhance public understanding of contribution

	Australia	Brazil	Canada	England	Germany	Ireland	Japan	United States
	s, the artists are highly skilled and activities reflect the energy and qualities of the community	symbolic and material dimensions of school, and includes early childhood education			community musicians to work in schools in Bavaria in recent years.	education/community music" to ensure young people can access and experience meaningful music making		of arts. Each state/regional agency creates an arts plan related to the above 5 goals but also specific to the local context.
Funding	Difficult to determine, as "community music" does not have a separate funding stream. AUD191.5 million/year of federal funding is allocated to the arts, with a very small percentage of this for community music. State arts ministries have separate funding, as do local councils. While there is transparency in funding decisions, there is not a specific allocation to community music, and community music projects mostly apply for annual or multi-year grant funding.	Significant public investments in supporting culture in and through education within school and beyond	Only a small portion of any arts council budget CM orgs piece together funding through multiple sources, including arts councils, corporate donations, and fundraising	2 specific funding streams to note: (1) £75m from central government to local areas dedicated to music education for young people, and is to be spent on broad activities, under "the music education hubs" scheme. This money comes from the Education Department. (2) a tranche of National Lottery funding, worth £10m annually, for music work with disadvantaged children: "Youth Music" funding, from the Culture Department	Hard to summarise. Generally funding comes from the areas of arts education, social as well as educational government institutions and other funders. It is significantly less than the funding for high arts institutions. (e.g.the overall budget for the arts council Munich is 200 Mill. Euros. Of this only 100.000 Euros are allocated to arts education, a part of this goes to community music projects.)	Difficult to determine as community music activities often secure funding from 3-4 different departments, and combine public and private (philanthropic) sources	Japan Arts Funds supports community music activities proposed by governments or non-profit organizations Public/private foundations/corporations more likely to fund arts activities in local communities (not government)	Difficult to determine, as community music is rolled into music, which is rolled into public arts. NEA had a budget of \$154 million in 2011. State agency budgets vary but would augment this. Government funding likely accounts for about 7% of arts organization revenues (other sources include private funding and admission fees).
Key Characteristic	An independent national funding and advisory body is responsible for the arts in Australia. Panels of artistic peers provide	Technical Cooperation Agreement signed between Ministries of Culture and Education that consolidate 3 programs: More Culture in Schools; ore Culture in	Very dispersed and grassroots. No policy focus specifically on music. No central community music association; this grassroots approach means a dynamic field	In 1980s, Arts Council England became interested in CM specifically as a form of education, which led to the formation of several long-standing	Community music is not a defined area in German policy. Music-making in community contexts falls into several categories:	'Community music' generally not used in policy; instead: 'collaborative arts,' 'arts participation,' and 'non-mainstream music education'.	'community music' not a term used in policy. More likely to be called 'local' or 'regional' music activities Provincial and municipal	Arts policy is largely set through funding directives by the NEA and state and regional arts agencies. Community arts/community music is

	Australia	Brazil	Canada	England	Germany	Ireland	Japan	United States
	<p>advice and make recommendations on specified matters, including the awarding of grants based on peer assessment. Community music initiatives mostly consist of grassroots projects applying for grants from national or state funding bodies.</p>	<p>Universities, and Culture Pronatec (National Program for Access to Technical Education and Employment) Includes infrastructure support to install cultural activities into basic education, and invest in cultural training for teachers (including early education)</p>	<p>Provinces control education mandates: lots of variation across country but educational policy is only on schools (no community focus) Arts policy decentralized —federal, provincial, and municipal arts councils operate independently of each other</p>	<p>CM organizations . 2 influential reports in 1990s demonstrated the social impacts of arts, which could be planned for and measured. All government departments (including arts) needed to devise plan for addressing social exclusion, which led to CM becoming a tool of/for social policy.</p>	<p>“Kulturelle Bildung” (arts education) to frame any arts activity that aims at participation, access etc. Musically there are the categories of “Laienmusik” (amateur music making), “Soziokultur” (music as part of socio-cultural areas of practice), music as part of social work and “Elementare Musikpädagogik” (elementary music education)</p>	<p>CM tends to be rolled into a more general focus on participatory arts.</p>	<p>governments fund community music activities, particularly by offering venues</p> <p>No policies/provisions in place for training/education in community music</p>	<p>not distinct within funding streams.</p>
Challenges	<p>Uncertainty surrounding funding with recent budget changes, policy changes and politicisation of national arts funding.</p>	<p>Brazil currently undergoing one of the biggest political-economic and ethical crises ever, which threaten progress related to gender, race, and social class</p>	<p>CM competes with other art forms for grants No real coherent network or group for community music but there is strength in diversity and flexibility of grassroots, dispersed context</p>	<p>Tensions in definitions and purposes of community music (aesthetics, participant outcomes) Challenges in providing ‘proof’ of program effectiveness</p>	<p>Community music is still a very new area within music education and therefore not very developed. Funding criteria often require project results and don’t have much focus on the process.</p>		<p>Relatively lax accountability measures once funds are granted.</p>	<p>Project-based grants challenge to sustain operations. Projects often challenged to provide evidence to justify funding. Competes with other art forms for grants. NEA suffered cut-backs in the mid 1990s after successful Conservative campaign against public funding of art projects Recession of 2007 led to reduced support from governments and corporations.</p>

Theme Two: Critical Insights

Exit and Choice in a Fiddling Community of Musical Practice

Louise Godwin
RMIT University
Australia
louisecouteur@optusnet.com.au

The paper examines the role of choice as a participatory feature of an intergenerational community-based fiddle group and considers its impact on participant engagement. The application of findings to other music making and learning environments as potential interventions targeted at addressing attrition is considered. The paper arises from a qualitative research study, and examines findings relating to choice in participation. These findings have been drawn from the qualitative phase involving semi-structured one-to-one interviews with eleven participants ranging in age from eight to sixteen. This phase aimed at gathering information to understand the link between quality of individual subjective experience and the group's participation characteristics.

Within Australia, the dominant string pedagogies develop highly technically and musically skilled young players however available statistics indicate that, of the 20% of Australian children who learn a musical instrument ([Australian Music Association, 2007](#)), approximately 50% drop out by age 15 ([StGeorge, 2004](#)). This paper suggests that the decision to drop out of music participation might be influenced by two factors. Firstly, the absence of the necessary conditions supporting individuals to exert their agency through enacting choice in order to effect the changes needed to maintain their participation, and secondly the inaccessibility or absence of alternative vehicles for music participation. Hirschman's (1970) *Exit, Voice and Loyalty* concept has been used as a prompt for discussion of study findings relating to the enacting of choice in the participatory experience as a possible means to avert the decision to drop out.

The aim of this paper is to encourage more music educators and practitioners to consider offering opportunities for learners to enact choice in participation. Findings suggest that even small measures to facilitate such choice may positively effect motivation and engagement for individual learners. Importantly, the findings indicate the potential for pedagogical approaches promoting choice as strategic interventions directed towards averting drop out.

Deconstructing Community Music and Peacebuilding

Craig Robertson

UK

c.robertson@leeds.ac.uk

The notion of community music has long been a multi-disciplinary affair, connecting music education to such disciplines as community development (Dillon 2006), sociology (Batt-Rawden & DeNora, 2005), health and wellbeing (MacDonald, Kreutz, & Mitchell, 2012), social justice (Vaillancourt, 2009), activism (Higgins, 2007) and peacebuilding (Robertson, 2014). In most cases, the debates tend to focus on what practitioners in the field are actually doing, or how to best use the profession of the community musician to better influence one of these other socially minded fields. Significantly less investigation has gone into critically engaging with what meanings are produced by such activities. Just what defines a community in the modern globalized and networked world? How can multiple and simultaneous notions of community be reconciled through the practice of and engagement with music? What happens to social groups and interactions when communities engage with music? What makes these activities any different from any other socially shared, temporally situated activities? Are these outcomes always positive? This paper draws upon my research on music and conflict transformation in Bosnia-Herzegovina and Tunisia to problematize the concepts of community and to deconstruct the meaning of musicking at the community level. Theoretically framed by music sociology, conflict theory, and intergroup contact theory, this paper suggests that the very concepts that are often tacitly assumed by many engaged with musical activities need to be unpacked to discover just how the shared meaning production process works. In doing so this paper suggests that there is a theoretical method of applying music and conflict transformation theory to the practice of community music that would be of benefit to the practitioners and to the target communities in terms of long-term social cohesion, prejudice reduction, and increased civic participation.

A New Model of Community Music School: Exploring Experiences of Self-learning in One Online and Offline Academy

Jonathan Bayley
University of Windsor
Canada
jbayley@uwindsor.ca

Janice Waldron
University of Windsor
Canada
jwaldron@uwindsor.ca

This study is the third and final part of a longitudinal exploration of music learning and teaching at the Online Academy of Irish Music (OAIM), an Irish music “school” situated in both on (www.oaim.i.e) and offline (Ennis, County Clare, Ireland) contexts. Previously, in 2011, we examined the online OAIM through teacher narratives, one year after it was founded. In the second part of the study, we explored the OAIM through students’ perspectives at one of the OAIM’s first offline “summer school” weeks in July 2013. In this, the third part and final part of the study, we attended the OAIM’s offline tin whistle school week in October 2015 in Ennis, Ireland. The purpose of this final part of the study was twofold. First, we continued our investigation of the lived experiences of adult amateur musicians who participated in the on and offline learning of Celtic music through the OAIM. Second, through the perspective of the OAIM’s founder, Kirsten Allstaff, we explored how the OAIM’s convergent on and offline music learning model has evolved over the past five years.

Research participants included Allstaff (whom we first interviewed in August 2011) and five adult students (of ten enrolled, including ourselves) from the OAIM’s Fall 2015 tin whistle week. We enrolled as students, but our roles were also that of participant-observers. In addition to being the OAIM’s founder, Allstaff was also the primary instructor at tin whistle week. Adult-students learned a number of whistle tunes and also performed publically together; primary emphasis was on learning tunes by ear, but this gave way at times to reading standard music notation or a lettered symbol system, depending on individuals’ comfort levels and past experiences. All research participants had experienced personal learning – and in Allstaff’s case, teaching – both on and off-line.

Participants (including Allstaff) were asked a series of open-ended questions regarding motivation, the value of music-making in their lives, personal learning goals, the pros/cons of online/offline learning, and pedagogical preferences in diverse learning modes. Findings indicate that participants benefited from on and offline instruction but had individual perspectives as to what worked and what was less effective in music learning. This study suggests that, the OAIM, as a successful convergent on and offline community music school, could be one potential model for 21st century community music schools.

No Fuss, All Forgiveness: Finding Musical Identity in a Community Orchestra

Jane Southcott
Monash University
Australia

jane.southcott@monash.edu

Louise Jenkins
Monash University
Australia

Louise.Jenkins@monash.edu

The benefits of participation in a community music group are well documented. Music has a positive impact on the quality of life of older people and the communities in which they live. This study considers the impact of participating in a community orchestra as either a returning player or as a beginner at an older age. The participants are all members of Squawkestra, a self-named community orchestra for people who are beginning to learn an instrument or returning to play an instrument learned when younger. All interviewees were over the age of 50 and either retired or soon to be so. Various themes arose from this research, with the development of musical identity being a driving part of the narratives collected. Participants felt that playing in the orchestra allowed their musical identity to be enacted in ways that had not been possible previously. The orchestra provides an avenue for people to re-shape their image and identity as a musician. For some, the idea of acceptance as a member of a musical community was important for their identity. For others the orchestra was part of planning for life transition as they moved into retirement. The players in the Squawkestra have aspirations of musical growth but only if that is framed in a welcoming, forgiving and enjoyable musical environment. Players found the buzz of performing rewarding but recognized that this excitement was more about shared music-making than with impressing an audience. For all participants Squawkestra was a meaningful part of life with positive benefits and outcomes. For community music facilitators it is important to recognize that people join community music groups for varied, sometimes complex reasons and activities and programs should be modified to accommodate.

Community Music and the Coming of Aging: A View from Down Under

Teresa Kunaeva
Queensland Conservatorium
Griffith University
Australia
Teresa.Kunaeva@griffithuni.edu.au

Abstract

This paper explores the dynamics and diversity of community music practices in Queensland, Australia, with a particular focus on activities that engage older adult participants. It presents an outline of Queensland demographics against which government policy for an aging population is conceived and implemented. A review of scholarly literature on Australian community music practices exposes the prioritizing of youth, Indigenous, and choral programs over musical activities that engage older-adult instrumentalists.

The internet was the primary source for seeking established community music ensembles in Queensland. This information was augmented through contacts with musician colleagues in the more densely populated coastal regions of Queensland from Brisbane to Cairns, and through the grapevine of knowledge that exists in local communities beyond the digital world.

In spite of government policies that support healthy aging, the reported benefits of active music participation, and the often tacit desire of older adults to learn a musical instrument, there does not appear to be any concerted attempt to engage older adults in community music activities in Queensland, or to create a cohesive program of music facilitation or instruction for older adults.

This initial investigation of community music activities in Queensland informs a larger autoethnographic investigation into the leisure choices of older adults and how best to facilitate community music activities for an increasingly aging population.

Keywords: Community music, older adults, Queensland, Australia, University of the Third Age

Introduction

This year, 2016, marks thirty years since the Commission for Community Music Activities (CMA) presented research at the International Society for Music Education (ISME) Conference in Innsbruck on the needs of the adult learner for musical involvement (CMA Report, 1986). Under the banner “The Second Chance”, the 1986 seminar generated discourse on music participation for older adults, and music education beyond schools and tertiary institutions (Burley, 1987; Olseng & Burley, 1987; Solbu, 1987; Taylor, 1987; Valøen, 1987).

With increasing attention being paid to the global aging population (Commonwealth of Australia, 2015; Queensland Government, 2010; Scottish Government, 2011; World Health Organization, 2012) and the large cohort of baby boomers now entering the “third age” of

retirement (Thompson, Griffin, & Bowman, 2013), it is timely to consider changes and promote innovations in community music activities that facilitate engagement by independent and active members of this generation of older adults.

Older Adults—A Defining Age

For the purposes of this research, the term *older adult*—like the concept of *community music* itself (Higgins, 2006, p. 117; Veblen, 2013, p. 1)—is treated with some fluidity. The age at which an Australian retiree can receive a means-tested age pension is currently 65, although recent policy changes are extending the age to 70 by 2035 (Commonwealth of Australia, 2015). The baby-boomer generation—generally accepted as those born during the 20 years after the Second World War (Kendig, Loh, O’Loughlin, Byles & Nazroo, 2015; Queensland Treasury and Trade, 2014, p. 5) and now aged from 50 to 70—is entering this “third age” of retirement. The University of the Third Age (U3A) in Australia—part of a global organization that promotes informal learning for older adults—does not appear to set any specific minimum age restriction. Older adults would likely benefit by preparing for retirement while still in their “second age” of work and raising a family, thus easing what is for many a difficult transition to a future of potential losses—the loss of gainful employment and secure income, empty nests, and the death of elderly friends and relatives (Hussain, Mariño & Coulson, 2005, p. 39).

When offering programs to attract the rapidly expanding baby-boomer generation, it would not be unreasonable to extend similar “hospitality” (Higgins, 2007) to enthusiastic participants of other age cohorts who share a commitment to healthy aging. However, a review of the academic literature investigating community music activities in Australia reveals a prioritizing of themes around school students, Indigenous practices or choral groups, rather than promoting ensembles in which older adults can learn, or re-learn, to play a musical instrument.

Literature Review

Bartleet, Dunbar-Hall, Letts and Schippers (2009) from the Queensland Conservatorium Research Centre conducted a comprehensive three-year examination of community music activities around Australia. Through ethnographic narratives, the *Sound Links* study examined the success factors of representative models of informal music learning and teaching in community-school collaborations. Six case studies were examined, most of which welcomed participants of all ages, yet none specifically targeted older-adult instrumentalists. Additionally, the single Queensland model of community music—the hip hop festival, *Stylin’ Up*, based in the Brisbane suburb of Inala—was formed explicitly to engage urban, Indigenous youth. However, the resultant framework which mapped “the key ‘ingredients’ of successful practices across demographic, geographic, cultural, and contextual variations” (Schippers & Bartleet, 2013, p. 454) and constituting the “nine domains of community music” (p. 470), could, with some variations, form the basis of a strategy that promotes community music activities designed specifically for older adults.

At the Queensland University of Technology (QUT), Brown’s (2010) *Musowiki* online environment has created a community of musicians without age or geographic boundaries. This could be a valuable tool for those older adults who are reluctant to participate in, or travel to, public gatherings; yet it may also impede any social and physical benefits gained through active participation in community music ensembles.

Also at the QUT, Dillon, Adkins, Brown and Hirche (2013) further expanded the idea of a digital community of musicians through their jam2jam software, and noted the importance of “facilitating relationships between people in expressive ways that also define and articulate the identity of a community and the individuals within it” (p. 357). Interestingly, they observed that adults seemed reticent to use the software, and this apparent lack of musical or technological competence perhaps reinforced stereotypes of aging (p. 368). They also observed “a consistent and continuous social engagement across age groups and demographics” (p. 371), but it is not apparent what numbers of older adults, however defined, used the software, or whether they benefited socially, cognitively or in other ways from participating in a digital musical community.

As part of a multi-case study investigating sociocultural development through group music programs in marginalized Australian communities, Sattler (2013) reported on the activities and impact of nine North American New Horizons communities and concluded that “adult learning communities can be agents for broad community social change” (p. 318). Currently, three community ensembles in Australia are reported to have affiliations with the International New Horizons organization: the Dandenong Ranges Music Community (DRMC) Concert Band in Victoria; a concert band in the Sutherland Shire, New South Wales; and a Queensland listing from 2014, which does not appear to have become an ongoing reality (New Horizons International Music Association, 2015).

Other Australian studies have investigated community music activities for older adults from varying aspects, including health and wellbeing (Sunderland et al, 2015; Gridley, Astbury, Sharples, & Aguirre, 2011), the benefits of choral singing (Joseph & Southcott, 2014; Riley & Gridley, 2010; Southcott, 2009; Southcott & Joseph, 2015), the impact of listening to music (Hays, Bright & Minichiello, 2002; de Vries, 2010), multicultural contributions (Nethsinghe, 2012; Petocz, Reid, & Bennett, 2014), creating social capital (Pietersen, 2008), spirituality (Hays & Minichiello, 2005), making a case for community music schools (Letts, 1996), historical developments (Harrison, 1996), and the nexus between popular music and public funding (Breen, 1994).

Beyond community choirs, access to musical activities for older adults is commonly provided by community orchestras. Building on an earlier study of community music practices in Australia (Cahill, 1998), a 2012 survey for the Music in Communities Network (MICN) estimated that there were between 130 and 170 community orchestras throughout Australia (Masso, 2012, p. 6). Of the “adult” orchestras, 85 per cent welcomed all age-groups (p. 5), although the lower numbers of musicians under the age of 18 may be due to young students having opportunities to play in youth or school orchestras.

Opportunities for Australian older adults to learn, or re-learn, a musical instrument through community music engagement have yet to be thoroughly researched. However, community music activities in Queensland provide exemplars representative of broader Australian community music practices.

The internet was the primary tool used to source established community music ensembles in Queensland. A *Google* search incorporated various keywords—music, orchestra, band, choir, ukulele, recorder, drumming, drum circle—against the names of the largest population centers from Brisbane to Cape York. This information was augmented through contacts with musician colleagues in the more densely populated coastal regions of Queensland from

Brisbane to Cairns, and through the grapevine of knowledge that exists in local communities beyond the digital world.

Queensland—“Beautiful One Day, Perfect the Next”

Situated in the northeast of the Australian continent, the state of Queensland has a population of 4.8 million people (Queensland Government, 2015). It is Australia’s second largest state with an area of 1.85 million square kilometers (Australian Government, 2015), resulting in a population density of 2.7 people per square kilometer. To put this in perspective, Scotland, where this year’s Community Music Activities (CMA) commission is taking place, has a population density of 66 people per square kilometer (Scotland, 2015). Furthermore, the proportion of Queensland residents aged 65 and over is projected to rise from 13.6 per cent in 2013 (Queensland Treasury and Trade, 2014, p. 5) to 26 percent by 2051 (Peel, Bell & Smith, 2006, p. 7). Queensland’s sparse population density and attractive climate—which is featured in much of the tourist marketing with the slogan “beautiful one day, perfect the next”—have implications when promoting and financing activities for healthy, aging communities.

In 2010 the Queensland government developed a long-term vision for Queensland seniors (defined as 60 years and over) with five priorities, which included improving health and wellbeing, and supporting community participation (Queensland Government, 2010, p. 9). The Brisbane City Council built on this strategy with the development of GOLD—*Growing Older and Living Dangerously*—which is designed to provide free or low-cost recreation activities for residents over the age of 50 (Brisbane City Council, 2012, p. 26). Unfortunately, of the hundreds of activities on offer—and as varied as abseiling, sculpture in the park, rock ‘n roll dancing and mental fitness for the mature mind (Brisbane City Council, 2011)—noticeably absent are programs incorporating active group music participation, including choral programs.

Similarly, of over 200 courses advertised in its 2015 second semester brochure, the University of the Third Age (U3A) in Brisbane—part of an international organization developed specifically to facilitate lifelong learning for older adults—currently offers participatory music-making opportunities in just five classes: two for recorders, two for ukuleles, and a fortnightly musicality course in which participants “sing, drum, move and play together for enjoyment and brain health” (University of the Third Age, 2015, p. 38). The recorder groups, which commenced in early 2014, have grown beyond beginner and intermediate levels and are now seeking facilitation for an advanced recorder group (J. Rynja, personal communication, November 28, 2015). These classes have been modelled on the U3A Canberra recorder orchestras, which have been operating for 20 years and now have a membership of over 100 older adults (Warden, 2012).

At the U3A in Hervey Bay—a town situated 300 kilometers north of Brisbane and ranked among Queensland’s coastal towns with the highest median age (Australian Bureau of Statistics, 2002)—a beginner alto recorder group was initiated in 2014 by an innovative recorder player who, having just moved to the region, sought people to form a recorder ensemble (V. Elwell-Gavins, personal communication, July 24, 2014). This ensemble has become an ongoing venture with weekly group tuition in music and recorder playing.

Beyond the U3A, monthly recorder afternoons are hosted around Brisbane by members of Early Music Queensland (EMQ). Although welcoming people of all ages, they attract mostly older adults, favoring those who are fairly advanced in reading music and playing most recorder sizes (Early Music Queensland, 2015). Membership of musical groups often

overlap, with players from a recorder group in Maleny, 93 kilometers north of Brisbane, regularly making the trip south to participate in the EMQ recorder afternoons (J. Newell, personal communication, August 28, 2014). The Maleny group supports older-adult beginners and provides a forum for learning and participation for recorder players and Early Music enthusiasts from surrounding regions, which include the Sunshine Coast and Bribie Island, two of Queensland’s regions with the highest median age (Australian Bureau of Statistics, 2002, 2014).

Attempts to encourage adult beginner recorder players are often met with negative attitudes resulting from questionable practices in primary schools, where teachers with little or no prior musical training have been expected to teach recorder to their young charges. The ukulele, however, appears to suffer no such stigma, with school ukulele classes generally being led by experienced performers or regular, passionate players. In addition to the U3A ukulele classes, the popularity of ukuleles is gaining momentum both in schools and in community music groups, spurred on in a large way by the promotional activities of father and son team Mike and Thom Jackson (BUMS, 2015b; Ukulele workshop inspires a new generation of young musicians, 2014). Since 2006, the Brisbane Ukulele Musicians Society—whose acronym (BUMS) reflects the jocular nature of its more than 100 mostly elderly members—holds monthly jams at several Brisbane suburban locations, often preceded by a 30-minute class for beginners (BUMS, 2015a). Both the musical activities and jovial attitude have extended to other Queensland regions, notably the Sunshine Coast Ukulele Musicians Society (SCUMS), situated in one of Queensland’s rapidly aging coastal areas (Sunshine Coast Regional Council, 2011).

Novice adult woodwind and string players appear to lack the group instruction and community music-making opportunities that are emerging for recorder and ukulele players. The Second Wind organization in Brisbane was established in 1998 as an adult starters program but has evolved more as a community focused ensemble open to all ages (Second Wind Community Band, 2014). Community orchestras abound in Queensland, particularly within the greater Brisbane region, and extend through small coastal towns like Yeppoon, to Townsville and Cairns in the far north. However, none appears equipped to facilitate beginner or novice adults, and most stipulate a minimum level requirement of grade 7 of the Australian Music Examination Board’s (AMEB) examination series (see Table 1). Those participants in the more inclusive Indooroopilly Chamber Orchestra with just a few years of playing experience usually seek the guidance of their peers, who are often at a similar level of musical and instrumental competence (P. Johns, personal communication, July 20, 2014).

	Orchestra	Audition Required	Minimum AMEB Grade
Brisbane region	Brisbane Symphony Orchestra	Y	7-8
	Brisbane Philharmonic Orchestra	Y	7
	Brisbane City Pops Orchestra	N	7
	Brisbane Concert Orchestra	N	6
	Indooroopilly Chamber Orchestra	N	None
Outer Brisbane suburbs	Moreton Bay Symphony Orchestra	N	5
	Redland Sinfonia	Y	6 (strings) 8 (winds)

Table 1: A selection of Brisbane community orchestras and their minimum playing levels (Brisbane Philharmonic Orchestra, 2015; Brisbane Concert Orchestra, 2015; Brisbane

Symphony Orchestra, 2015; Indooroopilly Chamber Orchestra, 2015; Brisbane City Pops Orchestra, 2015; Moreton Bay Symphony Orchestra, 2015; Redland Sinfonia, 2015).

Courses of instrumental instruction at Australian tertiary institutions are, understandably, aimed at school leavers targeting music as a profession, although, at least officially, there is no specified age limitation for most courses of study. The Queensland Conservatorium commenced community outreach work in 1969 and held an inaugural Easter Holiday program in 1982, accepting adults as well as children (Roennfeldt, 2012, p. 332). However, just three years later during the 1985 International Year of Youth, the name was changed to Easter Vacation Youth Music School, indicating its patronage of youth music activities rather than welcoming older age cohorts. Currently, an adult program exists only for group keyboard instruction (Queensland Conservatorium, 2015), the cost of which could prove quite prohibitive for many older adults.

Conclusion—Change and Innovation for an Aging World

The above examples, together with case studies presented in the literature, provide some evidence of the dynamic and diverse community music practices throughout Queensland; yet they also expose the dearth of opportunities available to older adults, specifically to beginner adult musicians who wish to enjoy the cognitive and social benefits of participation in community music-making.

While programs such as the New Horizons wind bands and the Late Starters Orchestras enable music participation and music education by older adults in North America and the United Kingdom respectively, there are currently no similar national or state programs in Australia that provide a cohesive program of music facilitation or instruction. Aging strategies instigated at varying government levels appear to favor the promotion of non-musical activities, while ignoring the cognitive and social benefits of music-making that can contribute to healthy aging and vibrant communities.

Research that explores the leisure choices of older adults in Queensland could prove valuable for community music facilitators or music teachers in deciding whether, when and where to promote community music activities for older adults. Does demand for certain courses or activities lead to their subsequent provision, or are older adults restricted by what is available? If the former, should music facilitators be more aggressive in their marketing of activities by communicating the benefits and joys of communal music-making? If the latter, what steps can be taken to provide more musical opportunities in areas inhabited by an aging population?

As the world ages and community music comes of age, cultural policies adopted at all levels of government to cater for the burgeoning cohort of retiring baby boomers, together with the innovative engagement and hospitality of generous music facilitators, are likely to transform and define community music practices well into the future. In the mid 1980s, adult music participation was deemed to be the first important theme for the newly formed commission for Community Music Activities. It is now time—in this rapidly aging world—to not only continue the conversation, but to push for policies and programs that facilitate participation in community music activities for the increasing numbers of active and adventurous older adults. Let's not wait another 30 years.

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Higher Education: Turning from Music Teacher Education towards a Community Music Approach

Kari Holdhus
Stord/Haugesund
University College
Norway
kari.holdhus@hsh.no

Jonas Olsen
Stord/Haugesund
University College
Norway
jso@hsh.no

Wenche Bruun Lien
Stord/Haugesund
University College
Norway
wbl@hsh.no

My contribution is a report from an ongoing turning-process towards community music at a small university college on the west coast of Norway. Among shorter music studies and a master study, we offer a 3-year music teacher bachelor. This education is fairly traditional as it has been until now. The student's main subjects are: First and second instrument, music history, studio work, composing and arranging, ensemble playing and leading, pedagogy and teacher practice.

The following autumn, commencing music students will face a new curriculum of community music – or rather: As brand new as possible, because to turn rationale, subjects and practices more or less over night is challenging, and perhaps not possible or even desirable. These days, the college's music education team discuss how we can reshape our education in order to meet and qualify students for a more contemporary and societally directed kind of musicianship.

There are different sorts of challenges: We, as college music teachers have to think differently about subjects. It is scary to let the old subjects go. Will students learn enough from the new models? And: We cannot change everything, because we can see that new and more societally oriented practices need to emerge and grow in a natural way. Thus, we have scrutinised our on-going education. Which relational practices and knowledges do we offer today?

We think our on-going teacher training practice is one thing to build upon: Student practice arenas already go on in community music schools, compulsory schools, community bands and upper secondary schools. We have decided to keep these arenas, but we also need to turn towards more diverse practices, such as culture clubs, homes for elderly people, places for people with disabilities. We also think a more facilitating approach to be good for many of these practices. How to work with students to elaborate such skills, and how to bring forth a rationale that appears more relational and dialogical than today?

In addition, we think we have to provide students with skills as musicians, composers, arrangers, project leaders, entrepreneurs and improvisers. Our new study will commence mid-august 2016 – it will be the first community music bachelor offered in Norway. This is a start, and we certainly need advice from more experienced people. At the same time, we need to adapt CM practices to local and national culture and traditions.

Workshop

A Way not The Way... A Workshop Exploring Practical Approaches to Music and Disability

Sarah Fisher
Sages Gateshead
United Kingdom
Sarah.Fisher@sagegateshead.com

Through this presentation and workshop I will share my experience of developing as a musician with a disability, who also teaches. Through autoethnography, I have developed a pedagogical approach which I believe provides a useful insight into how to facilitate the musical development of people with special educational needs and disabilities. In sharing this pedagogical approach, I hope to encourage more musicians to feel confident about working with participants who have disabilities.

The most important elements which constitute this pedagogical approach include: the relationship between teacher and student; motivation; constructive criticism of musicality, not of disability; and the development of *a* way, not *the* way to teach new musical skills.

Disability is a big part in all of these elements; finding the right balance between the music and the abilities of the student / teacher is imperative in the development of learning and teaching music. Before any musical ability truly develops, it's important to form a relationship of trust and understanding between teacher and student, as this relationship facilitates student motivation. Having a positive, motivational attitude can benefit a person with a disability, as it allows them to develop their musical skills as well as their confidence. Once the motivation to progress is developed, musicality skills begin to blossom. By working together and understanding their collective ability, both the teacher and student can build on their knowledge of what is achievable and the student can reach their full potential. Criticism is important in musical development but it's important that only the music is criticized, not the disability; this is only achievable with a strong relationship between the teacher and the student. Due to the physical limitations of my disability I have had to adapt the ways I play certain musical elements. I describe this as finding "a" way to play things, not necessarily "the" way most people are taught.

Through my experiences as a musician with a disability who also teaches, I have been able to put into practice some of these elements and developed my own teaching approach. Music is an easier medium for me to communicate in than spoken language, and hence by leading some percussion activity as part of this workshop I hope to be able to demonstrate "a" way to lead where we can still achieve a high level of musicianship regardless of ability.

Fisher, S. (2016). Using personal experience to inform the development of a pedagogical approach for working with people with special educational needs and disabilities. Undergraduate dissertation retrieved from https://www.academia.edu/29001697/Using_personal_experience_to_inform_the_development_of_a_pedagogical_approach_for_working_with_people_with_special_educational_needs_and_disabilities.

Playshop

Interdisciplinary Innovation and International Connections with InterPlay: An Embodied Approach Supporting Natural Change

Mary Cohen
University of Iowa
USA

mary-cohen@uiowa.edu

Matthew Cohen
University of Iowa
USA

matthew-a-cohen@uiowa.edu

Mairi Campbell
Scotland
mairi_campbell@hotmail.com

InterPlay, a global social movement for unlocking the wisdom of the body, was created by Cynthia Winton-Henry and Phil Porter 25 years ago. Winton-Henry and Porter rooted their ideas in common sense ways of living called “tools.” They created forms to provide participants a means to play with their self-understanding and to connect with others. The tools and forms of InterPlay furnish a framework for new interdisciplinary pedagogical possibilities in music education and community music practices. It is a practice and a philosophy, providing opportunities to make discoveries about a wide range of our physical experiences. The forms are simple with room for infinite varieties, particularly with respect to improvising, creating, and performing.

In conjunction with the theme of this conference, we propose to explore three of the InterPlay tools that are considered “tools of transformation”

- Incrementality: Go the speed of the body, one step at a time. You get into and out of trouble in tiny steps
- Body Wisdom Practices: To change your life, change your practice
- Exformation: To move information that we have taken into our bodies outward

In this playshop, we will lead the group through a variety of forms structured carefully with the idea of incrementality. For example, we will begin with a storytelling form called “babbling” where partners will take turns speaking to one another about concrete terms such as pencil, shoe, and breakfast. In babbling, one partner speaks while the other listens, providing a space for both people to have their own experience while getting to know one another. In addition to storytelling forms, one presenter will perform on viola and voice to provide accompaniment to the movement and music forms. The other two presenters will lead activities that give participants experiences to understand the three InterPlay tools of transformation.

If Music Can Be the Food of Love: Resonance in Making Music - The Power for a Human Development of Society

Dave Camlin, Sage Gateshead, UK
Brydie-Leigh Bartleet, Griffith University, Australia
Marion Haak-Schulenburg, Germany
Claudia Cerachowitz, Walddorfer-Gymnasium, Germany

Abstract

The human experience of both music and love are universal, and the connection between the two has been well-documented throughout history; in Literature, in Art and in Music itself. Some see music as “a communication system specialising in the expression of emotion” (Mithen 2006, p. 286) while some highlight music’s evolutionary value as a medium for facilitating trust and cooperation (Dunbar 2012, Hallam 2015). However, we view music, its relational aspects - especially in Community Music (CM) settings - can be as significant as any musical outcomes (Bartleet, in press). In this symposium, we consider some of these relational aspects from a number of practical situations, including intercultural perspectives in working alongside Australian First Peoples, Palestinian refugees, the German music education system and UK “natural voice” (Anon n.d.) choirs. We explore and discuss these situations through the lenses of a range of critical perspectives including Evolutionary Biology, Bioresonance, Communicative Musicality, Musicking and Interpersonal Neurobiology, and consider how a critical understanding of CM situations might help contribute to a deeper understanding of these relational aspects of music. The symposium is intended as a “live” dialogue between the four presenters and the audience, as an opportunity to explore together the themes raised, and identify ways in which the dialogue may be deepened in future.

Keywords: Music, love, resonance, attachment

The link to this symposium’s presentation can be found here:

Bartleet, B.-L., Camlin, D., Cerachowitz, C., & Haak-Schulenburg, M. (2016). *If Music Be The Food Of Love...* [Online]. Available from:
http://prezi.com/az1edocieeba/?utm_campaign=share&utm_medium=copy.

Dave Camlin

Dave Camlin’s presentation is based on Bartleet (2016). His paper is available at the link below.

Bartleet, B. L. (2016). The role of love in intercultural arts theory and practice. In P. Bernard, E. Mackinlay, & K. Powell, *The Routledge international handbook of intercultural arts practice* (pp. 91-101). New York: Routledge.

Camlin, D. A. (2015). *What’s love got to do with it?* June 2015, International Centre for Community Music, York St. John University.
https://www.researchgate.net/publication/284431231_What's_Love_Got_To_Do_With_It

Claudia Cerachowitz

Fundamental to all reflection about music education is the question of what music is and what follows intrinsically from this understanding. This necessarily involves the question of what role and importance music-making holds within the learning of music. For example, in the "circular music teaching" model the emphasis is on music-making. The teaching always begins with music-making, which, quite naturally, leads to the learning of the language of music (notation, time signatures, timbre, tonality, pitch, harmony, melody), which in turn leads back to a more informed music-making. As the circle continues feeding on itself it magnifies like ripples in a pond expanding outwards. That music-making is of particular importance in music learning and in life in general, naturally applies beyond school and for people of all ages and walks of life - that is for society in general. If, however, music has social relevance the question then arises as to why for the majority of people today music-making seems to have little value. I am going to present reasons for this decline in music-making by the changes that have taken place in society since the late 18th century. Furthermore, I examine and attempt to clarify the term "resonance". Exploring this term from different perspectives (for example neurobiology and sociology), I hope to show that the experience of "resonance" in music-making can be a stimulus for a more humane society. In addition, I consider what conditions would be necessary to use the process of music-making for a better living together in society. I therefore examine the training of students of music education as well as the possible effects this could have for other subjects of study. As a result I make some proposals relevant to cultural education and education policy.

Keywords: Resonance, neurobiology, sociology, humane society

Introduction

I would like to prologue with a recent disconcerting observation I made that indicates the necessity of reflecting whether a society should be engaged - or not engaged - in music-making: The apartment house where I live also houses a kindergarten: around 35 children are at home there daily from 8 to 4. Recently a summer festival was held for the pre-school children in the garden with siblings, parents, and grandparents. I was at home that day and repeatedly looked down from my window on this party taking place in the garden below. I looked again and again because something utterly irritated me: there was no music made at this festival! Not by the three to six year old children, not by the parents, not by the pre-school teachers - music played no part in this kindergarten summer party! I couldn't get the simple question "How is that possible?" out of my head. Were there not many sources of music-making in the neighborhood from which music could have been brought to this festivity?

I now consider three interrelated topics to demonstrate how such a situation might be resolved:

1. Music-making in itself,
2. Society and music-making,
3. Areas of development within music education.

Music-Making in Itself

I begin with some fundamental concepts:

Fundamental concepts 1: Music

- Music is an aesthetic experience.

This aesthetic, more precisely musical experience, can mean something unique for each person. Therefore, such experience should be made accessible to all. Because we are concerned with the teaching of music it is important to know precisely what meaning music has for the individual.

- Music is language:

To make it accessible (and to teach it) is a quintessential point of music education: This is based on the assumption that each person has an individual need for expression. Here music-making is of central importance: it enables the development of music as a language in itself. Improvisation and composition are important aspects of experience and learning.

- Music is communication:

Playing and listening to music causes a reaction in oneself and others. In this way music is a "social art" - this "interaction" should be made accessible so that it can be experienced as a natural way of communicating with each other. Music mirrors the world: Precisely because music is "our world as other" (Ehrenforth, Waldenfels, & Vogt, 2001) it provides a different manner of understanding the world and what it means.

Fundamental concepts 2: The essence of music

Music-making is:

- Fundamental.

- Sensory experience, specifically multi-sensual, and is thus a special form of perception. It is a combination of body, mind, and emotion.

- Communication. It is a special form of expression and a particular way of interaction.

- Learning in doing.

- Play: and is thus a special form of learning.

- Enjoyment! It is enjoyment together with the pleasure of success.

Fundamental concepts 3: What is my understanding of music teaching?

The aim of music teaching should be a comprehensive musical education. Therefore children should experience and learn music. The central reasons for teaching music are:

1. Music is a special language with which the individual can express herself as well as communicate with others and

2. Music is an expression of the world, is a mirror of the world.

I have researched reasons for music-making, for example from the perspective of learning theory or systemic-constructivist theory. Parallel to this I also tested a number of theories of music teaching. From these results and the answers to the questions "What is the essence of music-making?" and "What is my understanding of music teaching?" I have developed a model that places music-making at the center of music teaching. I call this model: "circular music teaching". This "circular music teaching" is defined as follows:

- starts with music-making,

- it is the nucleus from which other "handling methods" spiral (listening, reflection, etc.) and

- it leads back to music-making.

Music-making - with all its essential characteristics - is

- Initiation,

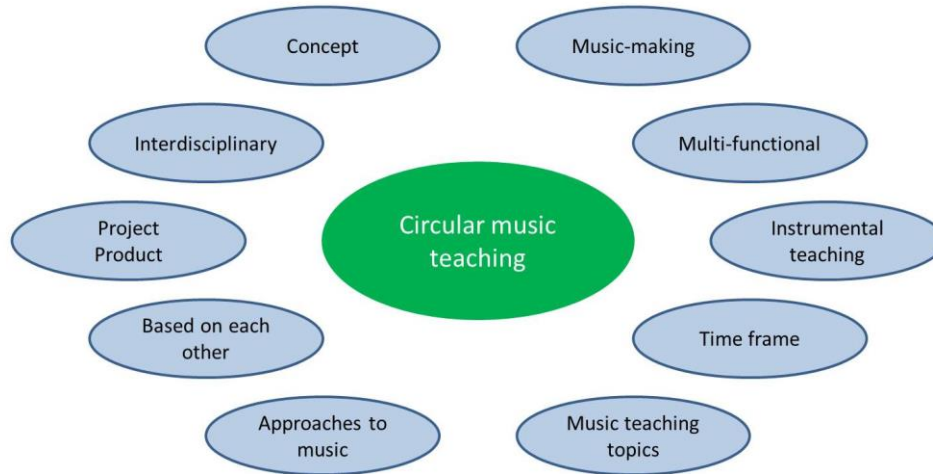
- Implementation,

- both the goal and result of music learning.

The crucial point is the permanent interaction between music and reflection. The goal is learning and understanding music. The correspondence between Community Music and the "circular music teaching" model is the central role of music-making.

12 postulates form the guidelines of this model:

Circular music teaching – Postulates



1. Music-making: Music-making is, from the beginning, the center of music teaching.
2. Multi-functional: Music-making has a multiple function: it is initiation of learning processes, sensory experience (from which meaning-seeking processes can develop), the subject of reflection, a medium for subjective expression, and the source of new ideas and change.
3. Instrumental teaching: Instrumental abilities are from the beginning continuously conveyed through the music teaching.
4. Time frame: The time frame of instrumental teaching is stretched over several years, ideally in accordance with the music teaching. A time frame of two years should be the minimum.
5. Music teaching topics: Every teaching topic is experienced through music-making.
6. Approaches to music: This reflects Dankmar Venus' proposal that music teaching should no longer be object orientated but centre on the subject's approach regarding "production, reproduction, reception, transposition and reflection", which are "equivalent", "independent" and "fundamental" (Venus, 1969).
7. "Circular music teaching" should be "reinforced" on several interdependent levels: (a). Instrument playing is continuously learnt over a certain period of time. (b). The subject matter (music theory, music history, music sociology, music psychology, morphology, but also music management, etc.) continuously complements itself. (c). The choice of music to be played is selected, among other things, with the aim of learning the musical tradition, for example other music cultures and musical epochs.
8. Both project and process oriented work is used in "circular music teaching".
9. Interdisciplinary work is part of music teaching.
10. The "circular music teaching" model is integrated into an overall concept of "music in school".

Society and Music-making

Now I extend the idea of "circular music teaching" - that is the central importance of music-making - out of school into other areas of life and for people of all ages. In this context, I assume that music is an existential expression of human need. And I ask: Is music-making an

implicit part of people's lives today? Around 14 million of Germany's 80 million population make music, of whom around 2 million are children between the ages of 2 and 13. How should we interpret this? Positively or negatively? No doubt one can find reasons for regarding this as positive! But I want to take a more critical position: very many people do not make music! For them music-making is not a part of their participation in cultural life. Is the reason for this a shift in society from "interaction music" to "performance music"? (Kaden, 2004). In his music sociological work Christian Kaden applies these terms of Heinrich Bessler (Bessler, 1978) to describe the change that has taken place in society from the mid-18th century (Kaden, 1995). Characteristic of the former is the feedback that takes place from the music by and between the listeners. In "performance music", however, this active feedback is truncated to the musicians or to other recipients; the listener now plays the passive role of music recipient. Is the resulting "one-way communication", as Kaden terms it, a major problem, even and especially for music education? If so, then dialogical forms of music teaching can counteract this trend and promote "interaction music". Improvisation as dialogical exchange applies here. And the contributions made by the numerous possibilities of Community Music are obvious. Could the experience of resonance in music be a power for a humane development of society? I am going to answer this question by looking at three different fields of thought:

1. A "sociology of the good life": In the sociologist Hartmut Rosa's exposition of "a sociology of the good life" the experience of "resonance" is central. This assumes that individuals always regard their relations to their world, life, agency, or social relations as successful or fulfilling when they experience resonance. Through such experiences, they attempt to assure themselves of a harmony between themselves and 'the world' (social relations, things, natural world, own body, feelings) (Rosa, 2001). In his preliminary studies for this "sociology of the good life", Rosa gives the example of the annual summer Deutsche SchülerAkademie (German Secondary School Pupil Academies) as particularly intense spheres of resonance. These are extra-curricular programs to promote gifted pupils where the participants work together on various academic topics, ranging from mathematics, natural sciences, engineering, humanities, law, and economics to the arts, at university level. Many describe this experience as being the "best time of their lives." He identifies the factors that contribute to this special atmosphere as being the "intensely close relationships and extensive number of joint activities on the one hand, and mutual recognition on the other hand". He also describes this environment as "literally a music-filled sphere of resonance" (Rosa, 2016). He told me the students would often make music together, with and without the guidance of a teacher. And that this music-making significantly and positively increased the intensity of this experience. I regard this as a perfect example of the special function music-making has as a resonance between people. I consider Rosa's "sociology of the good life" should necessarily be complemented by the anthropological and sociological significance of music-making. In this sense the experiences of modern music education would be taken into account.

2. Experiences of resonance: The neurobiologist and medical doctor Joachim Bauer explains the mirror neurons system of the brain and its significance to the ability of humans to engage in interpersonal relationships, to understand what others do, and to experience phenomena such as emotional contagion (Bauer, 2005). He addresses the contrast between aggression and cooperation and the obsolete evolutionary neo-Darwinian views on this topic, and highlights the social role of our biological ability to cooperate (Bauer, 2006). He has found that the earliest manifestations of cultural creativity are "mirroring and resonance processes". This applies above all to "all forms of music". This approach underscores in my view, two

things: First, a "good school" should enable a wealth of resonance experiences through music-making. Second, in society it is important that there is an abundant provision of Community Music in order to allow as many people as possible to have this experience of resonance.

3. Music-making as "cultural participation": Cultural participation in the form of individual music-making has a distinct value because: The performance of music is imperative as it is more than mere passive reception and consumption. Music-making facilitates the experience of resonance. In addition, it facilitates the reduction of what Kaden calls "one-way communication", towards more "interaction music". In conclusion I wish to present my thesis that the resonance experiences in music-making may have beneficial effects on societal development. I now come to the third and final part:

Innovative Developments within Music Education

I wish to outline what can be done to promote the development and dissemination of music-making. The idealistic goal is a "music-making society". The input from "Community Music" is critical in achieving such a goal. First, let us examine "music schools" (universities, academies, conservatories, colleges): here the emphasis is on training artistic practice: This is a part of all music study programs, but varies in degree. This is also and especially true of school music programs of study. This is based on the assumption that only those that can play music can convey or teach it. But, for a variety of reasons, it is difficult for teachers of music in schools to remain artists or musicians. But this relationship is of particular importance for teaching practice. It is Community Music that gives teachers of music in schools the opportunity to be involved in performing music with pupils in, and especially, outside school.

Furthermore music study programs enhance an awareness of the importance of music-making. This basically applies to everyone and implies improved social interaction. Music-making with its plurality of resonance experiences can contribute to interaction. The importance of music-making, as a performing artist, as an orchestral musician, music teacher, and in many other contexts, needs to be reflected in a reinforced degree in all music study programs. A good example of this is the New York Juilliard School's liberal arts education program that provides the humanistic, ethical, social, critical, and aesthetic backgrounds essential to personal development and professional excellence. Studies in literature, philosophy, history, social sciences, arts, and languages, foster in students a deeper understanding of themselves and the complex world in which they live.

An important component is the community-music projects in which students from respective universities work in educational and artistic cooperation with various institutions, including schools. These experiences should be reflected upon and developed further in seminars. Some of the focal points of this development are models of music-making, both within and outside the school. The question is what elements of Community Music could enrich music teaching in school. And additionally, how competence in music-making and music learning outside of school could be continuously developed? A special aspect of this is the Practice Method. The Practice Method is a combination of music and reflection. The aim is a constructive and intensive learning and understanding of music through music-making, both within and outside the school. A close cooperation between the full range of Community Music and the full range of music school subjects would be beneficial. These different lines of development obviously also have an educational and cultural dimension: Music education in schools should be considered a core subject for every child! There are a number of reasons why currently this is neither the case in school nor outside school (in Germany for example

reduction in the number of subjects on the curriculum and time allotted to subjects, G8, that is shortening school attendance from thirteen to twelve years, etc.) It is therefore imperative that the significance music and music-making has for society be continuously emphasized. This extends beyond the circle of musicians to: A social awareness of the importance of music-making. This is truly a lofty goal - but nevertheless decisive. To pursue this objective requires the cooperation between music schools and schools, especially through a multidisciplinary approach.

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Roundtable Discussion: Community Music and Higher Education

Susan Harrop-Allin, South Africa; Lee Willingham, Canada; Mary Cohen, USA; & Phil Mullen, UK

Convenor: Susan Harrop-Allin

This roundtable discussion focuses on what it means to teach Community Music in the academy and the types of curriculum design, student projects and training courses being developed and implemented in five countries: The U.S., Canada, South Africa, Ireland and the UK. The discussion addresses questions of what skills are needed for training community musicians for the 21st century; Community Music's role in community engagement and social transformation, the purposes of service learning projects in community music curriculum design, and the necessity to ground Community Music courses in practice and connect with communities.

Discussions in response to the four perspectives of teaching Community Music in the academy could address curriculum content choice, modes of student learning and the significance of balancing theoretical, academic and practical work.

1. *Phil Mullen, IRL/U.K. Community Music Practitioner*

Building the field: Using data from ex-alumni questionnaires and interviews as well as personal reflections on 25 years' experience of training community music professionals, Phil Mullen asks how a course should be structured to allow for maximum opportunity to sustain a long-term career as a community musician.

Topics will include:

- Diversity of intake with a focus on 'street-level' applications
- Reflective musical group work as a central activity for coursework
- Balancing theoretical, practical and business concerns
- Peer working and student choice, especially relating to assignments
- Breadth of content, the 'by any skills necessary' approach.

2. *Susan Harrop-Allin. University of the Witwatersrand, Johannesburg, South Africa*

Context and content: the Wits Community Music course and South African higher education transformation

In post-apartheid South African higher education, the term 'transformation' is given to what has become the sector's highest priority. 'Transformation' in this context implies ensuring equality of opportunity and access to education to an increasing diversity of students; building democracy and contributing to development, and fostering curriculum change and innovation in relation to, [amongst other things,] a closer responsiveness to society.

What might this have to do with Community Music (C.M.)? The rationale for initiating participatory arts and community engagement activities in Wits University's BMus degree is closely related to this transformation agenda. C.M.'s principles of inclusivity, diversity, providing access to musicking and its participatory pedagogies resonate with the university's transformation goals.

Using data from student reflective essays and focus-group discussions, I will describe student learning outcomes of the Wits CM course, focusing on their service-learning experiences as both facilitators and performers. Student responses suggest that Community Music at Wits has the potential to transform the BMus from an individually focused training,

to one where students use their musical skills for the benefit of others in addressing the urgent social issues in South African society.

3. *Mary L. Cohen. University of Iowa, USA*

Service Learning in a Graduate Seminar on Community Music: Practices and Possibilities

The University of Iowa's three different Community Music-related graduate seminars incorporate service learning. According to Learn and Serve America's National Service-Learning Clearinghouse: "Service-learning is a teaching and learning strategy that integrates meaningful community service with instruction and reflection to enrich the learning experience, teach civic responsibility, and strengthen communities." In this sense, we used service learning activities similar to textbooks in a class; they served as core material related to seminar content. The first service learning-based class was held in conjunction with the start of the Oakdale Prison Community Choir and a research project with the choir. In this 2009 project called "Alternative Approaches to Teaching: *Prison Contexts and Arts Education*," students sang as charter members of the Oakdale Prison Community Choir.

In the fall of 2009 and spring of 2015, I included more alternatives for the service learning component of the seminar. In 2009 we focused on the concept of restorative justice. And in 2015 with community music texts available for class content (Higgins, 2012; Veblen, Messenger, Silverman, & Elliott, 2013), we explored theories and practices of community music. In addition to music in prisons, service learning activities for these two seminars included a music class at an area homeless shelter, community choirs, a Gospel choir, and music-making in a hospital.

4. *Lee Willingham. Wilfrid Laurier University, Waterloo, Ontario, Canada*

Community Music at Wilfrid Laurier University, Waterloo, ON Canada

I will give a brief overview of two-degree program components: BMus in Community Music, the MA in Community Music and will outline a proposal for a PhD in Community Music, Health and Wellness. I will then describe two projects that directly connect the university community music program with the community:

1. Sing Fires of Justice: an interfaith community choral event that builds upon the core values of First Nations, Christianity, Muslim and Jewish (and other) faiths together with singing, spoken word, and group improvisation with a focus on a social justice issue. Over 10 years such socio-cultural challenges as poverty, homelessness, eco-justice, education, missing and murdered Aboriginal women, and peace and conflict have been addressed.
2. Crepuscule: Taking place in May, 2016, and guided by improviser-in-residence, Douglas Ewart, Crepuscule is a space for people to perform all kinds of creative art forms and disciplines. This is a chance for curious artists, musicians, and folks of all ages and skills levels (novice to experienced) to connect and work in an open public space. Crepuscule builds connections across boundaries of culture, class, gender and ethnicity.

Theme Two: Research Insights

Jamming on a Tune: Arts-Based Educational Research in Community Music Research

Peter Gouzouasis*
The University of British Columbia
Canada
peter.gouzouasis@ubc.ca

Danny Bakan
The University of British Columbia
Canada
danny@dannybakan.com

*Peter had an emergency appendectomy and was unable to attend our conference.

On the surface, arts based educational research (ABER), art-based research (ABR), creative analytical practices (CAP), and arts inquiry (AI) may seem to be one and the same, but there are distinctive nuances that provide us with powerful pedagogical lenses. Moreover, many contemporary research techniques – from autoethnography and a/r/tography to erasure poetry and poetic representation – and multiple forms of representation are used in arts based research. Central to the living inquiry that we'll share today, we hope to elaborate some of the nuances that distinguish these methods, as well as how they may be used by 21st century music researchers to study music making in a plethora of community music settings. We believe that music communities are vibrant and vigorous, where participants are actively engaged in all forms of musicking. Because they are vital, artful and creative – arts-based research methods are well suited to enquire and examine these artful contexts and creative ways of music making and learning.

Throughout this “complicated conversation” (Pinar, 2012), we'll unpack various forms and roots of arts based research, meanings of community, and possibilities for doing research while engaged in our own community music making. This paper is purposefully crafted in a creative and reflexive manner, in that both theory and research are embedded in the conversation, and the conversation itself is written using an arts-based platform. Ideas emerged between me, and a doctoral student, as we recorded our music over the course of three jam sessions. Thus, as we improvised our music, the present script was also composed based on improvisational segments and thematic riffs – conversations that were specific to this paper and some recollected from conversations between us, as an advisor (Peter) and doctoral student (Danny), over the course of a dissertation journey. In this manner we hope to simultaneously provide an exemplar of writing practice – a method of performative inquiry – as well as a theoretical discussion that includes notion's of connoisseurship in community music making. As such, on a relational level, our music improvisations reflexively elaborate the improvisational features of the conversation, and vice versa.

Scene 1: “The Sounds of Arts Based Educational Research: Jamming the literature”

Peter and Danny are in a basement recording space with a guitar and banjo, two laptop computers and microphones, and bookshelves filled with thousands of vinyl records, folios of compact disks, music texts, and reference books. They have been thinking, talking, writing, and playing music together for six years. Some of the issues that they've been grappling with include questions such as, "What is Arts Based Research and Creative Analytical Practices?," "When is music making research and when do musicians do research?," and "What are music learning communities?" This introductory conversation becomes an extended discussion of core literature around the evolution of Arts Based Research at the end of the 20th century.

They're listening to a recording from 2010 of the first time they jammed on Danny's song, "The Year of Jubilo."

Peter: That recording was six years ago, and I'm still unsure of how to accompany this tune. Should I use standard tuning (EADGBE) or Irish tuning (DADGAD)?

Danny: (laughs). Isn't that like considering different ways of doing research, and different ways of thinking about and approaching inquiry in Arts-Based Educational Research (ABER) and Creative Analytical Practices (CAP)?

Peter: Well, different tunings really change the ways that I think about playing – the approach, the accompaniment style, the tone, the feel, the flow of the music. It's like different approaches to qualitative research affect the ways that I consider ways of writing about experiences of musicking, music learning, and music communities. As you figured out while writing your dissertation, it's an ongoing conversation, "What is it I'm doing – is it ABER or is it CAP?" And how do you write about it so that it resonates with many readers, has an aesthetic appeal, reaches a wide audience, and has a truthful essence? And what's the difference?"

Danny: ABER, CAP, a/r/tography, living inquiry, practice based inquiry – how much of this labeling is just semantics? Why does all this matter?

Peter: Well, because it seems to be called Creative Analytical Practice if you're in a Department of Sociology or Department of Communications coming at this kind of inquiry from a social sciences research perspective, and it's Arts-Based Educational Research if you have some sort of a background in the Arts – or for some, if you're merely attracted to the arts and you're conducting educational research *using* arts on some sort of superficial level.

Danny: That's kind of what happened, from what I can tell, with narrative theory and autoethnography. It seems to me there's autoethnography, which came from ethnography and anthropology on one hand, and narrative theory that came to us through educational research.

The conversation turns to a scholarly genealogy. Because we are artist-scholars, in the same ways that we drop licks or musical quotes of others, this kind of banter and name-dropping is always a feature of our conversations.

Danny: (continues) And how do we construct a deep understanding, a roadmap of researchers who've contributed to ABER and CAP?

Peter: You know what I always say, "Read the texts, then read the references, then read the references of the references." That's why learning to do ABER and CAP is like learning to play a musical instrument – it takes many years of study and practice. You can't learn to play guitar or banjo at a professional level in six months. There ain't no handbook. It all takes dedication and hard work. We need to have integrity

- as both scholars and artists. As my mom always says about Greek cuisine, “There’s no exact recipe to cooking authentic Greek food, it’s a process.”
- Danny: Yeah, when I started the dissertation, I didn’t want to do any of the historical methodological work, I just wanted to play music. But I learned from you that everything has an evolution, a history, including the scholarship of ABER and CAP. To quote *Bob Marley*, “If you know your history, Then you would know where you coming from ...”
- Peter: (*guffaws*) Right, and evolution and revolution. It was in ethnography and anthropology in the 1970s, and also in early curriculum theory of the 70s, and then it migrated to psychology in the 1980s and notions of so called “narrative constructions of reality,” or even earlier of we consider constructivist narratives, albeit realist tales, of Piaget, Erickson, Rogers ...
- As they cite names of various authors, Peter pulls texts from the bookshelf and tosses them on the carpeted floor.*
- Danny: Right, and Bruner ...
- Peter: And then to Clandinin and Connelly, Riessman ... but there were also outliers like Goffman, Jefferson, Cronon. So it’s not really narrative *theory* by the time it gets to educational research, in the *theoretical* sense, per se.
- Danny: Hmm, like what Patrick Diamond was doing? No, it’s not, wait. It starts changing.
- Peter: It started changing very early on, through Schön, Boud and Walker, Noddings, Clandinin and Connelly (separately and together), Reason, and Hawkins, Eisner, Barone. And Barone and Eisner draw from Ricoeur and Bakhtin. But Pinar and Grumet, Maxine Greene, and Britzman also play an important, early role of this movement in educational research. Some of this is acknowledged in the *Creative Analytical Practice* literature, but in a tangential manner. It all changes and grows very rapidly, I think, due to the advent of word processing and the Internet in the 1990s. So once notions of currere and reflectivity permeate educational research, teachers become interested, pre-service teachers are taught to enter the profession as reflective practitioners. The next conceptual leap was to teach them to start thinking about their living practice in terms of storytelling – teachers telling stories about classroom experiences. I think storying really takes hold in Carl Leggo’s writing, and Mary Beattie’s.
- Danny: Like a pedagogical approach that goes back centuries. Even the indigenous cultures teach through storytelling.
- Peter: Of course. So the written aspect of it – the *creative* written aspect of it – we can consider as fiction and creative non-fiction – is what provides Creative Analytical Practice and the Arts-Based Educational Research a unique *tone color*, right? But what really brings it into arts-based practices – and I would argue this from a performing arts perspective – is that there needs to be a *performative* aspect, not only of the text read as a performance. We as artists bring something else – in our case, music – to the enterprise that infuses the writing with another layer of representation, artful practice, and meaning making.
- Danny: Where the writing itself is like the lyrics of a song?
- Peter: That’s one metaphor. But instrumental music doesn’t need lyrics, and lyrics can have an accompaniment of at least one or more instruments and multiple voices to create rich layers of texture and meanings, either directly, metaphorically, or metonymically.
- Danny: Okay, but another point about storying is the notion of *community*. Orson Scott Card says that *a community* is defined by the stories it tells about itself and the degree that individuals relate to those stories is the degree of strength of that

community. So, if I'm an old 'folkie' and I hang out and play music in a certain kind of way, there are stories that surround that whole form of practice that people identify with in that community. If I'm a teen playing heavy metal music in a neighborhood garage band, then there are stories around that as well. And for me, when I think about community music making, it has to do with stories of various folk musicians, stories that define those communities.

Peter: That sounds reasonable. And that's what Fulford addresses in his Massey Hall lectures – we are our stories.

Danny: And I wonder, what are the stories that define the musical practices? Because in some places, for instance, playing with a beautiful tone production is absolutely the most important thing in that musical practice. Another one, like if I am hanging out with a bunch of head bashing, Sex Pistols-playing, punk music kids ... it's not as important. So *whose* community are we talking about? *Whose music*? And how do we define that?

Peter: Yeah, *who's* community and *whose* community? What do you mean by community? Whadda ya mean, whadda ya mean? "This theory which belongs to me is as follows. Ahem. Ahem. This is how it goes. Ahem. The next thing that I am about to say is my theory. Ahem," to quote a Monty Python sketch. Joking aside, when we *commune* around playing together at a house party and talking about the music and the life, by definition of the term 'community,' are we not always engaged in community music making? I mean, whenever any group of people come together and play music we're communing, so ...

Danny: Like *communitas*? Isn't that Habermas? No, no, it's Victor Turner ...

Peter: And before that, the Goodman brothers. And like I said earlier, it seems to me there are a handful of articles in a *Journal of Community Music* that have an ABER *kind of feel* to them, but they're not quite progressive enough, they have no sound – no creative resonance. There's no audio, and they don't clearly claim that methodological space where the music has an impact on the writing.

Danny: Okay, then I have to ask you, how do we define ABER?

Peter: Well, Eisner defined it and laid out some basic principles with Barone, but everyone seems to ignore them these days ...

Danny: And he says?

Peter: Quite basically, ABER is research that has been written with and within an artistic framework, where the art form influences the research and the research influences the art form. It's the notion that you're not only doing research *on* some art form, but the approach you are using to *do* the research is artful and embedded. He calls it, "an aesthetic form." In other words, if you are going to be looking at children's drawing or children's music making, you're not just going to think about this as an 'arms length' objective researcher, but you're actually going to put yourself right in the middle of the process, mixing it up with the kids. That you're going to look at this, admittedly, through your eyes, through your ears, through your drawing, through your music making – you're putting yourself the center of it to more deeply understand the experience. You're *not* removing yourself. You *can't* remove yourself. Writers of ABER use vernacular language that is expressive, and that promotes empathic understanding. Which is why this paper needs to be written from the perspective of the two of us engrossed in the act of community music making, in the context of a jam, jamming both on music and on ideas about research method. It's one big metaphor, which is a core rendering in a/r/tography. Like this ...

Peter plays the opening riff and sings the first verse of "Two of Us" by The Beatles.

- Danny: (LOL). And we'll have that "personal signature" that leads us to a literary thesis with multiple perspectives that lead to more than one version of reality. That definition of ABER leads me to a question I've always wanted to ask...
- Peter: Wait, Danny. There's also the virtual dimension that we intentionally create to tell our tale, and our use of expressive language and an expressive art form, music, to embellish our story. It's all in Eisner and Barone's chapter in the *Complimentary methods for research in education*, and now elaborated in their latest book.
- Danny: Okay, but wait. When I compose a song, like "The Year of Jubilo," and I engage in a research process that results in an artwork, it makes me wonder, haven't artists always been doing Arts-Based Educational Research?
- Peter: Let's clear our heads and play "Jubilo" again, Dan. Not merely as musicians playing the tune, but also as researchers attempting to make meaning by engaging with the song, the music, the meaning of the lyrics,
Peter and Danny jam on another version of "Jubilo."

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Inclusion and Community Music Practice for People with Disabilities in State Schools and Universities

Don DeVito
Sydney Lanier Center School
USA
devitodr@gm.sbac.edu

Steven Bingham
Santa Fe College
USA
steve.bingham@sfcollge.edu

This spoken paper relates to the population of students with disabilities in the number one rated state college in the United States (Santa Fe College in Gainesville, Florida). The student population with significant disabilities at the college ranges from 18-50 years old and is a diverse ethnic representation of the community. The population participates in segregated academic, cognitive, and general education classes in the collegiate setting which also includes one-on-one care for those with severe emotional and physical special needs.

The facilitators, Drs. Donald DeVito and Steven Bingham, were approached by Santa Fe's collegiate staff to explore community music ideals and access to the arts beyond traditional exclusive formal settings. Since the population represented a wide spectrum of challenges, group activities such as garage band ensembles on electric guitar, voice and drum kit, group song flute lessons and drum circle performances were selected to help reach this diverse ensemble. This study considers the ways in which these activities can build a sense of group and individual growth through interaction via community music based facilitated approaches and ideals. It also looks at the ways in which proficiency in music communication can and does relate to collaboration within the classroom and other interrelated life skills and activities.

Action Research Project to Explore a Range of Music-Making and Singing Methodologies for Whole Class Ensemble Teaching (WCET) in Special Educational Needs and Disability (SEND) Schools

Nikki-Kate Heyes MBE
soundLINCS
UK
nikki-kate@soundlincs.org

John Stafford
soundLINCS
UK
john@soundlincs.org

Abstract

Whole Class Ensemble Teaching (WCT) is an approach to providing music and singing opportunities in schools. It is widely established in the UK following publication of the National Plan for Music Education in 2011 and formation of Music Education Hubs (MEH) in 2012. Four MEH in the East Midlands identified that pupils attending SEND schools in their region are not offered the same inclusive opportunities to participate in WCT and group work as their peers in mainstream schools. They commissioned community music organization soundLINCS to research a range of approaches for WCT and group work in SEND schools and produce a toolkit to support the musical training and development of music tutors and teachers in SEND schools. soundLINCS collaborated with Nottingham Trent University's School of Education to design and oversee the action research project and lead development of the toolkit.

Six soundLINCS community musicians led inclusion projects with participating groups from eight SEND schools. Schools were identified by their relevant MEH and each selected a class group to participate. The groups represented a wide range of SEND contexts. Eighty-three pupils aged 5-19 participated in 96 music making sessions.

The core research questions included: What are the key problems that music practitioners face in implementing WCT and group work in SEND settings and how can these be overcome? What is the skill set required of the music practitioner to work effectively in a SEND setting? Six sub questions were established that suited the particular skills and interests of individual musicians. For example: How can music and audio technology be employed for WCT and group work in SEND schools? How do we monitor musical progression in special needs learners?

The musicians provided activities that included listening, singing, songwriting, playing instruments and percussion, music technology, movement, composition, improvisation, and performance. They maintained reflective journals to support individual professional practice, maintain research focus and weekly planning. The journals directly contributed to the research findings and the toolkit which also draws on monitoring visits, structured feedback from schools and post project discussions.

The research concludes that WCT and group work can be successfully provided in SEND schools and that musical progression was noted across a range of genres. Engaging the support of classroom teachers and assistants is essential and that music practitioners require a responsive pedagogy in addition to highly developed music and facilitating skills. The

research noted that low expectations of what pupils with SEND can achieve through music can hold back their progress.

The toolkit offers a training and development framework to be flexibly used in a range of training environments. It could form the basis on an intensive day of CPD led by an experienced trainer or music facilitator. It could be a series of informal meetings between mutually interested practitioners. It could be used as a prompt for CPD providers in the design of their own training events. It could be used by individuals to simply consider the range of issues relating to their work. For maximum effectiveness it will be used in group situations where participants can share their individual knowledge and experience and learn from their peers. The toolkit can be freely downloaded from <http://www.soundlinks.org/sendtoolkit/>

Keywords: Special educational needs and disabilities, whole class teaching, participation, musical progression, toolkit, inclusion

Introduction

Inclusive musical practice is not a new phenomenon. Rewind a few thousand years and you will find an ancient Hebrew culture that was a “model for universal participation in music and music education” (Mark & Gary, 2013, p. 4). Likewise, the ancient Greeks’ preoccupation with gymnastics was complemented by a musical diet to ensure both the body and soul were suitably nourished. This commitment to “music for everyone” has waxed and waned over the centuries, especially in the West where “professionalism” has become a highly valued asset. But, as the democratisation of modern-era education took hold it became a cultural imperative that a decent education is a basic human right regardless of background, ability or aptitude. Music, that most powerful and mysterious of forces, must be part of this. The importance of music in the education of individuals with particular needs or disabilities is not especially new either. The pioneering – and, sadly, rather forgotten – American music educator Satis N. Coleman wrote in the 1920s that “*there lies an instrument suited to the capacity of every child – of everyone for that matter*” (Coleman, 1922, p. 155). In the UK, concerted efforts to engage children with learning difficulties or disabilities go back to at least the 1960s. John Paynter emphatically stated in 1982 that “*music does have a place as a time-tabled classroom subject in the school curriculum, and it should be available to all pupils*” (Paynter, 1982, p. xiii). Paynter’s point has perhaps become the fundamental principle of music in our schools over the last 30 years. Anyone working in or around music education are acutely aware of the tacit cultural expectation that *all* children, regardless of ability or need, are entitled to opportunities for musical engagement, and that it is considered to be a great benefit.

If that is our expectation, what is the reality? Are *all* children given this opportunity? What is the best way of achieving this? How, exactly, does music affect participants? What is the evidence of the benefits? Surprisingly little is known about the impact of music on children with special education needs, with scientific studies few and far between. Science can show that music affects even those with the most profound and complex needs and, indeed, that musical progress can be tangible in such individuals (Ockelford et al, 2011), but the research is in its infancy. The observational record is affirming, with numerous researchers and practitioners making claims of the impact of their work, but often rather nebulous in its links to compelling evidence.

Getting immersed in whole class music making, where individual contributions may be small but the overall effect is magical, can be part of the awe and wonder of school life and enrich the lives of all children and especially those experiencing emotional and behavioural difficulties. (Beach, Evans & Spruce, 2010, pp. 55-56)

Janet Mills, a firm believer that special schools can be musical schools, gives a number of examples of such benefits. She cites “a special school for students with emotional and behavioural difficulties where [music] gives them a ‘can do’ feeling” and another where “students with multiple learning difficulties ... regularly leave the music room with markedly greater physical control and coordination than they had when they entered” (Mills, 2005, pp. 127-128). But again, the evidence is left to the imagination. The existing literature does offer practitioners some useful hints and tips. The importance of information about the individuals with whom one works is paramount (Adamek, 2002; Beach, Evans, & Spruce, 2010); repetition, pace, participant choice and allowing for increased response time is helpful (Gerrity, Hourigan, & Horton, 2013); and, crucially, musical development might not always correlate with technical development.

When it comes to the use of musical instruments it is possible to distinguish ‘musical’ problems from ‘technical’ problems, and it is important for teachers to see that a reasonable balance is struck. (Addison, 1991, p. 293)

However, the message heard most clearly, for it permeates the literature, is that teachers and musicians are generally unprepared for teaching music to children with special educational needs (Hammel & Gerrity, 2010; Hourigan, 2001; Humpal & Dimmick 1995; Packer, 2001) and it is this rather worrying fact that forms the starting point of this research project.

Aims of the Project and Context

Research is not something we do to other people. Research should be something we do with people in the pursuit of acquiring a new or deeper understanding. This project, then, is primarily concerned with those young people with special educational needs and disabilities with whom the research team worked, specifically in relation to maximising the quality of their music-making. The processes of making musical progress and the impact of such music-making are important, but of no particular interest to the researchers if considered in isolation from practice. Fundamentally, the project was built around the intention of producing an output that helps practitioners improve their practice, in turn enhancing the opportunities for young people with special needs. The project aims, then, are to

- deepen our understanding of music making in a range of special needs contexts;
- identify the strengths and weaknesses of current practice;
- find out what works best; and
- produce guidance for practitioners working in the sector.

soundLINCS is a not-for-profit community music organization based in Lincolnshire, operating across the East Midlands. Working in partnership with local, regional and national organizations, soundLINCS provides and develops high quality and innovative music-making opportunities and training for all ages and communities.

soundLINCS delivered a National Foundation for Youth Music Module called Musical Inclusion across the East Midlands involving Leicester-shire, Lincolnshire, Nottinghamshire, and Rutland. It comprised many strands of work and was delivered in discussion and

partnership with many organizations including all Music Education Hubs (MEH) who are tasked to deliver the National Plan for Music Education (NPME).

Through mapping of provision the Music Education Hubs concluded that pupils in SEND settings do not participate in learning to sing and/or play a musical instrument as much as their peers in mainstream schooling. soundLINCS and MEH wished to investigate whether there are musical approaches which can increase the participation of SEND children through Whole Class in-school instrumental and vocal teaching. This regional breakthrough project aimed to bring Music Facilitators together in learning, development and training to create a toolkit of approaches for engaging young people in music making in SEND settings. soundLINCS offers opportunities for Continuing Professional Development (CPD) to music practitioners and others to maximise use of this toolkit.

Our Approach to Action Research

The training and development framework presented here is the result of a collaborative action research project between soundLINCS and Nottingham Trent University. A team of six experienced Music Facilitators, working alongside an experienced university researcher, led projects with participating groups from eight different schools. The participating groups represented an appropriately wide range of special needs contexts, including young people with profound and multiple learning difficulties and disabilities, emotional and behavioural difficulties, specific learning difficulties and the full range of moderate learning difficulties teachers typically need to respond to.

Prior to commencing the work in schools the Music Facilitators met to explore the existing literature, discuss their prior experience, the challenges they had met, their frustrations and passions, and the questions they were hoping this research might go some way to answering. The conclusions were that our questions were wide ranging, though themes clearly emerged. The core research questions, then, that underpinned the action research are:

- What are the key problems music practitioners face in special needs settings?
- How might these problems be overcome?
- What are the barriers to music learning for young people with special needs?
- What is the skill set required of the music practitioner to work effectively in a special needs setting?
- Which musical instruments are most effectively transferred from the mainstream Whole Class Teaching model into special needs settings?

A further set of sub questions was also established that suited the particular skills and interests of Music Facilitators:

- How does the music practitioner cope with the wide-ranging diversity of needs and disabilities within the workshop setting?
- How can music and audio technology be employed within whole class special needs settings
- How can the music practitioner best work with and utilise classroom support staff in special needs settings?
- Which are the most useful resources/ideas to support ensemble music making in special needs settings?

- How do we monitor musical progression in special needs learners?
- How can we best engage special needs learners in creative composition processes?

Having identified the research questions, the Music Facilitators devised and planned sequential series of workshops for delivery with their allocated participating group. These plans then formed the basis for the implementation of the action research process. Broadly speaking, action research is research undertaken through the researcher’s active participation in the very problem the researcher is seeking to solve. The team adopted a classic Lewin’s model of action research in the implementation of their work in schools. This method follows a cyclical, upward spiralling process governed by four stages – planning, acting, observing and reflecting (see *Figure 1: Four Stages of Action Research Method*) – that have the effect of integrating the typical habits of the practitioner with those of the researcher (Cohen, Manion, & Morrison, 2011).

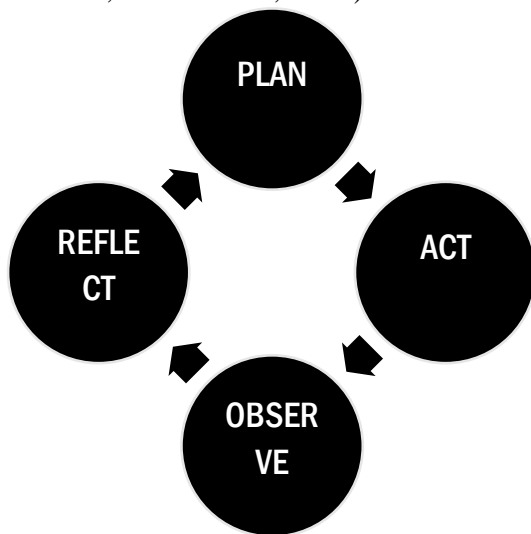


Figure 1. Four stages of action research method: planning, acting, observing, and reflecting (Adapted from Zuber-Skerritt, 1996, p. 99)

The planning and acting (i.e., delivery) parts of the process need little explanation, and are part of the day-to-day job of the music practitioner. Processes of observation and reflection on one’s practice, while never absent from the practitioners’ routines, are sometimes less dominant and rarely visible. To achieve the appropriate parity between each of the four stages the process was formalised for the Music Facilitators with the use of reflective project journals in which they would record and describe (i.e., observe) individual sessions, followed by dialogic and critical reflections on their observations, leading to the identification of areas for development to be accounted for in the planning of the following “act.” Evaluations and feedback from classroom teachers, support staff and, where appropriate, the participants themselves also variously contributed to the ‘observe’ and ‘reflect’ stages of the model. The cyclical nature of the model means that the observations and reflections of one ‘pass’ round the cycle – typically a single instance of classroom delivery – impact on the next pass, “spiraling” the practitioner up and through a process of deepening understanding, improved practice, and possibly enlightenment or significant change.

The delivered sessions took place over the spring and summer school terms of 2014. Each setting received 12 X 1 hour sessions. Following their completion the team met once more to share their thoughts in relation to the research questions, identify themes, look for resonance between experiences, and, ultimately, to begin to draw together a toolkit for music

practitioners based on our deepened understanding. Not every question was answered, but that was not necessarily our expectation. What did result from our endeavours is guidance for other practitioners working in similar settings based not on suppositions and nebulous claims of the benefits of music-making, but on first-hand experiences and detailed reflections on how we can best enhance the music-making opportunities for young people with special educational needs and disabilities.

The research was carried out in strict accordance with the ethical guidelines set by the British Educational Research Association (BERA).

The Toolkit

This toolkit for teachers offers a training and development framework to be flexibly used in a range of training environments. It could form the basis of an intensive day of CPD led by an experienced music practitioner. It could be a series of informal meetings between mutually interested practitioners. It could be used by individuals to simply consider the range of issues relating to their work, or it could be used as a prompt for CPD providers in the design of their own training events. It is not intended to be definitive or proscriptive, nor is it necessarily restricted to use by music practitioners, as the issues explored largely apply to any special needs setting. The eight units are formed from the key themes identified by the research team. While providing a more or less sequential structure they are not mutually exclusive and one would expect a good deal of cross-fertilisation between unit content.

The eight units are

Unit 1: What do we mean by SEND?

Unit 2: Information, expectations and preconceptions

Unit 3: Creating an environment

Unit 4: Working as a team

Unit 5: Practitioner skills and attributes

Unit 6: Developing a responsive pedagogy

Unit 7: What's the measure? Monitoring and assessing musical progress

Unit 8: Resources and repertoire

With the exception of unit 8, units 1 to 7 follow a common structure of 5 elements:

Starting points

This provides some brief detail to be used, perhaps by a CPD facilitator, in setting the scene and introducing the unit. Content is intentionally minimal to help avoid becoming overly didactic or compromising the important participant led activities of the following elements.

Task

The task is typically a short starter that engages participants in quickly identifying key concepts or discussion points and ensuring that their personal perspectives are paramount in proceedings. With larger groups of participants this could be an individual, paired or small group task.

Discussion

The discussion is intended for small group or conference-style discussion around the key content of the unit and, where possible, this should draw on the more personalised thoughts instigated by the previous task.

Scenario

The intention here is that participants are able to simulate the application of any new or deepened knowledge in practice. The scenarios give a typical situation a music practitioner

might need to respond to, broadly drawn from the real-life situations arising during the action research.

Research Findings and Notes

This final section gives more detail of the findings and thoughts of the research team. This information might be used to exemplify or clarify themes drawn from the previous task, discussion and scenario, or used by a CPD facilitator to frame a plenary and draw the unit to a close.

The toolkit can be freely downloaded from <http://www.soundlinks.org/sendtoolkit/>

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Community Music as “Learning Service”: Examining Student Learning in Two Projects in South Africa

Susan Harrop-Allin
University of the Witwatersrand
Johannesburg, South Africa
susan.harrop-allin@wits.ac.za

Victoria Hume
University of the Witwatersrand
Johannesburg, South Africa
info@victoriahume.com

Abstract

Our paper focuses on two service learning projects that are integrated into Wits University’s community music course as a form of community engagement in South African higher education. The research considers the nature of student learning in community music service learning. We examine the qualities and content of student learning in two contextually contrasting projects: the first is a pilot music and health project, where community music students perform for and interact with staff, patients and carers in a local hospital; the second is an arts community engagement project where students facilitate music and drama workshops in rural primary schools, while participating in a homestay program.

Based on lecturer observation and data from students’ journals, focus groups and academic essays, we analyze students’ academic, personal and civic learning (Ash & Clayton, 2009). Key findings include students’ development of critical, reflective practice; connecting community music theory to practice; learning applied musicianship, collaboration and facilitation skills and developing cultural sensitivity and social awareness that lie at the heart of community engagement for social change.

In responding to the social, political, and cultural complexities of South Africa, we suggest that both projects are contributing to the development of Community Music theory and practice in a Southern African context.

Keywords: South Africa, community engagement, service learning, transformation personal, academic, and civic learning

Introduction: Higher Education, Community Engagement and Transformation

2015 was a tumultuous year in South African higher education. Initiated in October 2015 in response to government’s proposals to increase university fees by 10-12%,²² the powerful, political “fees must fall” student movement has escalated South African higher education into a national crisis at the time of writing this article (September-October 2016) (Badat, 2016; Naicker, 2016). Student protests over access to education has moved transformation to the heart of the national discourse and made transforming, and now “de-colonising”, the university on all levels an urgent priority (Mbembe, 2016; Modiri, 2016).

²² Source: <http://www.theworldweekly.com/reader/view/storyline/2015-10-26/south-africas-fees-must-fall-protests-demand-free-education/5381>, accessed 25 October 2016.

The continuing student protests over university fee increases encompass far more than economics; they signify an increasing dissatisfaction about the lack of access to all levels of education, the ANC government's wasteful expenditure, and the widening inequality in South African society (e.g., Bhorat, 2015; Carter & May, 1998). Within higher education's transformation mandate, a central, and now urgent, priority is to transform curricula to reflect the pedagogies, content, and scholarship of the global south.

In this context, "South African universities are called to be more socially responsive and to engage more substantially with their publics and communities" (Harrop-Allin, 2016, p. 1). Community engagement was first addressed in South Africa's new education policy framework post our first democratic election in 1994. It became a policy mandate, alongside teaching and research for universities in 1997 (South African Ministry of Education, 1997) and is viewed as "an overarching strategy for transformation" in higher education (Osman & Peterson, 2013, p. 4).

Community engagement is a mechanism for transformation because it enables university curricula to address questions of social justice, educational challenges, societal and personal health and wellbeing. Framing community music (C.M.), as a form of community engagement therefore provides a way of aligning community music teaching and learning with some of the key issues in South Africa's transformation and social development.

Framing Community Music as Service Learning

The pedagogy of service learning provides a way of "integrating community engagement into teaching and learning" (Osman & Peterson, 2013, p. 4). As a growth area in South African higher education in the humanities; service learning has recently been incorporated into arts and music education (Berman, 2007, 2013; Berman & Allen, 2012, 2014; Cloete & Erasmus, 2012).²³

Service learning at Wits University necessitates partnering music education with community and health care agencies. Similar to those in U.K. universities, the two service learning projects described here, "expanded community university engagement, developed lasting partnerships and expanded the profile of community music in the academy" (Paton, 2011, p. 106).

Service learning is an appropriate fit with community music, particularly in a South African community engagement context, because C.M. practice is inherently reflective, socially engaged and service-orientated. Furthermore,

service learning is an apt pedagogy for community music first because it is defined as an activity designed to meet community needs; and second, the emphasis on applied knowledge and reflection is congruent with Community Music's concern with developing practitioners' reflective capacities and applied musicianship. (Harrop-Allin, 2016, p. 3)

²³ In South African higher education, service learning in the arts is somewhat unusual in. For example *Service learning in South Africa* (Osman & Peterson, 2013) describes service learning programs in law, engineering, teacher education, sociology, and social work. In addition, all 14 case-studies in the South African Council for Higher Education's *Service learning in the disciplines – lessons from the field* (2008) are located in the social sciences.

The framework of service learning has become a valuable way of examining student learning and identifying points of confluence in two different elements of the fourth-year community music course at Wits. The first is a year-long project at Wits Donald Gordon Medical Centre (WDGMC), a private teaching hospital in Johannesburg, where community music students perform for and interact with staff, patients, and carers. The second is a short, intensive community music intervention based in primary schools during a homestay in HaMakuya in rural Limpopo province.²⁴ Students' performances in healthcare contexts and creative workshop facilitation in primary schools, elicit important kinds of learning we suggest are significant for community music education.

The Wits community music course engages students in projects "where the goals are to provide a service to the community and, equally, to enhance student learning through rendering this service" (HEQC 2006, p. 23). Both projects involve crossing "social borders and borders of identity" (Osman & Peterson, 2013, p. 26), as well as disciplinary borders. In the South African context, they also require students to engage directly with issues of privilege, illness, poverty and inequality. As such the Wits projects share similar concerns as arts-based service learning with indigenous communities in Australia (Bartleet et al, 2014), particularly in aiming for equal benefit to communities and students, with critical awareness of possible unequal power relations between the two.

Aims, Research Questions and Project Descriptions

This paper focuses specifically on what constitutes student learning in community music service learning. Community benefits and impact on the projects' beneficiaries is the subject of ongoing research, reported in separate publications.²⁵

The two service learning elements of the program manifest community music in quite different ways: the school-based work at HaMakuya could be said to be closer to traditional models of C.M., focusing on participatory arts practice in an area of socio-economic deprivation²⁶, whilst the WDGMC project stretches the conventions in the arguably more recent direction of healthcare. However, they are linked through a framework of service learning, and reflection on this learning, in terms of Ash and Clayton's assessment model (2004; 2009). The three primary categories of service learning in this model are "academic enhancement, personal growth and civic engagement" (Ash & Clayton, 2004, p. 139).

Our main research question is therefore: "Within a service learning framework, what do students learn while participating in two projects that are integrated into their training as community musicians? More specifically, what are students' personal, academic and civic learning?" (Ash & Clayton, 2004, p. 139).

²⁴ Tshulu Trust's main initiative is the HaMakuya homestay program, where students stay with a Tshulu-trained translator-guide in a village homestead for three nights. As a form of "cultural immersion", homestays provide students with an experiential understanding of daily life in HaMakuya (Allen, 2011).

⁶ (See also Harrop-Allin, 2014; and Etheredge, Fabian, Harrop-Allin, Hume & McCallum (forthcoming, 2017).

²⁶ The South African government identifies HaMakuya as 'poverty mode'. It is estimated that 10 million people live in these areas of extreme poverty that lack basic services like sanitation and water. Poverty nodes are characterised by "underdevelopment, contributing little to the gross domestic product, absorbing the largest percentage of the country's population, incorporating the poorest of the rural and urban poor, structurally disconnected from both the First World and the global economy, and incapable of self-generated growth" (Department of Cooperative Governance and Traditional Affairs Program of Action, 2005). In HaMakuya, the majority of households rely on government social grants to survive and unemployment is estimated at over 90% (Berman & Allen, 2012, p. 82).

Project One: Live Music Performance in a Healthcare Setting

To the best of the authors' knowledge, C.M. students' work at WDGMC is the first project of its kind in South Africa: where hospital placements are embedded in a university's community music curriculum and a hospital research team collaborates with humanities researchers.²⁷ The collaboration is now in its second year; with the aim of creating a sustainable model.

After a period of preparation – including role-play and developing a performance repertoire – the students visit the hospital ten times across the year. The year begins with relatively formal group performances, and becomes more interactive and flexible as it progresses and the students gain in confidence. But the element of performance remains – not only is it a way of opening the door to more participatory work but it can also, in a space with transient populations, where people may be too unwell to take on an active role, be an end in itself.

The length of the project allows, as one student put it in their final essay, a consideration of the hospital not as one community, but as a series: patients, staff, carers, and, cutting across these groups, the different departments and wards with their own particular specialisations and cultures. Each community requires its own response from the students.

Project Two: Community Music as Arts for Social Change

The second is an “arts for social change project”, now in its 4th year in the C.M. course. Located in HaMakuya – a remote rural area in northern Limpopo province – the project comprises student-led music and drama workshops in local primary schools, held over one week each year. Employing an “intervention model” of community music (Higgins, 2012; 2015), students practice facilitation methods associated with the participatory, inclusive focus of C.M. These are essential because in this context of underdevelopment, particularly in education, active, meaningful learning is unusual.²⁸

Supervised by community music and applied drama lecturers, students facilitate drama and music workshops in four primary schools, while participating in a homestay program in a local village homestead. Students co-create musical narratives with learners, employing an approach called “creating musical worlds”.²⁹ They work with children's own musical games, while introducing new songs, poems and movement, according to themes and issues the schools wish us to address. The workshops also incorporate Venda traditional music, taught

²⁷ There are, however, music therapy programs based in healthcare facilities, for example the Music Therapy Community Clinic's music for health project in a tuberculosis hospital in Cape-Town (Oosthuizen, 2012); a music program within the medical school at the University of Cape Town (Reid & Repar, 2014); and other ad hoc hospital music work by musicians, (<https://artshealthsouthafrica.wordpress.com/>).

²⁸ Despite the complete restructure of education post 1994, and attempts to train teachers in new models like outcomes-based education, teaching in the majority of state rural schools remains authoritarian. Rote learning, recitation and a superficial understanding of curriculum are the norm, and hence the standard of education is very low compared to urban, and especially to private schools. Although “South Africa approximates near-universal access to primary education but rendering such access meaningful remains a major problem, especially for the urban and rural poor, schooling is slowly becoming a mere ritual, with little learning taking place” (Motala & Luxomo, 2014, p. 149) (See also HSRC & EPC, 2005; Spreen & Vally, 2010; Spaul, 2013). On arts curriculum implementation, see Harrop-Allin & Kros, 2014).

²⁹ “Creating musical worlds” describes an approach that uses drama-in-education methods with Orff-type music-making that includes body percussion, rhythmic poems, making percussion instruments and playing musical games. It also mirrors the storytelling, narrative structures of Venda social music (Kruger 2007). The teaching methodology is similar to narrative theatre (Sliep, 2004), using music as an integral way of telling a story within the imaginary framework created through process drama (Harrop-Allin, 2016, p. 17).

by local musicians who guide and assist students as elders and holders of traditional musical knowledge.³⁰

Other musical activities include musical play with children, students' informal musicking with these musicians and jam sessions. The workshops culminate in combined performances of each school's musical story in a central village, which model community building through artistic and social interactions.

“Generating, Deepening and Documenting Learning” in a Community Music Course

Research Methods

The primary sources of data for assessing student learning in both projects were as follows: students' reflection in the form of journals and academic essays; and two student focus groups conducted by someone outside the community music facilitator team. Through guided reflection during and after each project, students critically examine their experiences, aiming to help students “explore and express what they are learning through their service experiences so that both the learning and services are enhanced” (Ash & Clayton, 2004, p. 139).

The authors have since interpreted students' experiences, framing this interpretation according to Ash and Clayton's three learning categories in their “DEAL” model critical reflection model (which entails describing, examining and articulating learning) (2004). In their academic essays based on the HaMakuya project, students explicitly reflected on the three categories of personal, academic, and civic learning. We report here on the discernible levels of learning in both projects, identifying the points of confluence between the two, and learning in individual projects. These are based on students' own words, used here with permission from all community students who participated in the projects from 2014-2016.

Personal Learning: Emotional Development, Confidence, Relationships, and Resilience

We have tentatively subdivided Ash and Clayton's frame into further categories, the first of these being emotional development. The students were presented with considerable emotional challenges in both HaMakuya and in the hospital. In the hospital focus group, S2 states that “it's a very emotionally taxing course, as a whole. Because you're very much working with people, and not yourself.” He felt that it helped him learn “how to emotionally deal with situations”; more specifically: “Being able to adjust to that and then adjust my ability to work in that situation.”³¹ He went on to describe the development he also noticed in one of his peers' “emotional tolerance,” which he defines as “not letting your emotions come to the surface every time something happens, and still being able to control the work.” Developing resilience and tolerance emerged also during the HaMakuya homestays. Issues of “having to share everything”, lack of personal space; “being overwhelmed by children wanting to play and interact all the time”, and negotiating selfless giving versus self-care, surfaced as elements of personal, emotional learning (T.D. 2016).

³⁰ Significantly, areas like HaMakuya are characterised by a rich musical culture, which can be viewed as a resource for education and in development. This richness stands in stark contrast to material poverty, and signifies some of the contradictions in South African society.

³¹ We refer to students in the hospital project focus group as S1, S2 and S3, as they wished to remain anonymous. In students' written academic essays, we refer to students by their initials and year of the essay; these are quoted with students' permission.

Our second subdivision concerns the building of students' confidence. Here it was clear that the students benefitted enormously from both service learning experiences. One student reflected that by teaching in HaMakuya schools, "I learnt so much about my own abilities; I thought I couldn't teach before, now I realize my own strength" (C.R. 2015). Another connected "empowering children" with self-empowerment. Through facilitating children's active participation in music-making, of experiences of "I can do this" and "I am good at doing this", he felt a growing sense of self assurance and belief (as musician and facilitator): "In attempting to create a space where the children could feel empowered through participation, I felt empowered myself" (M.MC. 2015).

Students' growth in confidence as a teacher took place with the support of their peers as co-facilitators. The third aspect of personal learning therefore involved learning how to work, and build relationships with peers. The "necessity for respect and co-operation was made visible" in co-facilitating the workshops and in student homestays. Two students noted,

A greater awareness of those around [us], acknowledging the creativity of others, of sharing and relationship formation... in debriefing, students' attitudes to one another changed from day to day. There was a greater sense of respect. We realized also that listening to others is a way of participating (C.vH. & S.D. 2014)

In order to become "change agents" in community music, the 4th-year student group are required to work quickly and intensively together: supporting each other through the challenge of the homestay, team teaching in HaMakuya and effectively becoming a "band" for the hospital project. One student remarked that the process of building this band is "creating a community of us"; "I remember playing in the geriatric unit once and I thought, as an ensemble, we were quite good... it creates a community of us, feeding into parts of us as a group." (S2)

To summarize personal learning, we found that across the projects students had to build emotional resilience; rely on their peers and find ways of building professionalism (as musicians, performers and musical leaders). The very complexities of this experience built their confidence – their sense of their own resourcefulness, their "own strength".

Academic Learning: "Now the Theory Makes Sense"

In terms of connecting theory and practice in students' academic learning, students' responses demonstrate the necessity to connect C.M. and Music and Health scholarship with practice, underscoring the importance of incorporating both in a university course. Students returned to the central tenets and principles in the C.M. literature, exploring notions of hospitality, inclusion, community, and participation and what these meant in practice. One student said that her experience in HaMakuya enabled her to understand what community music actually was for the first time.

With reference to community music principles such as access, inclusion, and participation, one student felt that "The experience solidified the theory we had learnt ... transforming that theory into practical ability." She realized that "principles of inclusion, non-judgment and participation are practised in the classroom" (C.vH. 2014). Linking HaMakuya children's participation with the concepts of "welcome" and "gift" in Community Music (Higgins, 2007, 2008), she recognized that

To enable participation and ask children to contribute musically, the facilitator needs to create a frame of acceptance of their offers ... especially as they are not used to this.

In the hospital project context, one student found not only intellectual but emotional support in the C.M. literature. In relation to the challenge of this experimental space (discussed below), where performance and participation are in a fluid relationship, he said, “I often forced myself to think back to the community music literature where the ... shared experience of the music making is what is important.”

Exposure to the hospital setting, and students’ involvement in the small study of which this paper is a part, has led to a critical awareness of the related literatures. Students were also required to pay attention to literature in music therapy, and clinical and neuroscientific research related to music in health spaces, broadening their intellectual scope but also, crucially, developing their confidence in tackling literatures outside their discipline. In discussing music’s potential impact on (for example) cognition and the cardiovascular system, one student noted that the clinical literature “provide[s] us with a scientific view on the effect of music on health, and thus the challenges one might face as an interactive musician” (B.L. 2015). Moreover the stickiness of the relationship between music therapy and C.M. in hospital spaces is acknowledged: “I would not label our performances as an example of music therapy ... but would rather conceptualize them in Ornette Clennon’s terms, as being ‘therapy-aware’” (M.Mc. 2015).

Interrogating “Community”

In both the hospital and haMakuya, students’ interrogation of the contested nature of community in a South African context, was prominent. The community in community engagement is, arguably, widely understood to refer to the majority of South Africans who have been or continue to be disadvantaged by apartheid, and by the country’s increasing socio-economic inequalities. However, the term community has been co-opted politically (Boonzaier & Sharp, 1998). Students offered a variety of their own definitions, based on their service learning experiences:

I’d worked in community music projects before ... my perception of what work in a community music project was ... very much South Africa-based, working in a township vibe... and certainly the hospital ... has changed my perception of that completely ... It’s not necessarily about working always working in underprivileged or lower income areas. (S2, focus group)

Further student insights included: “Because community is a loaded term in South Africa, we have to continue to develop and theorize it”; “Communities are enacted - they don’t exist prior to human agency”, and “Music creates a community and making music together informally is a powerful communication tool.”

The projects thus extended students’ understanding of how communities are constituted; that, for example, a hospital is in fact a series of communities; they themselves are a community; or how communities are the products of their group practices. One student mentioned children’s “social learning” in the school workshops – as “community in action”.

Facilitation, Participatory Pedagogies and Responsive Performance

The projects enabled students to build confidence in performance and workshop facilitation skills, in response to the needs of each environment and its participants.

In HaMakuya, all six students in 2015 commented on how specific teaching methods influenced the extent of children's participation, and the nature of their learning. Many learned that facilitation comprises the ability to respond directly to participants, "in the moment", and "be flexible enough to adapt to how children responded" in class. When faced with a class that struggled to focus, co-operate with each other or listen, two students said they "shifted ... our lesson goals to focus on enabling participation towards performance ... children began to participate and experiment through musical play far more readily" (M.MC. & B.L.).

The hospital presented particular challenges in terms of adaptability and responsiveness. As one student remarked, "flexibility proved to be pivotal" (B.L. 2015). Each visit students moved from place to place – in part to ensure their experience was not restricted to one area or group of patients, and in part because what one student called "the awkwardness of the space" and limits to the amount of time a large group can spend in any given area. In the focus group, S1 noted that "different ... areas within the hospital itself have different ... feelings or atmospheres". And thus,

musically, our ensemble is constantly required to adapt to the differing spaces in which we perform ... while performing for the children in the paediatric ward, an open courtyard or a general waiting room calls for songs that have a faster tempo, a slightly louder dynamic and timbres that are bright and exciting, performances in the elderly care unit require a soft dynamic, warm timbres and a gentle attack. (M.MC.)

These are not of course rules of engagement – students universally acknowledge that not every child demands upbeat music and not every older person wants a lullaby – but developing the capacity to read the space and respond musically is a central point of learning. Such learning brings with it a will to adapt and broaden one's own musicality:

One of the issues we constantly struggled with ... was what music to play or use during our hospital sessions ... what I learned from this is that it is important as a facilitator to be well-versed and familiar with many different kinds of musical style. (C.N. 2015)

In coping with the transient populations of the hospital, students were forced to broaden their understanding of musical engagement: considering, for example, the role of hospital staff: Often, "it was the staff and the nurses who started dancing, who started singing ... that kind of impact can potentially feed down to the patient." They began to understand that even short or short-term interactions can be significant. However, students disagreed over the value of the hospital's "ephemeral" contact set against the more structured, intensive work of HaMakuya but S3 recognised the agency music might allow, whereby even in a very brief session, a young patient "was helping, really enjoying creating the music," and "could actually do something that does not involve sitting in a bed listening to the machine go beep beep."

Discussing the impact of the hospital project on their own musicality and performance elicited student responses that emphasise the non-judgement of the space, which in turn enabled them to reflect on the nature of performance differently:

it actually almost reinvigorated my want to perform; because yes obviously you still want to perform perfectly ... but at the same time you're just trying to *give* a performance and whether that has a mistake or not, ... no-one's going to care, because the very fact that you're there, performing, is what's important." (S1, FG)

As a result, students said that "the hospital made me get a bit more confident in my singing."

Further academic learning is revealed in one student's insights and articulation of 'how music works' in the hospital space:

While our performances at WDGMC could not be considered part of a workshop, I nevertheless believe that [they] see us, the musicians, as facilitators who generate new experiences [...] and that our music transforms the hospital space [...] I would say that our performances facilitate creativity, which is antithetical to the traditional hospital environment, and it is this creativity that ultimately humanises the space. (M.MC. 2015)

Here, the student effectively connects practice with music and health research that emphasises the benefits of arts participation in hospitals - "Using the currency of creativity rather than illness ... shifts the focus of the [hospital] environment" (Zigmond, 2009, p. 169).

Valuing Critical Reflection in Service Learning

Students learned how to value critical reflection as a means of charting their own development and learning: "critical reflection made me realize what my learning as a community musician was." Some identified key features of community music such as reciprocity and mutual learning:

We observed how the process of music making led to the students learning new musical and social skills, learning about themselves. As facilitators we were not excluded from learning. In sharing with each other we felt as if we had learnt a great deal about our own musical ability, teaching ability and ourselves as people. (M.S. 2015)

They were further able to reflect on, and critique, the community engagement and service learning framework itself. One student examined the place of both projects in South Africa's social development, tackling challenging issues such as "who is responsible for development in South Africa?" (N.C. 2015). Others discussed the relative merits and sustainability of the intensive learning of HaMakuya versus a year-long project in hospital which nonetheless leaves them with "15/20 minutes" with patients they will never see again. We contend, therefore, that service learning experiences, combined with opportunities for critical reflection, allowed students to stand back and critique its various paradigms and theory.

Civic Learning: The Complexities of Community Connection, "Otherness", Privilege and Position

Ash and Clayton (2009) suggest that the goal of civic learning is to "become more effective change agents" (p. 33). We maintain that this is rooted in students' capacity to embed

themselves effectively in community. The development of their sense of community is grounded in students' primary community of their peers (described under personal learning) and expands into their encounters with others. Thus, in HaMakuya,

Experiencing life in [the village] has totally changed my understanding of community. Community is not just about people who live in the same area. Community means intimately sharing our lives and resources with one another. (C. R. 2015)

But this sense of potential connectedness also derives – crucially – from its obverse: “I understood what it was like to be ‘the other’ – I was the *makuwa* [white person] in HaMakuya.”³² It is the acknowledgement of the potentiality for difference - so acute in South Africa, as one of the most diverse and most unequal societies in the world - that predicates building connection.

Several students had to confront the privilege of their position in relation to health (WDGMC), education and poverty (HaMakuya). They demonstrated awareness of the potential for othering inherent in healthcare:

Whilst it may be possible to cluster individuals with the same affliction together and label it a ‘community’, we must bear in mind that to do so is actually to separate people according to contingent circumstances ... This positions patients ... as the so called ‘other’ and so creates a distinction where healthy is considered ‘normal’ whilst illness is perceived as ‘abnormal.’ (MMc)

In relation to the HaMakuya homestays, one student cites “reconciling monetary poverty and cultural wealth” as “a major challenge ... the dichotomy was difficult to navigate” (M.MC. 2015). In 2016, one student commented in his essay that realizing his privilege in this context “will change what I do and how I am as a musician in the future” (T.D.). In this case, students' civic learning relates closely to the necessity to cultivate a sense of responsible citizenship in contexts of social and educational injustice.

The instance of “transformed learning” articulated above indicates a growing sense of being able to see the world from others' perspectives; to “sympathetically imagine the lives of people different from oneself”, and “be an intelligent reader of another person's story” (Nussbaum, 1997b, p. 39). Students' insights regarding position, difference, and privilege are cultivated through developing “the capacity for self-criticism and critical thought about one's own traditions” (Nussbaum, 1997b, p. 38).

Thus, students' understanding of difference went hand in hand with the development of responsible citizenship. In their academic essays, student comments and insights in this regard include:

“Higher education remains a privilege enjoyed by a small minority ... with this privilege comes increased responsibility”;
“I learned that we are all responsible to ensure equal education in South Africa”;

³² It is important to point out, however, that this particular response is that of a white, middle class student. As the music student body at Wits University is diverse across race and class, students experienced their position in the project very differently. Nevertheless, student comments highlight the extremely contested, complex issues of identity in South Africa by emphasising an awareness of “othering” and its effects in an apartheid and post-colonial context.

“Students can potentially take on more involved transformative leadership roles”;
“I learned that you can use your own musical skills to serve others”, and
“The feeling that I have impacted on the lives of children, even if only fleetingly, has provided me with the urge to continue with such work with even more fervor.”

Confirming the developing sense of the relationship between community, change and citizenship, students reflected on the multiple meanings and practices of “community” in South Africa. In the HaMakuya homestays, one student reflected that,

Experiencing life in [the village] has totally changed my understanding of community. Community is not just about people who live in the same area. Community is intimately sharing our lives and resources with one another (C.R. 2014)

Another said she had “learnt a different manifestation of community ... the homestays were a celebration of differences related to building community as an ideal to strive for” (C.vH. 2014). At the hospital, too, the students speak of the move to surmount divisions:

Not all the patients were well enough to participate in this music making. This meant that it often felt that there was an invisible barrier between us ... the first few times we went [to the hospital] it was very ‘us and them’ ... adding the instruments [and] involving patients took away that barrier. (L.S. 2015)

The same student points to an *actual* barrier in the hospital that is (to an extent) crossed: “It is sometimes possible to involve the individuals in the space by playing to them when they are behind a glass window” (L.S.). The challenges that come with this are not small.

The Politics of Musical Ownership and Identities

Perhaps even more fraught are the less explicit social barriers revealed through music in such a setting. Along with the not inconsiderable challenges of being able to respond to the mood, or even the architecture comes the more difficult question of musical *ownership*. We argue that in South Africa, with its ongoing history of the intertwining of music, politics, and race, as well as persistent “othering” of African musics (Duby, 2015), this is more overtly felt than in many other spaces. The legacy of apartheid is palpable across the arts in the way in which audiences for different musics remain divided.³³ For some of our students this manifested itself in what they felt able to play:

I think a lot of the problem ... was that they [senior hospital staff, advising the project] wanted quite a few African, more traditional songs ... we prepared one or two over the course of the year, but I think ... within our group, ... that’s not something that we’ve done, or we *do* musically, and so that was kind of leftfield for us, and ... the vocalists were wary of mispronouncing words, ... or disrespecting ... particularly a lot of the African traditional songs, [we felt] this is going to be very difficult with what we have – with who we have, the instruments we have, how we’ve been brought up, what we’ve been brought up playing.

The student’s reluctance relates to their educational and cultural background – not just in terms of knowledge, but acknowledging histories of appropriation that signal ‘disrespect’.

³³ See for example *Composing Apartheid: Music for and against apartheid* (Olwage 2008).

Against this, one of their peer's essays – acknowledging their difficulties responding to requests and their predominantly western repertoire – suggests

I found that our repertoire and the music we used to facilitate was not always applicable to the patients' heritage of being South African ... there were often requests for [songs] that are iconic of South African heritage ... like [the Xhosa traditional song] '*Uqongqothwane*' (The 'Click song'), popularised by Miriam Makeba; '*Shosholoz*', a popular struggle song; and the national anthem ... music played a huge part in [South Africa's] history, as well as in its identity today and most South Africans are proud of this musical heritage ... most of the patients and staff would understand the ... implied meaning of the music.³⁴

The extracts above indicate the far larger challenges of curricular transformation that contextualise this study, but also suggest a variety of cultural assumptions relating to the hospital's populations. We will not attempt to unpack this in this limited study, but it is important to note that registering the complexity of these issues is intrinsic to the students' civic learning.

One student states, however, that "One thing that really helped in this regard was asking the people what they wanted to hear", suggesting that the request gave them confidence to learn new music, because it came *directly* from their 'audience' rather than their assumptions about their audience. This also confirms recent reports, such as Hole et al.'s 2015 review, that notes the importance of patient choice in the impact of music in hospital settings.

At the homestays, however, the situation was quite different: "We shared our music at the homestays ... music became a way to cross social, political and linguistic barriers and became a form of communication in haMakuya" (C.vH. 2015). The fact that HaMakuya is constructed as an opportunity for musical exchange arguably makes for a simpler relation between the two groups. Informal moments of student guitarists and singers jamming with local musicians; joining in a local music group's performance at Tshulu camp, and finding musical commonalities, develop a sense of exchange, sharing and musical communication.

Overall, in terms of civic learning, for most students project experiences represent a shift in perspective. The mention of the literal barrier of a glass window separating students from patients realized a more existential anxiety about separateness. Concomitant with this, again, was a better articulated sense of their need to effect some kind of rebalance, to connect again through service; they spoke of privilege and responsibility; skills and service; and discussed the need for equal education. And lastly, at the root of this they began to hint at difficult questions of race, culture, and ownership – beginning to think about who gets to play which music, how and where.

Applied Musicianship in Community and Healthcare Contexts

Students' civic learning largely involves becoming more politically aware and socially engaged. Civic learning is also defined in terms of "participatory democracy, social justice, or an ethic of care" (Ash & Clayton, 2004, p. 30). Integrating these forms of civic (and personal) learning and placing the self into the background is common to both projects.

³⁴ It is worth noting that students of course respond differently to these challenges according to their particular musical backgrounds, and that *Uqongqothwane* has become a staple of the successive year's repertoire.

Students experienced, and articulated, how they learnt to use their musical skills for the benefit of others.

Examining students' learning reveals the changing conceptions of musicianship by the students themselves, which represents a shift from only valuing individual performance, to the value of applied musicianship in a music degree. As Carruthers (2008) cautions, we need to be careful that university performance programs only "focus on developing human capital – on developing musicians who may not be better people for it" (p. 127). Nevertheless, student responses stress that these are not mutually exclusive endeavours; that group performances in the hospital, combined with "the HaMakuya experience" "increased your confidence and makes you a better musician" (T.D. 2016).

Developing the Dispositions of a Community Musician

In considering "what is known" in community music higher education, Liz Mellor (2011) proposes that "dispositions of engagement and qualities of emotional learning" might be considered "legitimate forms of knowledge" in community music (p. 258, citing Barnett, 2009). This resonates with the findings of this article regarding student learning in service learning. Student responses reveal the development of qualities such as problem solving, openness, tolerance for ambiguity and complexity; a willingness to compromise, self-belief and respect for others. Like students in Mellor's (2011) study, Wits community music students' perceptions indicate "their developing skills of social and musical flexibility across a variety of settings" (p. 271). We argue that developing such dispositions is significant in the South African context as essential for becoming a community musician.

Transforming Student Learning

Integrating service learning opportunities into C. M. deepens students' knowledge of the ways in which music influences wellbeing; it enables tangible experiences of possibility, co-operation and creativity in specific educational and social settings.

Student learning was transformed in the application of musical and academic knowledge in both fields. As potentially transformative experiences for students themselves, one of our students in 2016 best sums up the impact of participation in service learning projects. His insights are particularly poignant in terms of "transformational learning experiences" made possible through "a more critical, politicised model of service learning" (Robinson, 2000, p. 147):

I now have a much deeper understanding of precisely who I am – in relation to my privilege, my identity, my country, and particularly the other identities making up my country – and where I stand in all of this. I have gained critical insight into the role that a South African such as myself can play in the development and wellbeing of my home, and, perhaps most significantly, that I really do have to potential to enact real change (T.D.).

Community Music Service Learning as a Pedagogy of Citizenship

Student learning in both projects underscore the complexities of higher education community engagement through the arts, and that's why it's useful for students. This study has revealed service learning's positive impact on student development and the potential to produce socially responsive graduates who may become agents for positive change. One student conceptualises this as: "facilitators of service learning interventions ... reflect 'the capacity to aspire'" (M.MC. 2015, citing Appadurai, 2004).

Service learning as pedagogy of citizenship provides students with opportunities to engage with the big, critical issues in SA society in ways that can be considered transformative. This brings us to a central tenet that “genuine higher education must engage with educating students on how to ‘be’ in a world of super-complexity” (Barnett, 2009; Mellor, 2011, p. 230). In community music education, it prompts us to explore and cultivate qualities of being in our students as community musicians, within the contested terrain of service, transformation, and community engagement in South Africa.

In conclusion, we argue that developing music community engagement, teaching and research, may enable university arts programs to appropriately respond to the wider social responsiveness and transformation project in South Africa. The authors also hope that, in responding to the particular complexities of South Africa, the Wits C.M. course and these service learning projects are helping to develop Community Music theory and practice in this region.

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Closing the Gap Revisited: A Cross-Cultural Examination of Continuity in Participation in Extracurricular Wind Bands in the USA and Singapore

Roger Mantie
Arizona State University
USA
roger.mantie@asu.edu

Leonard Tan
National Institute of Education
Singapore
leonard.tan@nie.edu.sg

The predominant form of secondary school music offerings in the United States is large ensemble instruction in bands, orchestras, and choirs (Elpus & Abril, 2011). Although music participation in large ensembles by older adults has experienced an increase in recent years (see New Horizons International Music Association), recreational participation by those aged 18-55 does not reflect the number of students who participate in secondary school ensembles, suggesting a sharp attrition rate (Mantie & Dorfman, 2014).

For this study we replicated Mantie and Tucker's (2008) "Closing the Gap: Does Music-making Have to Stop upon Graduation?," which examined continuity of extracurricular wind band participation (i.e., by non-music majors) from the secondary (i.e., high school) to the tertiary (i.e., college/university) level. Mantie and Tucker, employing Lave and Wenger's (1991) framework of *situated learning*, concluded (a) that students in secondary level wind bands did not understand their learning as participation in a lifelong activity, and (b) that teachers did not regard their teaching as preparation for lifelong participation. We wanted to test this further in order to determine if Mantie and Tucker's findings were reflective of the Canadian context of their research, or if such claims represent wind band learning and teaching more broadly.

Independently, a researcher in the U.S.A. and a researcher in Singapore each interviewed 15 volunteers, stratified to ensure gender and instrument balance, from a tertiary-level wind band comprising primarily non-music majors. The interview protocol closely followed that of Mantie and Tucker. We asked questions about participants' family involvement in music, high school music experiences, how their college music experiences compared to their prior involvements in music, and future plans for music involvement. To the framework of *situated learning* we added *emerging adulthood* (Arnett, 2000) and *habitus* (Bourdieu, 1984) to better account for how participant backgrounds and a growing sense of autonomy over leisure time might co-vary.

Research and analysis are ongoing through the 2015-2016 academic year. Preliminary conclusions are that extracurricular wind bands in the U.S.A. are regarded primarily as a college activity undertaken for identity and social continuity rather than a lifelong form of community music, whereas extracurricular wind bands in Singapore are regarded as part of a larger conception of lifelong involvement in music. This may suggest that the form of music involvement and participation matters less to community music continuity than conceiving of music learning and teaching in terms of what Lave and Wenger term *legitimate peripheral participation*.

Regenerating Community / Regenerating Self: Reflections of a Community Musician on Working within a Process of Social Regeneration

Kathleen Turner
Irish World Academy of Music and Dance
University of Limerick
Ireland
kathleen.turner@ul.ie

Abstract

This paper offers an exploration of a community musician's experiences working with children within a process of social regeneration in Limerick City, Ireland. The discussion focuses on issues of power, mutual respect, and reciprocal change between the community musician and fellow community members aged 4 - 12. In the process of researching through an arts practice methodology, the perspective of this community musician has been gradually transformed. The intention of the facilitator has shifted from being an agent of social change, improving the lives of children, to being part of a collective, reciprocal transformation in which children influence and improve how community music is practiced.

As Higgins (2007) states, "as an act of hospitality, the community in Community Music is a promise to 'the welcome' " (p. 284). Typically, the onus is on the community musician to create a supportive environment where change of the *participants* is possible. This is supported by the current discourse of urban regeneration, where children and young people are specifically framed as vulnerable, at risk and in need of social rescue (Devlin, 2006; Griffin, 2004; Lalor et al, 2007).

However, this paper poses the question, "Who is welcoming who?" If we enter the community music workshop as guests rather than hosts, open to personal as well as community change, can we open new doors to mutual regeneration?

Keywords: Regeneration, power, community, welcome

Introduction

I am a community musician, a singer and a songwriter and, as such, I work on a range of different community music projects. However, since 2008 my primary focus has been the development of the community music program, *Sing Out with Strings*, in collaboration with the Irish Chamber Orchestra. We work with approximately 300 children aged 4 - 12 years on an annual basis, in two primary schools in Limerick City, Ireland. These schools are located in areas of urban regeneration, undergoing a complex and challenging government-led initiative to address issues of profound socio-economic disparity.³⁵ *Sing Out with Strings*

³⁵ Limerick's Regeneration process was instigated on the basis of the 'Fitzgerald Report' or, as it is formally known, "Addressing Issues of Social Exclusion in Moyross and Other Disadvantaged Areas of Limerick City; Report to the Cabinet Committee on Social Exclusion" (Fitzgerald, 2007). The report made recommendations under three broad strands dealing with 1) conditions of criminality, 2) economic / infrastructural regeneration (employment and housing), and 3) social and educational problems (Fitzgerald, 2007).

provides weekly workshops in singing, songwriting, violin, and cello tuition, after-school orchestra, and choir.

In 2011, I began to research the role of community music in this process of social regeneration, asking if / how community music might actively instigate social change in our city by empowering the participants with whom we worked. As a student of Arts Practice Research (APR), I was embarking on using the tools of APR (auto-ethnography - memory recall, timelines, journaling) as well as the more established methods of focus groups and interviews for the first time. Initially, I was skeptical as to APR's worth; I queried whether this approach was "somehow less than acceptable; somehow weak, effete and soft; somehow lacking in rigour, precision and certainty?" (Clandinin & Connolly, 2000, p. 27). This suspicion emerged as a result of the initial impetus for my work; I searched for proof. I wanted to be a better manager / fundraiser / advocate / facilitator and, as such, I aimed to clearly communicate the multitude of ways in which I believed our community music program was actively contributing to the lives of children. I was looking for evidence of improved school attendance, higher self-esteem, better concentration, greater social and academic engagement - proof that making music together added to children's personal and social development and therefore contributed to a "regenerating" community. That was, after all, the "grand narrative" I was operating within; the "professional knowledge landscape" where I facilitated the creative work of others, leading to an experience of gradual, transformative change (Clandinin & Connolly, 2000, p. 57). In my quest for proof, however, I began to explore the tools of narrative inquiry, the telling and retelling of stories and experiences as a method of qualitative research. I was pushed to interrogate that knowledge landscape, to examine the "grand narrative" of my identity as a community musician with fresh eyes. It was, and continues to be, an uncomfortable process, as Clandinin and Connolly explain:

Sometimes, this means that our own unnamed, perhaps secret, stories come to light as much as do those of our participants. This confronting of ourselves in our narrative past makes us vulnerable as inquirers because it makes secret stories public. In narrative inquiry, it is impossible (or if not impossible then deliberately self-deceptive) as researcher to stay silent or to present a kind of perfect, idealised, inquiring, moralising self. (Clandinin & Connolly, 2000, p. 62)

Narrative inquiry (with all its discomfort) was to have a transformative effect on the understanding of my role as a community musician and on the overarching purpose of my research. Narrative inquiry is centred on lived experiences and stories; therefore, this paper presents the story of my research and the page I am currently on. I have arrived at a change in the plot. In a process of social change, I am not only an instigator of change but a necessary recipient. When we are seeking to *regenerate* community, are we not also seeking to *re-examine, re-imagine* and therefore, regenerate *ourselves*?

The "Grand Narrative;" The Problem with Language

What are the stories we tell ourselves about the communities we work with and our role as community musicians? In exploring the policy discourse of social regeneration, I was confronted with the ways in which children and young people are frequently framed within texts. Consequently, I began to uncover the way I understood myself as a result.

A number of theorists discuss increasingly negative perceptions of young people, arguing that often youth as a social category are looked down upon (Griffin 2004), and "disadvantaged"

youth are blamed (Lalor et al., 2007), feared, and because we ridicule that which we fear, laughed at (Tyler, 2008). The combined result of this is a cyclical negativity attached to young people, that can crush one's potential for forming a positive sense of identity and limit one's sense of ability to access the "power and resources" (Smith in Hopkins, 2010, p. 7) to change this. As a result, young people are often positioned within society as a "problem" to be solved (Griffin, 2004, p. 10), yet they are often overlooked or refused a voice in negotiating their own "solution." This point is particularly true in regeneration areas of Limerick City, where whole communities (and particularly youth) have been historically vilified by the press (Devereux et al., 2011).

In my process of story-telling and re-telling, of revisiting moments in the community music workshop, and by revisiting past documentation of my own work on *Sing Out with Strings*, I began to realize how present the influence of this language was in my practice as a community musician. In my quest to prove the power of community music to instigate social regeneration, empowering children and equipping them with personal and social skills, I was inadvertently supporting the same disempowering language. While I was not vilifying the community, I was unwittingly framing communities as "problems to be solved," positing community music as the "solution." I felt disturbed in a way I found difficult to articulate, until I discovered the work of Maxine Greene (2000);

certain children are conceived of as human resources rather than persons. Much of the time, they are spoken of as if they were raw materials to be shaped to market demand. They belong, as it were, to a constructed category: beings who are to be shaped (benevolently and efficiently) for uses others will define. (p. 32)

This language did not reflect truthfully on my work as a community musician, or on my feelings of respect and care for the community of children and teachers with whom I worked. However, I continued to find evidence of it in my own project documentation, in policy documentation and in community music and music education texts. We have already been cautioned against "well-intentioned arrogance" (Cohen, 1989) and the presence of ego in the workshop (Higgins, 2012). Nevertheless, consider the words we so often choose - at risk, disadvantaged, disenfranchised, poor, hard to reach - these can begin to fix the identities of our community members and of ourselves as facilitators. I began to realize that I silently occupied the space of safe, advantaged, enfranchised, rich, and in a process of outreach, considered myself to be the one doing the reaching. In my grand narrative as a community musician, I was the facilitator of change - a diplomatic, neutral presence - while the community I worked with were the ones in need of transformation, of regeneration. Something in this scenario needed to shift.

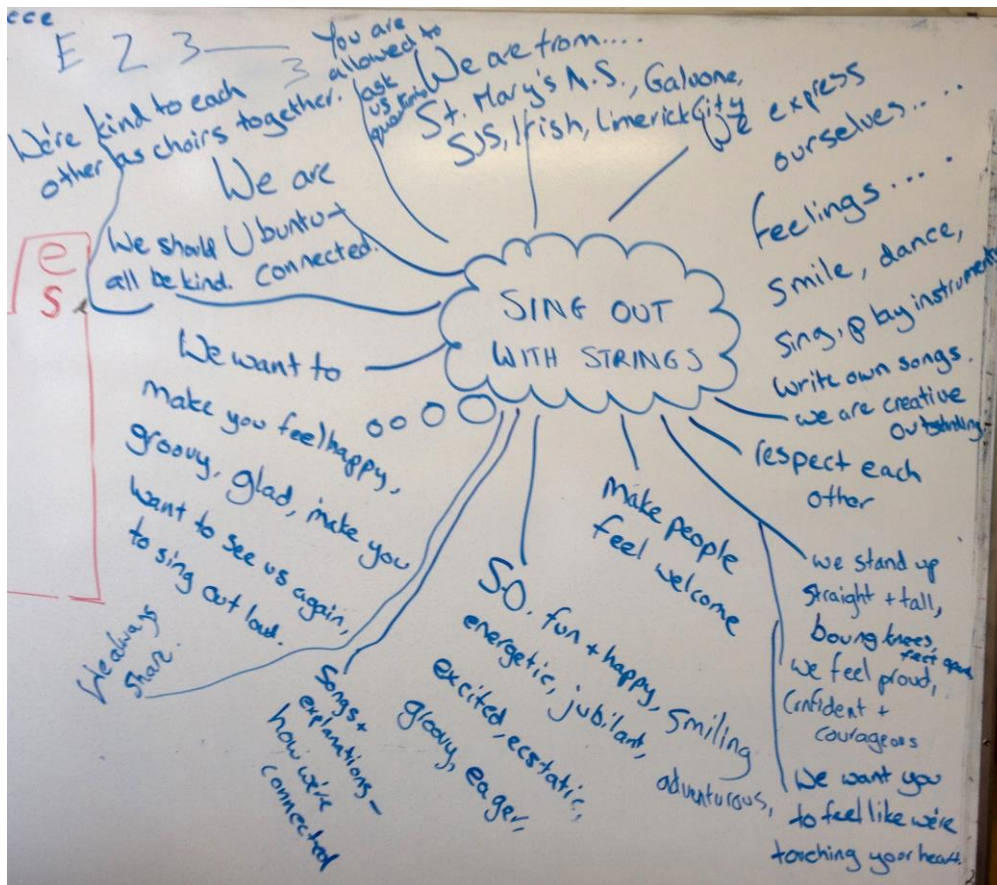
Changing the Role

As a community musician, I understood my role as the host of the workshop in each school, facilitating the creative work of others "as an act of hospitality... a promise to 'the welcome'" (Higgins, 2007, p. 284). Within this version of my story, I was the one initiating this welcome. The difficulty that the community musician faces is described by Higgins as the "poison" of the workshop - a gift, from facilitator to participants (Higgins, 2012, p. 153). The "poison" Higgins (2012) refers to is the silent sense of transaction implicit in the workshop:

One might say that gifts are given to enhance the social role of the giver and to impose an obligation on the receiver. Gifts, therefore, bind others to gratitude and consequently lead to reciprocation. (p. 152)

It seems that despite our best intentions, we as facilitators may create a sense of obligation amongst our participants. Furthermore, as I mentioned, I understood my role to be the instigator of social change. As Deane states, community music “by its definition is designed to make change on a personal or social level *through* the music making. Community musicians therefore make all sorts of change in all sorts of people” (Deane, 2013, p. 41). Perhaps the greatest shift that occurred for me, however, was in the realization that

- I was the *guest* of the workshop, welcomed into the school community
- Frequently, I was *recipient* of a gift. I was bound to gratitude with my school community and happy to be so.
- Part of the social change that needed to occur was within me.



. Figure 1. Mind-Map developed with pupils of St. Mary’s National School, Limerick

Ubuntu: We are Connected

In 2015, we embarked on the development of my first research performance, titled “Ubuntu.” This Zulu word, taken from a song we were learning in the school choir means “We are connected. I am me because of you, and you are you because of me.” The sense of exchange, of the giving and receiving of gifts and shared experiences, was implicit in the title. The pupils of orchestra and choir were the hosts of the performance, and the audience (teachers, parents, members of University faculty, fellow musicians and artists) were the guests.

In preparatory workshops, I asked the pupils to help design the concert space and to identify the aims of the performance. Our reflections and ideas were recorded with simple mind-maps

(See Figure 1: Mind-Map developed with the pupils of St. Mary's National School, Limerick).

In this process, I was conscious of the powerful language the children used to describe themselves, as illustrated in Figure 1: “We express ourselves... smile, dance, sing, play instruments, write our own songs. We are creative, outstanding, respect each other. We stand up straight and tall, bouncing knees and feet apart. We feel proud, confident and courageous.” The pupils were also clear in the atmosphere they wanted to create for the audience: “We want you to feel like we are touching your heart... make people feel welcome. We want to make you feel happy, groovy, glad, make you want to see us again, to sing out loud.” The pupils invited the audience to ask them questions regarding their experience of *Sing Out with Strings*. The adults were there to learn from the children and my role was as conduit between performers and audience.



Figure 2. Image taken from Ubuntu Performance, Irish World Academy of Music and Dance, University of Limerick, 10th June 2015.

Following the performance, school principal Jacinta McNamara echoed the children's sense of pride and confidence and emphasised the importance of language:

It was a mighty experience. Because first of all, children were all there. They were all very accomplished individuals. I thought they were all very confident, they were competent, they were comfortable. They had all the language they needed. They knew how things were going to run. They were familiar with the whole procedure. I was blown away by their comments, their vocabulary, their language, their ease of communication, their confidence. (McNamara, 2015)

The importance of language used to describe *Sing Out with Strings* was also evident in reflections with teachers:

You think you're doing one thing and then you read about it and there's this label and you're going *that's not what we want, that's not what we believe*. And always, with anything we've been involved with, with the Sing Out we've always been able to relax and know that's never going to be ... you know. (Breen, 2015)

Changing the Narrative: The Power of Language

The purpose of *Sing Out with Strings* has always been to contribute positively to the social regeneration of Limerick City. The word “regeneration” implies rejuvenation, breathing new life into something that was already alive, vibrant, and inherently valuable. As I continue in my work as a member of *Sing Out with Strings*, I have become increasingly aware of the power of language. If we seek to dismantle a discourse of disadvantage, then as community musicians we must interrogate our use of words. The current discourse of urban regeneration, where children and young people are specifically framed as vulnerable and at risk is potentially damaging and paints the community musician into the role of saviour. I am searching for a new regeneration discourse that includes the community musician as the “subject” as well as the “seeker” of social change. I am reminding myself to engage in a process of critical reflection that avoids the linguistic traps I have outlined above. In my work, I must continue to critique my use of language and my attitude on entering the workshop space. I spent many years framing my work with questions such as “how can I help you? How can I improve your environment? How can I contribute to your development?” As I proceed in this research, I aim to shift the language and, consequently, the motivation of my work through the following questions; “What do we think / feel / care about? How can we help each other? How can we improve the world around us? How can we rejuvenate our city?” By asking these questions, I hope to begin to fill some of the holes in the ongoing regeneration debate and, more importantly, help *Sing Out with Strings* to grow from strength to strength.

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Situational Pedagogy in Community Music: Developing a Pedagogical Approach which Accounts for and Responds to the Changing Needs of Music Learners and Music Learning Situations

Bex Mather
Sages Gateshead
United Kingdom
Bex.Mather@sagegateshead.com

Dave Camlin
Sage Gateshead
United Kingdom
Dave.Camlin@sagegateshead.com

Abstract

The great diversity of Community Music (CM) practices requires a flexible and responsive approach to conceiving of pedagogy: one size does not fit all. In this paper, we set out an approach to training undergraduate students of CM at Sage Gateshead which prepares them for a professional life where they might find themselves adapting their approaches to teaching-learning situations in response to a range of situational factors including: participant (and practitioner) previous experience and skill level; situational purpose; performative factors; changes in collective - or individual - group identity and aspiration; aspects of leadership and followership; instrumental arrangements; musical genre.

Building on the business leadership model of Situational Leadership developed by Ken Hersey (Hersey, 1997) and more recent dialogical approaches to pedagogy (Alexander, 2008; Price, n.d.; Wegerif, 2012), we outline a model of Situational Pedagogy for CM which recognises the changing nature of group music learning situations, and the need for an adaptable and flexible approach to pedagogy which accounts for the complexities of individual situations of music-making.

In particular, this approach to teaching and learning supports student CM practitioners to:

- appreciate and adopt a wider range of teaching styles and approaches;
- emphasize learners' needs, capabilities and aspirations in curriculum design and session planning;
- resist the common trap of teaching the way they themselves were taught.

Keywords: Community music, situational leadership, pedagogy, dialogue

Introduction

Pedagogical approaches used by CM practitioners vary according to the situation, not just because the situation demands it (Harrison & Mullen, 2013) but also because within these different situations, the context of music-making may shift as a project develops. Groups of participants might expect to be led from initial engagement with simple musical forms, to more complex musical forms as part of their natural evolution as a musical group. A pedagogical approach to music learning therefore needs to be able to adapt and respond not just to these basic changes in an evolving musical context, but also to subtle differences in group make-up, individual preferences, pre-existing skills levels and a host of other factors which are particular to each situation of music learning.

One of the correlatives of this kind of situated practice, is that the pedagogical field of CM spans a number of inter-related continuums of practice, including formal-informal (Department for Education, 2004; Green, 2008), pedagogic-heutagogic (Price, 2013, n.d.) and technical-ethical (Bowman, 2005). A more straightforward conception of pedagogic practice might tend to view practical situations of music teaching and learning as occurring at one end or the other of these continuums, giving us a rather dichotomised view of music education, with more formal, pedagogical approaches to developing technical skill at one end, and more informal, heutagogic approaches to personal and social development through music at the other. However, the reality is considerably more complex. While arguments about “aesthetic” vs. “praxial” models of music education (Bowman, 2005; Elliott, 1995, 2009; Elliott & Silverman, 2013) may have been a consistent feature of academic debate around music education (Hallam & Creech, 2010) critics argue that such distinctions “don’t do anyone any service, they don’t really have any meaning” (Mullen, n.d.).

While some music educators may work exclusively in either formal, non-formal or informal settings, surely many more operate *across* all of these settings, and negotiate the pedagogical changes which ensue without much consternation. An average day for a CM practitioner - if such a thing existed - may include giving private music instruction, leading group music-making and facilitating a more informal drop-in session for local bands, all in the same day. As practitioners, of course we adapt our pedagogy to suit the situation. Kathryn Deane makes the point that “Community music is often accused of not having a pedagogy. On the contrary: it probably has too many” (Deane, 2013, p. 51).

Rather than viewing leadership as a fixed quality of the leader (Lewin, 1944), the reality of effective leadership is that it is contingent and situational; it depends on the circumstances of its existence for meaning. Moreover, it is fluid - in the sense of being subject to change - and responsive to the needs of its followers. In that sense, it emerges from teaching-learning situations in response to them. As CM practitioners, we are probably used to moving between the more instructional learning of formal pedagogy, the self-directed learning of andragogy and the self-determined learning of heutagogy (Price, 2013, p. 212) as the situation requires. In a similar vein, while, “we may engage in musicking and teaching either technically or ethically,” (Bowman, 2009, p. 117), the reality is that we are often required to do both. We are concerned with our participants’ development as musicians, and we are also concerned with their development as people.

More sophisticated conceptions of music education pedagogy which account for this situational complexity will help CM - and music education more generally - to evolve, guiding research and practice beyond two dimensional thinking around formal and informal to a place where, it might be possible for research to help teachers consciously to adopt a range of pedagogies, adapting them to their students and institutional requirements (Cain, 2013, pp. 89-90). Mullen has long advocated that the CM practitioner, “moves through a range of roles” as part of what he terms the, “facilitraining rainbow” (Mullen, 2008), and Higgins echoes this, suggesting that, “facilitators are never static in one approach or another but move in and out of roles as the group dictates” (Higgins, 2012, p. 148). In supporting undergraduate CM students to develop a better understanding of this pedagogical complexity, as well Mullen’s and Higgins’ ideas, we have found ourselves referring to a model of leadership which has largely fallen out of use - and print - but which we think may be due a re-appraisal.

Situational Leadership Model

Situational Leadership (Hersey, 1997) was developed as a management leadership framework by Dr. Paul Hersey in the 1990s. The model recognises the complex inter-relationship between what Hersey terms “leaders” and “followers”, emphasizing the “importance of a leader’s diagnostic ability” (p. 57) i.e., their ability to understand the “readiness” of “followers”:

Situational Leadership is based on an interplay among (1) the amount of task behaviour a leader provides; (2) the amount of relationship behaviour a leader provides; and (3) the readiness level that followers demonstrate in performing a specific task or activity. (Hersey, 1997, pp. 57–58)

Hersey offers a diagnostic tool for leaders to assess followers readiness suggesting that, “the two major components of readiness are ability and willingness” i.e., “ready, willing and able”, (p. 47) where ability is, “the knowledge, experience and skill that an individual or group brings to a particular task or activity” and willingness, “has to do with confidence, commitment, and motivation to accomplish a specific task or activity” (p. 46). “Followers’ may be more or less able, and more or less willing to participate in an activity. Taken in relation to each other, these two characteristics reveal a rich field of “followership” which Hersey divides into four categories of follower “readiness”, where followers are either:

- unable to carry out the task independently, and also unwilling or insecure / lacking in confidence to attempt to do so (R1);
- unable to perform the task independently yet, but willing or more confident to do it with guidance (R2);
- able to perform the task independently, but unwilling or insecure about doing it on their own initiative (R3);
- able and willing or confident (R4)

The relationship between these levels of followership “readiness” is shown in the following diagram:

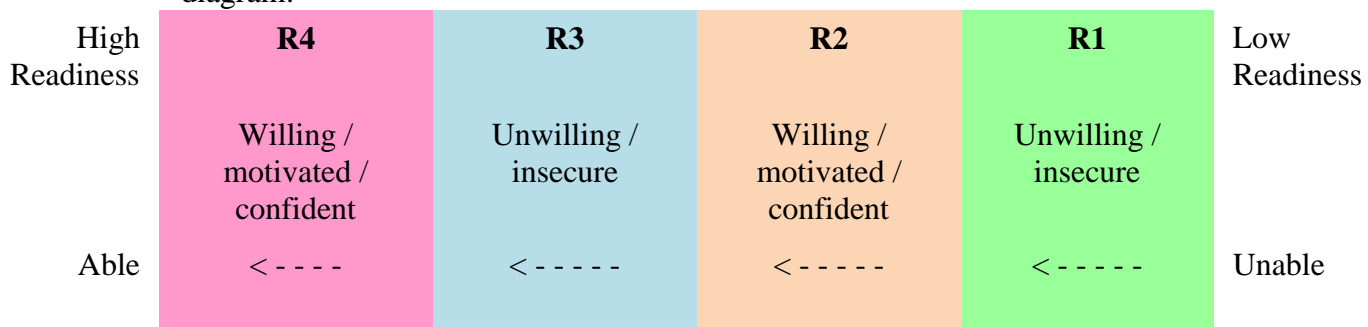


Figure 1. Follower Readiness

The development of competence works from right to left across the table. Interestingly, Hersey recognises a dip in competence / confidence as followers move from R2 to R3, and “are given the responsibility to accomplish task on their own” (p. 68), effectively giving two cycles of development, one (R1-R2) while learners are developing initial competence, and one (R3-R4) while they are learning to accomplish the task independently.

These levels of Readiness then guide the deployment of a corresponding leadership style, particularly in terms of the amounts of task and relationship behavior, as shown in the following diagram:

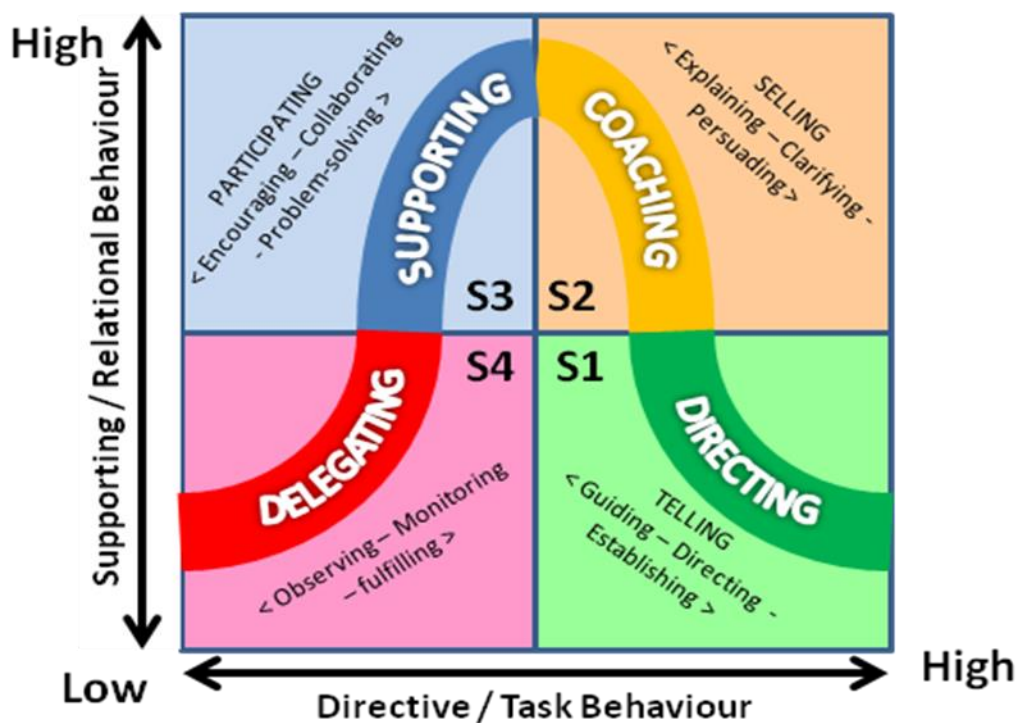


Figure 2. Situational Leadership

Each of the four kinds of leadership behavior relates to the corresponding level of follower readiness as followers / learners progress in confidence and competence i.e., R1 follower “readiness” suggests an S1 Directing style of leadership, and so on. Learners who are still acquiring competence in a given task are best supported by S1 Directing and S2 Coaching styles of leadership, while learners who are able to perform a given task confidently and competently may benefit from the opportunity to explore the scope of their acquired skills with more independence, hence S3 Supporting and S4 Delegating styles of leadership become more appropriate.

Situational Pedagogy in Community Music

Although we remain cautious of any fixed or taxonomic responses to leadership situations - a leader’s intuition and tacit knowledge of teaching-learning situations, and the people involved, must always be allowed to inform the situation - the general principles of Hersey’s model seem to bear a useful relationship to music teaching-learning situations, particularly when it comes to finding appropriate pedagogical approaches to different groups of learners, or individuals. It invites critical reflection, by bringing the needs of learners, their existing skill levels and their aspirations to the fore.

For musicians at the beginning of their training as educators in particular, critically reflecting on a musical leadership challenge within the simple structure of the Situational Leadership model supports them to both critically analyse their own leadership choices, and reflect more objectively on the nature of particular groups and group teaching-learning situations. In the particular context of the BA (Hons) Community Music course we deliver at Sage Gateshead, the model serves as a useful springboard into critical reflection, within a curriculum where reflective practice is emphasised (Brockbank & McGill, 2004; Kolb, 1983; Schön, 1984, 1990). Reflection-in-action (Schön, 1984, p. 243) might be viewed as a key component to making the necessary adaptations suggested in Hersey’s model. These adaptations (adapting

communication, task and relationship behaviour) may happen from situation-to-situation, week-to-week within a process, or even moment-to-moment.

Followership

In terms of music education, follower ability might relate to a number of things, including: the current levels of general musicianship skills of individuals or the group e.g., ability to work with pulse, hold their part against contrasting parts; their technical skills - ability to produce good tone on their instrument / voice; their practical knowledge of musical concepts. Follower willingness might be to do with their engagement - as individuals or collectively - in the group musical process, and their general confidence in any / all of the above.

Leadership

The range of possible leadership responses to the many variables of ‘followership’ then becomes a complex pedagogical process. In terms of ‘task’ behaviour, individuals may need additional support to acquire the particular musical skills which will facilitate their participation. Or the whole group may need to work on aspects of collaboration to strengthen their collective musical expression. In terms of ‘relational’ aspects, there may be social aspects of group process and collective working which need addressing. Ways of differentiating roles and responsibilities so that everyone is able to contribute to the best of their ability, whilst being sufficiently challenged, requires negotiation and testing. How leadership is ‘shared’ in these more ‘delegated’ or ‘dialogic’ teaching-learning situations becomes an important aspect of the group’s – and individual – development, similar to the kind of ‘self-determined learning’ (Price, 2013, p. 212) of more heutagogic situations exemplified by ensembles like the Orpheus Ensemble where ‘individual musicians constantly rotate formal leadership roles, while others spontaneously take on ad hoc leadership responsibilities in response to organizational needs and the specific demands of each piece of music’ (Hackman, Seifert, & Economy, 2001).

More experienced practitioners might take all of this as a “given” - as we acquire these skills, we have to think about them less. However, the acquisition of situational pedagogical skill - matching an appropriate pedagogical approach to the learners within a group - is something that requires time and practice. At the outset of a developing practice in group musical leadership, practitioners may be thinking less about the learners, and more about a host of other concerns, including the musical content they want to cover, remembering the different parts they have to teach, their own insecurities or anxieties about their leadership, communicating their musical ideas clearly, and the taxing challenge of being responsible for the group sound. Using the Situational Pedagogy model as a reflective tool supports practitioners toward a more diagnostic approach to pedagogy, bringing issues around facilitating the learners’ development to the fore.

Assessing where participants are at in terms of their willingness, skill and confidence is not an easy task, especially as none of those things can be easily measured with much objectivity. Willingness might well be a function of someone’s confidence, learned behaviour and / or expectations of the environment, culture or situation, while skills are often situation-dependent - for example, very skilled musicians used to working exclusively from notated scores can quickly experience a dip in their skill and confidence when called upon to improvise, making them much less willing to do so, and vice versa.

Therefore, the skill of musical leadership is in being able to adopt a range of pedagogical approaches to suit the particular teaching-learning situation, but always in response to the

dialogical shifts within that situation: ‘Because teaching occurs not in isolation but in relation to students, a teacher’s knowledge-in-action is what gives meaning to the teaching-learning situation’ (Elliott, 1995, p. 251). While more experienced practitioners might do this automatically, drawing on their tacit knowledge of such teaching-learning situations, the Situational Pedagogy model provides a helpful framework for less experienced practitioners to reflect on the situation and the developing needs of the learners within it - literally, to de-construct the teaching-learning dialogue - and deploy an appropriate pedagogical response which will maintain learners’ engagement and ongoing learning.

Limitations

There are, of course, some obvious flaws in the model. The risk of any kind of categorization of learners is in many ways to go against the fluid and emergent nature of the model itself. Putting “followers” in “boxes” according to their readiness and willingness and then matching such “readiness” to a specified pedagogy could be interpreted as quite restrictive, or a rather simplistic way of justifying a particular pedagogical approach. Of course, “the map is not the territory” (Korzybski, 1933, p. 570) and the reality of music teaching-learning situations is much more complex than this simple model allows. Moreover, the model seems to place the development of the group squarely as the responsibility of the leader, rather than in a dialogic process with the group. Who decides when a follower /learner is ready, and for what?

A cursory consideration of how it might be applied in practice reveals several further inconsistencies. For example, a more directive telling approach with disengaged learners who might be sceptical about their own ability as well as learning in general might be a surefire way of ensuring their ongoing disengagement, whereas learning about their own motivation and interests might be a better starting place for a dialogue about what might be achieved together. Furthermore, people may be competent in one context, but not another example working with score / improvisation. Therefore, the model does not replace *common sense* as a key informant for how to work with people.

However, the strength of the model is not in its being rigidly applied as a taxonomy of learning needs and corresponding pedagogical approaches. What the model *does* do is invite practitioners to consider the learners/followers in a given situation - and their learning needs - as a priority in any consideration of how to progress learning. Effective leadership consists in reading the subtle changes in levels of learners’ competence and confidence in different situations, and tailoring an appropriate response in each case, rather than assuming a more fixed style of leadership with a group or an individual.

Implications

Situational approaches to pedagogy help to develop a discourse that goes beyond a discussion of more fixed approaches to music teaching-learning, and counter the concern that teachers are only able to teach one way i.e., “the way they were taught” (Zeserson, 2014, p. 23). A shift in focus from the pedagogical skills of the practitioner to the needs of the learners brings with it a compelling need for practitioners to broaden their pedagogical scope and attendant skills, in order to facilitate teaching-learning situations which are flexible and responsive to the needs of learners. Because this situational approach to pedagogy is what CM practitioners have much experience in, CM can take a lead on this aspect of workforce development, helping to facilitate a future workforce of music educators with a more flexible approach to teaching-learning, and able to move between more formal instruction and more delegated facilitation as the situation warrants.

Conclusion

Situational Pedagogy is a framework that we have found to be particularly helpful in the training and ongoing development of student CM practitioners, as it explores the interplay and the subtle shifts in group process and dynamics which can occur from session-to-session and from moment-to-moment; it helps to articulate those shifts in at least some of their complexity, rather than resorting to more fixed, or binary, responses. While we do not see it as a flawless model, we believe it provides a useful concept through which to frame critical reflection on musical teaching-learning situations. It invites conscious reflection, interpretation and adaptation, highlighting the opportunities we have as practitioners to respond and adapt to teaching-learning situations.

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Symposia

Finding Common Ground among Music Traditions in Kuwait: Generating Connections and Community

Hamed Alfaraj
Case Western Reserve University
USA
hamedalfaraj@gmail.com

Abdulaziz Alyoser
The Public Authority for Applied Education and Training
Kuwait
aziz-alyoser@hotmail.com

Nathan Kruse
Case Western Reserve University
USA
nathan.kruse@case.edu

The musical diversity of Kuwait is dramatic and stems from three ancient cultures that established distinct brands of music. Although Kuwaiti music instruction in the schools began in the early-1950s, the music curriculum has remained virtually unchanged since 1977, and there is often little resemblance to music-making in the community. The curriculum used by teachers today overwhelmingly focuses on Western music and music theory, with only a small portion focusing on Middle Eastern music. This conflicting and disparate relationship between school music (Western) and community music (Middle Eastern) continues to attenuate the notion of music education in Kuwait. Consequently, school students and parents might not understand the role of music in the schools, and thus, might not recognize community music participation as a conceivable endeavor.

Ways to address this quandary might be to consider, establish, and nurture contextually-relevant models of community music. Formal ensembles, such as community choirs and orchestras, might serve as logical frameworks for adults who benefitted from Western music instruction in the schools, whereas folk ensembles might serve those who wish to express regional music-making practices. Community “fusion groups” could also celebrate the traditions of both Middle Eastern and Western musics. Yet, an exploration of the feasibility of such a movement is a requisite step toward initiating a community music trajectory in Kuwait.

In this session, the presenters consider the rich musical culture of Kuwait and pose philosophical and practical questions related to community music education in the region, as well as the paradoxical relationship between school and community. This is done in an attempt to begin laying a foundation for future dialogue related to music teaching and learning in Kuwait; finding common ground with regard to regional musics; and preserving indigenous music as a natural extension of the Middle Eastern community.

Cross-overs and Intersections between Music-Making in Prison Contexts and Community Music: International Perspectives

Jennie Henley, Royal College of Music, United Kingdom; Mary L Cohen, University of Iowa, U.S.A.; Kirstin Anderson, Edinburgh University and New College Lanarkshire, Scotland; Inês Lamala, INET-md, Universidade de Aveiro, Portugal; Sara Lee, Irene Taylor Trust

Abstract

This symposium brings together international researchers in the field of music making in prison contexts in order to explore current themes in such practices. Current themes include approaches to facilitation, issues related to prison contexts, perceptions of music in prisons, and evaluations of these programs.

By bringing together this panel of researchers and community music practitioners, we aim to provoke debate, raise questions, and develop new insights rooted in the diverse perspectives that the symposium participants offer. Such questions ask:

- How does making music in prison environments contribute to understandings of community music?
- How do community music facilitators engage in prison contexts, and how these practices are similar and different than other community music contexts?
- What are the relationships among facilitation, learning, well-being and creative self-expression?
- What are the possible purposes of music making in prisons?
- In what ways might we consider broader, deeper, and new perspectives surrounding these purposes?

Keywords: Prisons, community music, prison choirs, gamelan, Scottish prisons, piano instruction in prisons, Irene Taylor Trust

“Community of Caring”: Choral Singing in Prisons Creating Social Cohesion

Mary Cohen

Our application of Lee Higgins’s (2012) welcome and hospitality has allowed the Oakdale Community Choir’s community of caring to broaden and deepen, creating a deep sense of social cohesion. I have modeled it for the choir, and they have modeled it for each other. The Oakdale Choir is comprised of women and men from the community (outside singers) who join me each Tuesday inside the prison’s testing room to sing with men incarcerated in the medium security Oakdale Prison (inside singers). Each season we have 60 to 65 members. Since the choir started, 139 inside singers have participated, and 105 outside singers. We have a reflective writing exchange and songwriting workshops in conjunction with the choir. Since the choir started, we have written 106 original songs, some of which are available on a newly forming choir website.

At this conference, Kathryn Deane and Phil Mullen spoke of “the person outside of the room” and how that person can carry a great deal of power in a community music context. In my presentation, I share how in this prison choir, the warden is the person outside of the

room who has demonstrated the welcome and hospitality which has allowed the community of caring I mentioned to grow.

When I prepared to start the choir, the current warden, Lowell Brandt, was in support of the choir. His wife, Paula Brandt, was a colleague of mine at the University of Iowa where she worked as the librarian at the College of Education's Curriculum Lab, Paula and Lowell had sung in choirs so he was optimistic about a choir starting at Oakdale Prison. Warden Brandt died unexpectedly in December 2008, the month before my initial meeting with potential inside singers of the choir.

The new Warden Dan Craig, supported the start of the choir, and made one request in August 2009, that the choir only meets during the fall and spring academic semesters. Warden Craig approved a summer songwriting workshop starting summer 2010, which has continued each summer since. Warden Craig also supported the filming of the documentary film project, "The Inside Singers" during the spring 2015 "Evolving Lives" semester.

In October 2015, Warden Jim McKinney began his position at Oakdale. The second day of his job, he stayed beyond his regular work hours and visited the Oakdale Choir rehearsal. When he came into the prison testing room where we were rehearsing, we sang a four-part arrangement of "Old Irish Blessing" (May the road, rise to meet you, May the wind be always at your path...). At the end of that song he quietly whispered, "I hope that is how my time at Oakdale will be." The following Tuesday he came to practice with a woman wearing a red guest badge. I asked who she was, and he introduced his wife, Judy.

At the December 2015 concert themed "Community of Caring," Warden McKinney and Judy, his wife, sat in the front row of the audience. We perform two concerts each season, one for men in the prison and a second for outside guests. The men in the prison gave us a standing ovation, and after that concert, Warden McKinney turned to the men and described how they could take the theme "Community of Caring" into their lives at the prison. You could have heard a pin drop; the men paid close attention to his words. At the concert for outside guests, he allowed the audience and choir to directly interact for the first time since the choir started (this concert was the choir's 15th themed season).

At the next concert themed "The Me Song People See", Warden McKinney increased the outside audience size. We used to have a maximum of 85 guests at the concert. This spring 2016 concert had 124 guests. At that concert, one inside singer sang a love song, "Four Times Bonita" that he wrote to his wife who was sitting in the front row with their two grown daughters who had driven four hours to attend the concert, and needed to drive back to their home that evening to make it to work the next day. Another inside singer read a poem he wrote for his mother who was sitting in the front row of the audience. The heart connection between performers and audience was strong. There were 12 students from the University of Illinois who facilitate an arts program at their local juvenile detention center, as well as the superintendent and assistant superintendent from the center in the audience.

Warden McKinney's warm sense of hospitality and welcome has increased the choir's community of caring beyond the walls of the prison. On June 30, 2016, he approved eight international delegates who visited Iowa City to learn about promoting social change through the arts to come into the prison to listen to, meet, and sing with the choir. A victim who allowed the songwriters to create an original song from her poem, "Inside a Mother's Heart," came into the prison this evening and spoke about how the experience of hearing her words

sung by the inside songwriters helped her realize that we are more than the worst thing we have done, and she is more than a victim. The Director of the Iowa Department of Corrections office of Restorative Justice and Victims' Services attended, along with a former inside singer.

Three additional examples of how the choir's community of caring has broadened include creative and academic collaborative projects. A formerly incarcerated man from Texas learned about the Oakdale Choir and wrote an original song for us titled "Life Within These Walls." I completed a book chapter with a man who used to be incarcerated in the Oakdale Prison. And I am researching a collaborative ethnography about collaborative songwriting alongside three other researchers: two inside songwriters and one outside songwriter. As we reflect on the application of these ideas to community music, I invite us to consider, how does music-making in prison environments contribute to our understanding of community music? When the welcome and hospitality come from key stakeholders, community music activities can develop as a tool for social cohesion increase in important ways. Additionally, the practice of welcome and hospitality can inform our lives beyond community music practices.

Great Teamwork, Excellent Vibes, Wonderful Sounds, Magical Atmosphere: Facilitating Hospitable Musical Experiences in Prisons

Jennie Henley

I'm going to talk briefly about the research that I am currently undertaking with Good Vibrations. Good Vibrations is a charity that takes Javanese Gamelan projects into prisons. Following on from a previous research project investigating the learning processes in a Good Vibrations Project, this current research project explores the processes of facilitation. It involves interviewing GV facilitators about their work and then I will work with each facilitator using participant observation to experience their practice.

When Mary and I were writing our chapter for the Oxford Handbook of Community Music we started talking about the notion of hospitality in prisons. Mary has touched on this already, and I want to develop it a little.

One theme that is emerging in my data is the notion of being human. To explain this, I'm going to focus on just one of the facilitators that I have interviewed. I had asked the facilitator to explain how they developed their workshop leadership style. This particular facilitator has been working in community music for a considerable amount of time, and explained a process of self-reflection and self-questioning that they went through over a period of time. It was sparked off by working with a new facilitator, not in a prison environment and this was before GV started. The new facilitator had videoed this particular person working, and a few years later when they worked together again, the facilitator noticed their own style being mirrored in the other facilitator. This took the GV facilitator by surprise a little, but when they started to look closely it made them aware of things that they normally do that perhaps are not as effective or were actually not necessarily in the interests of the participants. This made them really stop and think about what they were doing and why. Let me just read you what was said:

I've always been slightly suspicious of showmen, and people with amazing presentation skills. At the same time [as questioning myself] I was really questioning the people that I was working with, questioning their methods, straight out of college with a degree in

how to be workshop superstar. I was always looking at the participants and thinking, ‘what do they get out of this, what are they left with after this, what is their personal development after this’

That’s a very good question: *What are they left with after this?*

When unpicking the reasons for this concern for what the participants may or may not be left with, and what also emerges from the other interviews is that in order to be hospitable in Lee’s terms, the GV facilitator offers a multi-layered invitation:

The facilitator invites the participants into the group.

The facilitator invites the participants into the music.

Essentially, the facilitator invites the participants to be human beings.

But these things are not without their problems, and what comes through very strongly is that hospitality involves allowing disagreement, dissonance, and conflict as a natural part of the group, the music, and ultimately human behavior. Otherwise the community is stifled.

I have always struggled with the notion of community music, not just in prisons, but in other contexts that I work. My doctoral thesis centred on adults learning within community groups, and I led a community group for years, but I never considered myself to be a community musician. It took me a long time to understand what Lee Higgins was talking about; what hospitality is. But through my work with GV I am beginning to understand it.

The focus of this symposium is the intersection between music-making in prisons and community music, and I want to bring you back to that to finish. My question to you is When is music-making in a prison context community music? What is the role of research in unpicking this?

In order to get you thinking about that, I want to end with the words of the facilitator talking about a typical project:

There is a typical set up of a week long project, but then each participant group is going to be different. And because actually getting to know them and their needs and their challenges and their boundaries and all of that is basic and is essential. You can’t just march in and deliver. You know a lot of what I’m talking about is human and natural really, so it’s like, the process that I was talking about before [the reflection and self-questioning], was trying to remove the lack humanity and lack of artificialness [from my workshops]. ... The idea is to try and get the maximum possible benefit for everyone concerned but obviously that is always balanced against the other individuals in the group.

Music Practice in Prisons and in the Community - A Scottish Perspective

Kirstin Anderson

I moved to Scotland in 2007 to begin a PhD looking at how music is present and used by people who live and work in custody. Despite the growing body of literature on music, and other arts, in prisons in the UK, little documentation on music provision in Scottish prisons could be found. Some musicians and practitioners from the community music field knew of past work but there was no record of this activity. This is important to consider, I think arts provision in Scottish prisons is often intermittent and, as a consequence, programs and research is not being documented and disseminated.

My PhD, and subsequent research, has shown that there is indeed much activity in Scottish prisons. Similar to many prisons around the world, music and other art forms take place in prisons in two contexts: 1) outside agencies and projects that come into the prison to deliver a program within a set time frame and 2) music teachers hired by an education provider who are based within the prison. I am especially interested in the second group, the music teachers, as they are often more isolated and have little to no opportunity to participate in professional development workshops and share best practice with other teachers. There are two contract providers in Scottish prisons currently; New College Lanarkshire and Fife College.

I conducted a small-scale study in 2008 to a) identify the extent of current music provision offered by music teachers in Scottish prisons and b) gather the views of Learning Centre Managers on the values of teaching music in prisons. My study showed that music provision consisted of the following:

- 8 out of 15 prisons were currently offering music classes
- One prison that did not offer classes provided guitars for prisoners personal use on loan
- Music Activities
 - Guitar (instructor led)
 - Music theory, Music and IT, Songwriting, Singing
- Nine Music teachers were working across the prison estate. There were 2 teachers both at HMP Perth and HMP YOI Polmont. Seven were trained teachers and six were performing musicians.
- Those prisons that did not currently offer music had done so in the past or had hosted music projects and/or one off events.

Values by Learning Centre Managers

- Every person that completed the survey found music to be valuable in the prison.
- Transferable skills: many of the skills needed to learn and participate in music, such as listening and teamwork, can be used in other contexts.
- Music classes increased participant's feelings of positive self-esteem and self worth.
- Distraction from prison life, takes them "out" of the environment.
- Access to education
- Provides a variety of course options for people in custody.

Additionally, the managers who reported not having music in the curriculum expressed that they would prefer to have it or were preparing to implement music in the curriculum.

So, where are we eight years on? Here are some highlights.

- Music provision, and support for music teachers and musicians, has grown substantially in Scotland.
- I led a Knowledge Exchange workshop for music teachers that work in prisons. I have a report on that if you are interested in learning more.
- Inspiring Change. A large-scale project that took place in five Scottish prisons during 2010. This project was involved an education provider and seven National Arts Organizations. Over 200 people in custody took part and there was a full evaluation on the impact of the project.

- Creative Scotland, our national funding body for the arts, identified specific funds in their yearly budget for arts provision in prisons.
- Development of the Scottish Prison Arts Network (founded in 2013). This is a peer-to-peer network that was established as a forum to share ideas and the ability to lobby on behalf of the arts in prisons.
- The Scottish Prison Service undertook an Arts Review in their establishments
- Stronger established community arts organizations and the development of new ones. I will discuss this in more detail at ISME next week in Glasgow.
- More detailed work published on music educators and musicians practice. For example, I recently published an article in the *Howard Journal of Criminal Justice* titled, *Documenting Arts Practitioners Practice in Prisons: What do you do in there?*

This leads me to my question for this panel: How do educators and community practitioners see their practice in prison compared to practice in the community? Should there be a difference? When thinking on these questions, I think we must consider areas of space, gender, approach, time, sustainability, roles (including music led by education staff and visiting programs) and finally, mental health. Thank you.

Giving Wings to Fly – A Piano Journey Inside a Female Prison

Inés Lamala

The project “On the wings of a piano... I learn to fly” was developed with four inmates from the *Estabelecimento Prisional Especial de Santa Cruz do Bispo*, the main female prison in the north of Portugal. Between November 2013 and July 2014, I worked with these four inmates, having the piano playing as the basis of all the musical process. Most of the work was made individually with each woman during individual sessions, once a week, for about 45 to 60 minutes each.

The individual sessions gravitated around four main tasks:

- 1) improvisation, always used as a “warm up” exercise at the beginning of the sessions;
- 2) composition (always made over an accompaniment played by me, resulting in written scores, with a title given by the inmate that created it;
- 3) memorization of simple pieces;
- 4) piano repertoire work (using graphic scores especially created for them, at the beginning of the project and, later on, using traditional musical scores.

Through the combination of these different tasks the sessions were planned to walk through different levels of complexity: first, free improvisation; then structured creation; and, finally, learning music by others (by memory or using scores). A relevant fact during the project was the authorization for individual time for practicing during weekdays. This authorization had impact not only on the quality of the playing itself, but also on the routines of the inmates, allowing them to have the autonomy to decide what to do with their time and to organize themselves, alone, defining tasks and methodologies of practicing.

A schedule was made in coordination with the other activities that occurred in the same room and with the occupations the inmates had inside the prison. Each one of them was left alone almost every time during her period of individual practicing. This individual work led to three collective public performances, which happened in very different contexts. The first one, “Stories of a piano... that taught how to fly” was on March 7, 2014. This concert was

dedicated to the children who live inside the prison with their inmate mothers. The performance was conceived with a strong scenic/theatrical component and the children were often invited to participate during the performance with singing, gestures or circle dances. It was the opportunity to play the different compositions from each of the women, together with some piano repertoire and 4 children songs.

The second public performance was “Project X”, on June 10, 2014. The four women from the piano project joined six male inmates from the Aveiro’s regional prison and 15 students from the Master in Music Education of University of Aveiro. It was a process of musical collaboration that implied independent work in each one of the three groups, as well as exchange (including a session in the female prison where male inmates were allowed to participate, as well as the reverse). It culminated in a public performance at the Department of Communication and Art, at UA.

The last performance, called “Fugue for 4 voices” happened on July 12, 2014 at the women’s prison. After a performance “for the others” (the children) and “with the others” (“Project X”), this was a special “solo” moment. To this occasion each of the inmates wrote texts about the experience during this project and also about their connection with music and their life inside the prison. Parts of these testimonies were staged by an invited professional actor, who acted as the *alterego* of the inmates between the performance of different piano pieces. The core of the project was mainly on the creativity tasks (especially in the first stage of the project, until the first public presentation). However, learning music from reference classic composers was very important to open new possibilities to the creative tasks in the subsequent sessions, through the discovery of new technical tools and new musical vocabulary. In addition, I also believe it was very important to offer the inmates the opportunity to have contact with a kind of musical language that is almost absent from their lives, to play it and to understand it.

Music is present in the inmate’s routines as stated by all of them in the initial interviews. However, this refers mostly to passive music listening and to the mainstream music broadcasted by radio and television. Therefore, the balance between the different languages and musical styles during the project was one of its bigger brand and virtue: there was time to improvise or compose over a rock or *bossa nova* pattern, time for learning Satie’s “Gymnopédies I”, time to play some pop music from the “Titanic” original movie soundtrack and time to learn a traditional Portuguese song, sometimes all of these in one session.

This leads us to the question:

What are the relationships among facilitation, learning, well-being and creative self-expression?

Should Prisoners Be Having Fun?

Sara Lee

My views have been formed after being a practitioner immersed in this work and the criminal justice sector for the last 30 years. The things I’d like to talk about I have witnessed first-hand on a number of occasions which is why my job is so incredible.

It’s an interesting word to use in the context of prisons and a good deal of negative press has been generated around the subject. It depends on your perspective I expect, and also, whether one can see the multitude of layers to be found in the word “fun”, and the number of other things which happen whilst you are having it. Creating music is a constructive alternative to

prisoners' previous lives and often the first time they experience productivity and meaningful activity as individuals or as part of a group. I think this is really important.

I'm all for fun – I would definitely be careful who I described it to like that though - but we all know that when you are doing something you enjoy, you are open to other magical and important things which happen, often in the background, as you are taking part.

It should be absolutely fine to enjoy things when in prison. More contented prisoners make for more settled environments where more productive work can happen which of course, in the long run, makes prisons better places to be for both staff and prisoners and when people are released, for the communities they go back to.

People are welcome to join our projects whether they've had experience of music before or not. It's easily possible to combine those who have existing skills with those who are new to it and challenge both groups. In reality, the majority of people we work with have never played or sung before and to see something as exciting as a drum kit, bass, guitars, synthesisers and mics, all there for them to play, has produced some wonderfully happy and productive working environments.

Our projects require people to step right outside their comfort zones. This doesn't just apply to the music but also working as a team and being able to communicate on what is often a deep and personal level with others in the room. This isn't something many of those we work with have ever experienced before or may necessarily choose to do. Amongst many other things, it takes dedication and commitment to complete a project, bravery to attempt new things, empathy and an understanding that others are likely to be going through the same things as you are, and respect for the process and all those taking part. To get from the start to the finish of a project without bailing is a new thing for many we work with, and all these things have to be sensitively managed by the project team to ensure a positive overall experience. For a great many of our participants all these things I've mentioned are new and exciting, yet challenging and also a little frightening, all at the same time.

The words "challenge" and "enjoyment" are two which may not always be used together but in the context of projects there is a definite connection. Simply that, when you attempt something you didn't think you could do and you succeed, it's a really good feeling.

The opportunity to make music in prison can also assist and increase the wellbeing of individuals who find themselves in extremely challenging situations. They can learn transferable skills and it's a relief from imprisonment. It's an alternative means of learning for those for whom school is/has been difficult and it opens you up to new possibilities. It also puts you in touch with your emotions and provides a safe and supported space to explore them should you wish. Importantly, it gives you something to do in "down time", which, both inside and outside prison, is when many people can struggle.

We are coming to the end of a three week project in a London prison at the moment, and just last week all of this was summed up by one of the group when he said, "*When I came to prison, I had a strong feeling something positive and life changing was going to happen to me. When I walked into the music room and started working on this project, I realized this was it.*"

The subject of music can always begin a conversation, where people come from positions of real knowledge, which possibly makes it one of the most accessible art forms. Whether in agreement that X band is better than Y band, there is now a commonality - music. This kind of socializing through shared interests carries through projects and beyond and encourages debate, understanding and communication. Over the course of a project it's not unusual to see those on the fringes at the start take center stage at the end because of the support and encouragement they get from those they are working with. Everything people experience in a project setting is experienced outside prison too, leaving people when they are released, to draw on these positive experiences to help them make their way in the world.

Finally, last month I climbed Kilimanjaro and as I was doing it I was aware that I was right out of my comfort zone. It was enormous fun but far from easy, and as I was walking I was mindful of the men, women, and young people we work with on a weekly basis and how we encourage them to push on when it feels impossible and how important it is to do that in a supportive way. At the end of a project, participants tell us how they didn't think they could do it but are so pleased they persevered and pushed though as they feel great satisfaction and pride. I felt all those things when I got back down the mountain and it was a stark reminder of what our participants go through during projects.

It is my opinion that not everything needs to happen for a reason or have a tangible outcome which can be checked off against a list. There should be things available for people in prison to become involved with which simply make them feel good. Because if you feel good and you occupy yourself with something enjoyable and productive which challenges you, you will behave differently, engage with people differently and most importantly, feel good inside. If a group of people feel this way then the environment in which they live will be healthier and more positive. And in prisons, this couldn't be more important.

After our presentations, the participants generated the following questions from discussion during the symposium:

- Inmates have limited contact with people outside prison. How does that impact their view of community? Is it more narrow?
- How is this approach of community building and humanness not like the approach we should be using with all students?
- A prison is a community. Are the music teachers there to build a different more human (civil) aspect of community?
- How can you extend community music to people when they leave prison?
- Is it inclusive community music-making if parameters are set? What can and can't be conveyed by lyrics?
- Why can't prisoners share the authority/right to lead musical activities so when a music teacher leaves, they can continue and share the ethos of community music?
- Why are art activities protected when music activities are not?
- Are art activities associated with therapy?
- How can the general public get more involved in participating in activities/performance that involve the prison/prisoners? How can they connect with families and others to learn more about the prison situation as well as share in positive activities and witness the achievement? What is the purpose of incarceration?
*******GOOD QUESTION!!!!!!!!!!**
- What do the various stakeholders understand about the phenomenon?

- How might Mary's model translate to a UK context, especially re in-group, out-group participation?
- In what way is music-making in an institution (asylum) different from community music outside an institution? In what ways are they the same?
- Are there any restrictions you do not have outside?
- In what ways does a prison's context (type, perceived culture, level of security, gender, organization type) impact/influence the way that music-making takes place?
- What is the culture of individual prisons, both inside and out, and how does this influence/impact the way that music-making takes place?
- A wonder activism?
- Should education include a specific focus on facilitation in prison settings?

Theme Two: Practical Insights

Collaborating Across Musical Style-Boundaries – A Case for Community Music Facilitators

Mary Elizabeth Kelly
University of Limerick
Ireland
mary.e.kelly@hotmail.com

Creative musical collaboration has many musical, personal, and social benefits and outcomes. These collaborations are easier and more often successful when they occur within an established community of practice, relying on mutual respect, trust, and a psychologically safe environment that supports risk-taking. Various musical communities exist, defined by musical styles, pedagogies, and the traditions of performance, practice and transmission.

Unique challenges arise when a group of diverse musicians wish to engage in creative collaboration without a prevailing established musical relationships, communication style, or tradition of practice. Establishing the conditions for creative collaboration takes time and processes of negotiation and communication which can be easily derailed by power dynamics, impatience, and misunderstandings. These social and psychological challenges directly constrain the creativity and collaboration of the group.

Community music facilitators can assist groups of diverse musical styles to establish the desired democratic, safe, and mutually respectful atmosphere necessary for creative collaboration. Particularly at the early stages of collaboration, community music facilitators are skilled at creating a safe environment and fostering creative collaboration and community building. Consequently, creative musical innovations and community building across musical style boundaries are possible through the assistance of community music facilitators.

How Can Musical Repertoire Be Composed, Arranged and Selected to Support the Values of the Adult Community Choir?

Emily Peasgood
Canterbury Christ Church University
United Kingdom
emily.peasgood@canterbury.ac.uk

Maria Varvarigou
Canterbury Christ Church University
United Kingdom
maria.varvarigou@canterbury.ac.uk

The community choir movement has accelerated in recent years, popularized by TV series such as *The Choir That Rocks*, *The Naked Choir* and documentaries on workplace choirs. There is also a growing body of research and evidence around singing and its effects on health and wellbeing (Clift et al. 2010; Croom, 2015; Gick, 2010; Lally, 2009). Whilst the benefits of singing for health and wellbeing have been, and continue to be, widely researched there is little research to date on the musical repertoire rehearsed and performed by amateur adult singers within the setting of adult community choirs. Furthermore, whilst there are guidelines of appropriate choral repertoire for children and school choirs, especially in America where choral education is systematic and structured (Chorus America, 2003; 2009; Varvarigou, 2009), there are few general guidelines of what constitutes suitable repertoire within the context of adult community choirs (Burns & Partington, 2015).

This paper provides an overview of the key issues community choir leaders encounter, and the musical criteria they consider, when selecting, arranging and composing repertoire for their choirs, with emphasis placed on defining the values and needs of the adult community choir and how these might be supported through the selection of appropriate repertoire.

Data were collected through an online survey that was completed by 100 choir leaders throughout the United Kingdom and by individual interviews with (n=10) community choir leaders. Some key themes that emerged from the analysis of the data are: the importance of an all-inclusive choir membership, providing a learning challenge for all members regardless of their previous choral experience and ability to read musical notation, the social element of the community choir, enjoyment through singing familiar repertoire and the development of new musical skills. Finally, choir leaders highlighted differences between more “formal”, or traditional, choirs and “less formal” community choirs, and they explained how this affects the availability of repertoire that fulfils the needs and values of their choirs, leading to a high number of choir leaders arranging their own repertoire.

With the success and acceleration of the community choir movement it could be suggested that a new approach to repertoire selection be developed with focus on repertoire that fulfils the inclusive values and principles of the adult community choir.

When Schenker Learned to Siva

Te Oti Rakena
University of Auckland
New Zealand
t.rakena@auckland.ac.nz

Abstract

The paper describes a project that explores the prior learning experiences of indigenous and minority students enrolled in a university faculty that teaches the disciplines associated with the creative arts and industries. We are interested in the development of musical literacy and artistic literacy through community music-making, dance and crafts. In this paper we focus on the research design and the data gathering tools used to implement this initiative in the School of Music. By underpinning all research processes with methodologies that accommodate different worldviews, values and knowledge construction, we hope to create strategies that build on these populations' self-defined prior learning experiences and the various musical dialects that have been developed through their specific community music-making practices. In this way we hope to provide university instruction that organically emerges from community music-making experiences and is therefore more relevant to and inclusive of musicians from those communities.

Keywords

Indigenous, Pacific Island, research methodologies, community music, Māori

When Schenker learned to siva¹

Over the past 50 years, in the South Pacific context of Aotearoa ²/New Zealand, indigenous Māori³ and minority Pasifika⁴ musicians have made up a significant proportion of the professional music industry. Local commentators have acknowledged the success of these artists and the unique contribution this demographic had added to the contemporary music scene (Shuker, 2008). The ability to create and sustain careers has not only been demonstrated at a local level but also on the international concert platform (Rakena, 2016). What this seems to indicate, is that within our communities, culturally-aligned informal music-making contexts (community music activities) facilitate musical development to a high enough level that this segment of the population is able to create and sustain professional music careers (Rakena, 2016).

While this paints a utopian post-colonial picture, there are a number of challenges that hinder these populations' smooth progression through a Western music degree. Many of these issues emerge when the set of skills developed through traditional community pursuits and informal music-making clash with the tertiary model of education. Western university programs are designed to reinforce European music and the position of its pedagogical processes at the top of the music education hierarchy but this model of music training is only one example and a colonial one (Campbell, 2003). The delivery of and content associated with embedded university courses is problematic for many students who have not participated in the cultural traditions of the colonial body. This is due in part to the institution's need to competitively

benchmark its graduate profile against other universities and academies of the privileged West. Another emerging issue is the non-alignment of pre-tertiary schools' educational philosophies with tertiary institutions. Current course selections for school students encourage a segmented rather than vertical approach to learning music skills. This fosters an ideology of choice that allows students to opt out of courses that build pathways to music degree studies (McPhail, 2012).

This paper describes a School of Music's attempt to mitigate obstacles that slow the academic progress of indigenous and minority students through tertiary music programs by invoking suitable strategies that build on these populations' self-defined prior learning experiences and the various musical dialects that have been developed through their specific community music-making practices. In this way we hope to provide university instruction that organically emerges from community music-making experiences and are therefore more relevant to and inclusive of musicians from those communities. We also hope to infuse these practices into our studio pedagogy programs and create more informed and effective music teachers, community instructors and community music facilitators.

The Culture of Power⁵

This paper is specific to New Zealand, a South Pacific nation with a range of historic colonial interventions that disadvantaged the indigenous people by restricting their educational choices. This was a deliberate attempt to limit intellectual development, create a slave caste that would ensure the nation's manual labor needs were met, and limit the access of the indigenous to the privileges of the culture of power (Simon, 1998). Many education systems share the same historic initiatives with policies that were designed to civilize, assimilate, and assert colonial superiority over indigenous peoples (Louis, 2007; Simon & Smith, 2001). In the New Zealand context these interventions have contributed to the state of current relations between the descendants of the colonial body who we call Pākehā⁶, and Māori, the indigenous people. Assumptions deliberately cultivated by those in power have created a division of privilege that is now delineated along colour and non-Western/Western cultural lines (Rakena, Airini, & Brown, 2016). Consequently, this division has also impacted Pasifika peoples, who share ancestry, culture, and customs with Māori.

These interventions are not just historic. The focus of current government funding for Māori and Pasifika school leavers is in the area of trade apprentices and manual labour related jobs. This reiteration of a colonial model makes it difficult for school leavers who do not have membership in the culture of power to imagine themselves in institutes of higher learning. When they gain access to universities they often struggle to stay in the course and complete the degree. This is just one of the many invisible barriers that hinder this student cohort from fully participating in New Zealand's institutes of higher education.

The Role of Community Music

Community performance sites of the indigenous and minority populations are locations that effectively counter the impact of diaspora and colonisation by sustaining languages and cultural knowledge through music-making (Rakena, 2016). Increasingly, the *musicking* activities associated with these sites is providing an effective performative foundation for Māori and Pasifika students that choose to study in the music departments of higher education. The two most likely reasons for this are: (1) within these communities, culturally-aligned informal music-making contexts (community music) support musical development to a high enough level that this segment of the population can pass the requirements to access

university; and (2) aligned with the aims of the New Zealand Curriculum, which recognises the unique bicultural and multicultural character of Aotearoa/New Zealand, increasingly inclusive pre-tertiary curricula has committed to formalising informal music activities including those from non-Western traditions.

The formalizing of informal community music activities begins in primary school. New Zealand schools make space for Polynesian cultural groups, a place where “Pacific knowledge, language and culture is valued, reinforced and built on” (Fairbairn-Dunlop, 2014, p. 16). A recent national survey that looked at the state of singing in primary schools found that *Kapahaka*, an indigenous Māori performing arts genre that emerges from traditional cultural practices and assimilated Western practices, is more prevalent than choirs. The national primary school kapahaka competition *Te Mana Kuratahi* and its regional festivals, provide opportunities for schools to extend their learning culture beyond the conventions of Western music and create and participate in performances specific to our South Pacific context. These activities model and reinforce Pacific ideals of leadership, and personal responsibility (Fairbairn-Dunlop, 2014).

This practice extends into the secondary school learning culture, where schools participate in *Polyfest* and its regional festivals. Polyfest is a Māori and Pacific Island Cultural festival now in its 42nd year and is the largest Pacific dance festival in the world (<http://www.asbpolyfest.co.nz/festival-background>). These type of pre-tertiary activities that are community sourced, empower Māori and Pacific students and enrich the music and dance offerings in schools. In addition, the secondary school curricula in New Zealand are flexible and offer students multiple ways of exploring the creative arts. They can choose from modules that are designed to accommodate students’ individual interests and draw on tutors’ strengths.

While students may excel in the practical application of their art, individuals may have opted out of the co-requisite skill training that supplements the development of artistic literacy in favour of easier modules. Another scenario that is reflected globally is that tutors that are responsible for teaching arts-based subjects maybe in schools that struggle to find the budget to present these modules and/or tutors may not have the necessary confidence and knowledge to teach the subject area (Jeanneret, 1997; Hennessy, 2000). In the New Zealand context, the outcome at the tertiary level has been an increasing inconsistency in the quality and depth of prior learning experiences for students entering our degree programs.

The Prior Learning Project

The project explores the prior learning experiences of indigenous and minority students enrolled in a university faculty that teaches the disciplines associated with the creative arts and industries. We are interested in the development of musical literacy and artistic literacy through community music-making, dance and crafts. In this paper we focus on the research design and the data gathering tools used to implement this initiative in the School of Music. The project uses research methods that are culturally appropriate to the targeted populations and context specific. In this way we ensure historic colonial practices of disempowerment are not repeated, that there are strong outcomes and benefits for the Māori and Pasifika communities (Smith, 1992; Vaioleti, 2006) and that we mitigate any potential construction of the other in the data analysis and creation of interventions (Smithson, 2000). The project also strategically aims to raise the cultural awareness of our teaching staff. Most belong to the colonial body and unknowingly participate in the culture of power (Rakena, Airini, & Brown, 2016), which as a societal framework, systemically supports the reiteration of a colonial

agenda. This project allows staff to identify more fully with these students by participating in an equity project that is culturally safe and supported by methodological frameworks that centre the target populations' worldviews and values at the centre of the project.

Design Matters: Applying a Cultural Lens

In considering epistemology... there is a danger in assuming that all Western, Eastern and Pacific knowledges have the same origins and knowledge so that, by implication, the same instruments may be used for collecting and analysing data and constructing new knowledge. (Vaioleti, 2006, p. 22)

Non-Western and non-English speaking scholars have expressed the need for methodological approaches that foreground the voices of nationals and indigenous (Lincoln & Gonzalez, 2008). Over the past few decades, alternative research methodologies have been tested and implemented across several academic disciplines. These provide appropriate solutions for researchers working with peoples whose knowledge and ways of being are different from the predominant culture and its research tools. In this project we assume that in order to create interventions that do not reinforce the supremacy of the colonial model, the design of the project needs to be framed by research methodologies that centre the needs, values and worldviews of the researched communities.

Creating research methodologies that emerge from the values and epistemologies of these populations has been the focus of many Māori and Pacific Island scholars. These provide useful frameworks for selecting research procedures, data gathering methods and analysis tools. We chose Kaupapa Māori theory as the theoretical underpinning of research processes relevant to Māori communities. This approach privileges the unique perspectives of Māori, their ways of knowing and being. In this way “kaupapa Māori not only challenges “legitimate” or “certified” knowledge claims, but also questions the very process by which such knowledge is produced” (Lopez, 1998, p. 226). With this in mind, the research design needed to provide a platform from which Māori students could articulate their own reality and experience. In a similar manner, Pasifika students were considered as a separate community with values and lived realities specific to their ways of knowing and relationship to the spiritual and physical world. Talanoa, a Pacific Island research methodology was used to shape all the research encounters. Described by Vaioleti (2006) as a personal encounter where people story their issues, their realities and aspirations, it is a derivative of oral tradition and allows more authentic information to be available for Pacific research than data derived from other research methods.

In practice this meant that there was extensive cultural consultation with other Māori and Pacific Island researchers and community members around the design of the project and selection of research tools. This is important as the researchers will become the tellers of the researched stories, the narrators and the persons who decide what constitutes the narrative (Bishop & Glynn, 1999). The representatives of those communities need to be confident that their voices will be heard in the dissemination of their knowledge. The project was led by a Māori researcher who used research assistants, interview moderators and transcribers of Māori and Pasifika heritage. All Māori and Pasifika students enrolled in our programs were contacted and invited to participate through the university peer mentoring network, Tuākana, a network that provides culturally appropriate academic support for these student populations.

The project used a strengths-based data gathering tool, the Focus Group interview, which was approved by cultural advisors familiar with these methods. Using Māori and Pasifika peer mentors as the focus group moderators diminished the possibility of the construction of the other, one of the limitations of the focus group design. The power of focus group interviews as a research method has been well-documented (Hughes & DuMont, 2002; Kamberelis & Dimitriadis, 2005; Markova, Lineel, Grossen, & Salazar, 2007; Smithson, 2000; Stewart & Shamdasani, 2014). It has been described as a “collective conversation” (Stewart & Shamdasani, 2014) that can facilitate dynamic group interactions between individuals that have socially shared knowledge. This is an effective way to engage with Māori and Pasifika music students as they emerge from similar cultural communities with shared collective histories and are studying in a music collective.

This process aligns well with Talanoa as a concept, which means a conversation or exchange of ideas which arises informally.

It allows people to engage in social conversation which may lead to critical discussions or knowledge creation that allows rich contextual and inter-related information to surface as co-constructed stories. (Vaiioleti, 2006, p. 24)

An important aspect of this Pacific methodology is the removal of distance between the researcher and participant. This face-to-face activity gains the best results when the conversation is between people who have built a relationship over time and who are comfortable sharing and collaborating stories and information. This was another reason the peer mentors were used to guide the participants through the focus group process. They were of the same cultures, they had been through the same academic classes and they had built relationships with the students by providing academic and cultural support as the students transitioned into university studies. They were therefore ideal for hosting these informal collective conversations.

Within this research design, the data are discussed and thematically analysed by a culturally diverse team. As with the focus group, the potential construction of the other needs to be accounted for at the analysis stage (Smithson, 2000). The data are discussed and thematically analysed by a culturally diverse team from the School of Music. These will include the tutors responsible for the teaching of core courses, the peer mentors and the research leader. The “give way” rule, developed and used effectively in the the research project *Success for All* (Airini et al., 2011) will operate at the analysis stage. This process allows all team members to contribute to the discussion of narrative themes, but it is understood that in the final analysis the team will agree to give way to the team members with lived cultural knowledge. This process ensures that the project is anchored in the cultural norms, values and expectations of the targeted populations.

Researchers note that thematic analysis can provide rich insights into complex phenomena (Braun & Clarke, 2006), and so the responses will be gathered into recurring themes using the *Framework Analysis* approach, and tabled hierarchically according to frequency in a manner similar to the Critical Incident (CIT) Method. The Framework Method is not aligned with a particular epistemological, philosophical, or theoretical approach but is a flexible tool that can be adapted for use with many qualitative approaches that aim to generate themes (Gale et al., 2013).

Especially appealing about this method is that non-interview data can be used in the analysis framework, it is easy to identify relevant data extracts to illustrate themes and to check whether there is sufficient evidence for a proposed theme, and there is a clear audit trail from original raw data to final themes, including the illustrative quotes (Gale et al., 2013). In the case of this research project the analysis method is user-friendly for those members of the analysis team who have little experience with qualitative research but have cultural knowledge. Gale et al. (2013) note that even though it is “amenable to the participation of non-experts” (p. 6) it is critical to the successful use of the method that an experienced qualitative researcher leads this stage of the analysis. The team will be led through this process by the principal investigator who is an experienced qualitative researcher, and the results externally reviewed by an independent team of education researchers including members of the cultural consultation group.

Concluding Remarks: Responsible Researching

This project is currently in progress. The interviews have been completed, and the data will be analysed as this paper goes into final review. The outcomes of this project and created interventions will be discussed in further articles. The aim of this article was to describe the creation of a research design and the selection of research processes that would ensure successful outcomes for indigenous and minority students enrolled in a university school of music and their communities. The theoretical underpinning and the rationale behind the methodological choices have been comprehensively outlined. The danger of not having these protocols in place can result in participants ending the research process or the team creating unsuccessful or non-sustainable interventions. In past situations, participants who are challenged by culturally insensitive processes may reciprocate the perceived wrong by misinforming in order to teach researchers a lesson and to remind them of their obligations and the reciprocity of the relationship (Vaiotei, 2006).

This type of detailed care to research methods is one example of indigenous and minority researcher’s active resistance to colonial mechanisms and power imbalances. Rather than reject Western tools and methods of knowledge creation this project has chosen to harness the available tools and reconfigure as appropriate according to Māori and Pasifika peoples’ worldviews and aspirations for empowerment and emancipation. This project starts with the question “Who is this work going to be useful for?” We hope it has benefits for the institution, the student, the student’s family and the community, but not necessarily in that order.

Success for All, a New Zealand Ministry of Education *Teaching Learning Research Initiative* research project was the first study in New Zealand to apply a cultural lens to the music studio teaching context and to target the learning experiences of indigenous minorities studying in this context. It discovered that Māori and Pasifika students who have the ability and creative imagination to be community leaders and global players in the creative arts and industries are severely disadvantaged in the university context (Rakena, Airini & Brown, 2016). The Success for All project discovered ways in which the students chose to adapt their learning culture in order to achieve success. The Prior Learning Project puts the onus of change and the responsibility of countering the colonial narrative back onto the institution by actively exploring the potential of community music activities as an intercultural pedagogical exchange.

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Endnotes

- ¹ Siva is one of terms for dance in the Samoan language.
- ² Aotearoa is the mostly widely accepted indigenous term for New Zealand. It acknowledges the historic and current bicultural relationship between the colonial body and the indigenous people.
- ³ Māori were the indigenous people of Aotearoa/New Zealand at the time of colonisation.
- ⁴ Pasifika are a heterogeneous composite of indigenous Pacific Island ethnic minority groups living in New Zealand. These peoples share ancestry, culture, and customs with Māori.
- ⁵ I am using the Lisa Delpitt (1988) definition, which speaks to the African-America, native American and Inuit experience in the American context, but has great resonance with colonial contexts, and in particular the South Pacific and New Zealand, where the colonial body are the “culture of power”.
- ⁶ Pākehā the term generally used to describe descendants of the colonial body, but actually anyone who is not Māori.

Theme Three: International Developments

Moving Beyond the Sphere of Community Music? An Oceanic Perspective

David Lines
University of Auckland
New Zealand
d.lines@auckland.ac.nz

In this presentation I respond to the call for interdisciplinary and international perspectives of community music. The experience of community music in Aotearoa/New Zealand and the neighboring islands of the Pacific is varied and multifaceted, reflecting a cultural environment that is both indigenous and postcolonial, and one that emerges from the intersection of both Oceanic and Western migrant cultures. Within this environment the “school” is not seen as separate from the “community” and education is one place where citizens express their intersecting needs and voices through community arts. Despite this, there remains a tension between the postcolonial politics of education and music, dance and other performing arts within the community. Community music activity is found in cultural expressions of music that is experienced with dance/movement—often as a celebration of ethnic identity; music groups in schools that are interconnected with their communities; flourishing local, amateur groups; and in arts institutions such as orchestras. A holistic approach is employed in this paper (see Schippers & Bartleet, 2013), taking into account the numerous connections between various groups and the realities of community arts activity in a smaller population than what is commonly found in the Northern Hemisphere. In an effort to paint a broader picture of community music in Oceania, I outline some examples of community music practice from a recent publication I co-edited that brings together diverse narratives and descriptions of music and dance practices in the Oceania context (Ashley & Lines, 2016). I also present some themes on community music from interviews with a range of community music groups in Auckland. In conclusion, I suggest that the Oceania experience of community music provides the international community music community with insights that could assist global development of the field—especially where community music is more connected and entwined with institutions, schools, cultural groups and the needs of local groups. This view of community music looks ‘beyond’ for connections with other parts of society and for community need. I propose that these ideas complement but also add to the Northern model of the community music facilitator (Higgins, 2012) and help us consider and plan for what community music could become in the future. In a cautionary note, I also suggest that a broader, interconnected concept of community music also requires individuals and leaders involved to be more critically aware of the political, ethical and cultural impact of their actions.

Ashley, L., & Lines, D. (Eds.). (2016). *Intersecting Cultures in Music and Dance Education: An Oceanic Perspective* (Vol. 19). New York: Springer.

A Gift that Spawns Communities: The Native American Flute and “Flute Circles”

Christian Mau
Independent Scholar
USA/Japan
mauginchiku@gmail.com

Based on fieldwork in the Greater Seattle area that involved seven groups with varying commonalities in terms of their characteristics, this paper analyzes the Native American flute in terms of it being considered a gift. From this perspective, it also sees this particular gift as ultimately responsible for creating and maintaining communities known as “flute circles”. By drawing on and expanding upon the gift exchanging rituals of the potlatch described by Maurice Mauss and others, as well as the concept of the gift as social capital, this paper also points to the Indigenous Americans as a culture with with strong gift giving tendencies, the most prominent and acknowledged example being the American holiday of Thanksgiving, at the expense of ignoring many others. By explaining gaps in the flute’s historical origins, leading to the newly created phenomenon of “flute circles”, the study proposes that rather being connected to any particular repertoire, it is the context of usage that ultimately defines it and what led it from the highly individual context of courtship to one that emphasises the group over the individual. With the Native American Flute as a gift, the study also points to examples of its curative powers, making the instrument itself, in turn, take on the role of giver.

In this paper, I posit the universality and utility of using the concepts of the gift and social capital in *any* studies that involve relationships between more than one person. Giving and its counterpart receiving are actually ubiquitous throughout our daily lives, but are often used automatically or unconsciously. Even though dynamics and interpretations may vary in interpretation between individuals and across cultures, they are nevertheless what make us social beings.

Will Ye Nae Come Back Again: Scots Pipe Bands as Community Music in Ontario, Canada

Janice Waldron
University of Windsor
Canada
jwaldron@uwindsor.ca

Kari Veblen
University of Western Ontario
Canada
kveblen@uwo.ca

This study explores a “hidden” world of Celtic musicians with a proud but not-well-known tradition in Canada. We profile five bagpipers in Southern Ontario to explore how they learn their music and what meaning it holds for them. These pipers offer an intriguing model of intergenerational and diasporic communities of practice. They serve as incubators for musical leadership and community music activism through performing for local events and charities.

Between 1825-1914, 2,000,000 Scots emigrated; 28% of those emigrating settled in Canada, and the Scots’ preference for Canada as a favored destination continued well into the 20th century. The influence of those emigrant Scots is still easily seen in Canada from place names scattered throughout the country; although Nova Scotia is perhaps the place most closely associated with Scottish settlement, the Scots’ influence and the Scottish diaspora in the province of Ontario is strong as well – indeed, more Scottish emigrants settled in Ontario than in Nova Scotia. A list of towns in Southwestern Ontario with Scottish place reflects this; town names include Fergus, Tobermory, Strathroy, Ailsa Craig, Kincardine, and Inverhuron.

Not only did Scottish emigrants to Ontario name their new settlements after places from home, they also replicated the hierarchies, folkways and institutions familiar from the old country in the new. Key in building community were social and cultural associations such as Robbie Burns clubs and, of special importance to this paper, Scottish Pipe and Drum Bands.

The most visible example of the strong Scottish-Canadian diasporic presence today is the existence of the large Scottish Pipe and Drum Band community spread throughout Ontario. The Pipers’ and Pipe Band Society of Ontario lists five regional branches located throughout Ontario – Ottawa, Niagara-Hamilton, Toronto, Windsor-Detroit, and the Western Branch in London, Ontario, the last branch being the one from which our collaborators are drawn.

Pipe Bands exist entirely in the community – they have no presence in the formal school system – thus the teaching of pipes and drums to potential members (adults and children) is done entirely within the confines of the local piping community. Our presentation examines both the teaching and learning of traditional Scots piping music and also the ways in which this music confirms collective and individual identity while celebrating community. Our collaborator’s voices, images and music are threaded throughout the presentation.

Workshop

Social Dance, Musical Games, and the Making of Citizens: A Participatory Presentation Experiment that Explores a History of Youth and Citizenship through Music

Deanna Yerichuk
University of Toronto
Canada
deanna@yerichuk.com

What might dance and musical games have to do with the making of citizens? This experimental participatory paper workshop will explore that question by integrating history, interactive movement and music, and critical discussions to bridge research with practice. The session centres on research of historical community music practices designed to cultivate citizenship and social development among poor and working-class youth. In the early twentieth century in central Canada, social workers created democracy clubs for youth in their efforts to transform “juvenile delinquents” into “active citizens.” These clubs segmented youth by age and gender to teach democratic procedure and lead social activities, which were often social dances and musical games, like Virginia Reel and Music Magic. In this participatory presentation, the author will first present research on the democracy clubs and their music activities, and then the audience will try out both the democratic procedure used in the clubs, as well as some of the folk dances and music games that children played. The group will then collectively explore the question of what kind of citizen do these games imagine us to become. To close, the group will be taught two ragtime dances, which were forms of music not allowed in the democracy clubs. These excluded dances will then instigate a second discussion on the ways in which ideas of citizenship training and social betterment may have excluded particular groups of people by excluding their music practices. The overall objective of this experimental participatory presentation is to integrate historical research, interactive music-making, and collective critical thinking. This participatory presentation workshop will contribute to the seminar theme of “Innovation and Change” by integrating contemporary and historical perspectives, as well as integrating research and practice within the session.

Composing Experimental Music for Adult Community Choirs

Emily Peasgood
Canterbury Christ Church University
United Kingdom
emily.peasgood@canterbury.ac.uk

Abstract

In the United Kingdom the adult community choir movement has accelerated in recent years. There is also a growing body of international research on the benefits of singing on health and wellbeing. Whilst these benefits continue to be widely researched and the phenomenon of community singing becomes increasingly popular, there is little research to date on the repertoire that is rehearsed and performed by amateur adult singers within the setting of adult community choirs and how this might impact upon the creation of new musical works. This paper provides an overview of my practice research in composing experimental music for adult community choirs from my perspective as a composer, community choir leader, and teacher of adult singers. I argue that creating experimental music for adult community choirs not only supports the values of community music but also provides singers with opportunities for musical and personal development. An example of my practice through the experimental musical work *LIFTED* demonstrates how complex musical works can be made accessible to musically diverse groups of community singers by embracing the values of community music and developing an approach to learning that is embedded in the creation of the work.

Keywords: Community choir, experimental music, musical composition, inclusion, engagement, musical development

Introduction

As a composer of music for adult community choirs, the desire to develop my practice led to PhD research into how, and why, composers should create music for adult community choirs; choirs that are inclusive to all regardless of experience and require no audition to participate (Carpenter, 2015). Through a practice research approach founded upon the need to express knowledge in the language and form specific to my practice (Haseman, 2010), I view the process of composition as productive of knowledge (Nelson, 2013). Privileging the process of composition undermines the perception of research as a “product” and elevates it from “making music” to “using music” to understand the world (Redhead, 2016). As recommended by Levy (2014), “instead of asking ‘is this a good piece of [music]’” my research focuses on: “what is this [music] good for” (p. 30). My research is also informed by heuristic knowledge from previous training as a classical musician and long-standing roles as a community choir leader and teacher of adult singers. This knowledge provides understandings and considerations that may be unfamiliar to composers with different experiences and who might create a musical work for adult community choir outside of the community music-making environment. Each composition I have written has been created for either a specific choir or a

project that sourced participants through an advertised “open call” for singers, with myself teaching, rehearsing and conducting performances. This experience might be considered unique, where my role as a composer is equally bound to the way in which a musical work is taught, developed, and conducted. This paper provides context to my practice as a composer within the growing phenomenon of adult community choirs, argues that creating experimental music for adult community choirs can support the values of community music making, and provide singers with opportunities for musical and personal development, and provides an example of my practice through the experimental musical work *LIFTED*.

Context

In the United Kingdom the community choir movement has accelerated in recent years, popularized by television programs including *The Choir That Rocks* (Richardson, 2011) and documentaries featuring children’s, community and workplace choirs with choirmaster Gareth Malone (Cooksley, 2013; Finnegan, 2011; McMurray, 2015). A growing body of international research and evidence around singing and its effects on health and wellbeing has also contributed towards this growth with reported physical, psychological, and social benefits that include: decreasing feelings of loneliness in communities (Lally, 2009; Tonneijck et al., 2008), coping with periods of difficulty (Judd & Pooley, 2013), and creating social capital in communities (Chorus America, 2009). While the benefits of singing for health and wellbeing continue to be widely researched, and the phenomenon of community singing becomes increasingly popular, there is little research to date on the musical repertoire that is rehearsed and performed by amateur singers within the setting of adult community choirs (Burns & Partington, 2015) and how this might impact upon the creation of new musical works. There is however a large body of literature that provides guidelines towards selecting repertoire for children’s and school choirs, particularly in America where choral education is systematic and structured (Chorus America, 2009; Varvarigou, 2009). This literature focuses on selecting “high quality” repertoire according to difficulty (Apfelstadt, 2000), context (Blosser & Blosser, 2010), variety (Mayhall, 1994), skill development (Persellin, 2000) and aesthetic impact (Perry, 2007) with the aim of achieving choral excellence. In contrast, following their research with community music stakeholders in the United Kingdom, Brown, Higham, and Rimmer (2014) compare the values of “formal” musical education and “informal” community music, as demonstrated in Table 1. The dichotomy between these values suggests that the values of music education and community music differ and might be considered mutually exclusive.

Table 1	
<i>A Comparison of Music Education Values and Community Music Values</i>	
<u>Music education values (formal)</u>	<u>Community music values (informal)</u>
Excellence	Engagement
Exclusive	Inclusive
Expertise focused	Participation focused
Product	Process
Music-centred	Person-centred
Musical/skill development	Personal development
<i>Note.</i> Adapted from Brown et al. (2014, p.43).	

My musical training was “formal” and focused on achieving “excellence” to support my goal of becoming a professional musician. While successful in attaining this goal, a strict regime of graded examinations and focus on technical “perfection” led to aesthetic dissatisfaction where skill development was prioritised over developing a joy for music making. In my practice as a composer and community choir leader today I do not view the “formal” and “informal” values discussed in Brown et al. (2014) as mutually exclusive. While my background has instilled a belief in achieving choral “excellence” I also believe in the values of engagement and inclusion. Both skill development and personal development are of equal importance in my practice, as is the “process” of learning a musical work and the final “product”, or performance, of that work.

Composing Experimental Music for Community Choirs

Upon leading my first community choir, I struggled to source what I felt was “suitable” repertoire. By suitable, I refer to repertoire that supports a mixed range of vocal abilities, or an unbalanced representation of voice types, while also engaging singers in ways that supported inclusion, enjoyment, engagement, and musical development. For example, at one time the choir comprised fifteen altos, twenty sopranos, and one bass. Further, purchasable choral arrangements were often beyond the ability of the choir, containing awkward voice leading, too many parts, or melodies that were either difficult to teach members who did not read musical notation or easy for those with choral experience, resulting in complacency and low attendance during rehearsals. The challenge to source repertoire that included, engaged and musically developed diverse groups of singers became a priority and I responded by arranging and composing repertoire. While my initial compositions focused on showcasing the strengths of singers and providing a comfortable and achievable learning challenge, my practice has developed towards creating increasingly experimental repertoire that I believe is “suitable” for adult singers with diverse musical backgrounds, embraces the values of community music and provides singers with unique, enjoyable and challenging musical experiences. This development in my practice was not only led by personal motivations but also by commissioners who requested inclusive and engaging musical works for community choirs, and by high engagement when advertising an “open call” for singers to voluntarily participate in my experimental projects.

Experimental music is a tradition that arose in the mid twentieth century. Focused on the process of creating musical scenarios, experimental music often utilises chance processes that Cage (1961) refers to as “an action the outcome of which is not foreseen” (p. 69). Such actions are viewed as “indeterminate” and can include rules or instructions that guide performers to interpret them freely. The emphasis on process as a means of realizing sound places responsibility on the performer to make musical choices in ways other forms of “traditional” music does not (Nyman, 1999, p. 29). One established experimental work that utilises instructions is John Cage’s *4 minutes 33 seconds* (1960), a work in three parts for any combination of performers and musical instruments. The provided instruction “TACET” —meaning silence— instructs performer/s to not play their instrument/s for the duration of the work. At the premiere performance in 1952, pianist David Tudor chose to indicate the beginning and end of each part by opening and closing the piano lid (Nyman, 1999, p. 3). Experimental music sits outside the boundaries of “traditional music” and can be viewed as undoing and rejecting what western music is believed to be. In present day, experimental music utilizes a variety of less common and “experimental” elements including: musical

techniques, instruments, sounds effects, environments and instructions that can be interpreted by the performer.

In the United Kingdom a burgeoning group of experimental and contemporary composers are working with community choirs. This development is due in part to CoMA, an organization who promote “contemporary music for all” (CoMA, 2016), Adopt a Composer, a commissioning scheme that pairs composers with amateur ensembles (Making Music, 2016), and available funding for community music activities (Brown et al., 2014). Commissioned by Adopt a Composer, Braithwaite’s *Look Up Doncaster* (2015) was created for an established community choir in the town of Doncaster, North England. *Look Up Doncaster* is an a cappella choral response to individual voices in a Doncaster marketplace and features a variety of experimental techniques including: market-trader shouting, instructions to improvise, and the inclusion of contributed lyrics from choir members. Harle and Pickard’s *LOOKOUT* (2014) provides an example of utilising instructions to inform the process of creating a work. Created for an “open-call” community choir of 175 singers, *LOOKOUT* was developed in consultation with local residents in the town of Folkestone, South East England, by asking residents to submit postcards detailing personal complaints and aspirations for their town. These postcards later became the framework within which the Harle and Pickard (2014) developed the work.

Experimental music is founded upon processes of creation, from a work’s initial concept to its development and performance. Instructional processes within experimental music enable communities and participants to contribute towards a work, developing ownership during the process. This in turn supports the inclusive, collaborative and participatory values of community music, while simultaneously providing participants with opportunities to develop skills they might not experience in other forms of music.

LIFTED

LIFTED is a live elevator music installation that challenges social, cultural, and aural contexts of a live musical performance event. Created for performance in public lifts by a community choir, beat boxer, sign language interpreter, and lift operator, *LIFTED* aims to remove the context within which one might traditionally experience a musical work and re-situate the work in a venue that traditionally “pipes” pre-recorded music through its speakers. *LIFTED* is therefore a choral response to the over-saturation of “background” music—or muzak—in daily life and aims to create a novel experience for performers and audiences from which new meanings and relationships towards how we experience music in daily life may arise. Performed with “open door” movements for each lift floor, *LIFTED* also features muzak interludes that are only performed when the doors are closed. The musical and lyrical content of *LIFTED* draws attention to the potential of the lift as a performance venue, the people within, and their inner thoughts, while creating a sense of wonder as the doors—the stage curtains—open to reveal a lift filled with people in work clothes who burst into song³⁶. I view *LIFTED* as a curated musical experience that not only includes the process of learning musical and lyrical content, but also explores the concept the work was founded upon, the performance environment and acoustic, the staging of the performance, and the relationship between performers and audience. All elements are integral to each other and of equal

³⁶ Two video files of *LIFTED* documenting the rehearsal process and performance are available online and provide further context to the work (EmPeasgood, 2016a; 2016b).

importance. Viewing the musical experience as an integral event can be likened to Small's (1998) theory of musicking where music is not viewed as a "thing" but as something we do; an activity with performer, audience, venue, and culture integral to each other. From a singer's initial encounter with *LIFTED* to its premiere performance, equal emphasis is placed upon the process of learning and performing.

The choir members who performed *LIFTED* were recruited through an "open call" advertisement to participate in a "challenging and unique choral work" (October 21, 2015) in Thanet, South East England. The response was high with sixty-eight amateur singers aged sixteen to eighty-two years old volunteering to participate in *LIFTED*, which premiered inside a one hundred-person lift at Turner Contemporary in South East England in January 2016. Choir members had a wide variety of previous singing experiences that provided a challenge in ensuring that all were included and engaged in the process of learning and performing the work. As mentioned above, when I have previously created works I have provided a "comfortable and achievable" musical challenge that showcases the strengths of singers. However, *LIFTED* is a complex work that presents musical, technical, and performance-related challenges including: polyrhythm, cross rhythm, wordless vocables, close harmony, long phrases with minimal allowance for breathing, and a small performance environment with an unfamiliar acoustic. Therefore, I aimed to utilize approaches that supported and inspired confidence in the choir's ability to achieve this challenge. To support accessibility and inclusion in learning and practicing *LIFTED* singers were provided with optional sheet music, lyrics, cue cards, and voice-dominant audio rehearsal parts. As part of the composition process, learning exercises (Peasgood, 2016, pp. 48-58) were also developed to support singers in achieving musical and technical challenges and to provide opportunities for skill development. By way of example, in *Ground Floor* (Peasgood, 2016, p. 7) a "three over four" polyrhythm is introduced at bar eleven. Singers were initially introduced to the "three over two" mnemonic demonstrated in Figure 1 when the choir members were divided into two groups with group one speaking or singing the upper part: "mushy peas" while group two recited the lower: "mush, squashed". Once mastered, singers were invited to practice tapping the mnemonic on their knees, with their right hand tapping the upper part and their left hand tapping the lower. At the following rehearsal the "four over three" mnemonic demonstrated in Figure 2 was introduced.

3 OVER 2

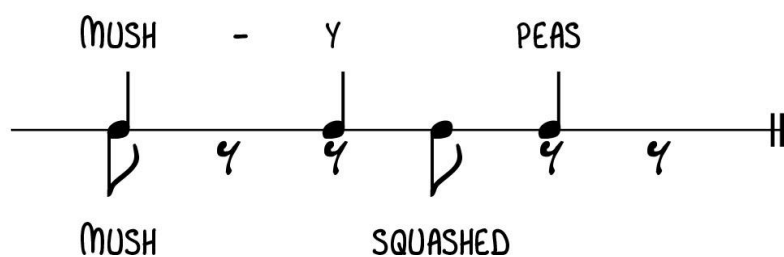


Figure 1. Three over two polyrhythm exercise (Peasgood, 2016, p. 49)

4 OVER 3

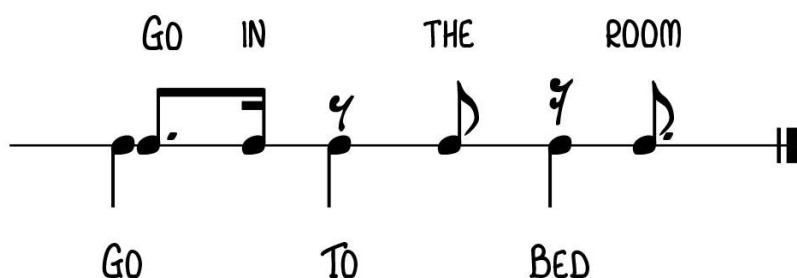


Figure 2. Four over three polyrhythm exercise (Peasgood, 2016, p. 49)

To support collaboration and develop ownership towards *LIFTED* singers were invited to contribute ideas for instrumental vocal sound effects in the muzak interludes (Peasgood, 2016, pp. 2-5, 16-19, 28-31). Further, throughout the learning process, singers contributed suggestions for learning areas of difficulty and adjustments were made in response. To develop confidence in memorising the work and familiarity with the performance environment, small self-led groups comprising a mixture of voice parts rehearsed inside the lift. This combination of approaches enabled singers to feel supported, included, and valued as a member of *LIFTED* and provided the vocal technique and confidence to perform *LIFTED* by memory, in mixed voice-part formation to combined audiences of 1,735 people. Following the premiere singers provided feedback regarding their experience of taking part. Key themes that emerged included: an increased sense of achievement, increased confidence, learning new skills and a willingness to try new things:

[I found taking part] enriching, exciting, challenging, thought provoking. Having only started singing more formally in 2014 I wasn't confident in my voice and ability, but I feel more self-assured about it now, through participation in this project and the encouragement I have received (*LIFTED* participant feedback, January 2016).

LIFTED is a complex musical work that challenges singers to develop wider skills that add an extra layer to singing alone. However, it was made accessible through a framework of community music values (Brown et al., 2014), accessible and inclusive resources, and an approach to learning that was embedded in the creation of the work.

Conclusion

BASCA and Making Music (2014) state: "Writing for amateurs requires skill; they might not be as technically proficient as professionals, but they are just as smart and perceptive".

From my own experience, composing music for adult community choirs provides a unique challenge for composers that require consideration of: the motivations and aspirations of the choir you are writing for, the values of community singing, and supporting learning through accessible, inclusive resources and an approach to learning that is embedded in the work.

According to Nyman (1999, p. 14): "Experimental music engages the performer at many stages before, above and beyond those at which he is active in some forms of western music".

In these terms, experimental music enables me to approach composition with a flexible approach that incorporates the values of community music and supports musical and personal development. My practice research aims to provide insights into compositional practice and approaches when working with adult community choirs and to create a foundation upon

which to build and develop research in what is currently a neglected field of study. The benefits of which can impact positively upon engagement in community singing and contribute towards a desire to continue singing.

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Community Music and Teacher Training: Analyses of Non-Formal Music Education Projects at the Federal University of Goiás (2006-2013)

Flavia Maria Cruvinel
Federal University of Goiás
Brazil
flavia_maria_cruvinel@ufg.br

Abstract

This article discusses the placement experience in Alternative Spaces of the Music Education program from the Federal University of Goiás by presenting the partial results in the 2006-2013 period. We used Freire's work (1979, 1980, 1987, 1992, 2010) as a guiding framework for pedagogical practice understanding that the work of music education in the communities served is in line with the concepts, principles, fundamentals and purposes brought by the People's Education. The work of Santiago (1995), Tourinho (2004), Barbosa (2006), and Cruvinel (2001, 2003, 2005) inform the methodological practices as well as the Collective Musical Instrument Education.

Keywords: Group instrumental teaching, community music, teacher training

The Context of Brazilian Musical Education

Musical education in Brazil throughout its history is marked by attempts of institutionalization so that the music becomes part of the formation of the Brazilian citizen. Although there are investments in the federal government seeking to implement a public policy through government actions in recent decades, such as the Law of Guidelines and Bases of Brazilian Education (LDB 9394/96), ensuring the presence of arts education in schools, with classes taught by experts, or more recently the musical education projects after school brought the “Mais Educação nas Escolas” (more Education in schools) or Pibid - the Institutional Program Initiation Grant for teaching. Both of these programs are coordinated by the Ministry of Education, and much still has to be done so that the musical education in Brazil is accessible to the population that can not afford a school or music teacher.

Besides the lack of adequate investment, I point out two factors that may reflect the lack of support in Brazilian Music Education. First, the country still suffers greatly from the influence of the conservatorial model, which is based on the dominant written code as essential to the execution of a particular repertoire and the overvaluation of technique and reproduction of established models. Another factor is the belief that to make music one must have a gift or a talent for such activity. These skills are understood as an illuminated natural quality of a human being, which brings the world beautiful melodies only for inspiration, not by training or by inherited cultural capital (Bourdieu and Passeron, 1982, 2014), referring to the image of

the artist as something different from reality, or even the Greek idea of the demiurge, the artist as the intermediate creature between the divine nature and the human (Cruvinel, 2004).

In a brief history of music education in the country, it is noted that an important milestone of investment in culture and education takes place only with the arrival of the royal family in 1808 and the creation of the Imperial Conservatory of Rio de Janeiro in 1848. In the 1930s the country sought to broaden access to music education through the introduction of Orpheonic Singing in school education, coordinated by renowned composer Heitor Villa-Lobos. After this period, we sought to resume music education in schools broadly through the LDB 4024/61 until the new reform of basic education with the LDB 5.692 / 71 which brought artistic education as a school activity and the figure of the polyvalent teacher of Arts into the school setting. At this historic moment, music education lost its place in school, which led to its weakening. With the advent of LDB 9394/96, the arts are now seen as a field of knowledge, allowing the performance of specialist teachers in the fields of Visual Arts, Performing Arts, Dance, and Music. Although the law mandated art as a compulsory subject in elementary education, the school administrators choose which artistic modalities they incorporate in their curriculum. This process does not necessarily guarantee the space for music education. Recently with the rationing of Law 11,769 / 2008 which provisions that music is a mandatory subject in elementary school caused a great demand for undergraduate programs in music in Brazil. However, the current situation is still challenging because there is an increasing depreciation of the humanities and arts impoverishing the formation of the individual as a thinking being and citizen.

Music Education and Social Transformation

First, we depart from the principles presented by Paulo Freire and present pedagogy in popular education in the categories of human formation, humanization, culture, consciousness, dialogue, participation, sharing, democratization of access, and transformation of society to analyze the aspects brought by the Collective Learning of Musical Instruments or by the acronym ECIM. Both ECIM and Popular Education focus on education for human development in a broad sense. The understanding that music is fundamental knowledge to human development permeate the thoughts of Santiago (1995), Barbosa (2006), Tourinho (2004), and Cruvinel (2003, 2004, 2005).

The critical construction of Freire's "conscientization", as part of the educational process to the critical development of the student is present in the two methodologies. We assume that consciousness is a construction that takes place from accumulated knowledge and also from experiences. In the trading of actions and ideas each person builds his own conscience (Brandão, 2002). Social interaction occurs in the groups working with ECIM, so it became an important factor for motivation and the development of students. From the sharing of experiences, listening and watching others becomes an indispensable element for the success of the teaching and learning process.

Dialogue as a pedagogical strategy is a crucial part in the practice of musical groups and the collective construction of the repertoire, from musical results and public presentations as expressed in the works of Barbosa (2006) and Cruvinel (2003, 2005). According to Brandão (2002), dialogue is more than a teaching strategy, but rather a quality of pedagogical work. Dialogue is what the whole process of teaching and learning should become, as it is the element that is humanly liberating education. From the understanding that in the educational

process the teacher becomes a student and the student becomes a teacher, the relationships in the traditional conception of education would be hierarchical and vertical, in the dialogical process trade relations become equal and horizontal.

In ECIM the attitude of the teacher should be different than working with an individual class. Professor-Conductor assumes the role of mediator of the teaching and learning processes, attentive to all individuals belonging to the group. Thus, stimulating the participation of all students should be the usual practice of the teacher in order to raise awareness of themselves and the group, the reality that is involved and their role within the group and society. The political dimension of every gesture, choice, posture is crafted, in order to stimulate the development of ideas and the autonomy of each student.

One of the dimensions of ECIM as well as Popular Education, aims to democratize access to education and musical training, and consequently the transformation of self and of society. Departing from a democratic practice, where dialogue and the sharing of experiences are essential to the success of the teaching-learning process, the music educator through the choice of repertoire can explore not only the sensitive, but the critical reflexive dimension.

Placements in Alternative Spaces: A Brief Account from the 2006-2013 Period

Supervised Curricular Training is mandatory in undergraduate programs in Brazil and in the course of Music Education at UFG has a total workload of 400 hours, to be carried out after the second half of the course. The placements in Alternative Spaces were established in 2006, before that, the students of Music Education were only having internships in the area of school musical education

Faced with the challenge, when I took the subject and coordination of internships and later of the Music Education Course Coordination position, the collective of teachers felt the need to expand teacher training courses at various levels, given the diversity of the professional level required by the Actual society. Thus, in preparation for field use, we worked with the students on a theoretical framework that awakens them to the importance of this activity, both in their professional training and the impact of this action in the community they served. Grounded through specific theoretical framework that includes the work of music educators Vanda Freire, Alda Oliveira, Hans-Joachim Koelreutter, Carlos Kater, Teca Alencar Brito, Marisa Fonterrada, Jusamara Souza, Regina Marcia Simon Santos, Claudia Bellocchio, Liane Henstchke and Magali Kleber that deal with philosophical and pedagogical issues of teaching practice, we tried to establish the ethical commitment between students and pedagogical activity taken as a challenge.

Parallel to the preliminary discussions and the preparation of pilot lessons in the classroom for use in the field, Bylaws about the operating of internships were created and formal ties were established between the institutions. A training field was chosen for the year of 2006 institutions such as ONGs, churches and cultural places. The audiences had both children, adolescents, adults, and people with more than 60 years of age.

How do you work with a group of people with only two hours of class a week? We work from the proposal of Collective Musical Instrument Education. From the characteristics of space

and audience classes were offered in Musicalization, Choir, Guitar, Flute, Brass, Strings, Percussion, Keyboard, Viola Caipira among others. So that the pedagogical action was significant in the lives of the subjects of the communities, we used the following guidelines in the teaching-learning process: 1) Collaborative Work; 2) Active participation; 3) Clear objectives; 4) Dialogue; 5) Listen; 6) Self-Esteem; 7) Respect for the other; 8) Socialization of experiences; 9) Applied Theory to Practice; and 10) Conducting biannual concerts.

With the pedagogical development some fields were discarded by the lack of internal organization and new fields were added. Similarly, some preliminary activities have been a prerequisite for the work of students in the field as the elaboration of an Educational Intervention Project, Learning Plan, weekly lesson plans and socialization of classes taught to colleagues. Graduates collaborated in pairs, trios, or quartets, depending on student demand or specificity of the field. In this eight-year period, we offered music lessons in 41 internship courses, and involved 155 students and approximately 1,500 students from the community, as showed below:

Year	Partner Institutions - Projects	University students of music involved	Community of students served
2006	9	16	about 210
2007	6	24	about 255
2008	4	14	about 205
2009	3	19	about 170
2010	2	19	about 160
2011	6	25	about 240
2012	6	22	about 150
2013	5	18	about 110

Table 1. Internship in Alternative Spaces of EMAC-UFG (the 2006-2013)

Considerations

The supervised training is the time the student enters the professional environment, using all the knowledge acquired throughout the course. In student performance, some points should be noted: 1) The pedagogical practice should be consistent with the planning; 2) There must be balance between the theoretical, practical, and pedagogical knowledge; 3) The importance of constant monitoring by teacher-supervisor; 4) Stage reports of production; and 5) Reviews contained in the pedagogical process. The observation of objectives and goal sets, become an important element in correcting certain deviations and maintaining its proper function. It is believed that through good condition and internship courses will be a significant improvement in vocational training and the opening of new fields of activity from this approach in the university and society.

It was decided to develop the pedagogical work of interns in Alternative Spaces via Collective Musical Instrument Education. Through the ECIM, the teacher must have a democratic and open attitude to dialogue and provide an environment in which everyone can share their experiences, musical or not. Thus, there is a change of attitude of the teacher and students in relation to the individual classes. The figure of the teacher as provider or only source of knowledge becomes the consultant, facilitator, and democratic leader in collective class. Similarly, the student must take an active stance, socializing knowledge collaboratively, which would result in its development in point of reflection, personal context, initiative, and autonomy (Cruvinel, 2005).

Therefore, social interaction is an important aspect in the development of the collective learning process. The student goes to see the group situation and notes that their difficulties are not unique, and share experiences naturally with colleagues. In a group situation, often the student who learns easily help others who are with difficulty. Another point of motivation is the feeling of pleasure and appreciation that the student gets from participating in an orchestra, band, or choir at the beginning of the studies. Through interactions and interpersonal relations, the students develop autonomy, creativity through discovery, and critical thinking.

It is believed that all these factors have contributed to the enrichment of internships and the academic and professional training offered by the course of Music Education of UFG. Similarly, the university through internship and extension projects gets closer to the society in an attempt to minimize the damage caused by a fragmented education policy, it is still exclusively carrying out training activities with a view to a possible transformation and social justice.

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Establishing a Community Music Education Program in Norway: Towards an Academic or Participatory based Rationale?

Kari Holdhus

Western Norway University of Applied Science, Rommetveit Campus, Stord
Norway

Abstract

This text is formed as a reflexive narrative of the becoming of a CM bachelor study in Norway. It describes and discusses ideas and emerging practices of establishing such a study at this particular time and geographical spot.

The intention is to give the reader a glimpse into the process of establishing a CM study, and the text points at certain discrepancies between plans and practical realities as well as the handling of upcoming problems during the first months of the program.

It seems that values of Community Music already have made an impact on more traditional studies in music and music education at campus, questioning and reshaping traditional music education disciplines and quality conceptions by its mere presence within the institution. It seems like old values and practices like dividing music studies into certain disciplines (e.g. music history, main instrument, ear) or the traditional values of access and quality now are generally at stake within the colleges music programs.

The text closes by connecting this small community music bachelor study program to the wider discourse of community music, in which there is a need to take part.

Keywords: Higher education and community music, community music values, community music practices

The Road goes ever on and on
Down from the door where it began.
Now far ahead the Road has gone,
And I must follow, if I can,
Pursuing it with eager feet,
Until it joins some larger way
Where many paths and errands meet.
And whither then? I cannot say

(Tolkien 1968 chapter 1)

From the autumn semester of 2016, Stord/Haugesund University College (SHUC³⁷) in

³⁷ SHUC as an institution is history from 2017: Due to a merger, we now are one of five campuses at Western Norway University of Applied Sciences. The study structure and programs though still are running the same way as before.

Norway has offered a bachelor education in Community Music (CM). At the point of writing this report new students have finished the first half year of their education. In fact, this is Norway’s very first CM bachelor. In this text, I invite readers to share our faculty’s discussions and reflections in the planning and implementation of the first months of this new program, discussions that can feel very much like being on a journey going “down from the door where it began”, through what can be described as establishing “paths and errands” of this program.

Community music builds on a certain rationale of equity, democracy, partnership and accessibility. Higgins (2012) argues that this rationale should be the cornerstone of any academic program in community music (Higgins 2012, p. 5). But how easy or difficult is it to bring this intention into the implementation of a new three-year academic program in close proximity with established music education disciplines and traditions?

When the idea of establishing a new CM program came up at SHUC, one of the first questions to pop up was: To what extent could our three year music teacher program be used as a platform for the new program? Given the college’s long tradition in teacher education, could we use our existing models and training towards becoming a music teacher more or less in the same way for the education of community musicians? If not, what had to be changed, and how would this affect our thinking and way of working?

The college’s music teacher training program is an audition based program mainly organized as courses in music disciplines, such as composition and music history, and with ample professional practice organized as guided placements in schools and culture schools.

When sketching the new three-year CM program staff soon realized that contents had to depart from a discipline-based organization. As a small institution, however, it was also realized that the two programs, music teacher and CM, could not be implemented with hugely different curricula. Therefore, a major focus in our discussion gradually emerged as one of teaching and program philosophy rather than a question of organizing the program in music discipline study modules or something else. Inspired by CM programs abroad, the following course description of the new program was presented in late 2015:

Community Music Courses	Credits-ECTS
First year:	
Musicianship and agency	30
Music in Culture and Society	15
Professional Practice	15
Second year:	
Musicianship and agency	30
Creative artistic practice	15
Professional practice	15
Third year:	
Musicianship and agency	15
Bachelor topic	15
Creative artistic practice	15
Professional practice	15

The course contents described here mirror initial concerns about **not** being a teacher education. The music staff wanted practice, musicianship, creativity and agency to be at the forefront. In discussions regarded music disciplines were regarded as something to break away from. However, as the planning grew into implementation day and staff met the challenge of organizing two different educations, but with a potential of huge overlaps, the need for a focus on basic questions and issues underpinning our academic work gradually dawned, not only for the new CM program, but for the music teacher programs as well.

In the first part of this report, therefore, I have chosen to start by describing and discussing some of the basic challenges I perceive my colleagues have faced and still are facing in the first year of this education. Some of these challenges and issues can be described as follows: Given a focus on professional practice, how could guided placements be turned into partnerships and fieldwork; given a focus on musicianship and agency, how could an audition rationale be transformed into a philosophy of access and equity in music contexts; given a focus on involvement in society, how could the study's philosophy differ from an aesthetic work-oriented modernist way of perceiving music.

From practicum to fieldwork and partnership

SHUC's prior experiences with guided placements and practicum stem from the on-going music teacher education at the institution. Placements and practicum in music at SHUC's music teacher education have traditionally organized by sending students to different practice arenas where they are visited and supervised by the school's music teacher and a teacher from SHUC.

In the first autumn semester of the education, the initial plan was to offer CM students placements similar to the ones offered to music teacher students, conducted in the traditional way. However, after our meeting the fresh community music students we realized that this traditional approach had to be revised, as students did not want to become or operate as teachers.

In the midst of eager discussions students and teachers were invited to work with music in a nearby refugee centre, a welcomed challenge of course, since this type of practice often is perceived to be at the core of what community education should be. The refugee-centre houses alone-incoming refugee boys up to eighteen years. The following field note serves as an illustration for how this visit influenced thoughts about placement, practicum and partnership.

The SCHUC community team (students and teacher) approach the communication with the (mostly Afghan) boys at the refugee centre by encouraging them to play along with their own playing. This doesn't turn out to be very successful, because none of the refugee boys feel free to immerse in the activities. They start talking to each other, ignoring the Norwegian students and their teacher. Students then try a new approach: They perform some songs. Refugees keep quiet, listening. After a while one of them says: "We will show you something". Eagerly, 3 boys find Afghan music at Spotify, and then they perform an impressive and complicated traditional dance. "Now you dance for us!" The Norwegian music students aren't much into folk dance, but

luckily they have recently learnt a simple dance at the Ole Bull Academy³⁸, and manage to enact it without too much trouble.

Even if SHUC students acknowledge bodily actions as a major feature of aesthetic processes, and very much would like to work with dance and movement, at this stage, two months into a music study, they still saw themselves as musicians and not so much as dancers. Nevertheless they seized the opportunity to collaborate musically with the Afghan dancers and share their own dance. Many students were emotionally moved by the incident and the refugee situation after this visit, and they also seemed to perceive their own function as socially and musically inadequate in this context. After the initial sharing and some discussion, students, teacher and refugee centre activity leader agreed to collaborate closely to develop something site-specific utilizing the diverse competencies of students as well as refugees.

Drummond (1991) underlines how CM activity emphasizes participation, planning, organizing and composing, as well as singing and playing. The CM worker is recognized as a “resource offering skills, ideas and support” (Higgins 2012, p. 52).

Approaching the world outside the college with a CM rationale might have to involve the academic college teacher in a much more active way than in a traditional teacher placement or practicum, especially when dealing with beginner students and unfamiliar partners. However, this experience also showed us how music teaching and CM activity conducted as a first visit fieldwork may overlap. The activity leaders at the refugee home initially expected students to teach the refugees to play guitar and other band instruments in a tuition-oriented way, thus giving them roles as teachers. This demonstrates the challenge of creating a meeting point for the different “paths” and initial positions of a diverse group of participants, - the refugee home leader, the faculty teachers, the refugees, and finally the students themselves.

I think this story shows how well established traditions in building academic programs, valuable as they may be, have to be addressed as open to change, both practically and pedagogically. Partnership practices do not always offer the well-known format of tuition, school and class. A number of factors will always limit or open up possibilities for meaningful communication and activity. Cultural otherness is one such factor, which can be regarded as potentially enriching as well as the opposite depending on what takes place in the meeting point and how it is handled and acted upon. However, fresh students, new in a three-year academic program, are vulnerable both emotionally and musically, and their teachers must have a profound knowledge about their abilities and background to be able to judge when they can direct and advise students towards something achievable in partnership practices. Creating these partnerships then, is not like creating any relation to a community music field, it is also to create a trustful educational situation for students. All in all, at this point I perceive partnerships as much more complicated relationally than traditional teacher placements and practicums, but also as situations with a greater potential for exciting things to happen. At this point staff discussions around placements in the community music program seem to reflect insecurity, but also interest in the creative and human potential of being into something undecided and dynamic. This is new ground: Are we qualified to enter these new arenas?

Questions of access and equity

The access question is not only a practical question of who should be admitted into an

³⁸ See description later in the text

academic music program. The first admission for the CM program was organized in the same way as for the teacher program: Performance, music theory admission test and interview. Audition, however, brings with it connotations of elitism, inclusion or exclusion, measurement and ranking. It can be argued of course, that any academic examination and entrance system needs such arrangements to qualify students for a profession, but how can it be aligned with a philosophy of equity in musical contexts? I guess what staff continually is asking is the following: What kind of students should be welcomed in a community music program? What sort of audition is CM relevant?

The discussion about audition for CM applicants is still on-going among SHUC faculty: How should it be carried out next year? Should there be an entrance requirement at all? Even if the interview part will be emphasized, the current way of carrying through auditions can be seen as a socio-political question of access. Youngsters of a certain class and language level will have an advantage, while interested but non-privileged applicants might be dismissed. Staff members must be aware that being part of an audition committee always will make them gatekeepers, because the power of quality definition towards applicants will be at their hands (Bourdieu 1996). As such the discussion of a CM audition has already affected SHUC's educational philosophy in music profoundly. If CM auditions can be discussed in this way, what then about the audition for music teachers? Is there really a significant difference?

I guess one of the background for the discussion about access has to do with a focus on a relational and ethical agency for our students. As professionals, they must be able to find human beings where they are, and start from there, be it as community musicians or music teachers.

CM program planning and implementation

At staff meetings, a concrete plan for the first year of the program has been developed, and discussions about course progression and development of courses are on-going. Plans have been undertaken as collaborative work, based on studies of community music literature, also drawing on example curricula, especially from Sage (University of Sunderland 2016). In many ways, this is an open-ended journey where the need for more and relevant experience before deciding in detail how to run the next two years is significant. For SHUC staff, the CM project emerges as a big project where the goal of enabling students as solution-oriented, listening and flexible is a lighthouse. The rationale for action seem to be on the move from a discipline oriented one to a platform where students' musical, pedagogical and social skills are considered to be equally important in attempt to reach the college's music educational goals. To build the necessary experience into rationale development, staff has decided to be guided by a pendulous movement (Moore 2012) between experience and planning where all learning activities can inform each other.

Therefore: During this first year two main courses are running in parallel. The first one, *Musicianship and agency*, focuses on developing students' musical skills in different contexts. By addressing the performative and artistic as well as the personal and relational aspects of being a musician the aim is to develop a balance between agency competence, the ability to act and lead, practice routines and group and individual musical skills. The second first year course running in parallel with *Musicianship and agency* is called *Music in culture and society*. The course represents an approach to community music as a societal and musical phenomenon. Tuition will stimulate discussions and reflection along with

literature studies and writing. Historical approaches to music in society will also be a part of this course. A week excursion to the Norwegian folk music centre Ole Bull- Academy³⁹ to work with folk musicians is meant to provide a practical approach to folk music, at the same time as enhancing playing, singing as a communal and social experience. The course takes place in a far away village and students are supervised into ways of conducting musical activities with diverse groups.

The CM program of the first year is continued in the second and third year, in addition to topics such as project management, portfolio work, musical innovation and creative processes. Students will also be given creative, performative and collaborative assignments. A major topic will be workshop strategies, which will be comprised of an assembly of collaborative, musical and leadership themes within typologies of workshop techniques and formats. Technology is emphasized as an integrated tool in all activities. Students will be encouraged to choose specific themes and partnerships opened up as electives in the program. During the program, students will be thought how to adopt a researcher's gaze in empirical practices, where they are encouraged to be constructive as well as critical. The main course in the last semester is a bachelor thesis, thematically oriented towards CM practices.

Towards a relational perception of educating musicians as well as teachers

The discussion around SHUC's professional music programs can be related to a societal and educational shift concerning perception of art and participation in artistic projects and processes (Bourriaud 2005). However, in the broader society, music and creativity still seem to be considered as something attached to talent, (Burnard 2012) and musicians as well as "ordinary people" largely are brought up to distinguish between "musician" and "audience" (Rancière 2009).

In his Ph.D. *Preparing generalist teachers to teach music*, Norwegian Jon Helge Sætre (2014) criticizes the current Norwegian approach to music teacher education, claiming that it separates music into academic music disciplines that should be integrated and adapted to collaborative music activity and learning. Sætre argues that the mainstream approach to music teacher education stems from a modernist paradigm, regulated by traditions of instrument teaching for the privileged classes. According to Sætre, this approach will be insufficient addressing music education and facilitation of contemporary practices comprising all layers of society. He writes:

In sum, there seems to exist a discursive *doxa* in the pedagogical recontextualizing field of music (Bernstein, 2000), an intrinsic structural *doxa* in force to reproduce the structure of GTE⁴⁰ music rather than to accept transformation. (Sætre, 2014, p. 195)

Recently, outreach programs involving Norwegian performative and artistic music practices for children has acclaimed greater diversity and more interaction (AYAN 2017), but research points out that many music and music education practices nevertheless seem to repeat old power relations where audiences and pupils have little of a say when it comes to approaching musical material, activities and performances (Breivik & Christophersen 2013, Holdhus &

³⁹ <http://www.olebull.no/information-english>

⁴⁰ GTE= General Teacher Education

Espeland 2013). Challenges connected to launching a CM bachelor program could be expected to occur because CM philosophy differs from a doxic perception of music education and performance where it is still, in most academia, common and taken for granted that one mainly should view and teach music as different music-related disciplines, leaving music's relational potential as well as societal impact and possibilities as something of second importance. This "old doxa" or modernist way of perceiving music and musicianship seems to be naturally reflected in SHUC music staff, first and foremost because most of us are educated in the old paradigm and must struggle to free ourselves from it.

A communal learning environment where the focus continuously is on respectful attitudes to each other, trust and shared responsibility is a necessity to establish an equity ethics throughout a CM learning program (Butler, Lind et al. 2007). The relation between music facilitation skills and an understanding of each individual's personal and social context is important to student's growth and well-being and thus empathy and interest in other people. The aim for the relational activities and reflection activities in the course is to emphasize the importance of ethics and respectful attitudes in the life of a community musician when working with diverse groups of players. To be able to integrate this theme, SHUC music staff needs to carry the common understanding that attitudes can be learnt and should be rehearsed and addressed continuously, or as M. Woodford puts it "inclusivity, diversity and criticism as a part of a liberal music education" (2005, p. 75). Offering a higher academic CM program, it will be natural to nourish such values, and it is a belief that these ethics have to be practically grounded in all inter-subjective relations throughout the program, from access and entrance to professional qualifications and examinations.

The international aspect

In this report, I have presented aspects of establishing an academic CM program in Norway. Such a process can be seen as intrinsically local – consisting of the potential in the local context of staff, students and academic learning environment of SHUC. The process going on will be inherently geographical, and constitutionally and culturally characterized by our Norwegian situation. At the same time the process of establishing this program is connected to paradigms in art and education belonging to a larger, historically grounded western context, and it is part of political, (socio)cultural, technological and environmental changes fluctuating in a European as well as a global context (Schippers 2009).

Being a part of the collaboration on and international discussions about CM as an academic program and practice will be important for further planning, construction and conduction of academic programs in music at SHUC. The fact that SHUC offers a CM program makes its teachers agents in an on-going discourse about CM and the educational system, in which they are prepared and eager to take part. As actors in higher Norwegian music education, they wish to contribute to changes in the education system, towards more relational ways of performing and teaching music (Small 1998, Bowman 2007).

As higher education representatives, having programs in both music education and musicianship, my colleagues and I find ourselves in the middle of an on-going discussion around community music and music education. With some surprise, we observe some existing traditions in CM do not want to view CM as education or even part of a learning discourse (Koopman 2007). We regret these views, because we think they partly are due to the current political turn in education that focuses on cognitive accountability (Polikoff, McEachin et al.

2014). We shall argue that the education system in general and the subject of music education specifically more than ever need to focus on socio-emotional learning and creativity (Miyamoto, del Carmen Huerta et al. 2015). As such therefore, we wish that the CM practices at SHUC and design of and contents in courses outlined in this report not only will be successful for CM education, but also for other parts of musical academia.

Concluding remarks

To me, CM practices have presented themselves as a movement of social and grassroots' origins, eventually and somewhat reluctantly turning towards higher education. In his book, Higgins quotes Bruce Cole, who "describe(d) the relationship between higher education and community music as a marriage of convenience driven by a mutual need" (Higgins 2012, p. 90). The institutional launching of a CM bachelor at SHUC thus differs from the emerging way of radical, grassroots, practice-based, democracy- oriented, partnership-dependent historical and contemporary development of CM in the UK (Higgins 2012), and it will be interesting to discuss with students the relatively strong and radical strand of the CM community that criticizes and pulls away from institutional education as such. My view is that learning takes places constantly everywhere and for everyone, not only when someone is being attached to a pedagogical regime or institution. It should be a right for every person and every social group (Freire 2000). As a consequence, I do not fear academization, but I would very much like to see Community Music as a program to change it, arguing CM to offer a necessary view to the many paths and errands of learning human beings, in academia as well as in the broader society.

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