Annotated Bibliography of Community Music Research Review, AHRC Connected Communities Programme

This research review, consisting of a 90-entry annotated bibliography, was produced as part of an AHRC Connected Communities programme project entitled *Community Music, its History and Current Practice, its Constructions of 'Community', Digital Turns and Future Soundings*. It supports a 2,500 word report written with this same title for the AHRC. Authors:

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October 2011

Reference Type: Published conference paper
Author: Akosua Addo
Year of Conference: 2002
Title: University - community music partnerships
Conference Name: International Society for Music Education Community Music Activity 2002
Conference Location: Rotterdam
Publisher: World Music Centre
Edition: World Music Centre: Community Music Activities archive
Keywords: orchestra, outreach, classical music, USA, Minnesota Orchestra, survey, questionnaire, methodology, home schooling, community, university, music students, impact, ISME

Abstract: 'Partnerships between communities and universities are taking place largely in urban areas. Community partnerships play significant roles in creating diverse contexts for music teaching and learning. The Minnesota Orchestra, a professional orchestra in Minneapolis, Minnesota has long active history of educational and community outreach programs.... In this report, I will a) give a brief overview of the Pennock Listening Project, including the establishment of goals and objectives in the context of a university-level music methods course; b) describe program planning and implementation efforts to reach members of the home school community in and around Minneapolis and St. Paul; and c) summarize the educational value of this collaboration and its effects on the lives of individual students, their parents, and the UM/Minnesota Orchestra partner institutions.'

Research Notes: Case study of a project evaluating an orchestral and university outreach community music programme in the US established in 1996. The Pennock Listening Project brought together the Minnesota Orchestra, students in the Music Education Division of the University of Minnesota, local schools and, notably, parent-teachers and children in home schooling situations. Workshops led by new university students, a series of Young People's Concerts by the orchestra, and the author's own experience as a music lecturer of teaching the students, are all contextualised. A survey by the author, employing a questionnaire, evaluated the effect and impact of the project, and its findings are reported here. A sample questionnaire included.
URL: http://www.worldmusiccentre.com/uploads/cma/addo.PDF
Access Date: 28 August 2011

Reference Type: Edited book
Editor: Karen Ahlquist
Year: 2006
Title: Chorus and Community
City: Urbana and Chicago
Publisher: University of Illinois Press
Number of Pages: 325
ISBN: 9780252 072840
Keywords: choir, voice, song, gender, politics, Tanzania, USA, Russia

Abstract: 'represents the first focused look at choruses not only as a source of music but as organization that come together for aesthetic, social, political, or religious purposes, and are found throughout history, cultures, and around the world…. The volumes thirteen topics range from Lutheran choirs in East Africa to symphonic choruses in Germany and Australia to the Fisk Jubilee Singers to the gay and lesbian choral movement. Together, the essays show how choruses create social and musical relationships as they offer listeners musical power, identity, or even a world view.'

Research Notes: Multidisciplinary academic collection focused on the persistent and enduring—but until this date academically relatively neglected—'subculture' of the choir or chorus. Especially concerned with the 'community-based' choir, as opposed to the professional one, and with questions of politics and gender. Part One, 'A communal art', consists of three essays discussing the musical construction of 'community' via spatial case studies from Tanzania, the United States, Russia. Includes CD of archive and contemporary choir recordings.

Abstract: "Music in community centres, prisons and retirement homes; extra-curricular projects for school children and youth; public music schools; community bands, orchestras and choirs; musical projects with asylum seekers; marching bands for street children. All this – and more – comes under the heading of community music. One of the central features of all these activities is that the starting point are always the competencies and ambitions of the participants, rather than the teacher or leader. But a single definition of community music is yet to be found."

As undefined as community music may seem, those working in this field are usually very sure of what it is they are involved in. The Community Music Activities (CMA) commission of the International Society for Music Education (ISME) has been a central meeting point for these professionals by providing a platform for exchange of ideas and experiences. Every two years the commission organises a seminar in the week prior to the ISME world conference. The papers and presentations of the 2002 seminar in Rotterdam, the Netherlands, are published on this site.'
Research Notes: Collection of 17 written versions of presentations by community music practitioners and some scholars, reporting on the current (2002) state of community music internationally. Particularly valuable for the case study detail as a series of snapshots, as well as for the sense of energy and often optimism for the future regarding community music.
URL: http://www.worldmusiccentre.com/cma/conference/021230175048483221
Access Date: 11 September 2011

Reference Type: Book section
Author: Gary Ansdell
Year: 2004
Title: Rethinking music and community: theoretical perspectives in support of community music therapy
Pages: 65-90
Chapter: 3
Book editors: Mercédès Pavlicevic and Gary Ansdell
Title: Community Music Therapy
City: London
Publisher: Jessica Kingsley
ISBN: 9781843101246
Keywords: community music, theorising community, theory, Christopher Small, Tia DeNora
Abstract: 'In support of its traditional focus on cultivating intimate musical companionship, music therapy has utilised two discourses—on *music* and on *therapy*. Community Music Therapy's gentle revolution has been motivated by the realization that a third support is needed—a discourse on community, standing also for how music is a social and cultural phenomenon, and how it creates and sustains musical community. In this chapter I explore this third theoretical "support" and the possible relationships between music and community.'
Research Notes: Drawing together existing cultural theories of musicology and social theories of community, Ansdell concludes with a tentative model of the *musical communitas*: 'the particular possibilities and qualities of social and cultural experience motivated and sustained through music and musicing. How the "music of everyday life" can afford jjust what clients and communities need.'

Reference Type: Book
Author: Derek Bailey
Year: 1993
Title: Improvisation: Its Nature and Practice in Music
Publisher: Da Capo Press
Number of Pages: 146
ISBN: 0306805286
Original Publication: 1980
Keywords: free improvisation, UK, history, workshop technique, community music, John Stevens, Han Bennink, Netherlands
Abstract: '... the first book to deal with the nature of improvisation in all its forms-- Indian music, flamenco, baroque, organ music, rock, jazz, contemporary, and "free" music... '
Research Notes: Free guitarist Bailey's influential history of improvisation in music, scope, strength and 'objections'/'limits', from Indian classical music to jazz and beyond. Contains a chapter entitled 'Classroom improvisation' that explains, via interviews with free improvising drummers and community music innovators John Stevens (England) and Han Bennink (Netherlands), the origin and practice of community music. These are located in the context of improvisation classes--for Stevens in the community with untrained musicians, for Bennink in the academy with advanced music students.

Reference Type: Book
Authors: Brydie-Leigh Bartleet, Peter Dunbar-Hall, Richard Letts, Huib Schippers
Year: 2008
Title: Sound Links: Community Music in Australia
City: Brisbane
Publisher: Queensland Conservatorium Research Centre, Griffith University
Number of Pages: 255
ISBN: 9780646513386
Keywords: community music, Australia, case study, environment, pedagogy, facilitation, analysis, formal, non-formal, informal
Abstract: 'Through a close examination of six case studies, ranging from multicultural suburbs to largely monocultural country towns, from rural networks to remote Indigenous communities, the project offers a revealing picture of musical activity that has been hardly visible outside of its circles of participants, and delivers a model to understand, plan and assess community music activities that should prove highly valuable to facilitators, cultural officers, local administrators, policy makers, funding bodies, and schools that seek to connect their musical activities more firmly to their environments.'
Research Notes: This is an extensive academic study of the nature and impact of a range of community music initiatives in a variety of contrasting contexts in Australia. The approach to the case studies is interesting because the definition of community music is catholic and inclusive, and the description of the interactions are observed as 'either *formal* (delivered by professionals in schools, colleges, and other statutory organisations through formalised curricula), *non-formal* (led by professionals in non-formal contexts—which may include extra-curricular activities in schools and other formal settings) and *informal* (where groups are self-organised and often self-sufficient)'. The activity is assessed in terms of a broad impact on music-making in the community using a framework called the 'Nine Domains of Community music in Australia' that are grouped under three headings:

- Structures and Practicalities – Infrastructure, Organisation, Visibility/PR;
- People and Personnel – Relationship to Place, Social Engagement, Support/ networking;
- Practice and Pedagogy – Dynamic Music-making, Engaging Pedagogy/ facilitation, Links to Schools.

Reference Type: Report
Author: Christine Bates
Year: 2011 (draft)
Title: A pedagogical model for promoting and enabling creativity in musical activities based in the community with a particular focus on collaborative composition
City: Leeds
Publisher: Leeds College of Music / Palatine
Number of Pages: 22
Keywords: pedagogy, community music, collaborative composition, creativity, higher education, curriculum, practice, Leeds College of Music, BBC Philharmonic Orchestra, SAGE Gateshead, facilitation

Abstract: 'The creative processes involved in composition are an important aspect of the phenomenon of learning and ought to be employed in community-based music activities. To this end, this research explores methodologies that are currently employed in community-based activities, where collaborative composition is the main aim. It determines, qualitatively, those methodologies that result in the most effective outcomes and an innovative model of best practice is produced for implementation into the HE music curriculum in relation to the community-based module. A growing number of institutions across the sector are offering modules involving a community music placement. The nature of the courses differs between institutions. However, the pedagogical model developed in this project is designed to be accessible to all involved in community-based music activities in the HE sector.'

Research Notes: 'in community music activities "community" can be identified on two levels—the geographical community within which the activity takes place as well as the community that is created during the activity.' Author acknowledges that creativity can be chaotic or flawed in a community music context in certain circumstances (which may assume an aesthetic value judgement)—and maps a dialogic relation between levels of facilitation (workshop leader) and collaboration (attendees). 'The most striking finding from this research, not highlighted until this point, is the vitality, within creative projects in community music, of the need for a facilitator.'

URL: www.palatine.ac.uk
Access date: [to be published; draft report supplied by author 12 October 2011]

Reference Type: Book
Author: David Borgo
Year: 2007
Title: Sync or Swarm: Improvising Music in a Complex Age
City: London
Publisher: Continuum
Number of Pages: 236
ISBN: 9780826419279
Original Publication: 2005
Keywords: free improvisation, free jazz, United Kingdom, United States, Evan Parker, Sam Rivers, chaos theory, education
Abstract: 'provides a fascinating study of musical improvisation, using theories from cultural and cognitive studies and the emerging science of chaos and complexity…. [L]ooks through the lens of contemporary science to illuminate the process and practice of improvising music….'
Research Notes: The book's conclusion, chapter 7, 'Harnessing complexity', is about the place (or absence) of 'the culture and even ethics' of free improvisation in music education. Ideas and methods from a range of radical teachers are mentioned or quoted, which privilege the process over the product, the collective over the individual, the dialogic over the soloistic, and the reflexive over the technical. Has a utopian and socially-situated conclusion: 'The process of improvising music can teach us a way of being in the [multiple and complex] world…. [I]mprovisers tend to value diversity, equality and spontaneity and often view their musical interactions as a model for appropriate social interactions'.

Reference Type: Book section
Author: Andrew R. Brown and Steven Dillon
Year: 2009
Title: Networked improvisational musical environments: learning through online collaborative music making
Editors: John Finney and Pamela Burnard
Book title: Music Education with Digital Technology
City: London
Publisher: Continuum
Pages: 95-106
Chapter: 8
ISBN: 9780826420718
Original Publication: 2007
Keywords: digital, improvisation, network, collaborative music-making, interaction, composition, education, VJ
Abstract: 'This chapter explores the potential for using computers, linked via a network, as vehicles for collaborative musical improvisation. The term "networked improvisation" suggests a "contemporary musicianship", which embraces the computer as instrument, the network as ensemble and cyberspace as venue…. Draw[s] on a selection of school- and community-based case studies'.
Research Notes: A specific example of digital technology and music-making, employing: collaboration between people in different locations, online network, music/media software, composition through online dialogue and improvisation. Examples from the classroom and community music worlds—'transformative teaching methodologies are required'.

Reference Type: Book
Author: Anne Cahill
Year: 1998
Title: The Community Music Handbook: A Practical Guide to Developing Music Projects and Organisations
City: Strawberry Hills NSW
Publisher: Currency Press
Number of Pages: 195
ISBN: 0868195677
Keywords: community music, Australia, organisation, case study, festival, choir, orchestra, funding
Abstract: 'This book ... [is] a guide to others who want to help build the musical life of their communities. You may be after something small scale, a one-off project, or you may want to devise a comprehensive development plan. Glance at the table of contents. You will find a mine of information to help you.'
Research Notes: Within an Australian context, a set of chapters guides the reader through the pragmatics and pitfalls of establishing a music organisation in one's community. Scope includes: orchestra, community choir, local opera company, youth music, and case studies of each of these. Also explains about liaising with one's community, education organisations, arts groups and government funders. While specific narratives of establishment, support, survival may be dated, the case studies and the pragmatic orientation remain of value.

Reference Type: Report
Author: Carrick James Market Research
Year: 2006
Title: Our Music: Musical Engagement of Young People Aged 7-19 in the UK
City: London
Publisher: Youth Music
Number of Pages: 40
Keywords: education, access, youth, Youth Music, United Kingdom

Abstract: 'In May 2006 … 1,295 children and young people were surveyed in face-to-face interviews. The sample was selected to be representative of the population by age, gender, social grade and geographical region. The intention of the survey was to
- gain a clearer picture of general levels of engagement in musical activities of children and young people across the formal, non-formal and informal sectors,
- to test the children and young people's perceptions of themselves as "musical" or "not musical",
- and to gain a broad understanding of what barriers the children and young people perceive to be preventing them from engagement in music making activities.'

Research Notes: A key finding is that there is a disparity between those young people who like listening to music (91%) and those who believe they are musical (48%). Questions of class, education ('formal, informal and non-formal'), gender are considered in the context of access and barriers to music.
URL:
http://www.youthmusic.org.uk/assets/files/Youth%20Music%20Omnibus%20Survey%202006_FINAL_1006.pdf
Access date: 15 October 2011

Abstract: The rationale behind the design and development of an accessible stand-alone musical instrument is described. Intended for use in improvised music within a community music setting, the Octonic is a non-contact diatonic electronic musical instrument. Building upon established touch-free approaches to musical interaction, the instrument offers polyphony and expressivity and is designed to be free-standing, intuitive, simple in operation and affordable. The functionality of a current working prototype is presented along with observations based on testing across different user groups.

Research notes: The author describes the development of a new electronic instrument that is 'as intuitive as possible and particularly attractive for use in improvisation', as well as with groups of disabled musicians.

Reference Type: Published conference paper
Author: Don Coffman
Title: Community Musicians and Music Educators: Minding the Gap
Conference Name: Creating partnerships, making links and promoting change - International Society for Music Education, Community Music Activity 2006
Year of Conference: 2006
Conference Location: Singapore
Publisher: International Society for Music Education website
Year Published: 2006
Keywords: Community music, ISME, music education, adult education, teacher education, United Kingdom, United States
Abstract: Community Music activities around the world encompass a wide range of practices and reach an equally wide array of persons and cultures. One of the themes of the ISME CMA Call for Papers advocates the need to bridge a divide between community musicians and institutionalized music education. This paper argues that community musicians have more in common with music educators than they realize. Acknowledging that community music sprang from a radical rejection of institutionalized music, this paper's thesis is that community musicians and music educators have much to gain from collaboration because they are more like each other than unlike.
Research Notes: The author draws a comparison between the radical movement of community music very much associated with the development of community music in the UK since the early 1980s and his own practice and experience as a "community musician", a professional identity not familiar in the US, leading wind bands in community settings. The paper takes a useful view of the development of community music in the UK as perceived from a sympathetic US standpoint but also speculates whether the radical nature of the response is predicated on a mistaken interpretation of the role of the music teacher – cited examples of the status quo are what Coffman calls 'bad teachers' – and so suggests that (good) community musicians and (good) music teachers might have a lot more in common than they think.
URL: http://www.issuu.com/official_isme/docs/2006_cma_proceedings
Access Date: 9 October 2011

Abstract: "Four recurring issues emerged from our discussions….

The Music of Community Music – There are challenges involved in the choices we make as community musicians and music educators. For example, what happens when we look to formalizing, institutionalizing traditional music? Ho does our use of traditional, popular, folk, classical music define our practice? What is the role of the music leader/teacher in this process/ recognizing that music evolves and various forms merge to form new forms, what models can be identified that respect the various contributions (issue of ethics)?

The Context of Community Music – Community music operates with context. How do politics influence practice? How do issues of equality, gender, access, power, and so forth hamper or aid practice? What goals do we have for the growth and visibility of community music? What partnerships can we pursue, such as applied ethnomusicology? How do we improve collaborations amongst practitioners, educators, and researchers, given the constraints of time, distance, resources an language? How can categorizations ad divisions be bridged? How can we better support each other's work? How can we best serve the populations around us (e.g. aging, mentally/physically challenged, incarcerated)?

The Pedagogy of Community Music – Pedagogy, training, education – these processes apply to the development of practitioners and the recipients of our efforts. How can we build more reflective practice in our programs? What issues of language (e.g. h terms master, amateur) do we need to consider? What issues of culture need attention (e.g. imposing a western perception on non-western musics)? We know that our work can transform lives, building community, self-esteem, and so forth. What emerging models need our attention (e.g. blended instruction)?

The Research of Community Music – How can community musicians improve documentation, e.g. 'keep track of what they do'? What are appropriate, ethical ways of evaluating our work? How can various research approaches (e.g. qualitative, quantitative, arts-based, historical, philosophical) advance the practice and visibility of our work? What ethical and cultural issues need to be considered?

Research Notes: Collection of 23 written versions of presentations by community music practitioners and some scholars, reporting on the current (2010) state of community music internationally. Particularly valuable for the case study detail as a series of snapshots of practice and investigation in different parts of the world and in countries new to the concept of community music. Also valuable for three 'big picture' papers considering future trends and research issues facing the development of community music.

URL: http://www.issuu.com/official_isme/docs/2010_cma_proceedings
Access Date: 8 October 2011

Reference Type: Published conference paper
Author: Don Coffman
Title: Harmonizing the diversity that is community music activity through a bibliographic database
Conference Name: Harmonizing the Diversity that is Community Music Activity - International Society for Music Education, Community Music Activity 2010
Year of Conference: 2010
Conference Location: Hangzhou, China
Publisher: International Society for Music Education website
Year Published: 2010
Keywords: community music, lifelong learning, adult education, ISME, United States

Abstract: The growth of academic interest in community music in the Unites States can be seen in a number of developments, such as the establishment of the ISME Community Music Activity (CMA) Commission and Community Music Education Special Interest Research group (ACME SRG) in 1996. Access to published scholarship increased substantially with the appearance of the *International Journal of Community Music* (IJCM) in 2008. This paper attempts to identify key articles, books, book chapters, proceedings, and dissertations related to community music and adult music education research and summarize major themes of scholarship.

Research Notes: The author provides a useful snapshot of the range of Journals and sources for academic and other writing on community music and attempts to categorise this writing in a range of themes; though these have a primarily US focus of interest.
URL: http://www.issuu.com/official_isme/docs/2010_cma_proceedings
Access Date: 8 October 2011

Abstract: Scholars from eleven nations presented fourteen papers guided by one of the following sub-themes; community music and areas of conflict, community music and formal education, community music and youth, and community music, funding and policy making. These papers reflect a growing confidence in the development of community music as a discipline and a site for discussion.
Research Notes: Collection of 14 written versions of presentations by community music practitioners and some scholars, reporting on the current (2006) state of community music internationally. Particularly valuable for the case studies and 'reports of practice' as a series of snapshots of practice and investigation in different parts of the world. Also useful for four 'big picture' papers considering future trends and research issues facing the development of community music.
URL: http://www.issuu.com/official_isme/docs/2006_cma_proceedings
Access Date: 9 October 2011

Reference Type: Policy consultation paper
Year: 1998
Title: Comprehensive Spending Review: A New Approach To Investment In Culture, Consultation paper.
City: London
Publisher: Department of Culture, Media and Sport
Number of Pages: 45
Keywords: strategic leadership; resources; access; excellence; creative industries
Abstract: The paper outlines the Department for Culture, Media and Sport's (DCMS) 'new approach: a more rational and streamlined approach to service delivery with appropriate devolution to regional and local levels; strategic leadership based on a longer term view which will allow better prioritisation of resources and the ability to test performance against agreed outcomes; a more integrated approach bringing together the commercial, subsidised and voluntary sectors, and in which planning takes account of funding from all sources; a recognition that the cultural industries have a fundamental importance for the quality of life, and vital economic relevance; strengthened accountability through a new contractual [sic] relationship and the establishment of the new watchdog.'
Research Notes: Under the heading of the Arts, the paper outlines the role for DCMS: 'we want to see the Department give a strategic lead to the sectors which it sponsors, and more clarity about the purposes for which public money is spent. In future policy must determine the allocation of funds… rather than maintaining historic patterns of funding for their own sake. Policy must be driven by: the promotion of access: audiences – in the broadest sense – must be at the heart of policymaking; the pursuit of excellence and innovation; nurturing educational opportunity; the need to foster the arts as a part of our creative industries.'
Specific targets were suggested: 300,000 new chances to experience the arts; and 200,000 new educational sessions.
This paper sets the direction for arts policy up to the present. Although many of the key concepts (access; excellence; innovation; creative industries) are not closely defined here, these themes recur consistently in the policy context as it developed through the New Labour years.
URL: http://dspace.dial.pipex.com/town/parade/abj76/PG/pieces/csr_all.shtml
Access Date: 19 October 2011

Abstract: '[N]ot just for musicians! Youth workers, teachers and community workers don't need to be able to play any musical instruments, to help groups of young people in a whole range of communities to experience and share the "buzz" of live music, help stage an activity in supporting ways, and open up to the diversity of the world's music and culture.'
Research Notes: Material aimed at workshop leaders, with pragmatic advice on techniques and repertoire of exercises for drumming in a community music context. Inlcudes chapters entitled Planning for drumming workshops, Getting started, Workshop icebreakers and games, and The drum workshop CD. Includes a CD of recordings of drum pieces.

Reference Type: Journal article
Author: Tia DeNora
Year: 2005
Title: The Pebble in the Pond: Musicing, Therapy, Community
Journal Title: Nordic Journal of Music Therapy
Volume: 14:1
Pages: 57-66
Keywords: community music therapy, music therapy, Nordoff-Robins, sociology
Abstract: 'community music therapy's methodology overlaps with principles of ethnographic practice in the social sciences, the aim of which is to understand how members of a setting make sense of the world, their lay knowledge and local classification practices. In particular, it chimes with key principles in the specialist area known as Participatory Design. These principles … include: (1) respecting users regardless of status and recognizing their lay-expertise (indeed learning *from* users), (2) understanding their skill in its own terms, from the point of view of their situated values, and (3) seeking to improve users' ability to use a 'technology' through consultative dialogue.'
Research Notes: Review of Pavlicevic and Ansdell *Community Music Therapy* (2004), with a confident overview of the emerging (multi-)discipline, in part drawn from the author's own participation in Nordoff-Robins research projects with some of the chapter authors around community music therapy.
URL: http://dx.doi.org/10.1080/08098130509478126
Access Date: 15 October 2011

Abstract: This article is an exploration of 'ways to "socialize and justice" music education, theoretically and practically. While educators in other fields have made significant strides in incorporating issues of social justice in their foundations and curricula, and while a few music education theorists have labored to move us in this direction (e.g., Roberta Lamb, Julia Koza, Elizabeth Gould, and Deborah Bradley), music education lags behind. Hence my plan for this paper. First, I reflect on the concept of social justice in terms of several facets, strands, or dimensions. Second, I discuss this concept in relation to selected social movements. Third, I examine the work of two music educators/community musicians whose efforts illustrate aspects of music education as-and-for social justice. Lastly, I offer some suggestions for rethinking and "practicizing" music teaching and learning as/for social justice.

Research Notes: This paper is of interest as it argues for the value in music-making and education, particularly in community music contexts, as being in the act, and that this value is of a social and political nature; what the author calls 'a social movement'. The author goes to some lengths to explore concepts of justice and social justice in order to provide a basis for two case studies of community music work with communities who have acted through music-making in forming and strengthening their cultural position and political understanding; one being with young people in an isolated Inuit community, the other with a gay men's chorus in New York. Finally the author proposes strategies for considering music education as social movement; in particular the rejection of the notion that 'music consists of works whose value is intrinsic' and the need to focus on 'music's "truly musical" value, which….. lies in its capacity to "educate feelings."'.
URL: http://act.maydaygroup.org/articles/Elliott6_4.pdf
Access Date: 19 October 2011

Reference Type: Book Section
Author: David Elliott
Year: 2009
Title: Community Music and Praxialism
Editor: David Elliott
Book Title: Praxial Music Education
City: Oxford
Publisher: Oxford Scholarship Online Monographs
Pages: 308-336
Chapter: 17
ISBN: 9780195385076
Keywords: context; community music; musical practices; praxialism; curriculum
Research Notes: The praxial philosophy of music education argues for a socially and artistically grounded concept of music and music education, challenging the field's traditional 'absolutist' foundations. Here Elliott updates his 1995 book *Music Matters: A New Philosophy of Music Education*, with specific reference to 'what many people now call community music (CM)'. A key concept behind community music is that much music teaching and learning is facilitated by excellent musicians who may or may not call themselves teachers and who do not hold official teaching certification. This chapter fuses narrative inquiry, ethnography, and conceptual analysis to examine 'hidden' or nonformal musics, processes, and frames of reference as well as contemporary concepts and articulations of community music and compares them with details of Elliott's praxialism. He also discusses his concept of musical practices, along with the importance of context in music, development of music curricula in relation to the contexts of musical practices, and values and goals of music programmes.
URL:
http://www.oxfordscholarship.com/view/10.1093/acprof:oso/9780195385076.001.0001/acprof-9780195385076-chapter-17
Access Date: 10 October 2011

Reference Type: Book
Author: Anthony Everitt
Year: 1997
Title: Joining In: An Investigation into Participatory Music
City: London
Publisher: Calouste Gulbenkian Foundation
Number of Pages: 191
ISBN: 0903319764
Keywords: community music, policy, social inclusion, folk music, brass bands, music education, United Kingdom, digital, health

Abstract: 'Making music, science shows, is as natural as breathing and is an essential part of our emotional and intellectual lives. This first-ever account of participation in music in the United Kingdom reveals an extraordinary range of instrumental playing and singing. It examines the musical potential of the new technologies and looks at the growing movement to bridge the divide between professionals and amateurs. Above all, Joining In finds that artistic excellence is to be found not just on the concert platform but also in the community at large.'

Research Notes: A wide-ranging report on the scope of both musical activity and policy initiatives around participatory music-making in Britain, including community music. Everitt's strategy is to read the policy documentation and initiatives, and to talk to the people involved at all levels of participatory music-making, to produce an authoritative survey. Amateur orchestras, choirs, brass / steel / pipe bands, folk and jazz scenes, community music, amateur opera and music theatre companies, pirate radio, festivals, concert series, competitions are all included. Also, the music organisations and support networks, both formal and informal, both funded and voluntary, are described. Key chapters on music education (from school to HE, as well as private tuition), community arts and music (chapter 4), orchestras, new technologies. Everitt's description of the 'subsidy revolution' articulates the benefits and opportunities under the early days of the New Labour administration in the late 1990s, where music and culture were a significant aspect of the social inclusion agenda. An outstanding report overall, concluding with 9 major action points for policy-makers, funders and cultural workers.

Reference Type: Edited Book
Editors: John Finney and Pamela Burnard
Year: 2009
Title: Music Education with Digital Technology
City: London
Publisher: Continuum
Number of Pages: 223
ISBN: 0826420710
Original Publication: 2007
Keywords: digital, classroom, school, music education, technology, hip hop, techno, drum and bass, software, gender, mobile phone, MP3, composition, DJ, Dizzee Rascal, e-learning, young people

Abstract: 'This book draws together a range of innovative practices, underpinned by theoretical insight, that help to clarify musical practice. It addresses a pressing need to provide new ways of thinking about the application of music and technology in schools. More specifically it … introduces reflective practices and research methodologies of great interest and relevance to music teachers, teacher-trainers, community artists….'

Research Notes: A collection of 16 essays by academics, music practitioners, music teachers and teacher-trainers on the uses and potentials of digital 'music technologies' in education. Digital technologies influence music education in terms of increasing access and acceptability for some constituencies young people; new music types offer alternative repertoire for young people; digital music technologies challenge the spatial construction of community—for example, mobile phone ringtones and the internet as collaborative music network are explored for their potentialities *outside* the classroom.

Reference Type: Report
Authors: Rachel Gardiner and Andrew Peggie
Year: 2003
Title: Opportunities in Youth Music Making
City: London
Publisher: Youth Music / Arts Council England
Number of Pages: 51
Keywords: youth, Youth Music, education, London, policy
Abstract: 'A practitioner guide to project and funding opportunities within youth, cultural, educational and social regeneration agencies.' Report maps the opportunities across a range of organisations in Greater London in early 2000s.

Research Notes: 'There is an enormous amount of latent capacity for youth music making, thanks to the emergence of the large number of government initiatives now focusing on this sector [in the early 2000s]….. Surprisingly, perhaps the biggest issue was the fact that virtually every setting observed was animated by a non-musical (indeed, often non-cultural) agenda. … There was one consistent ingredient for successful networking and partnership brokering: enthusiastic and visionary individuals who can operate contextually beyond their immediate professional boundaries. … And there was one consistent drawback: notwithstanding the positive attitude to music making amongst many non-cultural agencies, the general lack of understanding of how music can work in youth development contexts would appear to be an inhibiting factor when it comes to brokering projects.'

URL:
http://www.youthmusic.org.uk/assets/files/ATN%20short%20web%20version%20final%20OYMv3.0_Oct03.pdf
Access Date: October 15 2011

Reference Type: Government response to commissioned review
Author: Michael Gove, Secretary of State for Education, Ed Vaizey, Minister of State for Culture and Creative Industries
Year: 2011
Title: Music Education in England - The Government Response to Darren Henley's Review of Music Education
City: London
Publisher: Dept. for Education
Number of Pages: 14
Keywords: Policy, music, education, Arts Council, music education workforce, parent/carer engagement, Music Education Hubs, United Kingdom
Research Notes: Document sets out the Government's initial response to Music Education in England - A Review by Darren Henley for the Department for Education and the Department for Culture, Media and Sport published earlier in 2011. Most recommendations from the review are agreed with subject to the direct influence of the Government.
URL: http://publications.education.gov.uk/DfE-00012-2011
Access Date: 9 October 2011

Reference Type: Published conference paper
Author: Sean Gregory
Year of Conference: 2002
Title: COLLABORATIVE APPROACHES: putting colour in a grey area
Conference Name: International Society for Music Education, Community Music Activity
Conference Location: Rotterdam
Keywords: community music, United Kingdom, Guildhall, conservatoire, music education, collaboration, higher education

Abstract: 'Guildhall CONNECT aims to present a series of artistically driven activities which are creatively and inclusively led and where reflection on practice encourages continued innovation amongst musicians and composers of all ages, professional and amateur. The project facilitators include orchestral, jazz and electronic musicians as well as composers and music educators, all equipped to extend musical boundaries through improvisation and collective composition, and feed the imaginations of project participants. Drawing on a wide range of musical influences, they have provided a catalyst for an artistic identity and musical language that resonates with people and community groups of all ages, cultural backgrounds and abilities, leading to flexible music making that can draw on many musical disciplines yet be totally distinctive. An equal emphasis is placed on process and performance for project leaders, musicians, artists from other disciplines and participants.'

Research Notes: Discussion of the relation between the formal music education of the conservatoire and the rise of community music. Focuses on reporting the cross-cultural and cross-disciplinary activities of one programme seeking to bring the two together: Guildhall CONNECT programme at Guildhall School of Music & Drama in London. Emphasises the importance of the way community oriented work has challenged (or should challenge) the 'elite' specialist end of music education: 'The role of a conservatoire should be re-aligned to meet the needs, expectations and potential of today's society. Reformulating the idea of what a musician could be – what they have beyond their technical proficiency on one instrument – is highly relevant to the workplace as musicians now need many strings to their bow. Being creative, a multifaceted performer who is effective in collaborative environments are important qualities for musicians who want to remain employable.' Argument made via description of Guildhall CONNECT initiative is that community music is (or should be) one of those new strings to the bow.
URL: http://www.worldmusiccentre.com/uploads/cma/gregory.PDF
Access Date: 10 September 2011

Reference Type: Book section
Author: Rachel Healey
Year: 2005
Title: New technologies and music-making
Editors: Pete Moser and George McKay
Book Title: Community Music: A Handbook
City: Lyme Regis, Dorset
Publisher: Russell House
Pages: 161-179
Chapter: 8
ISBN: 1903855705
Keywords: digital, music technologies, software, hip-hop, dance music, community music, workshop guidance, Drake Music Project, disability

Abstract: 'In this chapter I want to look at digital developments in three indicative areas of particular relevance to community musicians: working with young people in the production of contemporary pop sounds, with special needs groups, and in projects that work towards the creation of sound installations'.

Research Notes: Articulates one rationale for the use of digital technologies in community music: that certain young groups are attracted to digitally-oriented popular musics such as dance music and hip-hop, and so are more willing to engage in a community music workshop that allows them access to 'the soundtrack of the contemporary'. They give the community musician 'the ability to be cool' in young people's eyes. Identifies other positive and liberatory potentials of digital creativity— but also some of the drawbacks. These include, the potential loss of 'liveness' and interaction, the atomising effect of computer-based work, the gender bias around male access to computer. Also considers the use of digital technologies n making music with disabled groups.

Reference Type: Government agency review
Author: Health Development Agency (HDA)
Year: 2000
Title: Art for Health: a review of good practice in community-based arts projects and initiatives which impact on health and well-being.
Publisher: Health Development Agency
City: London
Number of Pages: 70
Keywords: arts for health, evaluation, health promotion, social capital, community participation, United Kingdom
Research notes: The Health Development Agency commissioned this report in 1998, recognising the proliferation of 'arts for health' projects. The report aims to provide the groundwork for a process of evaluation of outcomes, and how these are achieved and evidenced. The inquiry visits 15 projects aimed at community participation, capacity building and regeneration, as well as more straightforward health, or health promotion objectives. The notion of building social capital through participation and social connectedness is linked to the enhancement of people's health. A helpful set of findings and recommendations sets out a useful framework of evaluative criteria for this sort of complex intervention. However it should be noted that none of the projects under review feature music making but claims of health values for community music making initiatives did grow over the following ten years.
URL: http://www.nice.org.uk/niceMedia/documents/arts_mono.pdf
Access Date: 19 October 2011

Reference Type: Government Commissioned review
Author: Darren Henley
Year: 2011
Title: Music Education in England - A Review by Darren Henley for the Department for Education and the Department for Culture, Media and Sport
City: London
Publisher: Dept. for Education and Dept. for Culture, Media and Sport
Number of Pages: 46
Short Title: The Henley Review
Keywords: Policy, music, education, Arts Council, music education workforce, parent/carer engagement, Music Education Hubs, United Kingdom
Research Notes: Document claims to outline a vision for what every child should expect to receive from their Music Education inside and outside the classroom; develop the concept of a coherent National Plan for Music Education, which encompasses broad-based entry-level opportunities for all children and a route of progression through a system which supports excellence at the highest level; discuss the importance of work by organisations funded by Arts Council England, including Youth Music; consider ways of helping the Music Education workforce to become more effective; help parents and carers more easily to engage with Music Education in their local area; and examine the next steps for further development, particularly with regard to improving Cultural Education in general, based on the outcomes of this Review. 36 recommendations are made to inform the National Music Plan.
URL: http://publications.education.gov.uk/DfE-00011-2011
Access Date: 9 October 2011

Reference Type: Edited Book
Editor: Lee Higgins
Year: 2000
Title: Community Music and New Technology: 1999 Conference Report and Reflections
City: Liverpool
Publisher: LIPA
Number of Pages: 83
ISBN: 0952816210
Keywords: digital, case studies, conference proceedings, More Music, Community Music East, community music, disability
Abstract: 'This conference report is the final part of a year-long report that has been exploring issues of participatory music-making and new technology. The specific focus to this project has been identifying the challenges that community musicians face when using new technology in group situations.'
Research Notes: Collection of short essays by community music practitioners and some academics, mostly drawing on their own experiences, structured as follows: 1. a general set of six writings on music technologies, traditional and digital; 2. six pieces on particular case studies of projects that employ digital technologies in music-making.

Reference Type: Published conference paper
Author: Lee Higgins
Title: The community in community music: hospitality—friendship
Conference Name: Creating partnerships, making links and promoting change - International Society for Music Education, Community Music Activity 2006
Year of Conference: 2006
Conference Location: Singapore
Publisher: International Society for Music Education website
Year Published: 2006
Keywords: Community music, community, etymology, hospitality, friendship
Abstract: As a trait of Community Music, the term 'community' is significant because it reinforces the attitude of its practitioners. The term has always been problematic, community's warm and fluffy glow jarring with music's virtuostic exclusivity. This has led to some practitioners resisting the term altogether. Is it time to abandon the term, its lack of clarity and diverse understandings ultimately rendering the prefix redundant? What does community mean for music-making within the compound Community Music? How does community manifest itself through Community Music? What joins the notion of community to that of music? Questions such as these twist, spin and turn, engulfing those that seek a deeper understanding as to the identity of Community Music practices and ore importantly an increased grasp of Community Music's ability to bridge the unbridgeable.

I will argue that the time to lose 'community' from Community Music has not yet arrived; the term remains a practical necessity in the quest to encourage and advocate active music-making. It therefore follows that Community Music needs a foundation on which to understand the prefix community. Though Jacques Derrida is not fond of the term community, his examinations of hospitality provides a foundation in which to consider the community within Community Music practices. Part one of this paper provides a site in which to think through the term community within the framework of deconstructive thinking, finally suggesting a theoretical position at which to accept the problematic prefix that haunts Community Music practice. Through interviews, observation, and questionnaires, art two presents a case study that describes a practical situation within the bounds of theory.

Research Notes: The author considers a range of origins and interpretations for the term 'community' and examines how a wide range of thinkers have understood that term particularly in relation to the political strife that occurred throughout the 20th Century. These views would tend to argue that the term is so complex and fraught that it may not be appropriate to describe a welcoming and engaging participatory activity. Higgins argues for reclamation of the term 'community' through a reading of Derrida's use of the term 'hospitality' and seeks to demonstrate this through a case study of Community Music activity in Peterborough in the UK.
URL: http://www.issuu.com/official_isme/docs/2006_cma_proceedings
Access Date: 9 October 2011

Reference Type: Journal Article
Author: Lee Higgins
Year: 2007
Title: Growth, pathways and groundwork: Community music in the United Kingdom
Journal: International Journal of Community Music
Volume: 1: 1
Pages: 23-38
Key words: community music, United Kingdom, history, animateur, definitions

Abstract: This article suggests that community music in the United Kingdom emerged as a sub-strand of the community arts movement during the political and cultural changes of the late 1960s and the early 1970s. Through five themes: musicians in residence, music animateur, music collectives and punk rock, definitions, and training. Part 1 of this article establishes the significant trajectory of the community arts movement. This groundwork provides the foundations through which community music later develops. Part 2 illuminates particular aspects of the UK scene that contribute to community music's very particular identity.

Research Notes: This article is useful for its summary of the history of community music in the UK and its description of the range and variety of philosophy, practice and approach adopted by practitioners, organisations and institutions.
URL: http://www.intellectbooks.co.uk/journals/view-Article,id=7745/
Access Date: 10 October 2011

Reference Type: Published conference paper
Author: Lee Higgins
Title: Representing practice: Community music and arts-based research
Conference Name: Harmonizing the Diversity that is Community Music Activity - International Society for Music Education, Community Music Activity 2010
Year of Conference: 2010
Conference Location: Hangzhou, China
Publisher: International Society for Music Education website
Year Published: 2010
Keywords: community music, research method, arts-based

Abstract: 'The purpose of this paper is to make a case or arts-based research as appropriate paradigm for community music research. In order to argue this I will consider the research strategies and methods currently employed in the investigation of community music and ask whether current research is appropriately representing its practice. In conclusion I suggest providing the research tools to enable community musicians to answer challenging questions surrounding practice and theory whilst continuing dynamic music leadership. This, I hope, will go some way in ensuring that practice and scholarship do not drift too far apart creating a tension between those that do the work and those that think and talk about it.'

Research Notes: The author considers the research methods and strategies currently employed in the investigation of community music; asking whether current research is appropriately representing practice. The paper is divided into four sections: 1) current research strategies and methods; 2 what arts-based research is, and why its procedures might be appropriate for community music; 3) some thoughts towards what community music and arts-based practice might look like; and 4) some concluding reflections on the implications of adopting arts-based approaches and issues of process, value and institution.
URL: http://www.issuu.com/official_isme/docs/2010_cma_proceedings
Access Date: 8 October 2011

Reference Type: Book
Author: Lee Higgins, Patricia Shehan Campbell
Year: 2010
Title: Free to be Musical: Group Improvisation in Music
City: Lanham, Maryland
Publisher: Rowman and Littlefield
Number of Pages: 110
ISBN: 9781607094982
Keywords: improvisation, workshop, technique, repertoire, teaching, community music, Ireland, United Kingdom
Abstract: Book is 'for those who lead musical experiences in the lives of children, youth, and adults. Offering a set of experiences to inspire creative musical expression, this book will prove useful for music education majors, practising music teachers, community musicians, and music therapists alike.'
Research Notes: A set of exercises and essays for improvising in the community workshop and classroom alike. Chapter 1, 'Orientation', explains its origins in the community music world of the UK and Ireland--'a full-blown participatory music-making movement'. At the book's heart is the belief that community music is predicated on the cultural / musical / social process of improvisation. Chapter 2 is a series of 21 workshop pieces for facilitating improvisation (called 'events'). These range from free to rhythmic and percussive, from blues or pentatonic-centred to using art or poetry for musical stimulation. A third brief chapter illustrates ways in which the 21 exercises can be combined into longer curriculum programmes.

Reference Type: Book
Author: Lee Higgins
Year: 2012
Title: Community Music: In Practice and In Theory
City: New York
Publisher: Oxford
Number of Pages: tbc
ISBN: tbc
Keywords: community music, history, theory, hospitality, United Kingdom, USA, ISME, music therapy, participatory arts

Abstract: 'Community musicians move in and between many diverse settings. They can be found facilitating local music activities in arts centers, schools, prisons, health settings, places of worship, music festivals, on the streets, and in a wide range of other community contexts. As skilled music facilitators, there is an emphasis on active participation, sensitivity to context, equality of opportunity, and a commitment to diversity. Community musicians seek to create relevant and accessible music making experiences that integrate activities such as listening, improvising, inventing, and performing. In *Community Music: In Practice and in Theory,* Lee Higgins draws upon his extensive practical and field experiences to investigate an interventional approach toward active music making outside of formal teaching and learning situations. Split into two sections, Inheritances and Pathways, and Interventions and Counter-paths, Higgins works across three main areas, a historic perspective through which to understand the emergence of an international field, illustrations and exemplars of community music, and community music's key characteristics expressed through the themes of hospitality, the workshop, facilitation, the safe space, friendship, and cultural democracy. Comparative musical epistemologies such as community music therapy, cultural diversity in music education, and applied ethnomusicology help to delineate community music's distinction, whilst ethnographic and case study fieldwork provides the opportunity to witness it first hand. In his conclusion, Higgins explores future implications and directions for community music education, employment, and practice. As the first single authored book on community music, Higgins provides a rich resource for those who practise, advocate, teach, or study community music, music education, music therapy, ethnomusicology, and community cultural development.'

Research Notes: Key forthcoming text charting the development and range of community music, in historical and social contexts—including case studies of significant national and international projects and activities—and also in practical terms. His contextual conclusion: 'community music can be known as a distinctive field of practices [and an active intervention] identified by its history and commitment to cultural democracy'.

Reference Type: Conference Paper
Author: Ben Higham
Year of Conference: 1990
Title: Community music: philosophy and practice put to the test
Conference Name: The Community Musician: training a new professional –
International Society for Music Education Community Music Activity Commission
Conference Location: Oslo, Norway
Short Title: Community Music – philosophy and practice put to the test
Keywords: Community music, philosophy, practice, Community Music East, ISME,
United Kingdom
Abstract: The first of the questions offered by the Commission for discussion is in
three parts: "what are the community's needs? Who decides what they are? Who
determines the training musicians get?" And the second question asks "what skills and
qualities does a community musician need and how can these be developed?" I
propose to address these questions in the context of Community Music East's
experience over the last seven years.
Research Notes: The author sets out the rationale for his organisation's specific
approach to community music work in the context of the needs of the range of
potential participants and the implications for the professional development of
community music tutors.
URL: www.benhighamconsulting.com
Access Date: 10th October 2011

Reference Type: Conference paper
Author: Ben Higham
Title: What constitutes competent professional practice within Community Music East?
Conference Name: 2nd Qualitative Methodologies in Music Education Research Conference
Year of Conference: 1996
Conference Location: University of Illinois, Champaign- Urbana, USA
Publisher: Ben Higham Consulting
Year Published: 2011
Short Title: What constitutes competent professional practice within Community Music East?
Keywords: Community music, competence, professional, training

Abstract: 'Community Music East Ltd. (CME) is an independent organisation with charitable status working in community education through the medium of music. Users of the project include schoolchildren, both able-bodied and disabled, youth, the general public, young offenders, prisoners, adults with mental and/or physical disabilities and young people with mental health problems. The organisation provides in-service training to a range of professionals from the care, education and arts sectors as well initial teacher training for B. Ed students and as part of post- graduate music teacher training courses in university.

The following paper was written, in part at least, as an internal and formative research exercise examining the nature and implications of evaluation in the work of CME: an exercise in trying to set a context in which colleagues might be encouraged to examine their work confidently, accurately and critically. It achieved its objective in that it started something that will never be finished, a conclusion that all of us at CME are only just beginning to fully understand.'

Research Notes: The author examines the context in which his community music organisation works (1996) and explores some of the professional identity issues that affect community music practitioners. Higham sets out the basis for competent practice in relation to the work of the organisation and offers a range of perspectives on how that practice is understood by fellow practitioners and by service commissioners. The document is of interest because it describes the way in which a community music organisation (of which there were few at the time) engages with understandings and issues of competent practice.

URL: http://www.benhighamconsulting.com
Access Date: 9 October 2011

Reference type: Conference paper
Author: Ben Higham
Conference Name: Music and/as Right Action
Year of Conference: 2007
Title: Those that can, play. Those that don't think they can, or think they ought not to, or think they are not allowed to, don't.
No. of pages: 13
Conference Location: University of East Anglia, UK.
Keywords: Culture, creativity, cultural influence, community music, case study, CME, United Kingdom

Abstract: 'We live in a world of cultural confusion. Under considerable, and misguided, pressure to be everything to everyone (with extraordinary caveats attached for some) we are not losing but denying our individual circumstances and contexts, the elements that make our engagement with society meaningful and that inform how we understand the world. The danger is that this influence is insidiously received and is often interpreted by people as an internal restraint rather than an external constraint. As a consequence there is little potential and encouragement for the emergence of a creative person, that is someone who understands the purpose and nature of creative activity and engages in it as ethical behaviour. As a country we are the poorer for this lack of natural capacity and intelligence. This tension will be explored in the context of the work of Community Music East (CME) - a community education provider whose mission is "to promote opportunity through the process of music making" - and the wider background of debate about apparently practical ways of doing good to people, particularly young people. My perspective is underpinned by the belief that supported inquiry is a more useful mechanism for social, cultural, political and economic engagement than received learning.'

Research Notes: The author argues that there is confusion about the nature and value of the term 'culture' as it is currently promoted by the UK government, and most "westernised" governments, in an attempt to rationalise this 'vital force' and use it as a tool to achieve perceived social and economic benefit. As a result creativity, here understood to be the key driver of significant cultural activity, has come to be identified as a fashionable commodity, a 'boom industry', in such a way that its potential as experienced in a stimulating and, sometimes revelatory way, by anyone as part of their personal development has been devalued. In consequence people that can't have a valid creative experience that enables them to engage with and understand their culture could become disaffected and disenfranchised. But, the author argues, if effective community education practice is provided that embraces creative process and critical engagement it could be possible to reclaim the valid cultural experience of the individual in ways that will be truly useful for the well-being of society and the economy. The piece contains a case study exploring the reactions of participants, here a group of male and female care leavers, to their perceived 'cultural' norms, in this case boys do and girls watch and maybe sing along, when offered the chance to reconsider the circumstances with creative freedom achieved through pedagogical and technical support.
URL: www.benhighamconsulting.com
Access Date: 10 October 2011

Reference Type: Literature review
Author: Institute for Health and Human Development (IHHD)
Year: *c*. 2006
Title: Cultural and creative industries, practitioners and approaches in community health promotion: a rapid desk review of the evidence
City: London
Publisher: University of East London
Number of Pages: 10
Keywords: arts, health, well-being, policy, United Kingdom, community, therapy
Abstract: 'This review draws together evidence on the use of cultural and creative industries, practitioners and approaches in health promotion in the UK particularly focusing on the promotion of community-level programmes of physical activity, healthy diets and mental health. The subpopulations of interest are children and young people, deprived communities, the workplace, small areas and the general population. It synthesizes key findings from published and unpublished reports of local and national (and some relevant international) research, and highlights examples of best practice. A list of key documents collated under relevant subsections is attached.'
Research Notes: Useful review of policy literature in the wider field of community arts, health and well-being.
URL:
http://www.uel.ac.uk/ihhd/programmes/documents/CreativeindustriesHealthPromotionPT2.doc
Access Date: 10 October 2011

Reference Type: Literature review
Author: Helen Jermyn
Year: 2001
Title: The Arts and Social Exclusion: a review prepared for the Arts Council of England
City: London
Publisher: Arts Council England
Number of Pages: 43
Short Title: The Arts and Social Exclusion
ISBN: Keywords: social exclusion, evaluation, monitoring, creating social capital, Arts Council, literature review, policy, United Kingdom
Research Notes: The preliminary report to Helen Jermyn, The Art of Inclusion (2004, Arts Council England) this document contains an extensive literature review of policy and academic sources relevant to purposes of social inclusion, the use of arts engagement, and participation in such processes. The document also includes an analysis of evaluation theories and approaches potentially relevant to the use of the arts for the purposes of social inclusion.
URL: http://www.artscouncil.org.uk/media/uploads/documents/publications/298.doc
Access Date: 10 October 2011

Reference Type: Policy report
Author: Helen Jermyn
Year: 2004
Title: The Art of Inclusion (Research Report 35)
City: London
Publisher: Arts Council England
Number of Pages: 171
ISBN: 0728710420
Keywords: Arts and social inclusion, good practice principles, partnerships, sustainability, success indicators, United Kingdom, Arts Council, policy
Research Notes: In January 2001, the former Arts Council of England and Regional Arts Boards commissioned research to explore social inclusion work in the arts. The overall objectives of the research were to gather evidence that could be used to inform policy and advocacy initiatives develop and test appropriate methodologies for evaluating arts initiatives with aims related to social inclusion; evaluate three different models of initiating and delivering projects and identify the characteristics of successful initiatives and approaches; that did not work and the reasons for this develop measures of success that could be used to evaluate a broad range of initiatives. The report identifies some key issues particularly around the understanding of work aimed at 'social inclusion' of participants and, therefore, the intentions of that might drive such initiatives.
URL:www.artscouncil.org.uk/media/uploads/documents/publications/phpyAtV3b.pdf
Access Date: 8 October 2011

Reference Type: Journal Article
Author: Constantijn Koopman
Year: 2007
Title: Community music as music education: on the educational potential of community music
Journal: International Journal of Music Education
Volume: 25: 2
Page numbers: 151-163
Key words: Music education**,** music, musicians, community, role music activities, learning processes, teaching methods

Abstract: 'This article deals with the educational potential of community music. First, the author introduces the concept of community music and discusses its special position in today's society. Community music can play a significant role in promoting active music-making, particularly for those people who do not make use of standard musical arrangements. Then, the author presents and refutes the case against teaching and music learning in community music practices as presented by the influential community musician Phil Mullen. Next, the author argues that community music naturally accords with innovative concepts of learning such as authentic learning, situated learning and process-directed learning. Thus, it presents an excellent place for developing musical competence. Finally, the various levels at which teaching is relevant to community music are examined.'

Research notes: This article presents an argument for the value of community music activity as effective in reaching participants and engaging them in activity where they are in place, experience and interest; and chooses to do this by refuting the practices and pedagogy of an influential community musician whilst arguing for a range of more rigorous teaching approaches.

URL: http://ijm.sagepub.com/content/25/2/151.short
Access Date: 19 October 2011

Reference Type: Book
Authors: Ninja Kors, Peter Mak, Peter Renshaw
Year: 2007
Title: Formal, non-formal and informal learning in music
City: Groningen/Den Haag
Publisher: Lectorate Lifelong Learning in Music, Prince Claus Conservatoire/ Royal Conservatoire
Number of Pages: 156
ISBN: None
Keywords: Formal music education, non-formal music education, informal music education, generic teaching skills, portfolio careers, opera, conservatoire

Abstract: 'In the introductory article *Learning Music in Formal, Non-Formal and Informal Contexts*, Peter Mak addresses the question of what exactly formal, non-formal and informal learning is and what role these learning styles can play in the training of professional musicians. Peter Renshaw explores informal learning in non-formal contexts through his in-depth research of the Guildhall project *Connect* in the article *Lifelong Learning for Musicians; Critical Issues Arising from a Case Study of 'Connect'* and examines its implications for lifelong learning in music. In his article Renshaw addresses interesting examples of artistic and generic leadership skills as well as issues of quality, reflective practice and professional development of musicians. In the study *Vocal Students as Animateurs, A Case Study of Non-Formal Learning*, Ninja Kors and Peter Mak address an inspiring pilot project which was carried out by the lectorate in cooperation with Yo! Opera Festival in the city of Utrecht. Vocal students of the Royal Conservatoire in The Hague were involved in this project and the study aims to define amongst other things the skills of the animateurs and crucial matters of working in partnerships. Finally, Ninja Kors describes a number of highly interesting and often moving case studies in *Cases Studies of Informal Learning in Non-Formal Contexts*.'

Research Notes: This book explores the notions of interaction between the formal, non-formal and informal activities that will form part of the music professional's life from the point of view of training the conservatoire student. The authors in different ways describe the purpose and value of such interactions—Renshaw identifies that 'the over-riding principles for determining quality music experience are: fitness for purpose (and) relevance to context', though this is one of very few references to the relevance of the community to this process—but are primarily concerned with helping the conservatoire infrastructure to engage with this new demand. The book provides a useful insight into the intent to professionalise the training of portfolio musicians/ teachers particularly to function in the non-formal sector.
URL:
http://www.jointmusicmasters.org/uploadmedia/files/Book%20Case%20Studies%20of%20Informal%20Learning.pdf
Access Date: 26 October 2011

Reference Type: Book
Author: Francois Matarasso
Title: Use or ornament? The social impact of participation in the arts
City: Stroud
Publisher: Comedia
Year: 1997
Number of Pages: 111
Keywords: participation, arts, community, evaluation, social impact, United Kingdom
Research notes: The book reports on a research project which set out to identify evidence of the social impact of participation in the arts at amateur or community level; and to identify ways of assessing social impact which are helpful and workable for policymakers and those working in the arts and social fields. The research involved the study of 50 individual, local projects. The research into participatory arts projects was undertaken over an 18 month period, employing a variety of enquiry methods, including questionnaires, pictorial response sheets, observation of workshops and events, interviews and group discussions with scores of participants, arts workers, and third parties (eg parents/carers of participants). Matarasso is keen to emphasis that, as a former practitioner, his perspective is always practical rather than academic.

The findings are that participation in arts activities brings social benefits; the experience of participation is unique and significant; relationship is more significant than form; the social impact of the arts is complex; impacts are inevitable, but not necessarily positive; participating in the arts brings risks and costs; arts projects can provide cost-effective solutions; and social impacts are palpable.

The book was influential at the time, and was cited by the then Secretary of State in 1998. It also provoked a lively political/cultural dialogue (see Merli 2002).

URL:
http://web.me.com/matarasso/one/research/Entries/2009/2/19_Use_or_Ornament_files/Use%20or%20Ornament.pdf
Access Date: 30 October 2011

Reference Type: Article
Author: Francois Matarasso
Title: Smoke and Mirrors: a Response to Paula Merli's 'Evaluating the Social Impact of Participation in Arts Activities'
Publisher: Matarasso/online
Year: 2003
Number of Pages: 14
Keywords: methodology; political perspective; social impact, participatory arts
Research Notes: This is a rebuttal by the author to P. Merli's 2002 critique of his 1997 book. He argues that Merli misrepresents, or misinterprets his methodology, by claiming that his findings are based on what she considers to be deficient questionnaires. Matarasso corrects what he calls factual errors, and emphasises the variety of enquiry methods which were employed in his project. He also identifies a more political, or ideological motivation in the critique, suggesting that Merli is out of sympathy with what she calls 'the "new missionaries," who play guitar with marginalized youth, the disabled and the unemployed, aiming at mitigating the perception which they have of their own exclusion.' Matarasso presents a thoughtful defence of his original project, and expresses his own powerful belief in the positive role the arts can play in society.

This discussion – Matarasso - Merli - Matarasso - is one of very few later public dialogues about the purpose of intervention through culture activity and the implications for its development, support and resouces.
URL:
http://web.me.com/matarasso/one/writing_files/Smoke%20%26%20Mirrors.pdf
Access Date: 25 October 2011

Reference Type: Journal Article
Author: Paola Merli
Year: 2002
Title: Evaluating the Social Impact of Participation in Arts Activities: A critical review of Francois Matarasso's *Use or Ornament*?
Journal: International Journal of Cultural Policy
Volume: 8:1
Pages: 107-118
Keywords: social impact; methodological issues; participatory arts; internal validity; external validity; theory of social change, Matarasso

Abstract: 'Matarasso's research has [thus] become politically important and worthy of critical analysis…In the first part of this paper I will concentrate on analysing the quality of Matarasso's research. My critique will focus on methodological issues and will try to show that the research project is flawed in its design, execution and conceptual basis. I will then deal with political issues such as whether using participatory arts as a form of governance, under the heading of promoting social cohesion, is actually worthwhile and desirable. Finally, I will frame some suggestions for possible future research.'

Research Notes: This critique engages seriously with Matarasso, at both the level of process (methodology), and outcome (the findings which Merli believes support the standpoint Matarasso had from the start). Merli describes Matarasso's work as 'advocacy,' and seeks to demonstrate that the motivation is as flawed as the methodology is unsound.

Merli challenges Matarasso's 'benevolent attitude' that 'does not seem to be capable of solving problems.' Indeed, it does not seem that "feeling differently," for example, about the place where one lives, will transform slums into wonderful places - it will only "help" people to accept them. 'However, making deprivation more acceptable is a tool to endlessly reproduce it. Social deprivation and exclusion arguably can be removed only by fighting the structural conditions which cause them. Such conditions will not be removed by benevolent arts programmes.'

In relation to this, Merli draws a distinction between 'the original phenomenon of community arts… directed to the expression of conflicts,' and its 'revival' as a 'therapeutic' tool for 'social inclusion' in the late 90s. 'Matarasso claims that the "real purpose of the arts" is "to contribute to a stable, confident and creative society." Hence, according to Merli, the issue of what the arts can do for society, proposed by Matarasso as an innovation, is simply a new way of achieving the old "civilising" objective of cultural policy, as opposed to the expressions of conflict and liberation from social control associated with earlier participative processes.

This is a powerful critique that challenges the basis of much recent policy, and asks important questions of some community music (and arts) practice.
URL: http://www.variant.org.uk/19texts/socinc19.html
Access Date: 19 October 2011

Abstract: The development of community music as a structured activity and academic discipline occurred in a variety of social and institutional contexts during the last fifty years. The International Society for Music Education, through its Commission on Community Music Activity (CMA), represents one forum in which community musicians and those interested in such activity maintained a dialogue and exchanged ideas and practices. This article documents the history of the Commission and evaluates its contribution to the emerging field of community music.
Research Notes: A comprehensive history of the ISME Community Music Activity Commission, a leading international forum for the debate about and development of community music ideas and practices, also useful for setting out the key influences on the Society's view of music education around the world that flowed from the commission's findings and recommendations.

Reference Type: Book
Author: George McKay
Year: 2005
Title: Circular Breathing: The Cultural Politics of Jazz in Britain
City: Durham NC and London
Publisher: Duke University Press
Number of Pages: 357
ISBN: 0822335735
Keywords: United Kingdom, John Stevens, Maggie Nicols, community music, free improvisation
Research Notes: Chapter 4 is entitled 'The politics and performance of improvisation and contemporary jazz in the 1960s and 1970s'. It includes a section 'Improvisation—organisation—education' which charts the development from the new culture of improvised music of workshop techniques in spontaneous music-making. These in turn led to the establishment in London of Community Music as an organisation in 1983, with its musical director the influential free drummer and bandleader John Stevens. McKay argues that this aspect of community music —its radical political origins in free improvisation—is an important aspect of both community music and the improvised music movement.
Author Address: http://georgemckay.org

Reference Type: Book Section
Author: George McKay
Year: 2005
Title: Improvisation and the development of community music in Britain; followed by the case of More Music in Morecambe
Editors: Pete Moser and George McKay
Book Title: Community Music: A Handbook
City: Lyme Regis, Dorset
Publisher: Russell House
Pages: 61-76
Chapter: 3
ISBN: 1903855705
Keywords: community music, More Music, free improvisation, John Stevens, Maggie Nicols, Pete Moser, community theatre, Welfare State International
Abstract: 'The aim of this chapter is twofold. First, it traces the historical development of the idea of community music. It does this with particular emphasis on community music's relation to aspects of the 1960s countercultural project and its legacy. This involves looking at the role of free jazz in music education, links with the burgeoning community arts movement, the radical politics and social ideas frequently claimed by those central to community music. Community music remains imbued with the spirit of improvisation, and I think it important to acknowledge the special role played by that particular music (as opposed to, say, classical music outreach teams, grassroots folk or more recent world music projects) in its development. Second it narrates the development of the More Music in Morecambe community music project through the 1990s, its successes and (mini-)crises, its beliefs and practices. It considers the origins of MMM in some of the earlier musical/theatrical performance practice of Welfare State International, and locates MMM in the context of the rise of community music as a social-cultural phenomenon in Britain. This involves discussion of ways in which the radicalism or idealism of some of early community music has been knocked and/or maintained'.
URL:
http://salford.academia.edu/georgemckay/Papers/469395/Improvisation_and_the_development_of_community_music_in_Britain_followed_by_the_case_of_More_Music_in_Morecambe
Access Date: 17 July 2011
Author Address: http://georgemckay.org

Reference Type: Book Section
Author: George McKay
Year: 2010
Title: Community arts and music, community media: cultural politics and policy in Britain since the 1960s
Editor: Kevin Howley
Book Title: Understanding Community Media
City: London
Publisher: SAGE
Pages: 41-52
Chapter: 3
ISBN: 9781412959056
Keywords: community music, community media, congregationist imperative, London Musicians' Collective, Britain, 1960s, cultural policy, theory

Abstract: This chapter considers ways in which 'community' has been understood and constructed in arts and media movements concerned with a progressive social change agenda in Britain since the counterculture of the 1960s and early 1970s. This will help us to understand what the meanings of the term 'community' are in today's cultural economy.... My view will be taken from those working in the fields of community arts, music, media over the decades, that is, from the ways in which workers and participants in these movements, primarily in Britain, have themselves understood and employed, and possibly strategically redefined, the term.
Research Notes: In a British context, McKay explores the development and establishment of community music from the 1960s to the 1980s, in relation to the rise of community media from the 1990s on. This is in order to understand the differing definitions of the word 'community' by cultural workers in these spheres and periods. The author contextualises these within debates and acts of cultural policy by different UK governments, with a focus on the extent to which 'the contemporary use of "community" masks a depoliticization of once radical projects or a dilution of their legacy'. The theory of the 'congregationist imperative' is introduced to identify a distinctive strategy within many community arts: 'The artistic project itself—song cycle, play, or other event—combines with the performance in a bringing and coming together of people in a local space, often within a narrative of site specificity. This is the congregationist imperative of community arts as opposed to the more mediated "non-social form[s] of participation" (Everitt, 1997, p. 24)'.
URL: http://usir.salford.ac.uk/2813/
Access Date: 20 July 2011
Author Address: http://georgemckay.org

Reference Type: Report
Author: Andrew Missingham
Year: 2007
Title: Why Console-Games are Bigger than Rock 'n' Roll: What the Music Sector Needs to Know and How it can Get a Piece of the Action
City: London
Publisher: Youth Music
Number of Pages: 41
Keywords: youth music, digital, games consoles, SingStar, Guitar Hero, Music, music digital games, education
Abstract: '[T]his report aims to introduce the world of music-based console games to music educators and music education policy makers. It also aims to introduce some of the educational possibilities of music-based console games to games developers and owners of intellectual property (such as music publishers and record companies). This is a crucial moment in the development of music-based console games. Music-games have never been more popular, and exciting innovations in technology mean that they have the potential of playing an increasingly important part in the musical landscape that surrounds young people.'
Research Notes: Report aimed at games designers, IPR representatives, and music educators, to cover this new field of youth digital media interactivity, in the specific context of console games. Findings drawn from a questionnaire, focus group and one to one interviews. Explores the current state and potential for development of music practice and music education via the enthusiasms (and restrictions) of console gaming.
URL:
http://www.youthmusic.org.uk/assets/files/Console%20games%20and%20music_1207.pdf
Access Date: 15 October 2011

Reference Type: Book section
Author: Pete Moser
Year: 2005
Title: Ways into workshops
Editors: Pete Moser and George McKay
Year: 2005
Book title: Community Music: A Handbook
City: Lyme Regis
Publisher: Russell House
Pages: 3-32
Chapter: 1
ISBN: 9781903855706
Keywords: workshop, community music, Pete Moser, More Music, music education, participation
Abstract: 'The following pages aim to start you thinking, to open a dialogue, to inspire you to create your own method of practice. They deal with six areas of workshop techniques that I have learned to be really important: building relationships, warm-ups, logistics, positive learning, how groups work, planning…. The chapter concludes with a series of top tips about running workshops, gathered from experienced workshop leaders and other sources.'
Research Notes: Useful introduction to the questions and techniques of setting up a workshop for a community music event. Pragmatic points and 'top tips' aimed at practitioners. Includes photographs of workshops, and some exercises.

Reference Type: Edited Book
Editors: Pete Moser and George McKay
Year: 2005
Title: Community Music: A Handbook
City: Lyme Regis
Publisher: Russell House
Number of Pages: 203
Type of Work: A collection of primarily practical and creative writings containing techniques for working in community music.
ISBN: 1903855705
Keywords: community music, techniques, workshop, More Music, Lemn Sissay, drumming, bandwork, composition, singing, songmaking, digital, history, repertoire, United Kingdom, Pete Moser
Abstract: 'A book of ideas, a catalogue of experience, a mass of personal stories, a collection of inspiring musical exercises and a historical perspective. Community music-making is exploding across Britain and this book will help you develop new insights into the practice of running workshops and making new music with people, whatever their culture, skill or background.... A "how-to" book that should have a place on the bookcase and the music stand.' Also contains poems by Lemn Sissay and a historical essay on community music by George McKay.
Research Notes: Contains chapters by community music practitioners in the UK drawing on their experiences of running community music workshops over decades, with extensive exercises, advice, 'top tips'. Chapter topics are workshop techniques, drumming and percussion, group composition, bandwork, singing and the voice, songwriting, digital musical creativity.
Editor Address: http://georgemckay.org

Reference Type: Published conference paper
Author: Phil Mullen
Year of Conference: 2002
Title: We don't teach, we explore: aspects of community music delivery
Conference Name: International Society for Music Education Community Music Activity 2002
Conference Location: Rotterdam
Keywords: John Stevens, UK, community music, teaching and learning, anarchism, transcendence, ISME

Abstract: 'In this paper I would like to look at some of the problems community musicians have with this traditional model of teaching, teacher and taught, outline some of the underlying reasons for community music activity that make teaching an over simplistic and often inappropriate methodology, look instead at the title and role of facilitator as that more appropriate to community music situations and ask briefly if we as community musicians shouldn't be looking for other more flexible models of human musical interaction depending always on the reasons why we are engaging in this interaction. I will also return to the music, particularly the music of the late John Stevens, which encouraged so many people to become involved in community music activity, and show that the intention of the music was a profound human musical exchange within the moment beyond the mediation of an outside expert, judge or controller.'

Research Notes: An experienced community musician's thoughts about teaching and learning, and the relation between community music education and mainstream education: ' community music while not anti-learning may well be anti-teaching'. Concludes with remarks about the socially transformative and transcendent potential of (community) music: the community musician as both 'anarchist' and 'shaman'.
URL: http://www.worldmusiccentre.com/uploads/cma/mullenteachexplore.PDF
Access Date: 25 August 2011

Reference Type: Report
Authors: Michael Murray, Alexandra Lamont, Becky Hale
Year: 2010
Title: The benefits of being in a choir: Report on research conducted with Golden Voices
City: Manchester
Publisher: Manchester City Council Valuing Older People
Number of Pages: 8
Keywords: voice, choir, well-being, older people, impact, evaluation, community music

Abstract: 'A great deal of research has focused on the individual benefits of music for health and wellbeing, but music is an inherently social activity. Community music provides opportunities for collective involvement of people in musical activities…. Research has begun to explore the therapeutic potential of music for older people in healthcare institutions, but not much research has yet explored the role of music in the lives of older people in community settings…. At Keele we adopt a different approach to understanding how the arts might fit into people's lives and what benefits are gained. We have a number of ongoing projects attempting to understand how important these activities are for older people where we spend time with them and find out what they say themselves about their own experiences and feelings about being part of a group involved in an artistic activity. This was our first study of music with older people, although we have carried out similar projects with children and young people. This study aimed to explore engagement with music in different community settings.'

Research Notes: A highly focused academic study of one social group (older people), one music form (singing) and one specific music group (Golden Voices choir), employing ethnography to assess the health and well-being benefits of community music making.

URL: http://www.manchester.gov.uk/download/15866/golden_voices-keele_university_report

Access date: 14 October 2011

Reference Type: Published conference paper
Author: Nur Intan Murtadza
Title: On Contested Terrain: Finding the "Groove' in Music Teaching Practices
Conference Name: Creating partnerships, making links and promoting change - International Society for Music Education, Community Music Activity 2006
Year of Conference: 2006
Conference Location: Singapore
Publisher: International Society for Music Education website
Year Published: 2006
Keywords: Globalisation, community music, music education

Abstract: Recent shifts in cultural and social developments often described as globalisation, are transforming the life of schools throughout the world. Images, ideas, technologies as well as economic and social capital move at an accelerated rate across national boundaries. What is the impact of these developments on music education? How does it compel us to reconsider what pedagogy means in these circumstances? This paper shares the findings of my ethnographic research on the social construction of music teaching and learning. In particular, this paper looks at the multicultural music education programs that offered in schools in Ontario and in British Columbia, Canada. How do musical constructs from one culture translate to another? What is the essence of the music and how is it conveyed through teaching and learning in other cultural settings?

Research Notes: The author explores the idea that musics from other cultures, particularly those that use music as collective and communal activity that is more often learnt through doing, do not translate comfortably into the (western) classroom. This in part because such musics do not benefit from being processed through music tools, such as notation and certain other forms of structural organisation. Murtadza also suggests that the informal music making/learning environment is problematic for the true experience and knowledge of such musics because it is likely to lack meaningful contextual rigour.
URL: http://www.issuu.com/official_isme/docs/2006_cma_proceedings
Access Date: 9 October 2011

Reference Type: Book
Author: Christopher Naughton
Year: 2009
Title: The Thrill of Making a Racket: Nietzche, Heidegger and Community Samba in Schools
City: Saarbrucken
Publisher: Verlag Dr. Muller
Number of Pages: 200
ISBN: 9783639124361
Original Publication: 2008
Keywords: samba, percussion, community music, participation, United Kingdom, New Zealand, music education, Freesamba
Abstract: 'With new technologies and new modes of communication comes a new order. The samba school, a gathering of amateur musicians who play Brazilian-based percussion, has now become a global phenomenon that has resulted in a resurgence of music in the community throughout the developed world. With the popularity of samba many music teachers and education departments have begun to incorporate samba into their work. This book tells the account of two case studies, in England and New Zealand'.
Research Notes: A published academic thesis (from University of Auckland 2008). Section three on 'Freesamba' community music activities is most relevant, as case studies including interviews with practitioners are presented. As a street-situated percussive music, samba is public community music practice particularly in favour for carnival, festival and procession. Samba in music education is also discussed, as the projects involved university music education students.

Abstract: 'Community music activity is taking place in many countries. The forms it takes vary from place to place, and the methods by means of which community music workers are equipped - or equip themselves - to undertake their task are also many and varied.....Community music is characterised by the following principles: decentralisation, accessibility, equal opportunity, and active participation in music-making. These principles are social and political ones, and there can be no doubt that community music activity is more than a purely musical one.'
Research Notes: This document, though slim, is important because it is the agreed concluding statement of the first recorded Seminar of the ISME Commission on Community Music Activity and it expresses a very clear understanding and commitment to the social and political, as well as musical, aims of community music practice and activity. This particular seminar had consciously sought out representation from community music practitioners as well as academics and tertiary music practitioner trainers to inform their discussions and, as such, recognised the potentially radical nature of the conclusions of the seminar to be reported to the International Society for Music Education.

Reference Type: Book
Author: Rod Paton
Year: 2000
Title: Living Music: Improvisation Guidelines for Teachers and Community Musicians
City: Not available
Publisher: West Sussex County Council
Number of Pages: 134
ISBN: 0862604761
Keywords: workshop, community music, improvisation, repertoire, practice, school, education, United Kingdom
Abstract: 'For teachers: a set of practical ideas for the classroom…. For community musicians: a resource of workshop activities which can be used in virtually any kind of community music situation and with a wide range of age and ability…. The book aims to contribute to a resource which reflects a perceptible shift in public attitudes towards the functions of music: a shift away from the monopoly of composers and recording companies and towards autonomy, participation and social inclusion'.
Research Notes: First two sections deal with theory and practice of community music-making and group improvisation; third section contains a set of musical exercises, games and workshop pieces. Book contains CD of illustrative improvised pieces.

Abstract: 'The South East Coastal Communities programme that ran from 2008 to 2011 was funded by the Higher Education Funding Council for England with the aim of measuring the potential impact of knowledge exchange on the well-being of communities along the south coast of England. The University of Chichester was one of nine universities from the region participating in the programme that developed fifteen linked but discrete projects centred on social engagement and renewal. The Lifemusic (LM) project explored how participatory music can contribute to the well-being of people in a variety of contexts, including health and social care environments, schools, the migrant community and the workplace. The project was developed around a training and delivery model that equipped around 50 practitioners with the skills to deliver community workshops using the LM method. The university provided facilities, instruments and administrative support, and appointed an academic lead to organize the project, train practitioners, and conduct research and evaluation. A variety of evaluative approaches, designed to measure the impact of the sessions on the well-being of participants, were tested. The overall framework for evaluation employed across the programme was the so-called REAP "matrix" tool with its emphasis on self-measurement and community empowerment. Trainees were chosen from the wider community, following a specially designed programme based on the LM method, and over 400 LM workshops were subsequently delivered by newly trained practitioners. The project generated significant feedback about community music-making, well-being and team building. The programme expanded community/university engagement, developed lasting partnerships and expanded the profile of community music. It raised questions about the status of community music within higher education music programmes, especially in relation to the canonic values that generally inform curriculum content, and partnered music with community agencies delivering health and social care.'

Research Notes: Particularly useful for its effort to employ the REAP matrix of community engagement measurement in the context of community music (REAP = Reciprocities, Externalities, Access, Partnership, which Paton glosses as follows: 'For Reciprocities read "two-way benefits"; for externalities, read "social change"; for access, read "open-door policy", and for partnership read "community engagement", and all of a sudden we have a very useable framework in which to view university/community music practice'). Within community music, debates about value and approach have often revolved around process vs. product (the social relations built through the workshop vs. workshop series culminating in a performance or recording, say). Using REAP, according to Paton, we can finesse or sidestep this enduring but unhelpful binary within community music discourse: 'The REAP matrix distinguishes clearly between out*puts* (specific events or materials such as workshops, conference presentations, films or articles) and out*comes* (potential or actual social change)'.

Reference Type: Book
Author: Rod Paton
Year: 2012
Title: Lifemusic: Connecting People to Time
City: Dorset
Publisher: Archive Publishing
Number of Pages: 288
ISBN: 9781906289171
Keywords: community music, improvisation, repertoire, theory, psychology, spirit, myth, archetype, United Kingdom, intentional time

Abstract: 'This book offers both a perspective on the contemporary condition of music and some practical ideas for enrichment and expansion. In doing so, it casts a somewhat critical eye on many aspects of current musical activity which most people take for granted, such as the ubiquity of recorded music, the classical concert, the hegemony of the music industry and graded examinations. However, whilst advocating a renewal of our personal, social and cultural relationship to music it is not my intention to argue for the dismantling of *any* musical practice…. The primary motivation for writing this book is then not to bemoan the condition of music but to enrich it, opening up paths of musical renewal through which communities might find new and beneficial forms of self- expression, well-being, collective identity and creative energy…. *Lifemusic* is then presented both as philosophy and method.'

Research Notes: The book is a kind of personal manifesto. Part 1 deals with the 'philosophical, historical and cultural background', Paton's worldview of the ideas and theories involved. Myth, archetype, psychology are explained and explored, but also meditation on the history of (distrust towards) improvisation, which is defined etymologically as the 'unforeseen', and the therapeutic value of music improvisation. Part 2 is more practically focused, on practices and methods of working with improvisation in music and society. The final chapter contains an impressively wide-ranging set of exercises ('patterns, projects and pieces … tools not rules') for music improvisation. Includes a CD of illustrative recordings based on the games and exercises in the book.

Reference Type: Edited book
Editors: Mercédès Pavlicevic and Gary Ansdell
Year: 2004
Title: Community Music Therapy
City: London
Publisher: Jessica Kingsley
Number of Pages: 320
ISBN: 9781843101246
Keywords: community music therapy, music therapy, health, well-being**,** United Kingdom, Norway, cultural politics
Abstract: 'Community Music Therapy [CoMT] is a new way of considering music therapy in more culturally, socially and politically sensitive ways….. In this first book on CoMT Pavlicevic and Ansdell are joined by 14 music therapists from different parts of the world who work in conventional and unconventional settings with variety of client groups….'
Research Notes: An early effort to chart critically and practically in international case studies the extension of the established practice of music therapy by, in part, its embracing of some strands of work from community music—particularly its emphasis on social process, its inclusivity or openness, and the political resonance of community music.

Reference Type: Book section
Author: Margaret Peters
Year: 2008
Title: Risky economies: community-based organizations and the music-making practices of marginalized youth
Editors: Gerry Bloustein, Margaret Peters and Susan Luckman
Book title: Sonic Synergies: Music, Technology, Community, Identity
Pages: 169-184
Chapter: 14
City: Aldershot
Publisher: Ashgate
ISBN: 9780754657217
Keywords: community-based organisations, entrepreneurship, young people, music education, music industry, United Kingdom, Australia, policy, funding
Abstract: '[Y]oung people … [have] engaged in music and arts-related activities as a means of agency and as a way of negotiating their marginalization…. In this chapter I focus on … a developing "enterprise culture"'.
Research Notes: Two case studies of ways in which youth work with community-based organisations to raise entrepreneurship, to develop a business initiative within music industry. Offers an alternative narrative of community organisation, and ways in which it can facilitate music opportunities for youth, in particular within the context of young people's business development and management, and encouraging grassoots entrepreneurialism in the creative industries.

Reference Type: Book section
Author: Harriet Powell
Year: 2004
Title: A Dream Wedding: from community music to music therapy with a community
Pages: 167-185
Chapter: 8
Book editors: Mercédès Pavlicevic and Gary Ansdell
Title: Community Music Therapy
City: London
Publisher: Jessica Kingsley
ISBN: 9781843101246
Keywords: community music, music therapy, community music therapy, Inter-Action, community arts, community theatre, improvisation, Nordoff-Robbins, performance
Abstract: 'I reflect on my previous work as a community musician connecting and facilitating people in creative process towards performance. I describe my current role as music therapist in the community of a residential home and day centre for older people … [using open and closed] individual sessions, group sessions and performance'.
Research notes: Author traces her personal route from 25 years as a community musician/community arts worker to training to become a music therapist—with long term musical / social relationships but using improvisational techniques. Spontaneity is an important facet of creative connection within / outside the institutional framework (a dance in a car park, a song in a corridor). In the author's community music / arts practice, performance was a concluding aim of the process; in community music therapy it is 'a by-product or added bonus'.

Reference Type: Journal Article
Author: David Price
Year: 2010 (1990)
Title: A view from the workshop floor: What skills and qualities are demanded of today's community music workers and how can they best be taught?
Journal: International Journal of Community Music
Volume: 3:3
Pages: 331-336
Keywords: training, skills, community music, workshop

Abstract: 'This paper considers the following questions: Do existing models of training, based in higher education/conservatoire institutions, equip today's musicians with appropriate skills to work in community settings and can vocational training be incorporated within conventional music courses as options, or do we need to see specialist full-time courses? Using the Abraham Moss Centre as an example of practice, outlines of the key skills needed to be a community musician are described. In conclusion, this paper suggests that instead of adopting a top-down approach to training, providers might ask those directly involved in the work what kind of training they think is important.'

Research notes: This paper was originally presented at the ISME Community Music Activity Commission in Oslo in 1990 and originally published in the proceedings of that event (The Community Musician: training a new professional, 1991,The Norwegian Affiliation of the International Society for Music Education, Oslo, ISBN: 82-91007-02-0). As such it is a valuable insight into a mode of community music working at that time that suggested some of the practice development needs of the professional community musician, particularly the lone practitioner. Price and Higham (1990), were the UK representatives to this influential early ISME CMA Seminar and its conclusions.
URL: http://www.intellectbooks.co.uk/journals/view-Article,id=10164/
Access Date: October 13 2011

Reference Type: Published conference paper
Author: Dave Price
Year of Conference: 2002
Title: 'A quiet revolution': an overview of current community music initiatives in the UK
Conference Name: International Society for Music Education (ISME) Community Music Activity 2002
Conference Location: Rotterdam
Keywords: ISME, community music, UK, funding, policy, success, radicalism
Abstract: 'For those working in community music, [the social exclusion agenda and cultural funding priorities of the New Labour administration post-1997 have] led to an exponential increase in projects being supported--but [have] also meant that some of the early defining characteristics of community music are undergoing some significant changes, in order to remain inclusive and socially relevant. This paper seeks firstly, to identify the key social initiatives which have created the current environment; secondly, to speculate on some of the issues which now need to be addressed.'
Research Notes: Experienced community musician and cultural manager historicises the development of community music in UK, over 20 year period from the 1980s to early 2000s. Focus on the radical identity of early community music: 'We didn't quite know what we were, but we were sure that we were NOT formalised education, nor were we anything to do with the dominant ideology'. Positions community music within the new priority for culture-led regeneration: 'these twin-thrusts of 21st century thought--social inclusion and culture/creativity'. Charts the success of community music during these years, and considers the pressures of assimilation for this once-radical movement, as well as its flexibility in responding to the new opportunities. Notable for the positive tone of community music at this moment, as well as for identifying community music shibboleths being challenged from within (1. the longstanding suspicion of orchestral outreach programmes and formal school music education alike; 2. community music's privileging of process rather than product, originally intended to confirm social transformation and to reject consumerism).
URL: http://www.worldmusiccentre.com/uploads/cma/price.PDF
Access Date: 24 August 2011

Reference Type: report
Author: Peter Renshaw
Year: 2005
Title: Simply Connect: 'next practice' in group music making and musical leadership
City: London
Publisher: The Paul Hamlyn Foundation
Number of Pages: 28
ISBN: 1905500009
Keywords: Connect, music education, leadership, quality, self-assessment, reflective practice, professional development, HEI, conservatoire, youth

Abstract: 'This Report, through its analysis of Guildhall Connect, seeks to demonstrate the ways in which quality music-making can be achieved through collaborative forms of composition and performance in the non-formal sector. It offers insights that can be transferred to more formal music-learning contexts and identifies the leadership skills necessary for engaging in high quality creative workshop practice. The challenges arising from this collective approach to creating music have significant implications both for the initial training and further professional development of music leaders. Through its framework of creative ensembles, clinics and mentored apprenticeships, Connect offers a rich opportunity for the 'voices' of its young musicians to be heard and acknowledged. Performances are characterised by a strong sense of ownership, motivation and shared responsibility. So, the need to consider innovative models of group music making seems clear. The problem lies in how to represent the highly complex range of interactions and interventions which occur in innovative non-formal practices. A generalised, largely theoretical, analysis would offer little of practical use to practitioners (and our target audience includes teachers, instrumental tutors, free-lance musicians as well as organisers and funders of such activities). In order to investigate how good practice in group music making could be identified, described, provided for and, crucially, made replicable we needed to focus in detail on one existing model. The Connect project was chosen for a number of reasons:

• It has been widely acknowledged as an innovative, progressive model in non-formal learning

• Its 'connections' incorporate schools, local authority provision, a conservatoire (the Guildhall School of Music & Drama), and free-lance practitioners. They work across a multi-genre spectrum of instrumental tuition, group composition and improvisation with participants widely representative of social, age and cultural backgrounds – it is aptly named

• It is currently inspiring a number of similar models elsewhere in the UK'

Research Notes: The training process this report describes is demonstrably a part of the Musical Futures initiative, an influential programme funded by a major UK educational trust, which 'seeks to devise new and imaginative ways of engaging young people in music activities as an entitlement for all 11-19 year olds.' It forms part of a growing focus on young people in the community music context within the UK, that has developed since the establishment of Youth Music as the arms' length, government-funded national agency in the country, and that seeks to rationalize and manage the range of community music work taking pace through an emphasis on the professionalization and accreditation of practitioners.
URL: http://www.musicalfutures.org.uk/resource/27242
Access Date: 21 October 2011

Reference Type: Journal Article

Author: Mark Rimmer

Year: 2009

Title: 'Instrumental' playing? Cultural policy and young people's community music participation

Journal: International Journal of Cultural Policy

Volume: 15:1

Pages: 71-90

Keywords: United Kingdom, community music, youth, cultural policy, funding

Abstract: Over recent years, young people's participation in small-scale, locally based arts activities has increasingly come to be viewed by policy-makers as capable of playing a valuable role in both re-engaging 'at-risk' youth with mainstream education and providing a means through which communities might combat social exclusion. For some commentators, however, the political imperatives underpinning this approach sit uncomfortably with the multifarious uses and ambitions of creative youthful cultural participation, leading some to criticise the adopted approach as an 'instrumental' use of the arts. Presenting findings from three youth-based community music projects set in the north of England, this paper explores some of the ramifications of current policy relating to the community music participation of young people, particularly those considered 'at-risk'. The analysis reveals ways in which such use of cultural policy can have a negative impact on participatory activity, leaving community music projects in danger of missing their at-risk target.

Research notes: Brief analysis of community music history from the 1970s onwards identifying key practice and policy texts and highlighting some of the tensions between both over the period. Contains some case studies and analysis of different approaches to working with disadvantaged young people and draws conclusions as to the effectiveness of each particularly in contrast to the funder's objectives and its influence on the practice of the community music tutors involved.

URL:
http://www.ingentaconnect.com/content/routledg/gcul/2009/00000015/00000001/art00005

Access Date: 8 October 2011

Reference Type: Report
Author: Rick Rogers
Year: 2002
Title: Creating a Land with Music - the work, education, and training of professional musicians in the 21st Century. Report commissioned by the Higher Education Funding Council for England (HEFCE)
City: London
Publisher: National Foundation for Youth Music
Number of Pages: 32
Keywords: training, music industry, patterns of employment, musicians, performers, employers, careers, HEI
Research Notes: This research project was commissioned by the Higher Education Funding Council for England (HEFCE), managed by Youth Music, and authored by Rick Rogers. It aimed to inform bodies responsible for training and development, along with those in the music industry, about the changing patterns of employment for the professional performer. The report maps what musicians do, in addition to performing or composing, in order to build a career, including the practice of community music. It describes the industry in which they work, and the changing perceptions of the musician. It also reviews the context, provision, and funding of training, drawing on new and existing data, and the views of musicians, educators and employers.
Finally the report makes a series of practical recommendations to improve the opportunities for a wide range of young people to become musicians, and to succeed in their chosen profession.
URL: www.musicleader.net/download.asp?DocumentID=99
Access Date: 20th October 2011

Reference Type: Report
Author: Rick Rogers
Year: 2005
Title: The Music Manifesto Report No. 1
City: London
Publisher: The Music Manifesto
Number of Pages: 102
ISBN: 1844785335
Keywords: Music, education, formal, non-formal, informal, talent, music education workforce, policy, United Kingdom
Abstract: In the introduction to the report Marc Jaffrey, the Music Manifesto Champion, states 'from day one I knew we needed a book about music education in England based on the facts. This would support a constructive debate about the improvements required and allow us to come together to achieve them through the Music Manifesto.

The resulting report sets out what we do and don't know about the provision of music education in England. It dispels some myths and stereotypes along the way and highlights the diversity of provision and shortcomings we know exist.

The report is aimed at all those who are passionate about music education — from musicians and teachers to policy makers and creative industry leaders. It asks the reader "what action would you take to enhance music provision to children and young people?" and poses the challenge "what action must we take together?"'

Research Notes: The Music Manifesto describes itself as 'a campaign for improvement in music education' and is significant for its support and resourcing from the UK government at the time, in particular through the Departments for Education and Skills and for Culture. This first report sets out an analysis of the UK music learning environment recognising activity from birth through school and beyond school through to the post school-age context; though it is important to recognise the emphasis remains on young people (up to 18). The document also recognises what it calls 'the different music education sectors:

- Formal: what takes place in statutory provision or with statutory funding in schools, colleges, music services.
- Non-formal: what takes place outside formal education provision, but can include out-of-hours work in schools, supervised by adult professionals.
- Informal: what happens when young people organise and lead themselves without adult supervision.'

Though these definitions are not new in the general area of lifelong learning they are embraced here as an important and formal recognition of the different kinds of learning and teaching taking place in music-making. Alongside a particular emphasis on 'nurturing talent' the document also examines the condition of the 'music education workforce' and suggests there is a significant demand for more recognition and validation of practitioners in the non-formal sector.
URL: https://www.education.gov.uk/publications/standard/Subjects/Page9/DfESD21-0604-72
Access Date: 21 October 2011

Reference Type: Report
Author: Rick Rogers
Year: 2006
Title: Music Manifesto Report no. 2: A consultation for action
City: London
Publisher: The Music Manifesto
Number of Pages: 96
ISBN: 9781844788200
Keywords: Music education, youth, vocational pathways, training, professional development, standards, accreditation, qualifications, policy
Abstract: 'The central recommendation of this report is that everyone involved in music education should work together to provide the framework and focus needed to deliver a universal music education offer to all children, from early years onwards, where they can take an active part in high-quality music making.

Children and young people do not care who provides the chance to make music, they just want that chance. This means putting the child at the heart of music education, providing the right opportunities, in the right way and at the right time. Schools and music providers need to connect their music provision more meaningfully with young people's own interests, passions and motivations.

To do that effectively, we need coordination and collaboration between all music providers, both in and out of school, with local children's services, and the music and other creative industries, to make the most of the strengths and resources of each and create the most comprehensive delivery.

We believe the best way to provide that coordination is through the development of collaborative music education hubs.'

Research Notes: This is the second report of the Music Manifesto, a collection of signatories to an aspiration to improve the quality and range of music education in the UK in receipt of Government support and led by a group of individuals and organisations invited by the Government to consider these issues and make recommendations. The document suggests there should be a 'new music education offer' in the form of:

'Exposure to music making from the early years; choice from primary age onward; an editorial voice for all young people

A personalised learning offer for every child and young person to meet their needs, talents and aspirations

Young people to help shape music provision through consultation, participation and leading the music of others.'

The primary recommendation to achieve these is the development of 'collaborative music education hubs, which can bring together all music education providers, including schools, music services, the community music sector, the music performance sector, the music industries, children's services, and other key children's agencies, in order to deliver the new education offer.' The pursuit of such a development is having a profound impact on the development of community music in terms of its diversity, purposes, resources, autonomy and impact.
URL:
https://www.education.gov.uk/publications/standard/publicationDetail/Page1/MM-03898-2006
Access Date: 21 October 2011

Reference Type: Journal Article
Author: Xu Ruisen
Year: 2011
Title: The Charm of Community Music
Journal: International Journal of Community Music
Volume: 4:1
Pages: 23-27
Key words: community music, China, socialism, cultural politics, family
Abstract: Music education in communities is a newly sprouted thing and is gradually catching people's attention. Music education seeks to promote community members' aesthetic senses. Music and the arts, the best tools for moving people's souls, link different hearts across various boundaries, affecting all aspects of social life. Music education can serve as a major force to intensify cohesion within communities that are purely formed by economic relationships. Starting with an explanation of community and community music in modern China, this article expounds the content, influence and functions of community music, with illustrations from a case study, to unveil the charm of community music.
Research notes: The author is Director of the Research Center for Community Education, at the Open University of China. This article argues strongly for the value of community music, as it is experienced in China, as a mechanism for promoting 'family harmony' and a contributor 'to the socialist ideological and ethical progress as well'.
 URL: http://www.intellectbooks.co.uk/journals/view-Article,id=10845/
Access Date: 10 October 2011

Reference Type: Journal Article
Author: Sara Selwood
Year: 2002
Title: Measuring culture
Journal: Spiked Culture
Key words: measuring impact, statistics, United Kingdom, participatory arts, policy
Research notes: This article examines the rise of strategies to record statistical data to prove the impact of community music and arts activities in the wake of the recommendations of Policy Action Team 10: Arts and Sport Report to the Social Exclusion Unit (DCMS, 1998) that highlighted the potential social and economic impacts of participatory art–making. The author sets out a useful historical analysis of emerging government thinking from the early 1990s (in particular) and highlights how these expectations required evidence and argues that this evidence, in many cases, became driven by policy rather than informing it.
URL: http://www.spiked-online.com/articles/00000006DBAF.htm
Access Date: 8 October 2011

Reference Type: Journal Article
Author: Erin Sharpe
Year: 2008
Title: Festivals and Social Change: Intersections of Pleasure and Politics at a Community Music Festival
Journal: Leisure Sciences
Volume: 30:3
Pages: 217-234
Short Title: Festivals and Social Change
Key words: community, leisure events, politics, prefigurative, resistance, festival
Abstract: This paper considers how pleasure and politics intersect in the context of a community music festival. Described is Hillside Festival, a music festival with political aims. This paper focuses on how the leisure context of the event shaped the approach, style, and efficacy of the attempt to foster social change. Overall, the festival followed a prefigurative political approach, which allowed the leisure qualities of the event to flourish. While questions remain concerning the potential for social change within voluntarily chosen leisure events, the notion of 'pleasure-politics' reveals new possibilities for both leisure and political action.
Research notes: The author is an associate Professor at Brock university in Canada and her primary areas of interest in the field of Applied Health Sciences are:
1) leisure and community: leisure as a setting for community-making; community in postmodern culture; the experience of communitas in leisure; leisure as a sphere for building and transforming community; grassroots associations and initiatives
2) outdoor education: experiential learning; outdoor adventure; integrating outdoor experiences into curricula; place-based education; sociology of adventure and risk.
URL:
http://www.ingentaconnect.com/search/article?option1=tka&value1=community+music&pageSize=20&index=20
Access Date: 10 October 2011

Reference Type: Book
Author: Christopher Small
Year: 1996
Title: Music, Society, Education
City: Hanover, NH
Publisher: Wesleyan University Press
Number of Pages: 234
ISBN: 9780819563071
Original Publication: 1977
Keywords: free improvisation, music education, United Kingdom, cultural theory, politics, anarchism
Abstract: 'This book will suggest that artistic activity [including music], properly understood, can provide us … [with] an approach to the restructuring of education and even perhaps our own society' [from the introduction].
Research Notes: Influential early book that captures and charts the radical energy and ideas of the liberatory impact of improvisation musics on teaching music. More than that: Small insists on the socially transformative potential of music. The bulk of the book discusses western classical music traditions in cultural, political and historical contexts. In the final three chapters he turns to new sounds and practices, including of rock and jazz: 'There is today … a small but growing number of musicians who are attempting to restore lost communality to western music, to restore the importance of the creative process over that of the glossy finished product; perhaps the most visible of these attempts lies in a return to the improvisatory roots of music'. Music education is identified and discussed as part of the problem that requires changing—to challenge 'the evil effects of the excessive professionalisation of music'. As he concludes: 'the purpose is to replace the education *system* with an educational *community'* (221; emphasis original).

Reference Type: Book
Author: Christopher Small
Year: 1998
Title: Musicking: The Meanings of Performing and Listening
City: Hanover, NH
Publisher: Wesleyan University Press
Number of Pages: 230
ISBN: 9780819522573
Keywords: musicking, process, politics,

Abstract: 'There is no such thing as music. Music is not a thing at all, but an activity…. Whatever it is we are doing, we are all doing it together—performers, listeners (should there be any apart from the performers), composer (should there be one apart from the performers), dancers, ticket collectors, piano movers, roadies, cleaners and all.'

Research Notes: Small coins a verb: to music. Because of positions such as his emphasis on a) the social resonance of music, b) the process of making music rather than the (final) product, and c) the collective rather than individual nature of the experience, Small's work has been influential in community music. Even though this book looks primarily for its musicking event at a symphony concert of western classical music, the wider observations above are important for community music.

Reference Type: Government report
Author: Social Exclusion Unit
Year: 2000
Title: National Strategy for Neighbourhood Renewal: a framework for consultation Report by the Social Exclusion Unit
City: London
Publisher: Social Exclusion Unit
Number of Pages: 128
Keywords: social exclusion, policy, United Kingdom, community arts
Research Notes: Framework for consultation on neighbourhood renewal drawn up for the report of the Policy Action Teams 1998-2000. In the context of 'promoting arts and sports in deprived neighbourhoods' (Report of PAT 10: Arts and Sports – Key Idea 11) the following were recommended:

- changing the objectives of the bodies that fund arts and sport projects – such as Sport England, the Arts Council of England and the National Lottery – to tighten their focus on social inclusion, especially in deprived neighbourhoods;
- encouraging local authorities to factor leisure, tourism and culture into regeneration activities; and to map leisure provision by ward to identify gaps; and
- ensuring active consideration across Government of the use of arts and sport to help achieve key outcomes in deprived areas.

Situates community arts policy (including community music) within a frame of social inclusion.

Reference Type: Government report
Year: 1999
Title: Select Committee on Culture, Media and Sport. Sixth Report 1998-99 The Department for Culture, Media and Sport and its Quangos,
City: London
Publisher: The Stationery Office
Number of Pages: 7
Keywords: Quangos, funding, policy, monitoring, targets, community music
Research Notes: This report presents the findings of the Select Committee in respect of the 'Quangos,' or 'arm's length organisations' through which the Department manages its areas of responsibility (e.g. Arts Council of England.) The report is of relevance because it identifies two specific critics of the arm's length arrangements. One is the then DCMS Minister, Tony Banks. The other is Sound Sense, 'a national development agency for community music and musicians,' who questioned the principle, arguing that distance mattered little if the policies were mistaken: 'direct patronage from the Government of the day would at least be more honest than the current situation.'

The report reviews the newly introduced funding arrangements, and the plans for monitoring performance by the associated bodies. The then Chair of the Arts Council, Gerry Robinson, is quoted, expressing some scepticism about the monitoring process. The Secretary of State, Chris Smith, who led the reforms discussed here, is quoted at some length, ending with an account of 'supervision' of the quangos, and what could happen to them if they fail to meet the 'targets.'

URL: http://www.parliament.the-stationery-office.co.uk/pa/cm199899/cmselect/cmcumeds/506/50604.htm
Access Date: 19 October 2011

Reference Type: Edited Book
Editors: Gabriel Sotis and Bruno Nettl
Year: 2009
Title: Musical Improvisation: Art, Education, and Society
City: Chicago
Publisher: University of Illinois Press
Number of Pages: 357
ISBN: 9780252076541
Keywords: improvisation, jazz, USA, theory, education
Abstract: 'This wide-ranging collection of essays considers musical improvisation from a variety of approaches, including ethnomusicology, education, performance, historical musicology, and music theory.'
Research Notes: Two introductory essays map the definitions and problems of improvisation. A collection of 19 essays that, though originating in a US academic context, spans case studies of improvisation in classical—historical and contemporary—, Indian, Middle Eastern, jazz musical practices. One of the book's three 'themes' is improvisation and education, and here its relevance to community music debates and practices is strongest. The focus is on learning to improvise within a particular musical tradition (institutional and local scene jazz education in the US, Middle East classical music learning).

Reference Type: Book
Author: John Stevens, Ollie Crooke, Julia Doyle
Year: 1985
Title: Search and Reflect: A Music Workshop Handbook
City: London
Publisher: Community Music Ltd.
Number of Pages: 112
ISBN: 0948769009
Keywords: John Stevens, community music, workshop technique, repertoire, Britain, free improvisation
Abstract: 'Community Music Ltd is a comprehensive music resource offering a wide range of music services to the community as a whole, and in particular those disadvantaged groups who would not normally get the chance to receive professional music guidance.... [T]hey run a music school for the unemployed, a workshop team working in schools, nurseries, disabled homes, drug rehabilitation centres, senior citizens groups, community music projects and youth clubs.... The pieces in this manual were catalogued to satisfy the demand created their use in the community. They grew out of a musical philosophy established by an individual but are now used as an educational tool reaching hundreds of musicians of all ages, backgrounds and abilities.'
Research Notes: An influential series of exercises, musical pieces and games for use in a community music workshop across all levels of ability. Many if not all also form the basis of music for improvised performance. Perhaps the founding text of community music in Britain. Divided into two parts. 'Rhythm section' contains pieces focused on the development of rhythmic understanding and independence, and listening to others. 'Improvisation section' contains a series of pieces to facilitate improvising--to introduce it, prepare it, demystify it. Some are more conceptual than others, very few contain musical notation, and almost all are for group work. A workshop leader is usually required to explain and develop pieces to the group, and to identify and solve problems. A fundamental democratic cultural impulse is on offer: 'The person who uses a sound as a musical statement is the only possible judge of whether it is musically valid or not'.

Reference Type: Book section
Author: Brynjulf Stige
Year: 2010
Title: Musical participation, social space, and everyday ritual
Pages: 125-147
Chapter: 10
Title of book: Where Music Helps: Community Music Therapy in Action and Reflection
Editors: Brynjulf Stige, Gary Ansdell, Cochavit Elefant and Mercédès Pavlicevic
City: Aldershot
Publisher: Ashgate
ISBN: 9781409410102
Keywords: participation, theory, workshop, community music therapy, festival
Abstract: 'I will produce three various interpretations [of kinds of participation in community music therapy workshops and events]: participation as a style of self-representation, participation as co-creation of social space, and participation as ritual negotiation'.
Research Notes: Categorises, sub-categorises and theorises three different kinds of participation on the part of community music therapy workshop attendees. Also relevant for those wishing to understand or develop theoretical readings around forms of participation in community arts more generally. Concludes with a section on outcomes, and how one might articulate in particular the *therapeutic* outcomes of a workshop in terms of the kinds of participation involved.

Reference Type: Edited Book
Editors: Brynjulf Stige, Gary Ansdell, Cochavit Elefant and Mercédès Pavlicevic
Year: 2010
Title: Where Music Helps: Community Music Therapy in Action and Reflection
City: Aldershot
Publisher: Ashgate
Number of Pages: 349
ISBN: 9781409410102
Keywords: community music therapy, music therapy, United Kingdom, South Africa, Norway, Israel, health, disability

Abstract: 'This book explores how people may use music in ways that are helpful for them, especially in relation to a sense of wellbeing, belonging and participation….
The book contributes to the current discourse on music, culture and society and it is developed in dialogue with related areas of study, such as music sociology, ethnomusicology, community psychology and heath promotion. The various chapters of the book portray "music's help" in action within a broad range of contexts; with individuals, groups and communities—all of whom have been challenged by illness or disability, social and cultural disadvantage or injustice'.

Research Notes: A collection of international case studies and critical / theoretical writings that develop the arguments from Pavlicevic and Ansdell's *Community Music Therapy* (2004). More focused on origins within music therapy than within community music, since that is the background of most of the authors.

Reference Type: Book Section
Author: Thomas Turino
Year: 2009
Title: Formulas and improvisation in participatory music
Editors: Gabriel Solis and Bruno Nettl
Book Title: Musical Improvisation: Art, Education, and Society
City: Chicago
Publisher: University of Illinois Press
Pages: 103-116
Chapter: 6
ISBN: 9780252076541
Keywords: participatory music, performance, improvisation
Research Notes: Especially useful for its clear and restricted definition of participatory music making, as a form of performance, 'a special type of art in which there are only participants in a face-to-face situation', often also characterised by a range of music ability levels within the participants (though presumably one could also have digital participatory music making, just not face-to-face). Campfire songs, some folk dance, for example.

Reference Type: Published conference paper
Author: Kari K. Veblen
Year of Conference: 2002
Title: Apples and oranges, solar systems and galaxies: comparing systems of community music
Conference Name: International Society for Music Education, Community Music Activity 2002
Conference Location: Rotterdam
Keywords: community music, definition, scope, Ireland, UK, Australia, USA, Philippines
Abstract: 'In this paper, I examine the ways that people think about community music groups, systems and networks in several countries. Among the community music organizational schemes compared are Joss's (1996) UK community music groupings, Breen's (1994) Australian typology, Horfilla's (2000) organization of arts groups in the Philippines and one from North America. The North American typology (Veblen & Olsson, 2002) expands on an initial model by Leglar and Smith (1996). What do these structures look like? How do they compare? In what ways do they bear out or further sociological notions of community first proposed by Tonnies and other thinkers of the 19th and 20th century?'
Research Notes: Survey of different national analyses and definitions of community music, drawn from work published between 1994 and 2002.
URL: http://www.worldmusiccentre.com/uploads/cma/veblen.PDF
Access Date: 10 September 2011

Reference Type: Journal Article
Author: Kari K. Veblen
Year: 2004
Title: The many ways of community music
Journal: International Journal of Community Music
Volume: N/A
Keywords: community music, international, case study, definition
Abstract: 'This article examines the concept of Community Music from a variety of perspectives and in relation to a wide array of "living examples" of community music around the world. The author does not seek a definition of community music; she is not aiming for closure. The point of her essay is to emphasize the inherent diversity of community music programs, their situated natures, and the fluidity of this global phenomenon.'
Research notes: An overview of key features of community music in practice is followed by a brief global survey of community music work in different national contexts.
URL: http://www.intljcm.com/articles/veblen.html
Access Date: 26 September 2011

Reference Type: Published conference paper
Author: Kari K. Veblen
Title: Community music and ways of learning
Conference Name: Creating partnerships, making links and promoting change - International Society for Music Education, Community Music Activity 2006
Year of Conference: 2006
Conference Location: Singapore
Publisher: International Society for Music Education
Year Published: 2006
Keywords: Informal learning, incidental learning, community music, education

Abstract: As definitions of music education broaden to include music learning for broader contexts and wider variety of people, it's important to examine some of the ways in which music learning occurs. Much of the world's music is passed on informally as documented in many ethnomusicological or popular music studies. And yet, as Cope (2002) notes, until very recently much research in the field of music education has been grounded in the customary formal education structure with little reflection upon the limitations, assumptions and implications of this cultural domain. How is informal/incidental music learning different from formal and intentional music learning? How do such factors as saturated musical environment, and stages of development access figure in? What do musicians mean when they say they are self-taught, learned by ear, or leaned by feel? How is formal instruction adapted to community context? And what about coaching, tutoring, apprenticing, peer interaction, and group dynamics? This study draws upon past and current studies to explore differences in incidental and intentional music learning.
Research Notes: The author identifies a range of anecdotal evidence of the experience of incidental and informal learning in a range of community situations from around the world where music-making is the intention; all learning by doing from singing in the home, to forming rock bands, to playing folk musics and classical musics. Whilst recognising that the area needs more comprehensive investigation Veblen does suggest that this cursory review has already suggested that many ways of learning, particularly informal and incidental ones, are familiar to most cultural circumstances and traditions indicating a universal relevance and usefulness of such processes.
URL: http://www.issuu.com/official_isme/docs/2006_cma_proceedings
Access Date: 9 October 2011

Author: Kari Veblen
Year: 2007
Title: New initiatives in community music and music education: The UK Musical Futures project
Journal: International Journal of Community Music
Volume: 1:1
Pages: 127-130
Key words: Community music, informal and formal contexts for music learning, Musical Futures, United Kingdom, youth, school
Abstract: This piece explores new ways in which music education and community music can intersect through a four-year project in a variety of UK settings. The UK Musical Futures Project, funded through the Paul Hamlyn Foundation, connects young people, musicians, teachers, community workers, parents and researchers in this four-year initiative.
Research notes: This brief article is important as, though brief, it provides the only independent overview of an influential initiative in the UK that, alongside the Music Manifesto, has had a significant impact on government thinking about the nature of music education in schools.
URL: http://www.intellectbooks.co.uk/journals/view-Article,id=7753/
Access Date: 19 October 2011

Reference Type: Published conference paper
Author: Kari K. Veblen
Title: Future trends in community music: Changing networks and facilitator roles
Conference Name: Harmonizing the Diversity that is Community Music Activity - International Society for Music Education, Community Music Activity 2010
Year of Conference: 2010
Conference Location: Hangzhou, China
Publisher: International Society for Music Education website
Year Published: 2010
Keywords: community music, happiness, social networks, licensing
Abstract: Over the next hundred years many forces will influence social networks, including those forged through community music. This paper explores the future of community music with reference to music facilitator/educators roles.
Research Notes: The author speculates on the direction of development for community music based around three themes: 1) demographics and happiness, 2) changing social structures (both physical and virtual) and 3) the role of the community musician/educator. She concludes that the role of the community musician in an ever more populous and physically and virtually connected world will become more important and she hopes that community music will become a 'respected, fully-licensed profession, bridging what we know as separate areas of community music, music education and therapy.'
URL: http://www.issuu.com/official_isme/docs/2010_cma_proceedings
Access Date: 8 October 2011

Reference Type: Book section
Authors: Stuart Wood, Rachel Verney, Jessica Atkinson
Title: From therapy to community: making music in neurological rehabilitation
Pages: 48-62
Chapter: 2
Year: 2004
Book editors: Mercédès Pavlicevic and Gary Ansdell
Title: Community Music Therapy
City: London
Publisher: Jessica Kingsley
ISBN: 9781843101246
Keywords: music therapy, community music therapy, United Kingdom, definition
Abstract: 'Music therapy and community music each work from the knowledge that music has the power to reach us all. Both disciplines put this knowledge into action by developing specialist skills in order to engage people who perhaps normally cannot participate. Although there is common ground between music therapy and community music, there are differences … [and] points of tension ideologically between these worlds'.
Research Notes: Seeks to explain the connections and discontinuities between music therapy and community music practices. In authors' view, music therapy has a strong frame, a developed disciplinary and professional identity, employs privacy and confidentiality, small groups, on-going work. Community music more loosely defined and organised / structured, is inherently inclusive and open, values participation, can focus on high levels of performance. Chapter contains two useful diagrams to chart the relation between music therapy and community music therapy: the 'three stage programme' from therapy to community, and the 'ripple effect' of moving from individual plus therapist out to the wider community.