

TOWARDS COMMUNITY MUSIC CONCEPTUALIZATIONS

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INTRODUCTION

Almost without exception, contemporary discourse concerning Community Music will inevitably concern itself with the basic dilemma of what is meant by this concept. The debate ranges across both international and local lines including; International conferences organized by the International Society of Music Education (ISME) and seminars such as the International Commission for Community Music Activity (CCMA).

Two-years ago the CCMA held its ninth biannual meeting entitled, 'Lived Music, Shared Music Making, community music in the new millennium'. During this event I have to confess that there were personally some difficult moments. I was a little bemused and disappointed to find the commission discussing Community Music definitions – yet again. I had traveled hundreds of miles for a debate I had participated in many times and a discussion that at the time I had presumed exhausted. I was contented with my own definition and secure in its validity, so another endless '*what is community music*' argument was neither a particularly welcome debate nor a discussion that I had been looking forward to. During my '*difficult moments*' I was also confused as to the content of some of the presentations. Those particular presentations told us about some fascinating work, they were presented well and had interesting things to report on: on occasions though I could not help thinking '*what has that got to do with Community Music?*' I was genuinely confused as to why some of the presenters were there. A certain line of questioning unearthed a clear association with the Commissions statement of intent and their personal philosophy in engaging with music-making. I was perhaps missing something, clouded by my own entrenchment in a particular kind of practice, a practice that had been developed in a particular sort of way within a specific context. Perhaps my question should have been rephrased to read '*What has this got to do with the Community Music I understand?*'

Sallyann Goodall a keen advocator of Community Music in South Africa and a presenter at the seminar could see my distress and decided to intervene. She spoke to me that day in a way that has stayed with me ever since. I cannot remember her exact words but they were along the lines of turning the frustration I was feeling into a positive force that would enable others to understand what I'd thought I understood. Sallyann's explanation was far more succinct and articulate, I distinctively remember she illustrated her thoughts using a tunnel of light analogy. I won't attempt to explain that! After the conversation with Sallyann I was left with a sense of mission, I would sharpen up my thoughts and remove my blinkers, reassess my vision of what Community Music might be, search for its heart and excavate its distinction. Looking back now two years on, there were obvious concerns and confusions blocking my own development in conceptualizing Community Music. I think I was stuck in a particular UK vision of Community Arts and consequently Community Music. It is perhaps ironic but possibly fitting that at this years seminar I find myself presenting under the banner of *definitions*, the very issue that left me frustrated at the end of the last meet.

This paper unravels itself as a mix bag of thoughts, musings, considerations, questions and writing styles - in other words a '*paper in progress*'. It should at the very least set the tone for my presentation and subsequent panel discussions. I introduce 6 projects that I have worked on and situations that I have encountered over the years since the last commission meeting.

1. Curriculum design and programme delivery, Liverpool, England. (Jan-May 2002).
2. Samba in Schools project, Seattle, USA. (March 2002).
3. Post-graduate provision, Limerick, Republic of Ireland. (Sept 2000 – June 2002).
4. Peoples Association, Singapore. (Feb 2002).

5. Participatory Rural Appraisal Project, KwaZulu-Natal, South Africa. (July 2000).
6. Drumming Project, Christchurch, New Zealand. (Jan/Feb 2002).

I will not focus on or highlight any particular common threads, but it is worth noting that these case studies do represent (I believe) examples of Community Music activity across five continents. I apologize in advance for the lack of organization and lack of clear through-line you may encounter while reading these case studies, these situations and experiences have been important to my own developing conceptual understanding and are an illustration of my wrestle with practice and theory. After each case study I will highlight the emerging key points helping to emphasize my own focus. My overarching quest is a search for national traits of Community Music activity that may provide a springboard for the development of a global Community Music model. Underlining this is a desire to find a usable paradigm based on practice and theory that might support our case in the development of Community Music worldwide.

1. PERIODIC PROGRAMME REVIEW, JAN-MAY 2002
THE LIVERPOOL INSTITUTE FOR PERFORMING ARTS
LIVERPOOL, ENGLAND

This year the BA(Hons) Performing Arts (Community Arts) underwent a programme review, an opportunity to examine the effectiveness of the programme and change elements of curriculum, teaching and learning strategies, assessment and delivery, if appropriate. I led the Community Arts review and approached it in the manner of a revalidation, a complete course rewrite; looking towards re-balancing inadequacies within the course content and structure. My international experiences enabled me to take a global look at the needs of a Community Artist working in the performing arts and think through what skills and understanding one needs when proceeding towards a sustained career within the sectors that currently employ Community Artists and the sectors that have potential in generating employment opportunities. The extract below considers the needs of practitioner and performance skills necessary for the Community Artist.

Community Arts as a recognized practice and vocation is a relatively recent phenomenon. University education that offers courses in Community Arts practices and methodologies are maturing but these programmes are still new on the landscape of vocational opportunities. To highlight this, research gathered across the UK's higher education (HE) and further education (FE) sectors reveals a total of 26 courses that have a strong inclination towards community and arts.¹ All these courses have different emphasis on content weighting, i.e. the amount of time spent on art-form skills, workshop, project planning etc. Other providers generally offer localized training courses that are unaccredited, the unaccredited nature of these particular training programmes are often conscious decisions by the training providers. These courses have tended to recruit artists who have a history of practice and a certain body of experience; the focus of these localized courses therefore oscillates around workshop skills with some project planning and development. As a higher education institute LIPA's degree programmes are concerned with a broader education as opposed to training specifically. Our programmes need to have a depth of reflection, analysis and contextualisation that localized courses are not able to provide. We must also be clear about our student market and where student numbers are likely to come from.

At the heart of any Community Arts course must be 'workshop', simplistically; those sets of skills that enable an individual to work with people and facilitate creativity. In my opinion it is also essential that Community Artists have strong and flexible skills in their own particular arts practice. As an example take a Community Musician: I believe that to run a music workshop you need strong music-making skills and a confidence in yourself as a musician. It therefore follows that one should have an expectation that students completing a vocation Community Arts programme, such as LIPA's, finish their final year with a secure notion of themselves as artists. During the admissions procedure and at interview I would therefore expect prospective

¹ Allen, K. (2002), A study of the implications of professional community arts training on the future of community arts. Final year dissertation: LIPA

candidates to have a certain level of competent in their chosen art-form specialism, in LIPA's case dance, drama or music.

As an undergraduate degree our programme predominantly attract applications from the 18 – 23 age range, to attract students in this bracket it is essential that our programme offers teaching in art-form technique. The new BA (Hons) Performing Arts (Community Arts) has considered this and has re-focused its modules to allow for study in this area. It does not ignore the heart of Community Arts practice but presents a teaching and learning strategy that enables the student to feel confident and secure in the notion of themselves as an artist. This is of course is vital to the student and vital to the successful marketing of the course. The majority of 18 – 23 year olds will not have substantial performance experience and will expect the teaching of art-form technique to be a vital component in their chosen programme of study. In the framework of the BA Performing Arts, Community Arts we have three performance disciplines, dance, drama and music, art-form content and selected art-form techniques will vary between disciplines. The aims listed below provided the framework for the development of LIPA's new Community Arts curriculum. Bullet point three particularly highlights the importance of art-form technique within the courses philosophy.

- *To offer a vocational, interdisciplinary Course of the highest calibre, which will educate individuals in readiness for employment in the broad and expanding range of participatory work that constitutes the Community Arts sector.*
- *To enable students to explore and develop technique in a range of artistic media in relation to Community Arts*
- *To enable students to explore and develop technique with their performance specialisation*
- *To provide students with an understanding of the social, artistic, political and economic contexts within which Community Artists work and the ability to articulate this in the relevant media*
- *To provide students with skills and awareness necessary for generating arts projects in a community setting*
- *To enable students to develop and articulate a critical conception of Community Arts together with the ability to negotiate practice and theory according to the contexts which they encounter*

The next development in constructing the new programme was to pin point key areas of professional practice. These formed the guidelines for determining what was expected of the student on completion of each level. Listed below are some of the level descriptors that helped categorise key areas of professional practice, please note that 'The Community Artist as artist' features among these.

The Community Artist as:

- *artist*
- *workshop leader*
- *project planner, manager and developer*
- *evaluator*
- *entrepreneur*
- *researcher*

As you can see *the artist* forms an intrinsic part of the new programme, it therefore follows that the teaching and learning strategy would at certain points concentrate on practitioner and performance skills, the new programme provides art-form skills at 1st and 2nd year level. The art-form teaching is expected to be high and so too the demands made upon the students. Many Community Artist maintain a professional performing career as well as involvement in the participatory arts. It is worth qualifying that I would not expect final year students to have the

sense of art-form virtuosity (in a western conservatoire sense) that a straight performing arts major might have, but I would expect high levels of art-form skill appropriate to the performance discipline being studied. It is a matter of balance; put simply Community Artists do not spend as much time practicing traditional art-form technique and performance skill as much as their performing arts colleagues, the Community Artists overall focus is different. Another discussion point might be the consideration of 'workshop' as an art-form for instance.

As a postscript to this I would like to mention LIPA's planned post-graduate programme in Community Music. A program such as this would need to insist that prospective students had a strong sense of themselves as musicians, in fact a high level of practitioner/performance skill. A course such as this would need to enable the students' reflection and review on their existing skills in the light of participatory music-making, as well as expanding their music capability in techniques that lend themselves to Community Music. If we expect a high level of music competence at the admissions stage it may follow that the bulk of the course concentrates on those other areas outlined in the BA level descriptors.

So in conclusion I believe high levels of art-form skills and practical workshop skills are vital to sustain a full career in Community Arts. LIPA's new programme offers dance, drama and music as art-form specialism, so recognition of the different demands each discipline requires within Community Art practice is necessary. I also recognise that there are time and budgetary restrictions when delivering a HE programme, this means choices need to be made about content - what's in and what's not. If the balance and focus is right LIPA's new BA will provide students with the appropriate skills to excel with the key practitioner and performance skills necessary in today's broad and expanding Community Arts sector.

Key Points:

- Curricula content for Community Arts in a higher education setting (dance, drama and music).
- Isolating skill characteristics of the Community Arts professional.
- Tensions surrounding the Community Artist as *artist* and consequently the Community Musician as *musician*.

2. SAMBA IN SCHOOLS, MARCH 2002

**UNIVERSITY OF WASHINGTON, NATHAN HALE HIGH SCHOOL, EXPERIENCE MUSIC PROJECT, KEXP-FM, THE ALLEN FOUNDATION FOR MUSIC
SEATTLE, WASHINGTON STATE, USA**

This project was initiated by Professor Patricia Campbell (University of Washington) and was the first in series of proposed collaborations between the University of Washington (UW), the Experience Music Project (EMP²) and KEXP³. The Allen Foundation for Music funded the project, they gave a grant to UW and UW administered the money by paying the artists the music merchants (instrument purchases), and production crew (EMP). Two artists were involved

² Experience Music Project (EMP) provides dynamic, multifaceted, ever-changing experiences through new and exciting explorations of American popular music, which both entertain and engage visitors in the creative process. EMP is a one-of-a-kind music museum combining interactive and interpretive exhibits to tell the story of the creative, innovative and rebellious expression that defines American popular music. Featuring a world-class collection of artifacts, unique architecture by Frank O. Gehry, state-of-the-art technology, exciting interactive presentations, and a dynamic ride-like attraction, EMP will encourage visitors of all ages and backgrounds to experience the power and joy of music in its many forms.
www.emplive.com

³ Beginning as a tiny 10-watt station back in 1972, KEXP has grown over the years into an innovative, influential cultural force in the Seattle community and beyond. KEXP is licensed to the University of Washington www.KEXP.org

Eduardo Mendoncza and myself. Since the Samba project three other projects have followed; a salsa residency in April with Eddie Palmieri, a jazz residency in May with the Asian-American Orchestra, and a klezmer residency in June.

The aims of the samba residency were;

“To offer experiences in a rhythmic musical culture to students of various ages and trainings, with the intent of arriving to an acceptable level of performance-participation that would bring a sense of accomplishment to the students and “a musical offering” to parents and others in attendance at a community concert.”⁴

The bulk of my residency took place at Nathan Hale High School within the music department working alongside Rich Sumstad. Nathan High is one of ten high schools in the Seattle School District and is considered an ‘inner-city school’, its student numbers are around 1000.⁵ Rich has been with the school for nine years and when appointed was the schools first full-time music teacher in twelve years. Rich who has an established background in music performance is an extraordinary teacher with great energy and rapport with his students, he has turned the department into a thriving hot house of music activity catering for a range of musical interests, jazz bands, brass bands, choirs, rock and pop, hip-hop club etc.

On one level the project was simple enough and followed a readily accepted residency model, guest artist(s) working with selected students in a school environment for a period of time. Central to this residency was a developmental strand, this involved building bridges and links with the University, local schools, and local resources i.e. EMP and KEXP. EMP was particularly targeted because of the undeniable potential for participatory music activity and its profile within the city and nationwide. Those of us who have visited EMP’s incredible building and experienced some of its interactive exhibits would certainly envisage its potential power as a partner in Community Music activity. My conversations with local musicians, teachers and music shop staff would indicate that this potential has not been explored in any meaningful way. A number of music education projects have been initiated; indeed education would seem to be intrinsic to the overall goals.

“Experience Music Project offers educational programs and activities that can ignite a passion for artistic expression. From Studio Programs to the Electric Bus to Experience Arts Camp, EMP provides unique learning opportunities for people of all ages.”⁶

When I spoke to the then director of education Alycia Allen (2001) her vision for education seemed somewhat restricted. With limited research I would say EMP were a hugely under used resource for the local community. One of Campbell’s personal intents was to *“breathe life into EMP, to guide them by modeling for them what community music and educational projects were possible.”⁷*

The Samba in Schools residency ended with a performance in Sky Church, EMP’s large performance space. All the young people involved in the weeks music-making was given an opportunity to perform some of the things they had learnt during their time spent with the artists. It was a packed hall consisting mainly of parents, children and music education students (as part of the project I had taught a couple of undergraduate music education classes at UW) the event also attracted many of EMP’s paying visitors as they walked through Sky Church making their way towards the permanent exhibits. The performance itself was broadcasted live on the Internet. This live transmission, recordings of the process and interviews with Eduardo and myself had been

⁴ Campbell, P (July 2002), email correspondence

⁵ Sumstad, R, 2000, The Greater Musical World of High School Students. Paper presented at the Popular Music in Performance, Education and Scholarship symposium, University of Washington, May 2000

⁶ Education Leaflet, 2000

⁷ Campbell, P July 2002 email correspondence

KEXP contribution to the project, Amanda Wilde the education projects officer oversaw the radio stations involvement. The evening was a tremendous mix of exuberant drumming and singing, ending in a giant human conga dancing to samba reggae and snaking around the Sky Church. Participants and parents were very complimentary as were EMP and KEXP staff.

This had been my second residency in Seattle and on both occasions I had tried to influence some thinking on outreach opportunities within the EMP structure. The first visit had included meetings the second visit included practice. At this stage it would seem EMP's directors are not capitalizing on the resource they have. The project in only young but attendance numbers are lower than initial expectations resulting in lost revenue, perhaps connecting with the community could form part of the strategy to turn the project around? EMP is currently in negotiations with UW for support for its annual symposium.

Key Points:

- The Music Educationalist as Community Musician.
- Non-curricula music participation.
- Initiation, inception and evaluation of developmental music project.

3. POST-GRADUATE PROVISION; MA IN COMMUNITY MUSIC, COURSE LEADERSHIP, 2000/02 IRISH WORLD MUSIC CENTRE, UNIVERSITY OF LIMERICK REPUBLIC OF IRELAND

The Master of Arts in Community Music at the Irish World Music Centre (IWMC) is a one-year, full-time postgraduate programme. It offers a comprehensive grounding in the skills and knowledge needed to function as a successful Community Musician in a range of contexts. The course is aimed at musicians who want to extend or develop the abilities needed to facilitate the expressive work of others and work effectively with a wide range of people in diverse settings. The programme enables students to attain practical perspectives and hands-on experiences in Community Music in conjunction with developing the skills required to realise projects from inception through to evaluation. The course includes: new music skills, groupwork, fundraising, evaluation, project development and entrepreneurship. One of the exciting aspects for Community Music globally is that this course sits alongside more established music studies such as Music Education, Music Therapy and Ethnomusicology.

The courses aims and objectives are:

- to equip students with a professional qualification in Community Music
- to develop workshop skills, practical management and all other skills necessary for this work
- to provide students with a contextual background in Community Music
- to develop new music skills
- to consider and be part of the development of community music in Ireland
- to consider participatory music making within a world wide context
- to add to the academic cannon of community music writing
- to promote access to excellent participatory music making⁸

I began teaching on the Masters programme in Spring 2000. My input increased and I was asked to lead the programme in partnership with Jean Downey the centres course leader in the post-graduate diploma in music education, I led the program for academic years 2000/1 and 2001/2. In the three years that this course has been running students have produced an impressive array of work spanning both the practical and the academic. Students from the course have amongst other things established an annual Community Music weekend, this takes place in Limerick and

⁸ Higgins, Lee, Byrne, (2001), Course brochure

attracts a range of groups throughout the country, created a database of Community Music activity, began work on an Irish Community Music network, initiate good practice for orchestral outreach and generally increased Community Music activity in Ireland considerably. From its inception and resulting validation overseen by David Elliott and Kari Veblen the course was always intended to play a key role in the development of Community Music in Ireland and was intended to be viewed as part of an overall strategic mission as presented to CCMA by Phil Mullen in Durban 1998⁹.

Throughout my time in Ireland a constant dynamic has particularly fascinated me; the relationship between a growing Community Music scene and the firmly established Irish music tradition. Explaining what constitutes Community Music practice was not an unusual experience; the challenge for me in Ireland was articulating it in the light of a strong indigenous music traditional. I would often be informed that Ireland had a strong tradition of Community Music, this was with clear reference to their traditional music. Because of this ongoing perception of what Community Music was I had to consider that perhaps Irish Community Music included the infrastructure of Irish traditional music and its performance contexts? 'Communal music' and 'music of the community' were terms that I had found useful in attempts to qualify characteristic features of Community Music¹⁰, could they be applied in this context?

An important question that needed consideration oscillated around a specific set of actions during a specific period of time. Were musicians engaging in performance of Irish traditional music engaged in Community Music? Answering this question may help us identify distinguishing aspects of Community Music in Ireland; it may also help us consider performance and aspects of ethnomusicology within discussions of Community Music definitions.

During the programmes module 'Community Music in Context' the student group tackled the issue surrounding Community Music in Ireland and its national identity, searching for national distinctions. Headings that arose from these discussions included, traditional music, performance settings, religion, a developing multicultural country, language, people, geography and population, sport and the developing regional arts boards. The group attempted some statements that would work towards a reflection of specific characteristics of Community Music in Ireland, I include some of the thoughts they had.

Community Musicians working in Ireland should realise the vital importance of traditional music; learning how to harness this unique resource will provide an essential ingredient that will infiltrate much of the work.

Community Musicians working in Ireland should recognise the potential support, value and contribution of the parish priest.

The groups intentions were that the 1st statement would move towards a recognition that Community Music and Irish traditional music were not the same thing, also a clear acknowledgement that the traditional genre is something that would colour much of the work, thus providing a distinct flavour.

Statement two pinpoints a very particular aspect of social structure within Ireland.

Key Points:

⁹ Mullen, P, (1998), Community music in Ireland: Moving towards a national strategy.

¹⁰ Higgins, L, (2000), 'Collaborations over Distance'. In Seminar Reader, Lived Music. Shared Music Making: Community Music in the New Millennium. p19.

- Dynamics and tensions between traditional musics' that have wide participation and the 'perceived' aims of Community Music practice.
- Issues surrounding Performers' as agents and Community Musicians as agents.

4. PEOPLE'S ASSOCIATION, FEBRUARY 2002 SINGAPORE

Whilst working in Singapore's American School my host Jennifer Walden secured a meeting with Biyi Lee the senior manager of Community Arts within the lifeskills and lifestyle division of The People's Association. The People's Association's vision is to be "*the leading organisation in building an active community where all contribute readily to the nation.*"¹¹ The mission continues;

1. *To promote active citizenship and multiracial harmony*
2. *To connect the citizens for community bonding and volunteer work*
3. *To provide affordable access to lifeskill and lifestyle activities*
4. *To bring the people closer to one another and to the government*¹²

A fact sheet highlighting the lifeskills and lifestyle division explains that this division was restructured in March 2000 with the vision to be the "*trendsetter arm of the People's Association*". The divisions overall mission, "*to promote lifelong learning, life enrichment and arts development in Singapore.*" The goals are clearly laid out stating its commitment to private and public partnerships, innovative quality programmes and value-for-money. There are two broad branches within the division: Education and Lifeskills and Arts and Lifestyles. Community Arts and therefore Community Music would fall under Arts and Lifestyles.

*"The Arts and Lifestyle Arm encompasses leisure and the arts and include the Life enrichment and Community Arts Sections. Life Enrichment comprises hobby and leisure activities while Community Arts takes care of performing arts at the community level."*¹³

Through out my meeting with Lee I was constantly struck by the similarity in language and definitions, we discussed Community Arts projects in Singapore and the UK and elaborated on our personal understanding of the role Community Arts has in our respective societies. Lee understood the specialised skills needed as a Community Musician and indicated that there was no training of this kind in Singapore. I did visit LASALLE-SIA, Singapore's college of the arts and met Eric Watson head of music. I discussed LIPA's undergraduate programme and the Irish World Music Centres Masters programme and Watson indicated that this type of activity did not take place at all in Singapore¹⁴. I understood from Lee that professional performing artist constitutes the majority of their workshop leaders, running sessions in the community as part of their contract. We discussed possible collaborations and are in the process of considering some training opportunities with an emphasis on identifying distinctive characteristic of Community Music within Singapore and exploring workshop methodologies.

Key Points:

- Community Arts as government strategy
- Recognition of specific skills needed to be effective as Community Artist – instigating a training policy.
- Exploration of specific skills and needs of a 'Singaporean' Community Artist.

¹¹ Annual Report 2000/1

¹² *ibid*

¹³ Lifeskills and Lifestyles Factsheet, 2002

¹⁴ I have since met Lisa O'Neil who is the Youth Arts Development Worker with Burnley Youth Theatre (UK). She worked at LASALLE-SIA for a year and said she wrote and worked on a Community Arts course at the college.

5. PARTICIPATORY RURAL APPRAISAL PROJECT, JULY 2000
LIMEHILL COMPLEX, UTHUKELA REGIONAL COUNCIL
KWAZULU-NATAL, SOUTH AFRICA

My presentation for CCMA 2000 focused on a number of collaborations with South African music educators, predominately in the KwaZulu-Natal province. I outlined a number of initiatives primarily developing from contacts I had made at the Durban CCMA in 1998. In the paper 'Collaborations over Distance'¹⁵ I explained that Sallyann Goodall head of music at the University of Durban-Westville (UDW) and director of the Action Research Project¹⁶ had invited me to teach and work for two weeks with the undergraduate music students. These particular music students had an affinity towards Community Music. In the interim before my arrival political circumstances had unfortunately instigated the closure of the music department.¹⁷ Other projects were assigned to me including an invitation from the directors for the provincial government of KwaZulu-Natal to give a presentation on arts and regeneration at their offices in Pietermaritzburg. After working as a Community Artist on a number of regeneration projects in the UK I suppose I was surprised that an area with such a tradition of music 'participation' had failed to consider arts work within its regeneration strategy, my thoughts in retrospect were probably a little idealistic and perhaps naïve. Nevertheless my presentation and subsequent discussions led to an involvement in a sustainable development pilot project in the Ladysmith-Limehill area in conjunction with the uThukela Regional Council. I understood that the government office employed detached field workers and I had suggested that one of these posts could demand a person specification that included not only an artskill, like for instance music but also a commitment in utilising that skill for creative and developmental purposes, in UK terms a Community Music Worker or Music Animateur.

Two 2nd year students Wibke Hott and Kerry Deacon from LIPA's Community Arts programme worked along side students from the geography department of UDW and attached field workers from the government office. Wibke and Kerry who specialised in music and drama respectively were briefed on the structure of the project and their role in phase one of a two-phased project that was due to last a year. The projects objectives were to;

*Devise and implement a strategy that focuses primarily on improving the quality of life of historically disadvantaged rural communities by socially empowering them towards achieving development in the fight against poverty.*¹⁸

The key focus areas were highlighted as:

- Capacity Building
- Adult Basic Education
- Early Childhood Development
- Women in Development
- Youth in Development
- Physically challenged in Development
- Crime and Violence
- Local Economic Development

¹⁵ Lived Music-Shared Music Making 2000 CCMA seminar reader

¹⁶ Funded by the Swedish International Development Association, SIDA

¹⁷ UDW will now merge with the University of Natal. Education minister Kader Asamal is restructuring higher education in South Africa; the number of institutions will reduce from 36 to 21. Macgregor, K June 2001 The Times Higher Education Supplement

¹⁸ Seethal C, Ramballey, V, 1999 Towards Sustainable Development: A pilot Project Proposal for the Limehill Complex, uThukela Regional Council, KwaZulu-Natal

- Infrastructure Development
- Community Based Structures¹⁹

Wibke and Kerry worked with the youth strand of the project for one month weaving their Community Arts skills into the methods being applied during the Participatory Rural Appraisal. They ran workshops that tackled issues surrounding;

- Perceptions the young people had on 'their' world
- Explorations of needs
- Authority
- Skills and Networking
- Future perspectives

The groups explored these issues through drama and music work. Specifically the music concentrated on songwriting and as an expression manifested itself into individual singing and group choir work. Instrument building from local materials resulted in rhythm work allowing instrumental elaborations for these new compositions. From the students perspective the project went well with excellent participation and a seemingly deep exploration into issues surrounding young people living in rural areas. The young people voiced their experiences in a workshop environment that promoted equality and democratisation and allowed all present to contribute in meaningful ways. The key recommendations that were expressed by the young people are as follows:

- It is essential that a youth forum be set up in each settlement.
- We need a youth centre that is run by local youth that facilitates a skills training programme. i.e. IT, business, communication, workshop and social work skills.
- Help foster opportunities for inter-settlement networking.
- Provide small business support e.g. hair salon, design shop, newspaper for settlements.
- We need an employment exchange; this would facilitate work experience and encourage Companies to visit the settlement to discuss job possibilities and requirements.
- Support an enhancement of traditional culture e.g. support for Zulu dance, gospel choir etc.

Infrastructure requirements were also highlighted e.g. safely, communication, health, education and recreation. In conclusion all participants had been giving the opportunity to express themselves and state an intention that they wanted and needed to be actively involved in decision-making surrounding their future.

As an epilogue to this short review I have to report that none of us have received any further communication from the government office since the project ended two years ago. An evaluation report plus a workshop handbook was written by Wibke and Kerry and submitted to the project directors and key local participants. We expressed a desire to continue the relationship between government office and ourselves but have been disappointed on no further correspondence. LIPA has however continues developing its South African partners, this summer four Community Arts students are working for two months alongside Community Arts projects in Cape Town and Durban.

Key Points:

- Community Music as a key part of a regeneration strategy.
- Community Music as a 'tool' for exploring and understanding situation and context.
- Community Music as 'tool' for 'healing'.

¹⁹ *ibid*

6. DRUMMING PROJECT, JANUARY/FEBRUARY 2002
CHRISTCHURCH SCHOOL OF MUSIC
CHRISTCHURCH, NEW ZEALAND

Christchurch School of Music (CSM) has served the city of Christchurch for over forty years. It has some 1400 student enrolments annually and approximately 80 staff. It is the largest 'out of hours' music scheme in New Zealand. As well as individual instrument and music lessons the school offers performing orchestras, choirs, bands, ensembles and groups to suit varying musical abilities, age ranges and interests.²⁰

Graeme Wallis the schools musical director attended the last CCMA meet in Toronto and presented on the range and scope of CSM activities. Although a fine example of a local music school I would not have necessarily seen it as a Community Music initiative, at least considering it next to definitions I currently understood. I saw CSM as a private music school offering an impressive array of instrumental and musicianship classes to fee-paying students. Did Graeme see CSM as Community Music, if so how? Why was Graeme at the commissions meet, what were his motives? I believe he had previously met Kari Veblen then chair of the CCMA and had also seen the statements put forward by CCMA and clearly saw himself as playing a role in Community Music. Graeme invited me to his school to work on a project involving carnival street drumming the likes of which I have ran for many years in a range of contexts. Graeme saw this as an opportunity to expand CSM activities and fulfill other aspects of the schools vision.

*To inspire and nurture a love of music and involvement in music to all aspects of the community*²¹

The project was developed with grants from several sources including a grant from Creative New Zealand. The project took place in the summer for one week and involved a mix group comprising mainly of adults but did include some young people. The majority of the participants were not musicians they had simply seen the advertisement in the local paper and had responded by contacting CSM and filling in the application form. There was a good response to the advert and it was decided to run two groups consisting of around 20 per group. Graeme had anticipated levels of skill sharing through out the sessions so potential 'leaders' were identified and specific skills and opportunities were passed on to those who came forward. The underlining aim was to expand the schools participation opportunities, Graeme had perceived that the school could widening its active participation by offering some 'alternative' methods of music-making, and thus enable a growth that would reflect the community as a whole. The project also set out to convince and demonstrate to a large number of the schools staff the possibilities in 'alternative' methods of music teaching that supports the belief in everybody's potential in music-making.

The end of the week naturally saw a performance, a chance for participants to experience street drumming in an open-air context. Friday night was a warm summers evening and the two groups that I had been working with paraded around Christchurch's 'strip' with its illuminated bars bustling with people drinking and dancing, it was a night to remember and everybody left on a natural high. The groups were due to perform the next morning at 9am, certainly not a usual time to start carnival drumming, but these particular performances were paramount in achieving the projects overarching aims. I gave an address to CSM staff focusing on the development of Community Music perspectives, its underlining philosophy and methodologies and exemplified some of the work. I extended the explanation that Graeme had given on why I was there and explained the process that the groups had gone through. Both performing groups, through practice then proceeded to demonstrate some of the key points I had been making during my address. It was the first time I had formally 'lectured' on Community Music as a distinctive discipline and then corroborated the ideas immediately through practice. This immediacy served as a powerful advocacy in addressing music educators' notions of what music-making is about.

²⁰ CSM prospectus, 2002

²¹ CSM Vision statement, 2002, www.chistchurchschoolofmusic.ac.nz

I received a letter from Andrew Couper a participant on the project telling me the band continues to play with the CSM's percussion tutor Bret Painter leading, they had performed a number of gigs during the summer months.

Key Points:

- Community Music as advocacy.
- Community Music as 'alternative' teaching methodologies

CONCLUSION

Contradictory there are no real conclusions to this paper just the beginnings of a much larger study, as I had suggested in the introduction that this was a 'paper in progress'. There are however some points for summery and these in turn might form areas for discussion. I would like to introduce a model that has helped me tackle some of the issues that I have been wrestling with. It is an elementary diagram that currently considers five area of music discipline. Along with Community Music I have included Music Therapy, Music Education, Ethnomusicology and Performance. The latter four disciplines may be considered as *transdisciplinary*²² in nature, (Kenneth Bruscia used this term to begin the challenge of defining music therapy and it might be useful for our discussions) but each practice has an identity (a professionalism) that is carried and articulated by its specialist. Community Music on the other hand seems to lacks this. David Elliott and Kari Veblen state that;

*"The problem presented by the term 'Community Music' can be explained as follows. Although the words "community" and "music" are extremely common and although most people have some sense of what each one means by itself, it is clear that the question of what Community Music is will not be answered satisfactory by a simple definition. Requests to reduce complex phenomena like Community Music to simple descriptions are as absurd as they are common."*²³

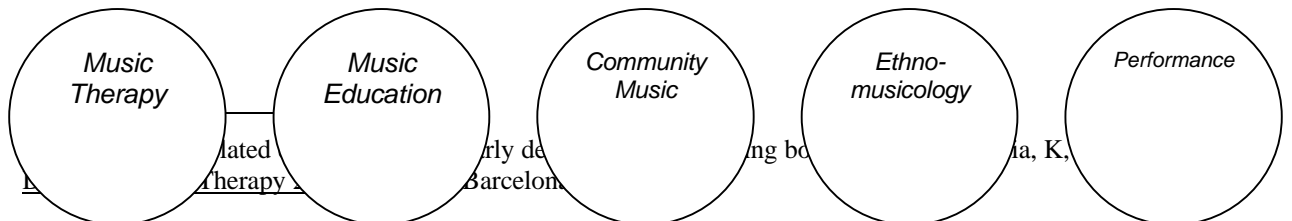
Kenneth Bruscia begins his book on Defining Music Therapy with this statement.

*"Defining music therapy is an integral part of being a music therapist."*²⁴

If we replace therapy with community perhaps we have a statement that it true for Community Musicians, it would read.

Defining Community Music is an integral part of being a Community Musician.

The rudimentary diagram below represents the five disciplines in consideration, each circle could of course contain a list of characteristics, they are not listed here.

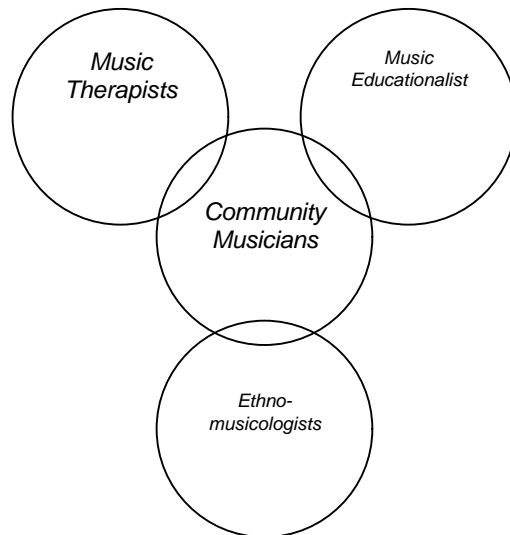


²³ Veblen, K, Elliott, D. J, 2000 Community Music: Foundations and Practices. Seminar Reader, CCMA Toronto

²⁴ P1 Bruscia, K, (1998), Defining Music Therapy 2nd ed,

Being transdisciplinary in nature means that it is quite likely that practitioners of one discipline stray into the territory of another, I think we would recognise this and indeed welcome it. By examining these boundary crossings in relation to Community Music it might enable us to understand the nature of Community Music in a number of world contexts.

The circles are positioned representing practitioners:

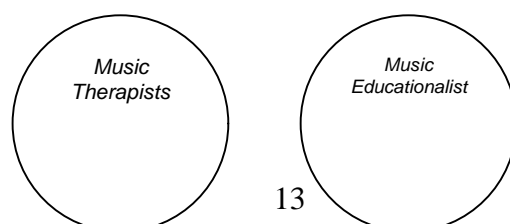


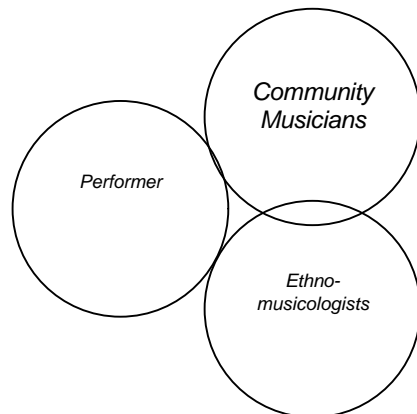
A practical example of this may be;

- A music educator organizing an after school non-curriculum music-making group.
- A music therapist engages a group of people in creative music-making without a focus on a clinical outcome.
- An ethnomusicologist creates an opportunity for indigenous people to perform their music.

These examples could be much more specific and I am currently researching such events.

The next diagram considers the professional performer.





I have chosen not to include professional performance as part of the *'border crossings'*. For example according to the above diagram it is now clear that a traditional Irish music session in a pub or bar setting is not considered as a Community Music event. This type of music may have developed within the locality and is considered as belonging to the community, but I am suggesting here that those performers are not, at that time engaged in Community Music practice. I must emphasize that this does not exclude performers from being Community Musicians, but when they work in this field they are, at that time acting as Community Musicians, they may well perform as Community Musicians also.

Although clumsy at times I have tried to illustrate some lines of thought that has occupied me for the last year or so. I have tried to embed my developing conceptual framework with a clear understanding of what it means to be a practitioner. I would expect delegates to have plenty to say on a number of issues I have highlighted and suggestions that I have made and I look forward to healthy debate.

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KEXP: www.KEXP.org

LIPA: www.lipa.ac.uk

The People's Association: www.pa.gov.sg