Sustainability in Community Music Practice

CMA
Community Music Activity

Proceedings of the 2024 XIX International Seminar
ISME Community Music Activity

INTERNATIONAL SOCIETY
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ISME Community Music Activity

Tampere University, Faculty of
Education and Culture (EDU)
Finland

July 10–14, 2024

Edited by Dr. Catherine Birch

All abstracts presented at the 2024 ISME CMA preconference in Tampere Finland were peer refereed before inclusion in the Conference programme. Recognising the breadth, diversity, and dialogic nature of the theoretical and practical approaches to Community Music (hereafter CM) represented within the commission, the proceedings have been organised in such a way as to make them as accessible as possible to all those with a practical and / or theoretical interest in CM. A range of personal reflections, blog posts, impressions, presentations, and other material are due to be made available via the ISME website, while peer-reviewed academic papers are contained in this document. Completed papers were fully (blind) refereed by a panel of international authorities before inclusion in the Seminar Proceedings.

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Editorial

The Community Music Activity Commission 2024 preconference took place from July 10–14, 2024, at Tampere University, Faculty of Education and Culture (EDU), Finland, led by Co-Chairs Alicia de Bánffy-Hall and Christine D'Alexander. Forty-two years after the first CMA Conference was held in 1988, and with 105 delegates, this 19th preconference was the first in-person event since the COVID19 pandemic, and the first time the international community could meet following on from four years of online gatherings.

CMA held three days of programming under the theme of Sustainability in Community Music Practice. Focusing on sustainability and accountability within community music practice, with consideration of personal, societal, and environmental factors, delegates connected and engaged in conversation surrounding issues of sustainability, health and wellbeing, accountability, and inclusivity, responding to questions such as:

How do current practices within community music reflect sustainability?

How can opportunities (for health, wellbeing, belonging, and equity) be facilitated?

Who are we accountable to? What are the ethical quandaries we encounter in our practice and research and how are we navigating them?

What actions are we taking as a field to *do the work* of inclusivity? How can we improve? What could sustainable inclusivity look like?

Our conference presentations were grouped into themes: Sustaining Ourselves, Sustaining our Practice, Sustaining our Communities, and Sustaining our World. In total, we had close to 70 papers/posters/virtual presentations/workshops/roundtables plus an opening keynote. The final plenary session brought participants together in groups to debrief on the conference theme, presentations, and to offer feedback in support of the CMA mission as we plan for the next preconference event in Toronto in 2026. Identified thematic threads from the plenary included:

Community building and connection
Diversity, inclusivity, and accessibility
Critical reflection and learning
Practical learning, skill-building, and professional development
Inspiration, passion, and creativity

CMA 2024 had the highest number of student delegates and first-time attendees participating since the first event in 1988. To offer an opportunity to network at leisure, building deeper connections within the CMA community, particularly for our new delegates, our social events were a highlight of the preconference. The events included a traditional Finnish roof-top sauna experience, a riverboat cruise to a nearby island with a fabulous evening of live music, and an optional day trip following the conference, exploring various natural, cultural, and historic sites.

We look forward to connecting and continuing the conversations at the 20th CMA preconference event at the University of Toronto, Scarborough, 2026 … We hope to see you there!

Alicia de Bánffy-Hall
Catherine Birch

July 2025

Commission

We have welcomed two new commissioners for the next six-year term: Catherine Birch (York St. John University, UK) and Gerard Yun (Wilfrid Laurier University, Canada). Catherine and Gerard will join commission Chair, Alicia de Banffy-Hall (Germany), and commissioners Vyvienne Alba (Australia), Nicolas Coffman (Ecuador), and Hala Jabar (Ireland). Kathleen Turner (Ireland) and Christine D'Alexander (USA) have now completed their six-year terms, with Christine D'Alexander staying on as an advisor to the commission.

Programme Papers

Negotiating Community Music Facilitator Dissonances

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ABSTRACT

Community music facilitators often aspire to promote hallmarks of democratic learning, such as inclusivity, accessibility, and belonging, through participatory shared experiences (Veblen, 2007). By encompassing diverse participants, varied pedagogical methods, and kinds of music, community music practitioners potentially support the notion that music education is a means for increasing social capital (Bourdieu, 1984, 2011; Wright, 2006, 2015). However, Yerichuk and Krar (2019) found that using the terms 'inclusion' and 'inclusivity' as an extension of community music's hospitality and welcome (Higgins, 2012) might confirm power discrepancies between participants and facilitators. Participatory culture may validate only some ways of musicking, perpetuating exclusion (Small, 1996; Wright, 2018). Positing the idea of excellence to become a process leading to inclusion as the product (Henley & Higgins, 2020) could flip the narrative of reinscription and marginalization.

In this paper, we draw upon two doctoral research studies to examine tensions between concepts of inclusion and excellence within two community music settings: a community music cello ensemble and a church worship team. Using Bourdieu's social capital theory and Wright's concepts of musical and pedagogical habitus, we aim to explore how we, as facilitators, navigated our positionalities and considered some possible pathways forward. Practicing collaborative dialogical learning in community music contexts portends to foster equality and democracy by expanding access to social, economic, and cultural capital, countering the habitus's reproductive tendencies. Dialogical learning, embracing the multiple roles and voices of all community musicians, can enable shared or developed pedagogic authority. Similarly, through the lens of habitus, we argue that facilitators may better understand the pursuit of excellence and implications for their practices by accepting their inner dialogues and dissonances. This reflexive and hospitable approach welcomes multiple facets of oneself and the contributions of others, thus supporting sustainability and health in community musicking.

Keywords

Habitus, Positionalities, Identity, Democracy

INTRODUCTION

This research compares the positionalities, experiences, and challenges of two community music practitioners: one as a facilitator of an intergenerational community cello ensemble (ICCE) and another as a religious researcher within musical worship contexts. As practitioners, we each embrace multiple roles as researchers, facilitators, and participants, sometimes perforating boundaries and challenging concepts of identity. This article addresses how our family backgrounds, prior experiences, researcher privilege and tensions, and classical training interact with our realizations of roles as facilitators and musical participants.

As facilitators, we each previously acknowledged the benefits of 'insider' understandings, such as classical music performance norms or evangelical categories, and being able to 'speak the language.' However, we were challenged by perceptions of power and multiple identities within changing networks in the community music field. In this article, we reflect upon our doctoral research projects, exploring how inner and outer dialogues, backgrounds, and experiences shaped our conceptualizations of the meaning of worship and/or facilitation, especially regarding access, inclusion, and excellence.

METHODOLOGY

Both dissertations employed case studies as a methodology. Recognizing similarities in both researchers' approaches to positionality and conscious and unconscious dialogic approaches to habitus, we aimed to critically compare our narratives in this paper. We loosely based our methodology on collaborative and reflexive autoethnography for our comparison and a potential legitimization of our accounts by overcoming "the limitations of potentially self-absorbing autoethnography while preserving the wealth of personal data inherent in autoethnographic research" (Chang et al., 2013, p. 21). Collaborative Autoethnography, as a social science research method, "tends to be researcher-visible, context-conscious, and critically dialogic while preserving the ethnographic interpretation of culture and the collaborative nature of multiple subjectivities" (Chang et al., 2013, p. 17). We shared power as researcher-participants, enhancing knowledge of ourselves and each other while reinforcing our sense of community.

Research question

The following research question guided this study: How did our perceptions of music-making, excellence, and inclusion as facilitators impact and evidence the construction of our identities within and beyond our research fields?

THE CONTEXTS

Researcher/Facilitator #1 Context and Background

My familial background did not include classical music in everyday musical consumption or culture. Yet my professional and classical music journey included roles as a professional cellist, university professor, and Suzuki teacher. Although I had no prior facilitation experience, I founded the Intergenerational Community Cello Ensemble (ICCE) to provide a group chamber music opportunity for students who otherwise did not have access to or wanted to expand their ensemble playing experience. This group welcomed musicians of all performance levels who wished to develop individual and ensemble playing skills through various musical styles. ICCE

met under the umbrella of a university preparatory program. Participants' ages range from eight to 76, and many members are or were my students in various contexts.

Since I viewed facilitation and participation as reciprocal, I conducted a descriptive phenomenological case study that included all the participants and me to better understand the lived experiences of all participants and note emergent themes. The study explored how participation in this ensemble impacted identities and positions. Classical musicians' habitus may tend to be deterministic or reinscribe traditions (Savig & Hall, 2016). I wondered how my facilitation goals of fulfilling community music ideals regarding access, belonging, and democratic learning (Allsup, 2003; Higgins, 2012) intersect with, inform, and challenge my classical training background and professional expertise.

Researcher #2 Context and Background

In my role as Researcher #2, my interdisciplinary research examines contemporary worship music-making ensembles within different worship settings. I come from a Protestant Christian church context, and am located in southwestern Ontario, Canada. My research considers the genre of Contemporary Worship Music (CWM), a global, Christian congregational song repertory modeled on mainstream Western popular music styles (Ingalls, 2018). CWM is prevalent in many evangelical Christian church congregations today and is typically led by a worship band, consisting of popular music ensembles, including drums, keyboard, and guitars. As a church musician, I found the entrance of CWM into many Christian Protestant worship settings fascinating as some local congregations grappled with these new "praise and worship" melodies and popular tunes, while others were hesitant in letting the "popular culture" enter the church.

In my data collection and analysis process, I acknowledged how I resonated with certain church cases over others, which relates to their musical and religious habitus (Bourdieu, 1977). Habitus, a system of dispositions where one's past is understood in the present while also changing according to social structures and conditions in place, evolves within shifting social fields (Bourdieu, 1977). A religious habitus is the dimension of individuals within the spiritual field, including religious symbols, teachings, practices, and dispositions (Rey, 2007). I found that my classical and religious musical habitus prompted me to further consider my beliefs about church music. Both my classical and religious musical habitus comprise multiple aspects of my identity. As a classically trained pianist, I strive for technical excellence, accuracy, clear articulation, and performance-oriented "ends." However, as a church musician, I aim to facilitate the congregation's worship, focusing on participation rather than performance and making musical decisions according to that end. When observing other church musicians, I wondered how I could contribute to worship musicians' knowledge and processes of music learning. My research aims to encourage church musicians and worship leaders to consider the musical decisions and actions occurring within worship settings as they form and shape habitus unconsciously. My identity is multidimensional and in flux as a church musician, classical musician, educator, and researcher. I strive to critically examine my positionality while considering whether my musical actions and decisions position myself toward particular "ends" of music-making.

FINDINGS

Theme #1: Identity

Within and beyond the ICCE, my (Researcher/Facilitator #1) lenses of identity as a performer, university professor, Suzuki teacher, and community music facilitator mutually and holistically informed each other, overlapping and supporting other identities, and sometimes, creating dissonances. I hoped to understand better how tensions between these identities might inform my practice using Bourdieu's (1977) concept of habitus. Bourdieu (2007) called this concept of reflexivity 'the objectification of objectification' or double-distancing. This is a two-step process. First, I must distance themself from themself. Recording rehearsals for observation was an essential step in this process, a chance to reflect on the quality of the distance I tried to establish. The second step in this process was to apply the same standards of scrutiny I might use for understanding the relationship of the researcher to the researched. Rehearsal recordings and journal entries supported self-reflection from the perspective of an outside observer. Yet, that is not exactly possible because, as Bourdieu argued, objects are seen in relation to their context; thus, objects are in flux, in process, and not static. As subject and object within the field of the ICCE, how do I dialogue with the multiple facets of my identity?

During a focus group meeting, one participant said, "Are we supposed to pretend that this isn't your baby that you started from scratch?" As a researcher, my goal was to remain impartial, albeit with disclosed limitations. Bourdieu considered reflexivity central to research. Hence, recounting my positionality is personal, foundational, and risky. "The more you expose yourself, the greater your chances of benefitting from the discussion, and the more constructive and good-willed, I am sure, the criticisms and advice you will receive" (Bourdieu and Wacquant, p. 219, 1992). Labeling the ICCE as "my baby" exposed my vulnerability and desire for musical success and how I define success.

I, Researcher #2, found that my subject position with a Canadian, middle-class, evangelical Protestant Reformed background influenced the way I approached my research of North American evangelicalism and its music. As I further explore elsewhere (Benjamins, 2022), I sought to consider how my religious affiliation positioned me to participants' positions. Serving as an 'observant participant' (Butler, 2005, p. 48), I resonated with particular church cases over others in their approach to worship. In some cases, I found aspects of musical worship to be theologically or ethically problematic when considering my own religious beliefs. However, I strived to work against assumptions and my tendency to approach data sites as 'times of worship' for myself.

Throughout the research process as a whole, I reflected upon my subjectivities, positionalities, agenda, and thinking while seeking to establish trust with participants. I navigated various roles and vantage points, while working between spaces of familiarity and distance with participants. While I maintained a complex subject position, such a position provided me with unique interpretations that would not be possible otherwise. I found it helpful to regularly reflect on my data collection process in order to better understand who I was as a researcher. Further, my research increased my understanding of the need for intentional, conversational practice among facilitators.

Theme #2: Encouraging Democratic Practices

A second theme prevalent within both researchers' contexts was the encouragement of democratic practices within the community music settings. I (Researcher/Facilitator #1) reflected upon my facilitation practices and aimed to fulfill community music ideals such as providing access, welcoming, and belonging. I want to believe that my facilitation is democratic. Yet I struggled to reconcile these ideals with a classical musician's habitus from a tradition rich in heritage, structural hierarchy, and boundaries (Smith & Hendricks, 2022).

In contrast with the professional ensembles with whom I perform, uneven participant experience in the ICCE was a challenge. At one rehearsal, the ensemble cut two pieces because of intonation issues and the participants' lack of interest. A participant emailed me that evening: "Great cello choir last night! It inspires me!", contradicting my self-perception as a facilitator. Some participants appreciate being challenged, while others prefer to observe. One participant said that the ensemble sometimes prefers me to take charge and direct the group. In ICCE, how did my experience inform my practice? I wondered if and how I was facilitating democratically, inclusively, or effectively. Having good intentions is not enough. Mutual respect, active listening, flexibility, and adaptability are crucial for success. My experience required me to be more responsible. Allsup (2003) highlighted care, respect, and discovery as ways to negotiate these disparities in experience and foster a context for learning, teaching with students, rather than to them.

I, Researcher #2, did not specifically examine my role as a facilitator within the two church contexts. My findings, however, reflected two very different approaches to facilitation among the worship leaders, meaning the lead musician or musical director in CWM settings. I found that when worship leader-facilitators promoted increased dialogue and conscious conversation among musicians, reflecting democratic practices, musicians could fully engage in music-making, feel comfortable within the musical community, and resonate theologically with the music.

When considering the facilitator's role, I believe there is still a need for a "leader" or "facilitator" to guide the decision-making process. As a facilitator, I aim to encourage musicians with different perspectives or ideas to share their thoughts on the repertoire. Ultimately, I try to guide the discussion while opening it up to dialogical processes. It is vital to pursue intentional listening and radical acts of care (Bylica, 2023) while pursuing democracy in musical facilitation.

One of the worship leaders I observed, who appeared aware of his musical and theological context, encouraged increased democratic processes among musicians. This leader invited differing opinions and requested musicians' input on repertoire decisions. He even considered the placement of songs within the worship service and encouraged musical decisions towards that end. As such, this worship leader enacted dialogical processes in relation to musical habitus, and church musicians were much more interested in contributing. His role as facilitator was encouraging, reinforcing my ideas of democratic approaches in community music settings.

Theme #3: Shifts in Perspectives

I (Researcher/Facilitator #1) vacillated between confidence in my abilities as a cellist and teacher and doubting my efficacy, role, and fit as a facilitator. Some participants, especially former educators, freely commented on my facilitation, guiding my organization and efficacy. Other members expressed gratitude for the opportunity and experience relating to me as a peer musical

director. Their assessment of my facilitation illustrated their comfort level as peers. Within these dialogical frictions, I strived to navigate my role as an expert while continuing to search for expertise.

Although many members knew me as an active performer, I frequently downplayed my performer identity to engage as their facilitator and colleague. Other times, I directed rehearsals as efficiently as possible with fewer attempts to embody democratic practice. When I critically listened to the ensemble as a professional, I realized that judging ICCE's performance level could only be beneficial if I were taking responsibility for finding solutions or mapping ways to improve the ensemble. Judgment was ultimately about my facilitation and organization. I readily accepted shifts between facilitator, researcher, performer, and pedagogue roles, and participants recognized these changes. Nevertheless, the way I moved between these roles and accepted these shifts was surprising. Although ICCE members looked to me for musical leadership and performing expertise, I was humbled, grew, and learned from the free exchange of participants' varied kinds of capital.

My predispositions as Researcher #2 were challenged in other ways. What is the identity of church music? How does that definition inform my identity as a researcher? As a musician? By comparing two worship leaders and their ways of musicking, I reflected on my predispositions about what makes "good church music" and why I felt one style of music was more appropriate for worship than another. This prompted me to wonder how aware musicians and facilitators within church music settings are of their own identity - including their musical identity - and how their musical decisions are enacted in accordance with, or opposition to, their identities and belief systems surrounding music making.

Notions of excellence and inclusion caused me to consider how my identity as a religious Protestant Canadian researcher influences my judgment of others' facilitation and my own facilitation efficacy. Based on my philosophy of church music-making, I tend to view the pursuit of excellence in church music as necessary for "proper" worship. I had to question what the pursuit of excellence through facilitation practically looks like and my views slowly shifted towards conceptualizing excellence as a process and inclusion as a product. I see the role as a church music facilitator - as well as other religious music facilitators - as ideally focused on encouraging congregants' musical gifts, finding opportunities for participation, mentorship, and the pursuit of excellence through every process. It is my hope that inclusion will result through the pursuit of excellence in such processes.

ROLE FLUIDITY

Seeing the ICCE members as peers crystallized the ICCE as a legitimate chamber music experience, thus disrupting the hierarchy of dichotomies between professional and leisure musicians. This is a stark contrast to many orchestral backgrounds with clear authority structures. Despite the ICCE community's care and welcome, my inner dialogues about conflicting positionalities and flexible roles exposed vulnerability.

My roles in the ICCE were sometimes ambiguous, shifting, and conflicting. Reciprocally, the participants and I shared musical and pedagogical experiences, fostering trust. With ICCE, I developed facilitation skills and empathy and willingly shifted roles. Accepting and inviting the interaction between varied roles and identities while consciously fostering self-acceptance was an existential shift, illustrating a dialogical view of habitus (Akrivou & Di San Giorgio, 2014). Higgins (2012, p. 4) described the notion of the facilitator momentarily displacing their ego to

allow the "outside to impact the inside" as an essential part of the community musicking welcome. Regardless of context, all musicians can share the common ground of discovery and growth.

My classical training did not diminish my possibilities as a community music facilitator, and my community music facilitation did not reduce my standards or expertise as a classical musician and teacher. Shared care and community coexisted with frictions in defining excellence or performance standards. The ICCE was our ensemble; we shared pedagogic and musical authority. Reciprocity created space to include facets of playing, facilitating, teaching, and researching. Boundary-walking (Higgins, 2012) as dialogical interaction between various roles might encourage a path toward inclusivity, revealing excellence.

As I, Researcher #2, reflect, I notice that shifts in role fluidity occurred in terms of different facilitators' actions. Data findings indicated that when dialogical processes of intentional conversation and awareness of one's practices were in place, musicians were more willing and ready to take risks or perhaps intentionally "disrupt" some of the norms, or religious habitus, in place. When worship leader-facilitators had a clear understanding of the *why* behind their teaching or facilitation, a unique responsive relationship between musicians and the facilitator occurred, where each demonstrated practices of critical reflection and conscious awareness of their actions.

DIALOGICAL IMPLICATIONS

By reflexively assessing our practices through a dialogical view of habitus, both researchers noticed challenges to how we facilitate and research. Common themes included how we shared pedagogic authority, how we defined excellence, and ways we saw ourselves. Considering excellence as a process yielding inclusion as a product (Henley & Higgins, 2020) challenged and disrupted our notions of practice. Perhaps the process and product reciprocally inform and define each other.

Bourdieu's concepts offer reflexive lenses through which we can recognize tendencies, predispositions, and tastes. However, a dialogical concept of habitus (Akrivou & Di San Giorgio, 2014) allows habitus to be both formative and transformative, enabling a more flexible approach to how we view ourselves and others. Thus, we can change definitions of excellence, inclusivity, and notions of identity by fostering more dialogue and listening between various music education worlds, perhaps approaching the impossible future (Higgins, 2007). Bylica's (2023) notion of listening as a radical act of care, not to dispute, convince, or control, not even to "understand," but to be present and fully engaged, can create space for open, honest dialogue, including trust and rigor among facilitators, researchers, and participants. Listening to the spectrum of diverse voices with care, respect, and love allows for dialogue, sharing, and increased efficacy, nurturing connections of excellence and inclusion within our communities.

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Close a Prison Door, Open New Windows: Issues of Access, Creating, and Sustaining Partnerships

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ABSTRACT

Into the 12th consecutive year of the Oakdale (Prison) Community Choir (OCC), composed of both people incarcerated in a medium security state prison in Midwestern USA and people from the community, including students, university employees, and community members, COVID-19 shut the project down. The choir project flourished for over 11 years from 2009 to 2020. We held concerts inside the prison for 85 and 300 guests. Choir members created 150 original songs, and we performed 75 of these songs in concerts, and the other songs at the conclusion of the summer songwriting workshops. On March 31, 2023, I received an email from the warden indicating that the prison leadership had decided not to allow the choir to restart, a terrible blow to this community of caring, and a deep grief experience for me. I had held hope that the project could restart in the prison, even if just as a songwriting workshop that might eventually grow into some version of a choir. After working through my anger and grief at the dismissal of one of the most important projects I have ever created, I shifted to build several new partnerships and grow an international network of scholars and practitioners who work in the field of music-making in prisons. This paper briefly summarizes the original choir project, describes the interim efforts to create micro-communities through songwriting, explores a new partnership with a juvenile detention center, describes the International Music and Justice Inquiry Network: IMAJIN Caring Communities, shares insight gleaned from participating in the 2023 Community Choir Leadership Training in Victoria, Canada, and investigates the challenges community musicians face with respect to access, purpose, and creating new partnerships.

Keywords

Prison choir, community partnerships, creative scholarship, songwriting

INTRODUCTION: THE CHALLENGE OF WELCOME AND HOSPITALITY IN A PRISON

Community musicians collaborate with a wide variety of local partners and work to practice welcome and hospitality (Higgins, 2012). We aim to build relationships with our partners and to collaboratively create intentions and goals regarding the music activities we facilitate. In prison contexts, however, prison leaders tend to place a high priority on security and may not see the relationships built through music-making as contributing to their security goals. Community musicians may have deeper goals of dismantling the harmful aspects of prisons and abolishing the prison industrial complex. In other words, mutual goals between community musicians and prison staff may appear impossible. Some prison leaders and staff emphasize a punitive approach to their work and as a result, are not open to allowing outside volunteers to participate in musical activities in their prison. Historically, punitive and rehabilitative approaches to prison management shift depending on a warden's leadership model (Cohen & Duncan, 2022). This

paper is a personal reflection about how I collaborated with prison leaders and choir participants to create a caring musical community inside a prison, how the power dynamics in the prison stopped it, the ways I modified my community music practices, and how I built new partnerships and musical activities. At the time of the prison choir's closure, I had researched music-making in prisons for 17 years. This longstanding connection to the topic, and the meaningful relationships I have created through this work makes my positionality somewhat biased. I have a deep care for the topic and seen firsthand how choral singing in a prison can bridge the deep divisions between incarcerated members of our community and society.[1]

CREATING A COMMUNITY OF CARING INSIDE A PRISON

After mentorship from Elvera Voth (1923-2024), who in her early 70s, founded the East Hill Singers (EHS) Prison Choir based in the Lansing, Kansas minimum security state prison, I relocated to a new community as an assistant professor where I intended to follow Voth's model with a new prison choir. Voth was a dynamo.[2] After the EHS began in 1995, her friend and mentor choral master Robert Shaw (1916-1999) came to North Newton, Kansas to lead a sing-along at Bethel College that raised the seed money to begin the nonprofit organization, Arts in Prison, Inc. (Cohen, 2008). Voth trained in the summers of 1955-1957 at The Workshop on Choral Art in San Diego where Shaw was one of the instructors. Shaw influenced her choral pedagogy, and she invited him to lead his first sing-along in Anchorage where Voth had a successful career as a choral director, opera director, and founder of several musical projects including the Anchorage Boys' Choir, co-founder of the Basically Bach festival, and the Alaska Chamber Singers. She achieved excellence in all her work.

I assisted Voth with the EHS, which included riding with her and a couple other EHS volunteers from Kansas City to Lansing. These car trips were wonderful opportunities to build relationships. We shared snacks in the car and discussed our experiences with the choir, and because Voth was Mennonite, I learned a great deal about Mennonites and their strong social justice ethics. During this time, I completed my Ph.D. in music education, researched prison choirs (Cohen, 2007; 2009), led a subgroup of the EHS for six months, and worked as a Special Projects Coordinator for Arts in Prison to recruit, train, and support arts teachers who volunteered in the minimum, medium, and maximum facilities in Lansing Prison.

As Special Projects Coordinator, I paired each new volunteer with a current arts class in the prison, and the new volunteer observed the class. I followed this model for myself after moving to Iowa as I was working to build relationships with administrators in the Iowa Medical and Classification Center, commonly known as Oakdale Prison. Through a music therapy colleague at the University of Iowa, I met a music therapist who was contracted to lead sessions in the medical wing of the prison. After observing one of his music therapy sessions, I met with the prison's administrative team to propose a choir in which community volunteers would join the incarcerated singers weekly. The warden's wife ran the curriculum library in the College of Education, and I think she encouraged him to be open to this idea of a prison choir. They

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[1] My ethical procedures in this paper follow what Bochner and Ellis (2016) describe as "relational ethics" (pp. 138-141) where I used mindful self-reflection about my motives, feelings and role, and to the people I write about in this paper.

[2] For a thorough description of her life accomplishments, see her obituary https://www.petersenfamilyfuneralhome.com/obituaries/elvera-voth-2024

scheduled a meeting for me to meet with incarcerated individuals to explain my idea for a choir. Enough men were interested so we began, under the leadership of an interim warden as the previous warden died unexpectedly in December 2008, with our first rehearsal on February 3, 2009.

The choir met in the prison testing room from 2009 to 2015, initially with 44 members—22 incarcerated or "inside" singers, and 22 volunteers from the community or "outside" singers. Twice a year we held two concerts inside the prison gym, one for an incarcerated audience and a second for 85 approved guests from outside the facility. When Warden Jim McKinney began in fall 2015, he allowed more people to join the choir and more people to come into the prison for concerts; he also collaborated with the president of the University of Iowa to start a college-in-prison program called University of Iowa Liberal Arts Beyond Bars (UILABB).

Writing and songwriting were integral parts of the Oakdale Community Choir. Through our weekly writing exchange, incarcerated and non-incarcerated singers shared their thoughts about the songs we sang, ideas pertinent to the seasons, and other topics related to singing (Cohen, 2012a). We created newsletters with excerpts from these writing pieces that all members received and are available on the choir website (https://oakdalechoir.lib.uiowa.edu/). Many of the writing pieces became introductions that choir members read aloud at concerts. Occasionally, I shared excerpts from pieces at rehearsals.

The only summer the choir sang together was in 2009 when we focused on songwriting. The following summer I received permission to lead summer songwriting workshops inside the prison. From 2010 to 2019, between two and ten outside songwriters joined the inside songwriters weekly to share songwriting ideas and workshop songs. We concluded each summer songwriting session with an informal performance of original pieces. Throughout the time the Oakdale Choir met, we created 150 original songs, half of which the choir sang at concerts. Outside audience members regularly noted how powerful it was to hear the original songs performed.

Between 2009 and 2020 when the choir was active, we held 25 concerts or events in the prison and over 3,570 guests came into the prison for concerts. A total of 174 inside singers and 136 outside singers participated. Research and practice indicate music-making in prison promotes well-being, fosters a positive environment, enables emotional expression and communication, supports development of positive relationships within and beyond prison, supports rehabilitation and re-integration, improves self-esteem and self-efficacy, reduces self-harm, develops self-esteem as defined by worthiness and competence, and inspires activism (e.g., Cohen, 2012b; 2019; Dickie-Johnson & Meek, 2022; Kallio & Gorton, 2022). Despite these positive outcomes from music-making in prisons, there was no guarantee that the choir could continue when prison leadership changed. In the U.S., wardens have power to choose what types of programming they allow in their facilities. Warden McKinney, who was remarkably supportive of positive programming, retired unexpectedly in May 2020.

I tried to build a positive relationship with the new warden. I gave him a copy of outside singer Andy Douglas's (2019) memoire about his experiences in the Oakdale Choir, met with the warden on zoom once, invited him to join an August 2020 zoom listening session where he heard five original songs and a poem that we managed to create during the COVID-19 summer of 2020. Unfortunately, a tragic event in one of the state prisons raised barriers to volunteer projects like the choir that eventually proved insurmountable. On March 23, 2021, two men, Thomas Woodward and Michael Dutcher, tried to escape the Anamosa Penitentiary in Iowa, and

murdered correctional officer Robert McFarland and nurse Lorena Schulte (Lathrop, 2021). The Iowa Department of Corrections administrators responded by creating new restrictions on the programming they allowed in their facilities. As COVID-19 regulations began to lift and wardens were deciding what to bring back into their facilities, the warden did not agree to talk with me, so I had a hunch he would probably not want the Oakdale Choir to restart in its previous form. So, I wrote to him and proposed a songwriting workshop. He did not respond to that proposal. Instead, he wrote to me on March 31, 2023, indicating that he rejected the program because of insufficient staffing and space, and they deemed the choir was not within their programming mission at the prison or the state Department of Corrections. This news was a huge blow. I continue to process the grief of losing direct connections to a family I care about (Cohen, forthcoming). Our goals were building communities of caring. Our last concert theme was based on an original song "Remember: Be Love" and a portion of the chorus is "Every life needs a heart to live. Every soul wants peace like a dove. Every wrong is the reason to forgive. Forget revenge, remember…. Be Love. Be Love. Be Love" (Blackwell & Swanson, 2019). How could I remember to be love when I was so upset about the loss of the choir?

After a great deal of processing my feelings, discussing the situation with others, and reflecting on how I could continue our efforts toward building caring communities, I decided to facilitate an Inside Outside Songwriting Collaboration Project (Cohen, Davis, Blackwell, & Rhodd, forthcoming) with an aim of building relationships among these partners. In the summer of 2023, I paired sixteen songwriters from across the U.S. and the U.K. with sixteen incarcerated Iowans. Only one of the outside songwriters had sung in the Oakdale Choir, so these relationships through songwriting provided a window for people with no connection to prisons to create a personal bond with someone behind bars. We had several fiscal sponsors who sang with the incarcerated songwriters and who provided stipends directly to some of the outside songwriters. I met with the sponsor and the outside songwriter so they could learn more about their songwriting partner. The partners created relationships through songwriting, corresponding through an electronic message system and phone calls, and if the outside songwriter was able to get onto their partner's visiting list, through video visits. We premiered seven original songs on zoom in August 2023, although, the incarcerated songwriters were not able to join those zoom calls. Some of their family members have been able to hear their original song creations. Some songwriting partners needed additional time to create their songs, and some continued to create songs beyond their first collaboration. Between September 2023 and December 2024, we premiered six additional original songs on zoom as part of the International Music and Justice Inquiry Network: IMAJIN Caring Communities (https://www.imajincaringcommunities.com/) monthly calls (Table 1).

Table 1 Titles of Original Songs from Inside Outside Songwriting Partnership

1.	"Where This River Flows" (Henn & Frazier)	Summer 2023
2.	"Feel the Rain" (Bergstrom & Hicks)	Summer 2023
3.	"The Person You See Is Not Me" (Umana & Self)	Summer 2023
4.	"Evermore" (Morgan & Fisk)	Summer 2023
5.	"Not a Home" (Pollard & Messerschmidt)	Summer 2023
6.	"Mercy Sown, Mercy Reaped" (Blackwell & Davis)	Summer 2023
7.	"Purposed" (Clayton & Thomas)	Summer 2023
8.	"Resilience" (Woods & Sugino)	Fall 2023

9. "If These Walls Could Speak" (Pollard & Messerschmidt) Fall 2023
10. "Trust" (Porter & Yeoman) January 2024
11. "If I Could Do It All Over" (Golden & Williams) January 2024
12. "Welcome" (Garnier & Hicks) March 2024
13. "Smell of Freedom" (Garnier & Hicks) December 2024

For additional information about the Documentary Songwriting program in an Ohio prison, see Kerchner (2024). Group songwriting in a women's prison choir, despite moments of tension through the process, resulted in feelings of accomplishment and personal development (Birch, et al. 2024).

Writing exchanges have been another way we have continued to build relationships among incarcerated and non-incarcerated musicians. In 2020 and 2021, outside choir volunteers wrote about how we were navigating COVID-19 and we created a newsletter with these summaries that we sent to the prison and asked to distribute to the choir members. I paired each inside choir member with an outside choir member, and they were encouraged to write to one another through postal mail or electronic mail; some continue to correspond regularly.

I also continue to write with several of the incarcerated choir members and since the choir stopped, I have completed three collaborative publications: "Finding Mountains with Music: Growth and Spiritual Transcendence in a U.S. Prison" (Rhodd & Cohen, 2022), "Opening Minds, Hearts, and Visions: Interactions among Choir Volunteers and Incarcerated Individuals" (Cohen & Winemiller, forthcoming), "Mercy Sown, Mercy Reaped: Traveling Over Under Prison Wires to Build Solidarity through Collaborative Songwriting" (Cohen, Davis, Blackwell, & Rhodd, forthcoming).

In October 2023, I participated in the two-week Community Choir Leadership Training in Victoria, Canada to build my skills in leading songs completely in the aural tradition. Contrary to what I learned from Elvera Voth and my own choral studies, in this type of community singing, participants stand in a circle, learn songs completely by ear (no choral scores, no lyrics, no piano accompaniment), and sometimes once they've learned songs with multiple vocal parts, they walk among one another while singing. This experience is much more interactive than singing from choral scores and participants tend to feel reenergized and connected with one another differently than in traditional choral singing. Upon return from this training, I began to co-lead a new group called "Singing Love into Life Circle" (Singing LiL Circle). We collaborate with Inside Out Reentry, inviting formerly incarcerated individuals to join, providing transportation for them from the local halfway house, and singing together monthly.

The monthly singing circle with a few formerly incarcerated individuals was not housed in a prison and therefore did not create the same type of experience as the Oakdale Choir. I knew little about youth in conflict with the law and decided I needed to learn from this population and explore what is possible with music-making. Through conversations with several different local leaders who work with youth in conflict with the law, I secured a new partnership with the Linn County Juvenile Detention Center. This center detains youth aged 13 to 17 from neighboring Linn County and Johnson County where I am based. They have three living units that house between two and ten youths, primarily boys and occasionally girls, who stay between a week to more than a year. I have co-led music groups at this facility with different music students and local educators. In the school year we meet weekly with two of the three living units for 45-minute music groups, playing percussion instruments, listening and moving to songs, and

engaging in creative storytelling activities. In the summer of 2023, we met with all three living units for weekly music groups. One of our musical leaders is a rapper who brings original, positively charged rap to share with the youth. We conclude each session with the same song the Oakdale Choir used at the end of our rehearsals and concerts "May You Walk in Beauty."

Each of these community music activities I am developing are rooted in the Oakdale Choir's goals of building communities of caring. The stories of the choir are hopefully continuing to inspire caring communities through published books and a documentary film. In addition to *Redemption Song: A Year in the Life of a Community Prison Choir* (Douglas, 2019), another book titled *Inside Voices: A Prison Choir, My Mother, and Me* (Kolen, A., 2024) and a 30-minute documentary "The Inside Singers" (Kolen, D., 2024) have been released. The documentary won Best Documentary Short at the Cinema on the Bayou Film Festival and I traveled to this festival in Lafayette, Louisiana with two formerly incarcerated choir members who were featured in the film.

When the choir met in the Oakdale Prison, we wore T-shirts designed by choir members with the phrase "Love Lives On." Such work is quite difficult given the punitive approaches in prisons including solitary confinement, long sentences including life without parole, youth serving time in detention, separation of families, and the racial disparities that are prevalent in adult and youth facilities. The trauma incarcerated women have faced in their lives makes choral leadership in this context challenging, yet as Birch (2022) explains, singing and songwriting provides meaningful support. Despite these difficulties, several other choral leaders continue to lead incarcerated members of our communities in group singing including Dr. Catherine Roma (2023), Dr. Amanda Weber (2024), Dr. Jody Kerchner (2020), Susan Bishop (2024) and Dr. André de Quadros (2016; De Quadros & Truth, 2023). Through relationships, clear intentions, and perseverance, community musicians can create caring communities in these contexts, even if those communities are small, micro communities between a pair of songwriters.

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Lives interconnected through music: A case study of community music in Central Victoria, Australia

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ABSTRACT

In 2023 a case study of community music participation of older people was carried out in a southeast region of Australia, one of four case studies within a large-scale project titled "Creative ageing through transformative engagement with music". The region studied was north of Melbourne (Naarm), ranging from the settled town of Maryborough in the Central Goldfields eastwards to Kyneton in the Macedon Ranges, located on the unceded traditional lands of the Dja Dja Wurrung peoples. The case study encompassed participants from a women's choir in Bendigo, a gamelan ensemble in Eppalock, a big band in Maryborough, and a street band in Kyneton. We took a praxis-based participatory approach, drawing on an accessibility framework, social network theory, and theories of meaning through creativity, in relation to positive and adaptive ageing. Methods used were observation, group discussions, and interviews. In this paper, discussion focuses on the ripple effect of music, gifts and positive, adaptive ageing.

KEYWORDS

Older adults, community music, bands, choirs, gift-giving

INTRODUCTION

This paper explores a case study in the central region of the state of Victoria, Australia, a region chosen for its rich arts culture and lively community music scene. The case study is one aspect of a larger project on creative ageing through transformative engagement with music. It explores the way older adults interact with and use music groups in their community for creative, connected and adaptive ageing. The research sought to include a representative sample of music groups with older adults from the region and to include some diversity in music genres and styles.

Creative ageing is a growing movement interested in non-pharmacological approaches to ageing well, typically drawing on engagement with the arts. The concept was brought to prominence by American psychiatrist Gene Cohen (1994) who was passionate about the wellbeing impact of involvement in creative and performing arts as we age (Cohen et al., 2007). A wide range of evidence demonstrates that involvement in community music can offer intellectual and creative stimulus and meaning making for participants, leading to perceived positive change, argued as potentially transformative (Creech, 2018; English et al., 2025).

HISTORY OF CENTRAL VICTORIA IN RELATION TO COMMUNITY MUSIC

The Dja Dja Wurrung people celebrated and remembered stories and traditions through music for thousands of years in areas now known as the central Victoria region, which includes settled towns called Castlemaine, Bendigo and Maryborough. The area was first colonised after 1836 and expanded rapidly with the gold rushes of the 1850s, when people arrived from many parts of the world, including China, North America and Europe (www.sl.nsw.gov.au/stories, ND). Money from gold flowed into colonial buildings, which contributed to the attraction of the area in the 1970s when there was a movement from Melbourne to Castlemaine and nearby towns that included academics, students, artists and musicians. Castlemaine was affordable, allowing those who relocated time to devote to creativity and community activities (Elliott, 2019). The desire for country living was also fuelled by the folk music revival and politicisation of people after years of repression, resulting in moratoriums such as the Vietnam War moratorium (Australian Living Peace Museum, ND). War provided further impetus for some to move to country locations in search of nature, traditional values and community (P. Sullivan, personal communication, April 18, 2024).

Artists who moved to Castlemaine had a significant creative impact on the region, including the expansion of community music-making. According to local informants, motivation to create music groups was driven by the belief that everyone should have access to the music they relate to (F. White, personal communication, May 10, 2024).

METHODOLOGY & RESEARCH QUESTIONS

The study investigated:

1. What is important to participants about their music groups?
2. What are older music group participants' perceptions of ageing with music?

A praxis-based methodology (Burke, 2020) was adopted which aims to engage diverse participants in a collaborative and culturally sensitive process, in which participants are invited to be co-researchers. The first step was to invite community groups to participate through contacting the facilitator (or committee if the group had one) by phone call and email. Author 1 then travelled to Victoria, attended rehearsals and invited group members to an interview; also recruiting a community co-researcher, author 2. The women's choir committee recruited 12 interested participants to whom author 1 spoke on arrival in Bendigo. Of those twelve, eight took part in interviews. Other group participants were recruited by authors 1 and 2 at rehearsals. Interviews were mainly held face to face and were audio-recorded, then transcribed. The initial research was carried out over a two-week period when author 1 was in the region. The groups were located across an area of roughly 12,000 square kilometres, meaning not all interviews could be completed face-to-face. Author 2 was able to carry out seven face-to-face interviews with members of the street and big bands after the two-week period, and author 1 carried out four interviews with members of the women's choir, facilitated and audio-recorded by Zoom. The research was undertaken with ethics permission from [removed for anonymity].

Music groups and participants for this study

The groups included were all small (8-10 members), with the exception of the women's choir. In the case of the big band this reflects challenges in maintaining rural brass and other bands; in the

case of the street band and gamelan, this relates to the need for a manageable group size. Four groups feature in this paper: a women's choir in Bendigo whose members are predominantly over 60;[3] a big band based in Maryborough, whose members are mainly over 70; a gamelan group, led by an Australian-Javanese couple, from which four Australian adults over 70 years-old were interviewed; and a street band in Kyneton from which four members aged were interviewed (three over 70) (see Table 1 for group numbers). Participant names were replaced by pseudonyms, chosen randomly.

Table 1. Groups and numbers of research participants

Group	Female	Male	Age range
Jazz band	1	3	71-75
Street band	1	3	59-74
Gamelan	3	3	N/A
Women's choir	8	0	61-75
Totals	12	8	

ANALYSIS

The approach to analysis followed Braun and Clarke's reflexive thematic analysis (2022). From multiple readings of transcripts, tables of themes were created. The tables were discussed with authors two and three, then used to create summary narratives of each music group, which were shared with the research participants for comment before preparing the conference paper.

From the possible themes we chose four to discuss in this paper, which relate to the experience of ageing: accessibility; social connections and networks; commitment to communities; and ageing and adaptation. After analysis, we looked for resonant theory. Accessibility was usefully conceptualised through three of Jean-Frederic Levesque et al.'s five dimensions of accessibility (2013): approachability, acceptability, and appropriateness. The three dimensions are adapted here from a health setting application (English & Jackson, 2025). In a community music context, approachability includes being able to find a music activity and understanding it to be beneficial; acceptability refers to how the music group fits with the individual's cultural and musical background; and appropriateness includes how welcoming and supportive the group is and the activity's quality. Social network theory was considered for social connections: specifically middle-range social network theory, which includes homophily and reciprocity (Gamper, 2022). Homophily captures the attraction of like to like as a common human tendency, and points to its potential for division and exclusion. Reciprocity is the concept of mutual beneficial exchange. It encompasses gift giving and includes intangible gifts such as kindness and supports social

[3] The women's choir is a prominent and well-established choir in Central Victoria. It contrasts with the other music groups in having the formality of a committee but also advocates for accessibility through being open to any members and non-auditioned. In the large study of which this is one small case study, gender balance is achieved through inclusion of an all-male choir and brass bands, which are predominantly male. In this case study, the street band and big band groups are predominantly male, which partially balances the women's choir.

cohesion and inclusion (Windzio, 2020) and relates to commitment to communities. For the theme of ageing and adaptation, we draw on James Kaufman's discussions of creative adaptability, as key to positive ageing (2018).

RESULTS

Accessibility

Of the three themes that relate to ageing, the first concerns accessibility. Participants discussed this in terms of what prompts people to join a group; what promotes inclusion; and how people are supported to learn. Participants noted that people joined through knowing someone in a group and being encouraged to join; and/or hearing the group perform. The two are often combined as Ned, a member of the street band explained, "You stop, and people want to chat to you. Or you might find somebody who might want to join the band as you go along" (20th November 2023). One of the gamelan leaders clarified, "But once you're big enough, and you can perform, then that's how people want to join" (Will, 21st August 2023).

Three out of four groups include a variety of repertoire or performance styles to appeal as many tastes as possible. For example, the gamelan ensemble performs with dance, puppets or a singer to extend experiences for members; the street band learns and performs a range of music, including folk, Disney, and Latin-American genres. The choir performs popular and classical music, musical theatre, and songs in languages other than English. One special performance for them, with potential to reach new members, was described a stand-out performance, "oh, my goodness. We did a whole bracket of Elvis Presley songs in the Art Gallery" (Alice, 14th July 2023).

The groups were aware of the importance of making rehearsals inclusive and welcoming. The choir's welcome routine includes email and phone communications and an invitation to "have a coffee at the local coffee shop, which was nice" (Kate, 9th June 2023). When new members arrive, "people meet them at the door and welcome them" (Alice, 14th July 2023). Entry to any of the groups is eased by there being no requirement of musical background or an audition. For example, the street band gives complete beginners the opportunity to learn on accessible and sustainable handmade marimbas. To build a welcoming culture, the leaders of the gamelan group create a sense of family with a shared meal in the rehearsal break. This aim is reflected in interviewee's comments, such as, "we are very, very close. Yeah. It's very familial" (Siti, 21st August 2023).

In an inclusive approach many levels of experience and skill may co-exist. Groups often use peer learning and support to help less experienced members. For example, unconfident singers are placed next to strong singers in the women's choir, as Dawn explains, "I have good people around me so that I can hear them" (8th June 2023). In the big band, section leaders help others in their section, as Terry describes "if you're a really good player, you don't get fed up, you just help them out" (20th May 2024).

Social connections and networks

For the interviewees, music is the common identity and pursuit, experienced as positive. Patty, a member of the street band, describes music's impact as a ripple effect (12th November 2023). Her reconnection with music-making in the street band after many years of not playing led first

to her practising at home, then to making music with her partner, a guitarist. From there she joined other groups and started to participate in community performances. Patty and others see music as the means for a ripple of networks and positive energy as one person makes a change and transfers this to others through making music together. For Patty, music and its ripple effect provided the positive energy for her to overcome mental trauma and reclaim her life, "you wake up in the morning and say, 'What have I got on today?' I'm not all on my own. And so yeah, it's really, really good." (12th November 2023).

Networks can be structures where community groups have cultural and musical associations in common. For example, the gamelan is connected to other gamelans in Victoria and beyond, joining for performances. In 2023 they came together with seven other gamelan groups to perform in Melbourne. These occasions are enjoyed as Will states, "in Melbourne there are far more skilled gamelan groups than we are, but the value of connecting with people is excellent" (21st August 2023).

There are connections because people play in more than one group, for example, some members of the street band are also members of a nearby Baltic music group; members of the big band also play in the Maryborough Brass Band. There is a collegial practice of sharing brass players between the six brass bands of the region. Groups perform together at special events or festivals in Bendigo and beyond and at an important music camp, Turra Murra.

Commitment to communities

Interviewees shared their commitment to their music group community, for example, by serving on the committee, attending regularly, and participating in fund-raising when needed. The women's choir interviewees described the sense of fulfillment and self-affirmation from service to the choir community as "it's the contribution I can make from a committee perspective" (Lisa, 16th May 2023). They feel that the committee members' role is to care for choir members and smooth things out for them. One choir member, Florence, described keeping committee disagreements and problems "undercover so it's not affecting the rest of the choir" (16th May 2023), showing a desire for the choir to have only positive experiences. Groups also support sick members: "A few of us have had various issues along the way … there's definitely, people keep in touch to make sure everyone's all right" (Will, gamelan, 21st August 2023).

There is also the wider commitment to the community you live in. For example, the women's choir gifts performances to support fundraising for local events and charities. The street band gifts the impact of their music when they perform publicly and connect with people through the immediacy of their sound. The big band strives to preserve its tradition and encourage young people to experience the benefits of music training and playing. The gamelan group plays for many events in Bendigo, sharing a cultural experience and encouraging the audience to try instruments afterwards. In these performances the joy of gift-giving was articulated as positive in relation to the community. For example, members of the gamelan shared their enjoyment of cushion concerts, stating, "children and the adults love the stories, and we love doing the stories" (Siti, 21st August 2023).

These gifts are important, as is the prime gift, one of teaching, learning, and sharing music. As Terry, of the big band, stated, "one of the real important gifts of music [is] - to share with others what you have learned" (20th May 2024). For Terry, music is of vital service in his life – it provides escape, creativity, and "a great way to socialize with people". He is passionate about

passing on his knowledge and ensuring the next generation is given the opportunity to be involved in music and learn to play, "to ensure that music goes on as strong as it ever has, you know". The gifts of learning and creativity are key ones in the next theme, which is ageing and adaptation.

Ageing and adaptation

Reflecting on ageing with music, participants discussed how music was important in retirement, "it's a structure. More structure than we've ever had with our employment" (Cath, big band, 14 November 2023) and for a widow living alone, "I sit and practice the songs in the afternoon" (Edith, women's choir, 16th May 2023). Further, music stimulates cognition and can be used as part of a brain-stimulating regime: "I find I've got a mental routine that I use, practicing … remembering songs that minimizes anxiety" (Mike, street band, 12th November 2023). Dean from the gamelan expresses gratitude for being able to share the weekly rehearsals, "at this advanced age", with his life partner (16th May 2023).

Related to this, interviewees discussed the challenges and value that come with lifelong learning, for example, learning to play in an unfamiliar genre, as a former big band member said, "It was a huge musical leap into swing from concert band music, but we got up to speed with the help of Terry and others, and it was just wonderful" (Eddie, 19th May 2024) and for another it was the challenge of learning the saxophone in his 70s, "I think part of it is….it's an interesting challenge to get better" (Derek, 14th November 2023). Women in the choir appreciated new challenges, for example, to improve their sound, to memorise, to sing in languages other than English, "Those of us that have been in it for a while really appreciated learning more and feeling that we were improving" (Betty, 8th June 2023).

Adaptation to ageing was discussed by participants in terms of acceptance. Mike from the street band shared, "I'm 74, it's a constant adjustment to what I can't do anymore. I guess for me it's a double-edged sword. There's a lot of grieving for lost capacity, but there's also gratitude that I'm still alive" (12th November 2023). And imperfection should be accepted as part of the learning, as a big band member stated, "it's more important to keep improving and learning than commit to the quest for perfection" (Cath, 14th November 2023).

DISCUSSION

Analysis revealed that most respondents were self-reflective in terms of their life trajectories and thought deeply about how music and music networks helped them navigate retirement and later years of life. Two significant threads run throughout: the gift-giving concept (Gamper, 2022), and the ripple effect of positivity from music (Davidson et al., 2014). They are intertwined because the gift of music constitutes the ripple's content. Gift-giving is linked to a group's desire to grow their numbers and make their music-making accessible. This links to Levesque et al (2013)'s first dimension of accessibility: approachability. Members of groups shared two main ways through which new members joined. These are through hearing a performance or talking with a member (or both). This works well in rural communities where performances are noticeable, and word of mouth a good means of dissemination. However, in urban environments, other means of finding music groups are needed, such as digital resources and searchable maps (English & Jackson, 2025). Acceptability is the second dimension relevant here. As shown in the results, three of the four groups have made efforts to appeal to a broad demographic through the inclusion of diverse repertoire. It is not within its scope for the gamelan group to play diverse

genres, for one of its aims is to preserve and share Javanese musical traditions. This raises an important point about cultural divides and the challenges of navigating them. Groups like brass and jazz bands are representative of traditions, as much as gamelan ensembles are. Should we be maintaining culturally diverse groups or seeking ways to bring people together into one group (Dieckmann & Davidson, 2018)?

Social networking theory draws attention to the attraction of like to like as a common human tendency, which can also be exclusive and divisive. "Homophily in race and ethnicity creates the strongest divides in our personal environments, with age, religion, education, occupation, and gender following in roughly that order" (McPherson et al., 2001*,* p. 415*)*. Within music groups, there is a sense in which homophily is at work, where people feel comfortable with, and attracted to others with the same commitment to music. There is potential though for the attraction to music and music-making to work to counter homophily because the force drawing people together is not a likeness in others but the music itself and the music-making (Fraser et al., 2021).

One practical challenge to diversity within groups was pointed out by Grace, a member of the women's choir, as the challenge when membership expands through adding friends of current members, who are likely to have similar backgrounds. Another challenge is the small size of culturally and linguistically diverse (CALD) communities in rural Victoria and even smaller numbers of CALD older adults. Bendigo, a leading location promoting multiculturalism, has a CALD population of 6.6%; Castlemaine, 5.6%; Kyneton, 6.9%, and Maryborough, 4.2% (ABS, 2021).

Interviewees were aware that gift exchange is important, for example, when group members support sick members and check in on others if absent. Social isolation is a key predictor of cognitive decline (WHO, 2024) and these networks are crucial as we age (Wentowski, 1981). The giving of musical gifts and modelling giving to others from facilitators always has conditional elements, yet is necessary to prompt group members to empathy, gift-giving and possible musical futures (Higgins, 2008). This in turn contributes positively to older adults' fulfillment by adding meaning to their lives through helping others. Meaning is also found by transcending the everyday through creativity (Zheng & Kaufman, 2024). In this case study, both are in action—the connections and gift-giving, and the creativity and legacy-making enabled by the gifts.

Members of the street band and big band were articulate on the importance of being adaptable. As Varvarigou et al., (2012) argue, continuing to learn and grow are vital for a high quality of life. Participants were prepared to adapt to keep playing, including embracing imperfection and using more accessible instruments. This aligns with Kaufman (2018)'s proposition that older adults who take up a creative pursuit in later years will find meaning in leaving a legacy if they are flexible in their thinking about the level of creativity involved.

CONCLUSIONS

In this paper we demonstrated the connections between accessibility, social connections and networks; and commitment to communities, through the ripple effect and gift-giving of music, which link to ageing well, safely and with support. The ripple effect, which we use to refer to music's power to transform at the individual level, then touch others, and spread into social networks, was important to music group members; and the gift of music and its sharing is the means of that transformative experience, together with music's affordances for cognitive, emotional and physical health. While these are novel results, they are limited to four groups in

one region of Australia. The groups represent diversity in terms of music genres, organisation styles, and socio-economic status. However, interviewees reflected the region's demographic, as predominantly white. More studies of music-making in cultural and linguistically diverse communities would add depth to this study.

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Navigating Inclusion's Ambivalences: A Framework for Inclusion-Sensitive Community Music

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ABSTRACT

Inclusion is often regarded as a cornerstone of community music, yet the term frequently remains undefined and idealized in literature. This article introduces the Ambivalence-Theoretical Perspective on Inclusion (API), developed through a literature review and grounded in sociological and pedagogical frames of reference. API redefines inclusion as a complex, context-dependent process, which is inherently interconnected with exclusion. These processes are frequently shaped by unavoidable ambivalences, such as the tension between emphasizing or de-emphasizing differences. API thus highlights the inherent challenges and compromises of the pursuit of inclusivity.

In the second part of the article, API is applied in a case study of a drumming project conducted at a primary school for refugee students in a German urban setting. A video analysis examines the roles of freedom and constraint in inclusion and exclusion processes. Although the project itself took place within a school environment, the findings seem transferable for the field of community music: They emphasize the complexity of the issue and illustrate how API can serve as a tool to explore processes of inclusion and exclusion in an analytical way. Additionally, API offers practical resources for reflecting on dilemmas and compromises in CM practice. By fostering awareness of the interconnectedness of inclusion and exclusion, API advocates an *inclusion-sensitive* approach that acknowledges both the possibilities and the limitations of community music in terms of inclusion.

KEYWORDS

Dilemma, Exclusion, Perspective, Music Pedagogy, Video Analysis

INTRODUCTION: RETHINKING INCLUSION IN COMMUNITY MUSIC

Inclusion has long been viewed as a foundational value within community music (CM), often invoked as a self-evident principle. However, the term remains under-theorized and rarely defined, as Yerichuk and Krar (2019) demonstrate in their scoping review of 47 articles published in the *International Journal of Community Music*. Their analysis reveals that inclusion is frequently described as a "cornerstone of community music practice" (p. 2), yet there is a notable absence of conceptual clarity or strategic elaboration. This lack of a stable conceptual framework highlights the need to critically reconsider what inclusion means in the context of CM.

To this end, Yerichuk and Krar propose a crucial shift in perspective: rather than understanding *inclusion* as a state to be achieved, they advocate for the term *inclusivity*, which emphasizes an ongoing, active, and reflective process (p. 20). This process-oriented perspective challenges the

long-standing reliance on a "participatory ethos" within CM, which —while important—risks obscuring the structural and relational complexities (p. 30).

Building on this shift, the present article introduces a theoretical extension: it argues that inclusivity is inherently shaped by tensions, particularly the entangled relationship between inclusion and exclusion. As discussed in more detail below, exclusion in this sense does not simply mark a failure of inclusion, nor does inclusion serve as a fixed normative goal. Rather, drawing on sociological theory, I propose that inclusion and exclusion are interdependent and simultaneously occurring processes that inherently emerge in the pursuit of inclusivity. They are thus employed as analytical tools for a descriptive examination of the inclusive and exclusive processes that shape inclusivity.

To clarify that these two opposing process directions are both unavoidable and can occur simultaneously, I focus on *ambivalences* – states of controversy, tension and even conflict. In doing so, I draw on Helsper's (2004, 2016) concept of *structural antinomies*. In the context of pedagogical action, he identifies multiple pairs of requirements—antinomies—that are both essential yet in tension with each other. One example of this is the antinomy between freedom and constraint: Although pedagogical action aims to empower individuals to make autonomous use of their freedom, it is never entirely free from (social) constraints. Building on this framework, my research examines the inclusive and exclusive dimensions of these antinomies and identifies additional ambivalences that emerge in the context of inclusive music education[4] – culminating in the development of the Ambivalence-Theoretical Perspective on Inclusion (API).

Although CM operates under different premises and pedagogical logics than music education, I propose that similar ambivalences arise in CM's practices. This article thus offers a conceptual contribution to the scholarly discourse by introducing a theoretical lens that takes the dichotomy of inclusion and exclusion as a starting point for a more sustainable and context-sensitive approach to inclusivity. If, as Yerichuk and Krar argue, inclusivity entails continuous and reflective efforts to increase participation by non-dominant groups, then it becomes essential to also acknowledge the exclusions these efforts may—intentionally or unintentionally—produce. API responds to this need by providing an analytical tool for examining the inclusive and exclusive dynamics of CM's practices in a descriptive, non-normative manner—with a focus on fostering sensitivity to these dynamics both in scholarly discourse and practice.

The article proceeds as follows: first, I describe the research methods employed in this study. Second, I outline the theoretical foundation of API, including its sociological roots and key conceptual distinctions. Third, I present an empirical analysis of group music-making situations to illustrate how ambivalences emerge in practice. Finally, I reflect on the implications of API by advocating for a shift in CM towards seeing itself not as inherently inclusive, but as consciously inclusion-sensitive.

RESEARCH METHODS

The development of the API was preceded by an extensive literature review: in 2019, I systematically explored existing discussions on ambivalence within German discourse on inclusion in pedagogy. This process involved identifying publications that featured keywords

[4] Here, music education refers to structured settings that focus on the teaching and learning of music and are guided by a designated educator.

such as “dilemma,” “tension,” “antinomies,” “ambivalence,” and “paradox”. Some sources already highlighted specific ambivalences as central to their analysis. For instance, Norwich (2008b, p. 287) defines the basic dilemma of difference as “whether to recognise, or not to recognise, differences, as either option has some negative implications or risks associated with stigma, devaluation, rejection or denial of opportunities.”

To structure the collected ambivalences, the antinomic approach of Helsper (2004, 2016) was particularly useful as a framework for analysis and reflection. This approach underscores the inevitability of contradictions in pedagogy and delineates specific educational antinomies. Helsper’s distinction between “antinomies,” “contradictions in teaching practice” (adapted here as “conflicting conditions”), and “practical dilemmas” (Helsper, 2004, p. 72) provided a valuable structure for systematizing the literature. This framework facilitated a critical examination of the collected ambivalences, revealing gaps in the literature on pedagogical inclusion. For instance, in music education literature on inclusion, the inclusive potential of the freedoms that music offers is frequently emphasised. Constraints, on the contrary, are either overlooked or depicted negatively. This neglects the antinomic relationship between freedom and coercion, assuming that pedagogical situations are inherently defined by both freedom *and* constraints. By focusing almost exclusively on freedom, necessary processes of weighing and reflecting on both poles seems to be prevented—an issue I will address further in the empirical part of this study.

Through this analysis, I identified inclusion-specific nuances that required adjustments to Helsper’s framework to better address the context of inclusion. This adaptation underscores the importance of what I term “tension-evoking simultaneities” —aspects that occur simultaneously and lead to contradictions, which I will discuss further below. These considerations were enriched by integrating sociological considerations regarding inclusion and exclusion. The resulting theoretical approach is outlined in the following section.

AMBIVALENCE-THEORETICAL PERSPECTIVE ON INCLUSION (API)

Sociological Understanding of Inclusion

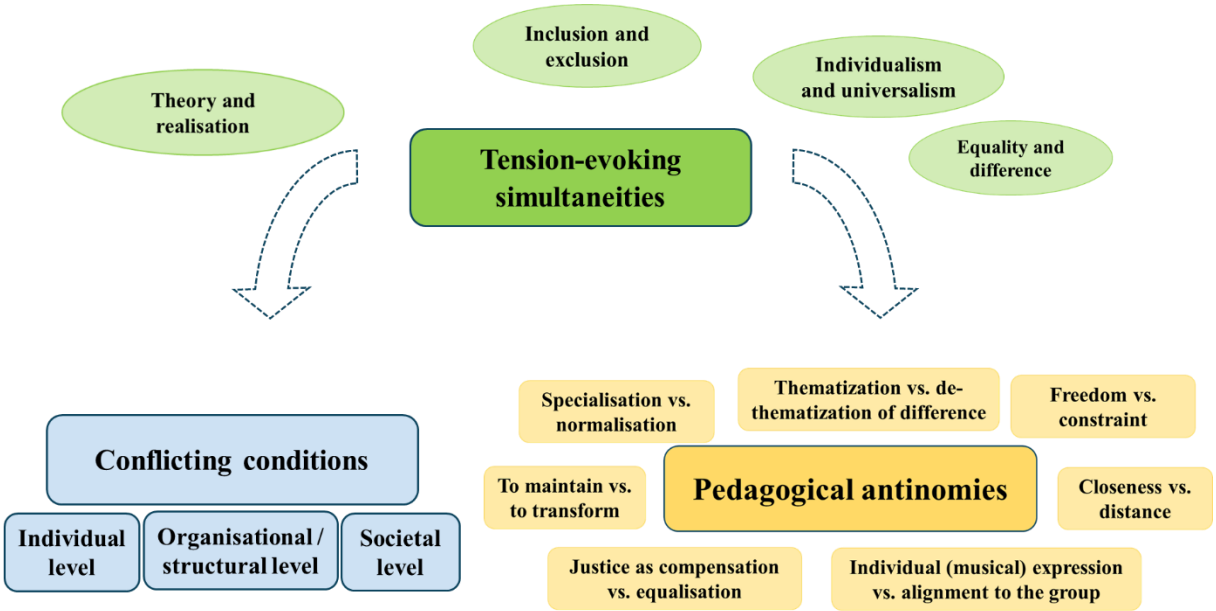
API draws from a sociological understanding of inclusion, where both inclusion and exclusion are treated as analytical terms (Wansing, 2013, p. 25). Firstly, this means that both terms are not valued: inclusion is not automatically seen as desirable, nor is exclusion necessarily negative (Kastl, 2016, p. 12). Rather, there may be ethical and moral arguments to support or oppose both inclusion and exclusion. For instance, a traumatised soldier might prefer to avoid percussive music, or a highly sensitive child might find participating in a music group extremely unpleasant—even with hearing protection. Additionally, inclusion and exclusion are not separate processes; they are even seen as mutually dependent: to have an “inside“, there must be an “outside“ (Luhmann, 2005, p. 229). In this sense, exclusion is the prerequisite for inclusion; they are inherently connected and cannot be separated. This means that both inclusion *and* exclusion are unavoidable and thus constantly present in any interaction—which also means that both processes can occur simultaneously (Schäfftler, 2013, p. 59). The sociological understanding aims to incorporate this mutual interconnectedness into conceptualisation of inclusion. It furthermore illustrates that the subject is fundamentally ambivalent, which I further deepened within API.

Ambivalences as a constitutive component of inclusion

In the following, I demonstrate that pedagogical interaction regarding inclusion involves at least three types of ambivalences: *tension-evoking simultaneities*, *conflicting conditions,* and *pedagogical antinomies*. Since tension-evoking simultaneities appear to be the source of the other contradictions, I start by examining them. The term refers to distinctions that are ever-present within groups. These distinctions are not necessarily contradictory by themselves, but they can give rise to other contradictions. An example is the distinction between equality and difference: within any group, individuals are simultaneously equal and different, depending on the distinguishing feature. This is not inherently contradictory, but it leads to further questions: for instance, which difference is emphasised—and which is not (Budde & Hummrich, 2015; Norwich, 2008a). Both approaches have their own significance and inclusive value: emphasising differences can empower specific groups or individuals, while de-emphasising can foster a sense of unity. Yet, both requirements are accompanied by exclusive components: highlighting difference might lead to stigmatisation, while ignoring them could obscure group-based discrimination.

This is what I define as *pedagogical antinomies*, drawing on Helsper's framework (2004, p. 61): pairs of equally important and valid requirements that are inherently contradictory, each containing both inclusive and exclusive dimensions. Since both sides of the antinomy are valid, the contradiction cannot be resolved entirely but must be managed situationally—requiring ongoing negotiation. Additionally, decisions regarding the antinomy inevitably involve compromises, as the disadvantages on each side are unavoidable. Given that tension-evoking simultaneities are present in every group, pedagogical antinomies are also ever-present and inevitable in pedagogical contexts.

Figure 1. Ambivalences of pedagogical action in the context of inclusion.



In the scholarly field on inclusion, several such antinomies have been identified, which I summarise in **Error! Reference source not found.**. While I won't address each one individually here, it would be interesting to explore how these antinomies manifest specifically within the context of CM. For now, I will turn to the issue of *conflicting conditions*. These arise from the simultaneity of theory and realisation, as the practical implementation of theory is always influenced by particular circumstances. These conditions can be examined at several levels: on an *individual level*, the facilitator's attitude for example may have either inclusive or exclusive effects. On an o*rganisational or structural level*, factors like the time of day or the location of the CM activity may present conflicting conditions for the participants. On a *societal level*, religious or cultural aspects might challenge participation. Reflecting on these conditions, whether they can be adjusted or not, can create an awareness of the resulting processes of inclusion and exclusion.

Considering all the contradictories mentioned, it becomes evident that inclusion is constituted by ambivalences. They are unavoidable and cannot necessarily be solved – or can never be principally resolved, such as pedagogical antinomies. However, this does not mean that inclusion is impossible. Rather, it underscores that inclusion it is a very complex and multifaceted issue. Viewing inclusion through the lens of ambivalence, as proposed by API, can offer a way to navigate this complexity. In the next section, I will illustrate this within an exemplary analysis of a music-making situation.

APPLICATIONS OF API: EMPIRICAL ANALYSIS OF MUSIC-MAKING INTERACTIONS

To explore what becomes visible in music-making situations when using API as a "theoretical lens", I conducted an empirical study through video analysis. Given the imbalance between the thematization of freedom and constraint which I mentioned above, I chose this antinomy as a focal point: my analysis examined how the facilitator navigates the antinomy between freedom and constraint, and how this affects processes of inclusion and exclusion. Based on this antinomy, I conducted a video analysis of group music-making situations. The data for this analysis was drawn from a drumming project in a primary school for refugees. The project was embedded within the school's internal structures, as it took place on school premises, during regular time slots, and involved cross-age class groups. However, it was led by an external trained music and movement educator (*rhythmics*) whose main professional focus lies outside the school context, particularly in projects with refugees. The project's aim was to use music to foster social interaction within the classroom and thus promote inclusion.[5]

The analytical value of the API can be illustrated through a brief scene. Three adults and about ten children sit in a circle of chairs, each with a djembe in front of them. The group is practising how to stop drumming on a whistle signal. The teacher initiates the exercise by saying, "I'll demonstrate, you watch—listen, yeah?". This statement already restricts the children's freedom to play, temporarily excluding them from drumming—while simultaneously including them as attentive listeners. She then demonstrates how to stop: while blowing the whistle, she plays the rhythm pattern one last time and then pauses with a raised fist. In this sense, the temporary

[5] The school-based setting of the study limits its direct applicability to CM contexts. Nevertheless, the analysis provides a valuable example of how inclusive and exclusive dynamics may unfold in group music-making. Its potential to inform further reflection in CM is explored in the final section.

exclusion of the pupils aims to enable later participation: as their language skills are highly divergent, the demonstration offers low-threshold access to participate in the uniform stopping.

In the next practice round, not all pupils manage to stop on time. The teacher praises those who do. To one of the boys who continued drumming, she says: “You have to watch out”. With praise and appeal, she illustrates what behaviour is desired and reinforces the stopping rule as a necessary constraint. Yet, in the following round, the girl Ella continues drumming enthusiastically after the whistle signal. Since the rest of the group stops in time, her continued playing stands out, drawing everyone's attention. The teacher then introduces a new rule: “Anyone who plays too long must skip a round”. She applies the rule immediately by placing Ella’s djembe in the centre of the circle. Ella's upright posture visibly collapses; she fixates stock-still on her djembe during the next round. This time, it is Jasna who continues to drum for too long. The djembe is also placed in the middle of the circle, prompting Jasna to demonstratively cross her arms and grin in offence. In the final round, however, the entire group successfully stops together. The following moment of silence is punctuated by a collective, reverent “wow”. The students—including Jasna—look around with pride.

In the scene, the teacher’s constraints can be interpreted as tools to achieve *temporal coordination,* which seems to be essential for this type of music-making: to be recognised as joint rhythm drumming, everyone needs to play in sync. To attain temporal coordination, the teacher even uses the constraint of skipping a round. Nevertheless, it can be assumed that even this explicit exclusion from music-making is aimed at enabling participation in a successful and uniform rhythm—the exclusion would thus intend inclusion. The inclusive effect of the unification becomes evident at the scene's conclusion, where the unified stop is met with strong approval from the group, creating a powerful moment of connection—even for the girl who had to sit out. Here, the most restrictive moment coincides with the peak of group involvement, demonstrating that constraints can indeed lead to inclusive experiences. At the same time, the constraint of skipping is an example of the exclusive components of constraint—though one might argue that this form of exclusion is still part of a larger inclusive framework, akin to the rules of a game.

Overall, the scene serves as a compelling example of the ambivalent nature of constraint and the closeness, even simultaneity, of inclusion and exclusion. It also highlights the complexity of inclusion and exclusion processes, which the case study can only partially capture. Given the project's exemplary nature, it remains an open question to what extent the results can be generalised to other CM contexts. Nevertheless, the analysis of the scene demonstrates how API can be applied as an analytical framework to describe inclusion and exclusion processes in a nuanced and largely value-neutral manner. The final section discusses how API and its applications may contribute to a more sustainable concept of inclusivity in CM.

CONCLUSION: TOWARDS AN INCLUSION-SENSITIVE COMMUNITY MUSIC

In summary, API framework offers a distinct contribution in the current discourse on inclusion. Unlike conventional models, which often present inclusion as a clear and universally positive goal, API highlights the complexity, ambiguity, and inherent tension within the pursuit of inclusivity. It emphasizes that every pedagogical decision—no matter how well-intentioned—inevitably contains both inclusive and exclusive components. Thus, the work of facilitators

seems fundamentally characterized by dilemmas.[6] No decision is purely inclusive, and each action carries potential drawbacks. In contrast, the focus on the uniquely inclusive role of CM (e.g. Boon, 2015; Mastnak & Neuwirthová, 2017) suggests a lack of contradiction—which, according to API, not only narrows the field but also hinders necessary balancing processes.

This discussion can draw on Kim Boeskov's (2019, p. V) concept of *ambiguous musical practice*: "the ambivalent processes […] how participatory music making may function simultaneously as a transformative and reproductive force that enables individuals and groups to transcend certain boundaries within their social worlds; but, at the same time, reinforces and conceals other limitations that equally constrain them". He emphasizes the importance of addressing the paradoxes and ambiguities of CM practice within the largely idealising and romanticising field (Boeskov, 2019, p. 113). This also illustrates the importance of cultivating a sensitivity to the processes of inclusion and exclusion—along with the associated ambivalences outlined within API—to enable conscious decision-making.

The exemplary analysis demonstrates how API enables a descriptive examination of the pursuit of inclusivity by highlighting its inclusive and exclusive components within educational contexts. Conducting similar analyses in the field of CM appears valuable for several reasons: API provides an analytical tool that complements the commonly emphasized "participatory ethos" by explicitly addressing both inclusion and exclusion. Furthermore, it helps uncover normative blind spots—for instance, by revealing how efforts to be inclusive may themselves produce exclusions. Finally, API can serve as a valuable point of reflection for practitioners by making the complexity and tension inherent in pedagogical decision-making more visible, thereby fostering more nuanced, context-sensitive practices.

Accordingly, API can also be used by facilitators in practice: first, it draws attention to the complexity of pedagogical practice in the context of inclusion, encouraging facilitators to acknowledge and engage with the inherent tensions. Second, API's list of identified ambivalences provides a practical resource: it can sensitise to the advantages and disadvantages of specific dilemmas *in situ* or offer a framework to analyse interactions retrospectively for their inclusive and exclusive components. Third, API proposes a constructive approach to failure: due to the multitude of ambivalences, and the complex, fragile, and compromising nature of inclusion, it seems impossible not to fail. By using API to analyse such failure in a nuanced way, it becomes a valuable source for learning and reflection.

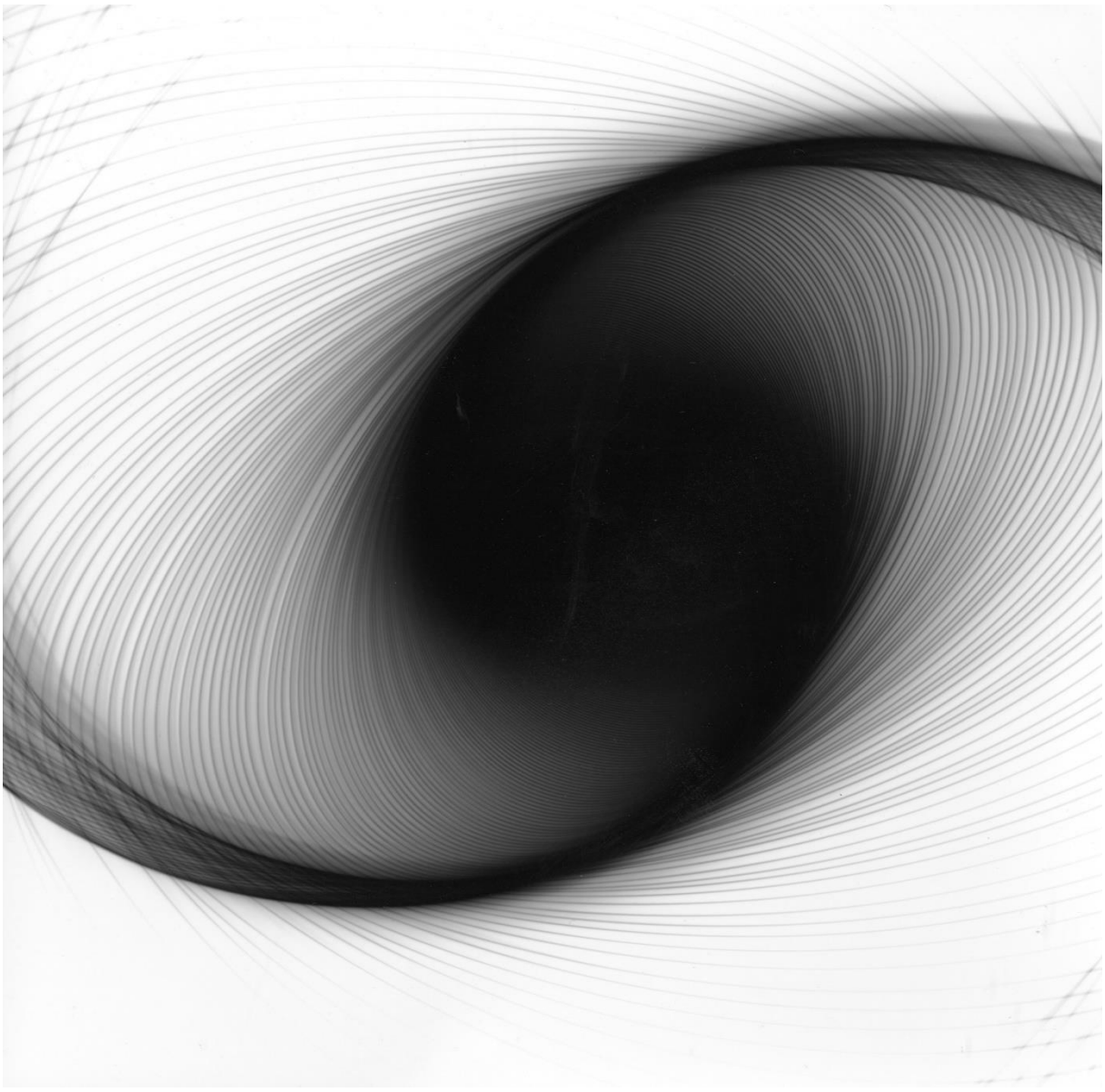
For these reasons, API helps to foster a more realistic understanding of the possibilities and limitations of CM's inclusivity. It acknowledges that CM is not automatically inclusive, nor can it ever be entirely so. Instead, it seems more accurate to describe CM activities as *inclusion-sensitive*.

To illustrate this, I conclude by drawing on an artwork by Botho Willer (Figure 2), which captures the swinging movement of a pendulum. Its oscillations rendered visible on photographic paper through long exposure. This serves as a fitting visualisation of the interconnectedness of inclusion and exclusion: both processes are inseparable, and the landscape is far from black-and-

[6] Although API was originally developed for more formalized contexts, particularly the tension-provoking simultaneities appear to be directly transferable to the field of CM, as they apply to all groups. However, further research would be valuable to explore which specific pedagogical antinomies or concrete conflicting conditions emerge within the context of CM.

white. There are countless ways in which pedagogical actions within CM can (simultaneously) include and exclude, much like the numerous lines in the artwork. By acknowledging the inherent challenges and compromises, API encourages facilitators to move beyond idealized notions of inclusion and rather engage with its complexities in a constructive and reflective manner. This approach not only promotes context-sensitive practices but also cultivate a deeper, more sustainable understanding of inclusion and exclusion processes in community music.

Figure 2. "Schwingungen" ("Oscillation"), by botho.cc



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Multilingualism Through Community Music: Insights from the Second Pilot Phase of the 'Community Music in Children's Day Care Centres in Munich' Project

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ABSTRACT

This paper explores how multilingualism was encountered and integrated during the second pilot phase of the Munich Community Music Project in children's day care centres. Drawing on literature review, field notes, and reflection session, it highlights how multilingualism may serve as a connective thread within community music in the second phase of the Munich Community Music Project, bridging differences and supporting values such as cultural democracy, hospitality, inclusion and diversity.

KEYWORDS

Multilingualism, Community Music, Early Childhood Education, Cultural Diversity, Pedagogical Innovation, Pilot Project Findings

INTRODUCTION

Background

Although there have been several projects in the history of music education in Germany that share many intersections with community music, the term *community music* only began to appear in the German music education discourse relatively recently (de Banffy-Hall, 2019, p. 48; de Banffy-Hall & Hill, 2017; Hill, 2017; Kertz-Welzel, 2009). Since around 2012, however, a number of significant developments have emerged—initially in southern Germany (de Banffy-Hall et al., 2025) and later spreading throughout the country. These include the establishment of the Community Music Network (de Banffy-Hall, 2024; de Banffy-Hall et al., 2025), the community music department at the Dortmund Konzerthaus (de Banffy-Hall et al., 2025), the master's program at the Catholic University of Eichstätt-Ingolstadt (de Banffy-Hall, 2020; de Banffy-Hall et al., 2025), and the certificate program in collaboration of Robert Schumann Hochschule Düsseldorf, Hochschule Düsseldorf and Konzerthaus Dortmund (de Banffy-Hall et al., 2025). Drawing on these developments, the Department of Education and Sports of the City of Munich launched its own community music project aimed at generating structural social impact, aligning with Bartleet's (2023) conceptual framework. The *Community Music in Munich's Children's Day Centres Project* (hereafter referred to as the *Munich CM Project*) was initiated at the end of 2021 as part of the federal program *Stepping into Childcare: Building Bridges into Early Childhood Education*, in eight of Munich's children's day centres. I assumed artistic and scientific leadership during the second pilot phase (April–October 2023), of which I will be reporting from, in close collaboration with the co-project leader Ute Kurz. As community music is a rapidly growing field in both academic and practical discourse in Germany, it is essential to develop projects that aim for structural transformation to support and advance this

discourse. This report contributes to that effort by documenting one such initiative and offering insights from its second pilot phase.

Positionality Statement

I do acknowledge that in qualitative studies the researcher's position is crucial. According to Goodwin and Goodwin (1996, p. 111) researchers are the primary instruments of qualitative studies. The researcher collects and analyses the data. Furthermore, the data is presented from the researcher's standpoint. This means the researcher's perceptions, understandings, and experiences might play an essential role in the interpretation of the data. Therefore, in presenting this study, I remain mindful of how my own background, assumptions, and interactions may have shaped both the research process and its interpretations.

Background and Objective of the Project

This project was implemented by the Department of Education and Sports within the early childhood education and care division. Since 2023, the project has been continued with funding from the early childhood education and care division. The Munich children's day centres represent an innovative model of early childhood care (*KinderTagesZentren (KiTZ) in der Landeshauptstadt München*, n.d.). These centres cater to families unable to secure placements in traditional early childhood education and care, offering individualized care and a diverse range of educational and recreational activities. In addition to promoting cognitive and emotional development, the children's day centres foster community connections among families and serves as a central meeting point for neighbourhood residents. The overarching goal is to create sustainable structures that ensure long-term impact and accessibility. The program wants to implement a low-threshold music education offering in all participating early childhood education and care facilities. This offering is shaped by a broad understanding of music and promotes participation, plurality, and cultural democracy. In doing so, new internal and external spaces are created for all participants—whether children, professionals, or parents.

The Project Timeline

To pursue the overall objective, two pilot phases were conducted with children's day centers that volunteered to participate. The first pilot phase ran from autumn 2021 to autumn 2022, and the second from April to October 2023. In September 2021, introductory sessions were conducted, led by Prof. Dr. Alicia de Banffy-Hall with the support of project coordinator Ute Kurz. These sessions were collaboratively designed to address the specific needs of each centre and its surrounding community. Following the successful completion of the first pilot phase, I assumed artistic and scientific leadership for the second pilot phase (April–October 2023), of which I will be reporting from, in close collaboration with the co-project leader Ute Kurz.

Overview of the second pilot phase

During the second phase of the pilot project (April–October 2023) five children's day centres and one early childhood transition support centre participated in the initiative, conducting community music sessions, often in nearby parks. Three community musicians were assigned to these six centres. Each session was co-facilitated by a community musician and a children's day centre professional, and reflective discussions were held following each event to evaluate

outcomes and plan subsequent sessions. Additionally, I conducted observation visits and facilitated reflection meetings every two to three months. One of the aims of pairing children's day centre professionals with community musicians was to initiate dialogue around music and make it more accessible to all participants.

Focus of Inquiry

Through my meetings with community musicians and children's day centre professionals, I came to realize that multilingualism played a significant role in the project—both in hands-on practice during park sessions and in our reflection meetings. This study, therefore, explores the following question: In what ways was multilingualism encountered and navigated throughout the Munich Community Music Project in children's day centres?

METHODOLOGY

Data Collection Methods

According to Döringer and Bortz (2016, p. 599), there are many possible approaches to data collection in qualitative studies, and they do not need to follow a linear sequence. Rather, they can take a circular form, where interim results from the analysis inform and shape ongoing data collection and interpretation. This principle formed the basis of this study. The processes of literature review, field notes and reflection sessions with community musicians and children's day care professionals, did not occur in a fixed order. Instead, they unfolded concurrently and influenced one another, creating a dynamic and iterative research process.

- Literature review: This paper begins by exploring the dynamic relationship between music and language, with particular attention to bilingualism and multilingualism.
- Field notes: Every two to three months, I visited community music sessions to conduct observations, capturing participant interactions, linguistic practices, and musical engagement. These sessions often took place in outdoor settings, such as parks, to promote accessibility and inclusivity.
- Reflection sessions with community musicians and children's cay centre professionals: Semi-structured reflection sessions were conducted by me every two to three months during the second pilot phase, guided by open-ended questions.

Data Interpretation

This study draws conceptually from the logic of the documentary method (Döring & Bortz, 2016, p. 602), which approaches qualitative data not as objective facts, but as the result of collective meaning-making through situated practices. This perspective aligns with the interpretive synthesis used here: the literature review, field notes and reflection sessions with community musicians and children's day care professionals were analysed through a process of descriptive interpretation, capturing how multilingualism emerged and was negotiated in the second pilot phase of the Munich CM Project.

INSIGHTS/FINDINGS

Literature Review

This section aims to explain how I establish a connection between multilingualism and music education more broadly, and how this connection is situated within the field of community music. According to Murphey (Murphey, 1990), building on the work of Barber (Barber, 1980) and Krashen (Krashen, 1983), songs possess a unique ability to embed themselves in memory, in part due to their resemblance to inner speech, which he calls 'song stuck in my head phenomenon'. The interplay between music and language is particularly salient within educational contexts. Language learning is inherently multifaceted, and music education can significantly enhance several key areas, including:

- Active listening (Emery, 1991; Hugo & Horn, 2013)
- Vocabulary acquisition (Castro Huertas & Navarro Parra, 2014; Medina, 1990, 2003)
- Reading skills (Butzlaff, 2000; Rautenberg, 2015; Tendall, 2009)
- Grammar comprehension (Gordon et al., 2015)
- Pronunciation (Moradi & Shahrokhi, 2014)

These observations underscore the intricate relationship between music and language. However, how does bilingualism/multilingualism factor into this dynamic? Note: *Definitions of bilingualism and multilingualism vary across sources. In this paper, bilingualism refers to the use of two languages, while multilingualism refers to the use of two or more languages.*

Bilingualism refers to proficiency in two languages, while multilingualism encompasses fluency in more than two. The conceptualization of bilingualism has evolved significantly over time. Initially, it was narrowly defined as complete fluency in both languages (Bloomfield, 1933 in Harding-Esch & Riley, 2003, p. 23). However, subsequent research has demonstrated that bilingual individuals often possess dominant and non-dominant languages (Pearson, 2008). To account for the complexity of bilingualism, various types and categories have been established, such as early/late bilingualism, balanced/unbalanced/passive bilingualism and elitist/folk bilingualism (Pearson, 2008; Harding-Esch & Riley, 2003).

Research indicates that both bilingualism and music training influence brain networks responsible for executive control over behavior (Schroeder et al., 2016). A study by Neumann et al. (Neumann et al., 2024) demonstrates that bilingual musicians exhibit superior ability in filtering out irrelevant linguistic information. Similarly, Liu and Kager (2017) suggest that bilingual infants display heightened sensitivity to musical elements, a skill attributed to enhanced acoustic sensitivity developed in bilingual environments. In his research with Turkish-German bilingual children and their families, Inceel (2018, 2023b, 2023a) observed that music serves as a potent tool for simultaneously promoting multiple languages and cultures. However, the effective integration of these elements into educational practices necessitates deliberate planning and heightened awareness. The study concluded that there is a critical need for more accessible resources—such as books, journals, workshops, and seminars—designed to support both parents and children.

According to Edwards (Edwards, 2012, p. 80), language is not merely a tool for communication but also a powerful symbol of identity, cultural belonging, and social cohesion. As a result, preserving and maintaining languages is of critical importance, particularly for communities at

risk of linguistic and cultural erosion. Therefore, I consider multilingualism an important aspect of community music, as it aligns with several key concepts within the field:

- Cultural Democracy: As proposed by Higgins (Higgins, 2007, 2012, p. 32), cultural democracy values all cultures equally. Since language is a fundamental component of culture, multilingualism supports this principle by embracing all languages with the same inclusive spirit.
- Hospitality: Higgins (Higgins, 2009, 2012, p. 133) also describes hospitality as a core value in community music. Language can serve as a means of welcoming individuals into musical practice, offering a sense of belonging through linguistic recognition.
- Inclusion: Higgins and Willingham (Higgins & Willingham, 2017, p. 4) highlight inclusion as central to community music, particularly in fostering connection across differences. Yerichuk and Krar (2021) further expands on this by framing inclusivity as an intentional act of involving more people. Multilingualism supports both interpretations: it enables communication and reflects a conscious decision to create space for more participants.
- Diversity: Celebrating linguistic diversity is one way of "celebrating the differences" (Higgins & Willingham, 2017, p. 4), a common value in community music, by acknowledging and valuing the presence of multiple languages.
- Agency: Although agency can be a complex concept to apply to young children, Dansereau and Ilari (2017), drawing on Smorholm (2016 in Dansereau & Ilari, 2017) and Gottlieb Gottlieb (2000 in Dansereau & Ilari, 2017), explain how "*babies and young children transform the realities of those in their surroundings, and thus, their own realities*." In this context, multilingualism can serve as a medium through which young children express their identities - not only through the dominant language, but also by engaging with the heritage languages present in their environment.

Field Notes

Field notes from the Munich CM Project further illustrate how a multilingual approach can be successfully implemented in community music, creating inclusive learning environments for children, parents, community musicians, and children's day centre professionals alike.

Example from a community music session (May 2023)

The community musician initiated the session with a simple rhythmic exercise, involving alternating pats on their knees from right to left, and encouraged participants to join. As participants maintained the rhythm, the community musician introduced a ukulele and performed a German version of "The Hello Song," drawing inspiration from Pete Moser. During a subsequent conversation, it was revealed that the community musician had personally translated the song's lyrics into German. Even though Moser is a native English speaker—and this example may seem unusual given the asymmetrical power dynamics between English and many minority languages—the significance lies in the openness of the song and activity, which inspired the community musician to adapt it for multilingual use. The song's narrative centred around walking down the street and greeting friends. Each time the phrase "…and I see…" occurred, the community musician called on a parent and a child, greeted them personally, and invited them to choose how they would like to be greeted—sometimes in their native languages. This inclusive approach encouraged participants to express themselves in their heritage languages, enriching the

session with multilingual and multicultural engagement. Following the song, the community musician reintroduced the ukulele, this time pronouncing participants' names in a slower rhythm. This method proved particularly effective for younger children and those with limited proficiency in German. The session did not further include multilingual songs and continued with more songs and exercises and concluded with the distribution of shaker eggs, allowing participants to experiment with the instruments by tapping them on various parts of their bodies.

Open Singing Event (October 2023)

The event attracted approximately 200 children aged 0-6 from local daycare centres, along with around 40 adults (Inceel & Kurz, 2024), including educational staff and seniors from the church community. I facilitated the workshop, which introduced the concept of open singing in public spaces. Here again, I applied some multilingualism examples, for instance, applying the "Hello Song" that I learned by Shirley Salmon, I simply made a multilingual version, where people in the group could sing in the language that they want to.

Workshop for community musicians and children's day centre professionals (December 2023)

Reflecting on the outcomes of the reflections, Ute Kurz, co-project lead, and I decided to develop a workshop for children's day centre professionals and community musicians to address multilingual approaches in music education. Organized by Ute Kurz and with content prepared by myself, the seminar was held on December 6, 2023, and was attended by representatives from 10 to 15 children's day centres. During the session, I shared techniques and insights derived from the project, including strategies for conceptualizing multilingualism on a continuum and tailoring methods and techniques to specific educational objectives. The participants expressed considerable appreciation and enthusiasm for the workshop, with many indicating their intention to incorporate these practices into their own professional activities.

Reflection sessions with community musicians and children's day centre professionals

Children's day centre professionals participating in the project expressed that they felt inspired to incorporate more music into their activities with children. Additionally, all community musicians and children's day centre professionals involved in the sessions reported regularly incorporating multiple languages into their musical practices. They observed that this multilingual approach not only motivated children but also engaged staff members. Interest in further professional development emerged as a key outcome of these reflections. Community musicians and children's day centre professionals expressed a strong desire for additional training on multilingualism and its integration into music education, recognizing its potential to enhance their practices and broaden their impact.

DISCUSSION

To assess the project's impact on multilingualism, I apply Howell's indicators of success (Higgins & Willingham, 2017, pp. 83–86), based on the examples discussed above.

- Happiness: Multilingual practices contributed to a positive atmosphere: parents, children, and educators looked feeling happy during the sessions.
- Engagement: Participation in the community music sessions was enthusiastic across all groups, including children and parents. Educators later expressed interest in additional training opportunities, which suggests a high level of engagement. However, the data does not reveal whether these developments extended into other contexts—such as whether educators began incorporating multilingualism into other activities, or if children and parents felt more comfortable using multiple languages outside of the community music setting.
- Confidence and Esteem: No specific data were collected on this indicator during the project.
- Learning: If learning is defined as acquiring knowledge about each other's languages, this was not directly observed in the project settings. Language learning is a complex and context-dependent process. However, what was clearly observed was a strong appreciation for linguistic diversity, which represents a meaningful starting point.
- Musical: The musical materials produced during the project can be described as interesting, engaging, and effective. However, the multilingual aspect within the musical content remained limited.

Potential for Growth/Limitations

While music holds significant potential to promote multilingualism, it can also risk reproducing asymmetrical power dynamics (Josties & Gerards, 2019). Language is not merely a neutral tool for communication; it operates within complex systems of power and hierarchy (Edwards, 2012). In educational contexts, power dynamics between languages may become more visible. For example, in some German schools, Turkish-speaking children have been forbidden from speaking Turkish with one another (Lüders & Schlenzka, 2016; *Türkische Gemeinde empört über "Sprachverbote" für Grundschülerin*, 2020). Ahmed (2024, p. 115) critiques diversity and inclusion initiatives for at times masking whiteness rather than addressing structural inequalities. This raises a critical question: does incorporating songs in multiple languages within community music and/or music education genuinely promote inclusion, or does it risk creating an illusion of diversity—one that leaves existing power structures unchallenged? Singing in different languages can become a performative gesture, a symbolic act of inclusion that does not fundamentally disrupt dominant linguistic or cultural hierarchies. Considering this, one of my goals for the upcoming phases of the project is to raise awareness among community musicians and children's day care professionals about these dynamics. The intention is to move beyond cultural dominance or exploitation (Rogers, 2006) and instead support more intentional, respectful, and empowering practices that celebrate difference while remaining critically engaged with structures of inequality.

CONCLUSION AND NEXT STEPS

This paper has illustrated how multilingualism was navigated across various settings within the Munich CM Project's second pilot phase, drawing on literature review, field notes, and reflection sessions. The insights suggest that community music may hold significant potential to promote multilingualism within the Munich CM Project. However, there remains room for growth in fostering a more mindful and intentional integration of multilingualism into community music practice—one that actively acknowledges and addresses asymmetrical power dynamics.

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Programme Abstracts

Wednesday: Session One

PANEL A: Chair: Kathleen Turner, Room K103

Nicolas Coffman & Don Coffman
A Sustainability Framework for Digitally Mediated Community Music Practices
Spoken Presentation #sustaining-practice

Online and digitally mediated community music practices have developed significantly in recent years. Largely influenced by the COVID-19 pandemic, recent CMA seminars were transformed through virtual meetings. For the Tampere, Finland meeting in 2024, CMA is accepting online and in-person presentations, embracing a move towards hybrid formats. We acknowledge that shifting to online made CMA seminar activities more sustainable. Social and economic sustainable development goals can be realized in online settings and digitally mediated interactions. The obvious sustainable practices are in limiting carbon emissions from transportation and in reducing expenses (money and time costs) for participants. However, most CM practices are focused on traditional forms of music making, i.e., face-to-face. How might these experiences also be modified to support sustainability goals? Efforts to respond to the COVID-19 pandemic showed that many activities clearly were not well-suited to online forums, and we quickly returned to in-person meetings. Many people will agree that assumptions about how we use resources have changed due to the pandemic crisis (for example, work-from-home views) and due to concerns about global warming. How might we weigh the of benefits of CM practices before and during the pandemic crisis? How have recent events with social media impacted how we manage online presence of communities? This paper presents a vision for sustainable interactions in digitally mediated community music activities. We will review previous CMA presentations and published articles that have discussed modes of interaction, weighing advantages and limitations. We will also identify new technology developments for reframing expectations about music-making in various community contexts.

Brydie Leigh Bartleet & Emma Heard
Mapping Community Music and Social Change across Australia
Online Spoken Presentation #sustaining-practice

There is mounting international evidence demonstrating the social, emotional, physiological, cognitive, cultural, and economic benefits that can come from participating in music, including the role it can play in building social capital, social inclusion, social cohesion, well-being, and self-determination. Given the rise of social inequity across the globe, the Creative Change Project is building on this emerging evidence to investigate the role community music might play in supporting social equity. Social inequity occurs on a social gradient, often manifesting in locational disadvantage. As such, where a person lives, and their social positions, has profound implications on their wellbeing. There is great potential for the creative assets and imaginative methods of community music to contribute to place-based approaches addressing social inequity, but community music is rarely considered in the design of social systems change work. To address this challenge, we conducted a national mapping process to create a picture of the current approaches to community music across Australian contexts where social inequities

exist. This mapping process was conducted via an online survey as well as face-to-face and online interviews with people facilitating community music programs across the country. To compliment this data, in-depth interviews were conducted with key sector stakeholders including state-level government music officers in each Australian state and territory. With this presentation, we share the preliminary findings from this national mapping process, outlining the types of practice currently be used in communities, the goals and motivations of the programs, key outcomes and how communities are approaching evaluation, as well as current challenges the sector is facing. These outcomes provide insights into how community music can work to support the kinds of individual, community, and systemic changes needed for greater social equity to occur. Our mapping processes will be useful to inform broader international and national research aiming to capture the social outcomes that are being fostered by community music in a range of settings.

Melanie Herzog
Rethinking Inclusion in Music Pedagogy. An Ambivalence-Theoretical Approach and Its Potential for Sustainable Inclusivity
Spoken Presentation #sustaining-practice

Inclusion is often portrayed as desirable and particularly achievable through music (Laufer, 2016; Tischler, 2013). This normative perspective is largely uncriticised in music education (Bradler, 2020; Honnens, 2016), contrasting with the general inclusive education discourse which grapples with resulting challenges (Fritzsche et al., 2021). Consequently, the lack of critical examination of normativity poses a significant issue within the context of music and inclusion. To address this issue effectively, I developed an Ambivalence-Theoretical Perspective on Inclusion (API) in my doctoral theses. API highlights the presence of bipolar tensions within inclusion, where both poles are equally relevant but inherently contradictory. For instance, the need for both alignment to the group and individual musical expression presents a potential challenge for facilitators. As these tensions are ever-present, ambivalences become a fundamental aspect of inclusion. Methodologically, I explored documented ambivalences in the field of inclusion (e.g., Boger, 2023; Norwich, 2008). To analyse and expand upon these findings, I drew on Helsper's approach (2004) which focusses on inherent "antinomies" in pedagogical actions. I contextualized the results within a sociological framework, emphasizing the permanent and inevitable presence of both inclusion and exclusion in all actions (Schäfftler, 2013; Wansing, 2013). By recognizing this interconnectedness and acknowledging the irresolvable ambivalences, API reveals that decisions in the field are fundamentally characterised by compromise, fragility, and complexity. In contrast, normative approaches oversimplify the field, hindering necessary considerations. API provides an analytical framework to facilitate these considerations and offers a nuanced perspective on failures: given the impossibility of fully balancing the outlined tensions, failure becomes inevitable and, therefore, an opportunity for learning and reflection. Although originated in music education, API addresses central aspects of Community Music Scholarship, offering a theoretical framework of inclusion and emphasizing inclusivity as an ongoing action (Yerichuk & Krar, 2019). Within this framework, I propose the term "inclusion-sensitive" instead of "inclusive". It underscores that pedagogical action, even in Community Music, always entails exclusionary components, highlighting the necessity for thoughtful decision-making. Therefore, in my opinion, API marks a crucial step toward a sustainable concept of inclusion: by better capturing the complexity of the field, it allows a more realistic understanding of the possibilities and limitations of Community Music's inclusivity.

PANEL B: Chair: Graham Sattler, Room K109

Koji Matsunobu, Kwok-Wai Ng & Tao Guan
Musical Interactions through the Shakuhachi between China and Japan as Intercultural Community Music Practice
Spoken Presentation #sustaining-communities

Music functions to both bond and bridge people from different groups and cultures (Roy & Dowd, 2010). While it can reinforce group boundaries and between-group differences (Guan et al., 2022; Stokes, 1994), it can also bring people of different backgrounds together by creating a sense of belonging and shared identities (Bakagiannis & Tarrant, 2006; Guan & Matsunobu, 2022). Thus, music can be a powerful tool in multicultural and intercultural education (Campbell, 2018; Sousa, 2011), although it also holds true that music can lead to cultural misunderstandings. Community music scholars emphasize the potential of music as an interventional tool for conflict reconciliation (Howell, 2018), while applied ethnomusicology is similarly concerned with using music as a means of promoting social change and benefitting communities (Pettan & Titon, 2015). Situated in these fields, this study aims to reveal the case of musical interaction between China and Japan through an end-blown bamboo flute called shakuhachi (or chiba in Chinese, both written as ??). The two countries have a complex history of interaction, influence, and conflict, with both celebrations and denials of their counterparts experienced. Although the latter has been intensified in the past decade, there has been a rising interest in each other's culture in recent years, fueled in part by technological advancements. In particular, the past decade has seen a growing number of Chinese shakuhachi players, teachers, and instrument makers. Underlying the newly emerging popularity of the shakuhachi in China is a shared narrative among Chinese practitioners: Originating in the Tang dynasty, the shakuhachi—once lost in China—has returned to its birthplace and is regaining its authenticity as a traditional Chinese chiba instrument. In this process, a series of communications and interactions emerged, resulting in new forms of mutual understanding (and misunderstanding). Through interviews with both Chinese and Japanese shakuhachi practitioners who have played a pivotal role in facilitating intercultural understanding and "Sinicization" of shakuhachi music, this study explores their narratives and experiences of teaching and learning the shakuhachi in cross-cultural contexts. More specifically, we report the findings related to our research questions: How did the shakuhachi's resurgence to China begin? What efforts have been made by those facilitating musical interactions through the shakuhachi? What challenges did they face in the process? The shakuhachi would not have gained acceptance and popularity within Chinese cultural and artistic circles without key players' dedicated efforts.

Sarah-Jane Gibson
Building Sustainable Cross-community Choirs: Community Music, Eesearch and Practice in the Northern Irish Context
Spoken Presentation #sustaining-communities

Boundaries are no more explicitly marked than in regions that have a divided community. Geographic location becomes associated with one, or the other community with few areas that are considered welcoming to both sides of the divide. The lack of integrated locations means that community musicians often need to step into one, or the other community, resulting in unique conceptions of inclusive cross-community music. In this presentation I consider the implications of building sustainable cross-community music practices, particularly in relation to

place, people and power in divided communities. I ask how can inclusive community groups remain sustainable within divided communities and explore this question within the context of five community choirs in Northern Ireland, all passionate about their musical practice but also needing to negotiate their place and role within broader society. Findings are based on ethnographic fieldwork conducted between 2013-2016 where I sang in each choir, navigating the boundaries of research, participation, facilitation, and performance. I conclude that there is a need for community choirs to adapt to changes in broader society to remain sustainable. It is this negotiation that can impact the sustainability of a cross-community music activity and, ultimately, impact reconceptualisions of identity through participatory music-making.

Chi Lui Flora Wong
Listening in the Outback: Musicking and Social Change in Remote Australian Communities
Arts-Based Research Presentation #sustaining-communities

"Listening in the Outback" is an audio work that forms part of a qualitative research study into the role of community music in fostering social equity in regional Australia. The study is part of the Creative Change Project, a research project led by Australian Research Council Future Fellow Dr. Brydie-Leigh Bartleet that examines the role of community music in addressing social inequity in Australia. As one of four case studies undertaken as part of the broader project, the study explores place-based community music practices in two remote towns in South-West Queensland, and how the social outcomes of these practices at the individual and community levels may or may not flow on to influence or shape systemic inequities. The study combines artistic research with ethnographic research methodologies by situating the researcher as an artist-in-residence in the communities. This approach affords unique modes of relationship-building between the researcher and community members through engagement with local musicking and the production of place-based creative work, while generating rich qualitative data through interviews, focus groups, participant observations at a wide range of events and activities, and reflexive autoethnographic writing. Drawing on the concepts of musicking and artistic citizenship, this methodology allows the artist-researcher to assume a position that is both insider and outsider – or neither. The audio work presents some of the findings of this study in a way that foregrounds sounds and stories from two towns in "outback" Australia: Cunnamulla, on Kunja country, and Charleville, on Bidjara country. Weaving together excerpts from interviews, field recordings, and musical material created by the researcher in response to these recorded narratives and environments, the work invites listeners to consider musicking, knowledge-sharing and placemaking as interrelated social practices for communities. This work aims to offer new insights into methods of researching with communities in addition to a deeper understanding of the role of that community music can play in fostering place-based approaches to addressing entrenched social inequities.

Workshop, Room K110

Marion Haak-Schulenburg
Observing Inside, Observing Outside: How Understanding our Nervous System can Help us Build Better Workshops
Workshop #sustaining-ourselves

When we plan workshops, we mostly think about who will take part and what might be appropriate activities for the group in social and musical terms. Rarely do we consider the

biological basis of engagement and what we could do to work with (and not against) our nervous system's underlying rhythms and cycles. Yet, these cycles and their phases are always running in the background and influence how participants can engage in group musicking. Building on the work of Alé Duarte on the five phases in a cycle of the nervous system, this workshop demonstrates and explains how we can apply this knowledge into our planning of and into carrying out music workshops. It is able to give us explanations for behaviours we witness and a new angle from which to interpret what is happening. Through the experience of a short music workshop in this session, Duarte's model of our nervous system's phases will become tangible to participants. His theoretical groundwork will provide a basis of understanding then, how to plan and carry out workshops with an eye for the biological needs and reactions of self and participants, which can lead to more empathy and more choices for facilitation. This understanding supports a practice more in tune with our human needs and therefore also helps in realizing how to look out for the wellbeing of both participants and facilitator.

Wednesday: Session Two

PANEL A: Chair: Christine D'Alexander, Room K103

Deanna Yerichuk & Samantha Tai
Community Music in Canada: Musicians Navigating Cultural Complexity
Spoken Presentation #sustaining-world

This qualitative study explores community music in Canada, with a focus on how community musicians lead positive social change through participatory music-making in culturally complex contexts. Canada offers the specific context of colonization of Indigenous peoples (Canada, 1996; Truth and Reconciliation Commission of Canada, 2015) as well as high rates of acceptance of immigrant and refugee populations (United Nations, 2019), which could inform decolonial approaches to community music around the globe. While there are clearly critical questions about community music in contexts structured by colonization, racism, and anti-immigrant backlash, those critical questions cannot be asked without first answering more basic questions of who is leading what kinds of community music initiatives in Canada, and what skills they use to be successful in that leadership. The research explored the skills, knowledge, and values that artists need to work in culturally responsive ways within Canada's diverse contexts. The team used videography and ethnocinema (Harris, 2017; Harris, 2016; Rahn, 2008) to capture the diversity of contexts and to enable the artists to speak about their practice in their voices and at their locations, while also showing them as they work with participants. Key findings were based on the idea that cultural diversity is predicated on colonization and immigration, while also being much more. We found that artists providing culturally responsive music making needed extensive context-specific skills, knowledge, and dispositions. In some contexts, leadership roles may only be appropriate for insiders to the community, but in all cases, relationship-building and long-term commitment to the community was key. In our presentation, we will show excerpts of the documentaries, and highlight context-specific competencies and other themes that worked across many of the eight sites which include song creation workshops, music schools, hip hop training programs, and accessible recording studios. The challenges facing Canada resemble challenges to other nations, such as increased globalization, racism, and ongoing impacts of colonization. Scholars acknowledge that questions of diversity, inclusion, and inter-cultural approaches to music making are central to the practice of community music (Higgins & Willingham, 2017; Higgins, 2012), and our research suggests that long-term

relationship-building combined with in-depth knowledge and curiosity are necessarily foundations to culturally responsive community music.

Amy Catron
Negotiating Community Music Facilitator Dissonances
Spoken Presentation #sustaining-ourselves

Historically and theoretically, community music facilitators have promoted hallmarks of democratic learning: inclusivity, engagement, and accessibility for all. Community music facilitators tend to operate on the notion of fostering belonging, unity, and shared experiences (Veblen, 2007). By often encompassing diverse participants, blends of varied pedagogical methods, and copious kinds of music, community music practitioners thereby potentially support the notion that music education is a means for increasing social capital (Bourdieu, 1984, 2011; Wright, 2006, 2012, 2015). However, community music researchers Yerichuk and Krar (2019) found that using the terms 'inclusion' and 'inclusivity' as an extension of community music's hospitality and welcome (Higgins, 2012) might confirm power discrepancies between participants and facilitators. Participatory culture may validate only some ways of musicking, perpetuating exclusion (Small, 1996; Wright, 2018). A general pattern may well be that cultures use social inclusion to reward, and exclusion to punish, their members as a way of enforcing their social values (Baumeister & Leary, 1995, p. 521). Positing the idea of excellence to become a process leading to inclusion as the product (Henley & Higgins, 2020) could flip the narrative of reinscription and marginalization. In this presentation, we draw upon two doctoral research studies to examine tensions between concepts of inclusion and excellence within two community music settings. We examine our roles as facilitators within a community music cello ensemble and a church worship team. Using Bourdieu's social capital theory and Wright's concepts of musical and pedagogical habitus, this presentation aims to explore how community music facilitators wrestled with seemingly opposing concepts and explored some of the possible pathways forward, navigating and embracing tensions in their own practices. Practicing collaborative dialogical learning in community music contexts portends to foster equality and democracy by expanding access to social, economic, and cultural capital, countering the habitus's reproductive tendencies. Dialogical learning, such as incorporating the voices of all community music participants to collaborate and construct knowledge, can enable shared or developed pedagogic authority. Similarly, through the lens of habitus, we argue that facilitators may embrace their inner dialogues and tensions to better understand the pursuit of excellence and its implications for oneself as a facilitator. By accepting inner dissonances, facilitators might welcome and be hospitable to the inclusion of multiple facets of oneself and the inclusion of the contributions of others, thus supporting sustainability and health in community musicking.

Gillian Howell
Community Music and Dialogues for Peace: A Critical Exploration of the Roles Musicians can Play
Spoken Presentation #sustaining-world

Musical interactions are often conceptualised as dialogues, whether that is a dialogue between musicians, between musicians and audience, between musical cultures or identity group backgrounds, or dialogues within the musical sounds. Viewed from a peacebuilding perspective however, where dialogue is a tool for the transformation of intergroup understanding, the roles and strategies for music IN dialogue (as a part of verbal dialogue processes) or music AS

dialogue (as a non-verbal mode of connection and exchange for navigating and transforming differences) are not well-documented or understood. In the current global context of increasing polarisation, identity-based violent conflicts, and culture wars, the ability to communicate across difference is a much-needed skill, making the warrant for understanding the potential of music to supplement or enhance dialogue processes in peacebuilding particularly compelling. This paper will share findings from the first phase of an ongoing investigation into music in/as dialogue. Drawing on qualitative semi-structured interviews conducted in 2023 with practitioners and scholars experienced in facilitating dialogue through and with music, inductive and critical thematic analysis was applied to identify effective practices, necessary conditions, and the power dimensions associated with this work. By focusing on the process and experience of dialogue rather than its subject matter, this study aims to advance a more nuanced and granular understanding of how community music and musicians might help communities in conflict work through entrenched divisions.

PANEL B: Chair: Catherine Birch, Room K109

Hayden Mitt (ISME)
ISME Student Chapter: Presentation and Meet and Greet
#sustaining-practice

This is an opportunity for students of Community Music to hear more about the student chapter of ISME, and to meet and network with one another.

PANEL C, Room K110

Juan David Garzon
From Nature to Music: Creating a Multidisciplinary Representation of a Collective Identity.
Workshop #sustaining-ourselves

Thursday: Session One

PANEL A: Chair: Nicolas Coffman, Room K103

Steve Ryan
"Songs Build Little Rooms in Time": Constructing Sustainability through Reciprocity within Community Music Songwriting Practice
Online Arts-Based Research Presentation #sustaining-ourselves

There is vulnerability in the act of songwriting, for the participant who engages in a community music context, and for the songwriting community musician (CM) in the facilitatory role. Through repeated acts of sharing creative work in community music settings, the songwriting CM realises that the telling and retelling of ones' story contributes to the creation of a sense of self, thus enabling ongoing opportunities for reflective practice, reacting, and the consciously considered well-being of the practitioner as well as the participant. It is this idea of artistic exchange, advocacy and reciprocity as a sustainable creative resilience that I will demonstrate in this arts-based research presentation. Using both song-based and visual examples collected and composed through an autoethnographic research process, I will exhibit a workable paradigm for community musicians to use as a navigational tool when working in a songwriting

or music-making capacity. The focus of the research is engagement with young people and musicians, but the paradigm has been created with a focus on malleability and transferability to working with various groups in different aspects of composition and performance.

Olivia McLennan
Sing. Stop. Play: Investigating Community Music Practice Research in and through Arts and Play-Based Methods
Online Arts-Based Research Presentation #sustaining-ourselves

Community music has historically embraced "the existence of multiple perspectives" (Higgins and Willingham, 2017) in terms of its pedagogy, and continues with its approach to research. "Community music…is increasingly used in research" (Leavy 2020, p.144), and emerging as a way of research in and of itself (see, for example Turner 2017; Garry, 2018; Gibson, 2020). There are many examples of creative, practice-based and artistic research methods (for example, Kara, 2015; Leavy, 2020; Nelson, 2013; Smith & Dean, 2009; O'Connor & Anderson, 2015), but literature for community music as a research method/ology is sparse. Even though the knowledge and research inquiry in community music is evident in and through the practice itself and therefore only contained in the moment of occurrence (see Phelan, 1993) we must also accept that "it is not typically self-evident" (Nelson 2013, p. 27). Therefore, we must sustain and disseminate the knowledge claims through other means (See Hann, 2016 and Gibson 2020). Through the lens of practice(s) rooted in intergenerational music making in care homes, my presentation will consider how different knowledges can be highlighted though community music practice as research in addition to creative, play(ful) and arts-based methods. My primary modes of research include practice research, stop motion Playmobil, drawing, video data and participant questionnaires. The presentation will be interactive and participatory, reflecting the research methods, and will present the findings of my pilot project (an intergenerational ukulele learning project in a care home) as well as initial findings from a focus group of practitioners working in the same field. The second project will illuminate the development journey of Community Music Practice Research as method/ology and will be presented through stop motion Playmobil, recordings, drawings, and participatory points throughout the presentation.

Nathan Stretch
In-Flux: Complementary Composition for Nonrepresentational Art Installation in Public Space
Arts-Based Research Presentation #sustaining-communities

The academic discipline of Community Music is still emerging in North America. There is significant opportunity to expand on the language and concepts describing the ethical role of music in the community: theoretically and practically speaking. Further to my practice as an academic and artist, I am the Division Manager, Community Development at Kitchener Public Library where I am responsible for public events, fundraising, marketing, Wellbeing and Community Connections teams, and the operation of professional grade, publicly-accessible audio/visual recording studios and their related resources. My role at the library provides me with specific scope for my research. Kitchener Public Library can act as microcosm for the study of widely-impacting phenomenon. *In Flux* is an arts-based research project: a site-specific, sounded, and binaural audio composition composed inside of the hanging art installation *In Flux* in the lobby of Kitchener Public Library's Central location. *In Flux* is to be recorded using binaural techniques and equipment in Kitchener Public Library, and calibrated for headphone

listening on-site via web-enabled personal computing devices. A public concert will be captured using professional grade film and still-photo techniques and equipment. An audio recording of *In Flux* will be permanently accessible via publicly mounted QR code at Central location. The QR code will link users directly to a dedicated portal on Kitchener Public Library's web page at www.kpl.org and feature a digital recording of *In Flux* suitable for streaming. Dr. Gerard Yun – a celebrated shakuhachi master and composer – and I will collaboratively compose *In Flux* for shakuhachi. Dr. Yun will perform and be recorded performing the resulting composition at Kitchener Public Library Central location. Dr. Yun will notate the composition for public display. Kitchener Public Library is actively impacted by – and responding to – a suite of compounding crises: the aftermath of the COVID-19 pandemic, the opioid epidemic, inequity of public access in shared space, and a rapidly warming planet. These challenges are shared by urban libraries and public commons across Canada, the United States of America, and much of Europe. *In Flux* is an arts-based intervention designed to reduce social isolation and increase community wellbeing by promoting communal understanding through shared aural experience across time. It is my assertion that arts-based activities should be prioritized where daunting crises are being confronted. Artful disruption of the status quo can contribute to the kind of sustainable mutuality required to meaningfully impact compounding emergencies – towards critical mass.

PANEL B: Chair: Vyvienne Alba, Room K109

Catherine Birch
Hidden Voices Journeying Towards Trauma-Informed Practices in Community Music Making
Spoken Presentation #sustaining-world

This presentation explores the underpinning proposition of my PhD research, that trauma-informed practice could be a vital consideration for community music facilitators to support understanding of and sensitivity to the specific needs of their participants. This presentation argues for the development of appropriate trauma-informed models of practice for all community music projects with a rationale of the ubiquity of trauma in our world, as impactful to individuals and communities, regardless of social, cultural, political, or religious contexts. The key research question that has determined research design and methodology, is; what is trauma-informed practice and how might it be applied to facilitated music making? Emerging themes will be explored that suggest that community music making can be beneficial for those who have experienced trauma, by providing opportunities for personal and collective expression and validation, enabling deeper connection to self and others, supporting personal growth, individual wellbeing, and positive social change. Findings strongly suggest that practitioners need to be aware that no two experiences of trauma are the same, and therefore no one application of approaches will suffice for all situations. Trauma-informed practice is, and needs to be, contextually driven and appropriately designed for each locus of music making activity. While core values can be adopted into community music projects, specific strategies for working need to be discretely applied. Conclusions reflect both the individual and collective narratives of those who shared their stories for this research project. Understanding of lived experience of trauma, and the imprint it leaves on mind, body, soul, and spirit, is the first step in connecting with both individuals and communities who have been impacted. The long-lasting effects of traumatic experience leave traces far beyond the event (or events), and contribute to a plethora of physical, mental, emotional, and relational difficulties. Trauma-informed practice needs to be understood as distinct from trauma therapy, and as an adjunct to community music practice that supports

both the safety and engagement of participants. This presentation concludes that trauma-informed practice can therefore be understood to: enhance theoretical knowledge; increase understanding of participants, their interactions, and manifested behaviours; support community musicians develop strategies for effective working; offer clear boundaries so community musicians can develop positive and constructive relationships with participants; help avoid re-traumatisation for participants and the potential for vicarious trauma for practitioners. This presentation, therefore, aims to open constructive and critical dialogue around trauma-informed practice, its use and applications within facilitated music making.

Dion Flores
Confronting Racism in Canadian Music Conservatories: Healing Trauma through Community Music
Spoken Presentation #sustaining-world

My presentation leads a discussion around my autoethnographic capstone project for my MA in community music where I describe my lived experience with racism and exclusion in the Canadian music conservatory system and how I used Filipino-Canadian community music to foster pathways for healing from racial trauma. The conversation begins with outlining the conceptual framework that underpinned my experience. Concepts like White racial grammar and frame (Bonilla-Silva, 2011; Feagin, 2006), the model minority myth (Wu, 2014; Porfilio & Harlep, 2015), White rage (Anderson, 2016), and respectability politics (Luttrell, 2019) will fuel the dialogue. When I interviewed research participants, I investigated whether or not this framework existed in the experiences of other groups of racialized students and Filipino community members. The results describe the plurality and intersectionality of experiences with racism faced by these groups. The results help to confirm the very real nature of racism and White supremacy in the Canadian conservatory system and describe how community music can play a role in mitigating these deleterious effects. My presentation aligns with the pre-conference seminar's themes in that it aims to shed light on lived experiences with racism in an attempt to shift perspectives of those who may be skeptical of racism's prevalence in the music school or further aid in an attendee's journey of unlearning problematic patterns. Information learned at this presentation can aid in making community music spaces more inclusive for BIPOC people and hold perpetrators of racism accountable. We also explore the impact that racism has on a person's mental and physical health. It is clear that a sustainable practice is one where all feel welcome and seen. This presentation will illuminate blind spots we may still have. As evident throughout the research process, community music proved to be an effective tool for bringing Filipino-Canadians of Kitchener-Waterloo together to develop their individual musicianship, explore Filipino repertoire, discuss critical issues faced by Filipino-Canadians, and connect with members of the community. It became clear that my own disconnection from my Filipino heritage, and the Philippines' history of colonization, contributed to an uncertain sense of identity. This session explores how I reconnected with my Filipino heritage, which helped me ground myself in authenticity and equipped me with the tools to help others do the same.

Jason Goopy & Stephanie MacArthur
Trauma-informed Music Education Supporting the Mental Health and Wellbeing of Children from Socioeconomically Disadvantaged Communities
Spoken Presentation #sustaining-world

Trauma can affect anyone and have lasting adverse effects on an individual's mental health and wellbeing. It is estimated that 75% of Australians will experience a traumatic event at some point in their life, and children who have experienced trauma are the most vulnerable to mental illness. Trauma-informed education is a strengths-based approach where facilitators understand, recognise, and respond to the impact of trauma on participants. Teaching music using trauma-informed approaches is recognised as an opportunity to empower people through artistic expression and safely support them through non-medical and community-based ways. Despite its potential, research investigating trauma-informed music education and how it can support mental health and wellbeing is extremely limited. This paper draws together theory and practice from music, education, and psychology and presents findings from one case study of a larger funded research project investigating how trauma-informed approaches to music education might support the mental health and wellbeing of young people in community settings. Self-determination theory (SDT) is used as a framework for examining children's musical motivation, development, and wellness. SDT suggests that health and wellbeing are achieved when an individual's psychological needs of competency, relatedness, and autonomy are satisfied. The featured case is a nationally recognised educational provider working in partnership with primary schools to deliver a trauma-informed music education program to children from socioeconomically disadvantaged communities. The program explicitly teaches core social-emotional learning (SEL) skills through weekly music sessions. Teaching artists and music therapists work with students, teachers, and school leaders to create a tailor-made program that suits the needs of the local community. This study examines how children involved in this program at an Australian metropolitan primary school use music in their lives, learn music using a trauma-informed approach, and how the program supports their mental health and wellbeing through the lens of SDT. Using narrative inquiry and arts-based methods, rich data were generated using observation and semi-structured interviews with children and program facilitators. Interviews incorporated artefact elicitation, including a "draw and tell" technique and participants sharing their music. This paper features narrative vignettes privileging children's voices, drawings and music, and a combined analysis of the narratives is used to generate the case's overall findings. Recommendations leading to more inclusive and equitable education and health outcomes are made for practice, policy, and research relevant to schools, initial teacher education and community music initiatives.

PANEL C:, Room K110

Sian Croose
Lifting As We Climb - Black Lives Matter Commissioning Project with UK/US Community Choirs
Workshop #sustaining-world

Lifting as we Climb - Meeting a challenge in my community Community Choirs in the UK and the Black Lives Matter Black Composers Commissioning Project On May 25 2020 the world was shocked by the murder of George Floyd. Protests and vigils were held across the world as part the Black Lives Matter movement in the USA . As people looked for ways to respond and create change, the, mainly white, community choirs network in the UK started to

look at how we engage, learn and do something more than just sing and perform the songs from the African diaspora. Emerging perspectives on colonisation and appropriation of cultural as well as material property of enslaved and oppressed black peoples led us into some uncomfortable places and discussions and the emerging of a desire to change our approach to singing this music. “Do the best you can until you know better. Then when you know better, do better.” Maya Angelou. After a workshop at the Annual Gathering of the Natural Voice network in 2021, the inspiration set into motion by myself, choir leader and anti -racist trainer Fran André, and US music academic Dr Kathy Bullock, was to commission 8 black composers to write new works for the NVN, and associated choir colleagues/networks. The reason this project felt vital was to fully acknowledge the situation that we recognised that so much black music has been appropriated, bought and sold with composers and performing artists not receiving proper remuneration and credit over the centuries. Over 50 choirs / singing groups in US, UK New Zealand, Australia and Republic of Ireland got involved. This workshop will be an exploration of the process that I and my colleagues and choir members went through, and a sharing of some of what was learned along the way. With over 40 years of community music experience, I can say that this was one of the most transformative projects that I have taken part in, a combination of music, focussed educational interventions, discussion and reflection and practical action. This workshop will include a brief introduction to the project, as well as two of the newly commissioned songs, and a personal reflection session around some of the challenges that a project of this nature brings up for individuals and groups that we facilitate, and hopefully result in building of confidence to engage with projects that may initially seem overwhelming.

Thursday: Session Two

PANEL A: Chair: Te Oti Rakena, Room K103

Robert Faulkner & Jane Davidson
Resilience through Song
Spoken Presentation #sustaining-ourselves

Reflecting upon ways individuals and communities manage challenges, this paper investigates how singing might build resilience by developing pathways that provide individuals and communities with pathways to negotiate journeys through both the mundane and the catastrophic. The impact of local, regional and global events, magnified by social media coverage, exposes individuals and communities to stresses resulting in an exponential rise in mental health challenges (WHO, 2004, 2022; Drew et al., 2010). In response to some of these difficulties, there has been a growing interest in asset-focused approaches, with resilience - regarded as dynamic capacity building and adaptation to maintain or restore balance in the face of challenge and change - seen as a fundamental asset for individuals and communities. The concept of resilience has been used in family therapy (Masten, 2018), educational achievement (Waxman et al., 2003), community health (Rippon and Hopkins, 2015) and disaster management settings (Folke et al., 2010). Following the Covid-19 pandemic, it has also been the focus of studies into successful ageing (Merchant et al., 2022). While resilience outcomes can be seen as implicit in the findings of a range of music studies and discourse (Marsh, 2012, 2012; DeNora, 2013) including work by the present authors, it remains seriously underutilised as a framework for understanding music’s impact on individual and community wellbeing and as leverage for arts advocacy as health and social impact. This paper addresses this deficit in proposing a theoretical framework accounting for singing’s potential to enhance personal and community

resilience assets. Using case studies from a range of diverse community groups including the Stirling Silver Singers, People Who Care, the Burundi Peace Choir, Great Nile Band, Highgate Choir 57, and of individual singers including Ian Dury and Victoria Williams, the paper looks at singing as resilience building in the contexts of immigration, ageing, illness, natural disasters and persecution. It adapts R. Murray Schafer's "soundscape" (1994) to consider how we can shape and are shaped by our singing environments. Even though songscaping always involves real or imagined collaboration, ultimately resilience is concerned with individual psychological mechanisms (competence, confidence, connection, character, contribution, coping, and control; Stephens, 2019) and their interaction with song's musical and textual features, mechanisms and settings. This paper uses an interpretative phenomenological lens to examine lived experiences—including autoethnographic reflective analysis—to develop emergent theory about how singing can shape and build resilience.

Laura Curtis

Singing Our Stories: Building Community and Developing Self-Empowerment in the Childless Voices Choir

Spoken Presentation #sustaining-communities

Involuntary childlessness is a complex and identity-shaping experience molded by parameters of a pronatalist society. For the women who participated in this study, isolation, silence, and shame were experienced as a consequence of their childlessness. Motivated by the idea that singing, particularly in group contexts, might aid in unburdening women whose identities have been stigmatized by their childless circumstances, this ethnographic study examined whether, and in what ways, women experienced community and developed self-empowerment through participation in the Childless Voices Choir. Framed by theories of community (Delanty, 2018) and empowerment (Adams, 2008; McLaughlin, 2016), this research explored how meaningful engagement with group singing and collaborative song writing afforded the opportunity for eleven involuntarily childless women to use their voices collectively to mitigate the isolating and silencing impact of a stigmatized identity (Goffman, 1963) through the recognition, critique, and resistance of pronatalist discourses. Within the ethnographic framework of this study, a participatory action research (PAR) project was also employed, wherein seven of the study participants and myself as researcher-participant collaborated on the writing and recording of a song titled, *Calm After the Storm*. This project facilitated an opportunity for profound and meaningful expression. Emergent through analysis of the data were the umbrella themes of identity transformation and self-empowerment. These themes emerged through the experience of communitas (Turner (1969) and a sense of affective solidarity (Hemmings, 2012), as experienced through collective singing and collaborative song writing. The women who participated in this study experienced feelings of connectedness and belonging in new friendships that led to a sense of community among and between the participants. The development of communal bonds, in conjunction with their shared musical experiences, instigated a growth in musical and personal self-confidence and the development of self-empowerment. Additionally, the research revealed the impact of the song writing and recording project on the group's sense of affective solidarity. For many of the women who participated in the PAR project, a sense of accomplishment aided in building self-confidence and developing self-empowerment, thus impacting their ability to speak about their childless experience both within and outside of the CNBC community. This research is significant to music education and community music practitioners, as it fills a gap in relation to musical engagements involving involuntarily childless women.

Helen English
Music-making and Meaning for Older Adults: A Community Music Case-Study in Central Victoria, Australia
Spoken Presentation #sustaining-communities

In 2023 I carried out a case study in Central Victoria, one of four case studies within a large-scale project titled *Creative ageing through transformative engagement with music*. The large-scale research project's focus is on older adults' music group experiences, enquiring what they experience as transformative in terms of positive change and what the enablers of that change might be. Central Victoria is a region north of Melbourne and the geographical range of the case study is from Maryborough in the Victorian Goldfields eastwards across to Kyneton in the Macedon Ranges region. This area has many music groups with members who are often in more than one group, thus groups and individuals are connected across a considerable geographic area, approximately 84 kilometres west to east and 80 kilometres north to south. In this case study, groups were chosen as representative of the area, with a significant older demographic and some diversity in terms of type of music-making and socio-economic context. The groups were a small ukulele group in Dunolly, a women's choir in Bendigo, a gamelan ensemble in Eppalock, a big band in Maryborough, brass bands in Maldon and Castlemaine, a band 'without borders', (focused on Eastern European music) in Hepburn Springs, and a street band in Kyneton. My methodology for fieldwork and analysis is based on a praxis-based participatory approach and draws on critical geragogy and my concept of world-building, an expansion of DeNora and Bourdieu's work on social and cultural capital and care of the self, body and social. World-building brings these together with identity formation and the sonic powers of music into one metaphor of a world, which might be individual or a shared world of interests and collaborations. For the case study, the methods used were observation, group discussions, interviews and focus groups. In this presentation I will discuss the historical reasons for the region's high level of musical activity, the interconnectedness of the music groups and their participants, and members' experiences of meaning and positive changes from music participation.

PANEL B: Chair: Alicia De Banffy-Hall, Room K109

Andrea Unrau
Fostering Inclusivity and Sustainability in Large Youth Community Music Programs Across Canada
Spoken Presentation #sustaining-communities

Facing a decline in support for dedicated music educators within Canada's public schools,there is a growing need for community music programs, especially for youth facing barriers dueto socioeconomic conditions and/or disabilities. As these programs grow to serve moreparticipants, it is imperative to reflect on the structures that support these programs, such asthe organizational policies, program models, pedagogical approaches and employmentpractices that support sustainable community music in Canada. We also recognize the need fora framework for community musicians looking to create more inclusive communities of musicallearning and growth.This presentation will focus on data gathered from three large community music programs in Canada; namely, the Sarah McLachlan School of Music in Western Canada, Community MusicSchools of Toronto, and the Lotus Centre for Special Music Education in Eastern Ontario.Topics for discussion and reflection will include strategies for centering student interests,strengths and support needs, and being prepared to flexibly

incorporate student perspectivesinto both program content and structure. We also explore the creation and retention of strongstaff networks, emphasizing the perspectives and strengths of community teaching artists tofoster long-term commitment and well-being. On the topic of program sustainability, wediscuss the balance between meeting individual and community needs in order to maintainfinancial stability. Strategies, lessons learned, and recommendations for community musicschools based on data collected from the three programs will be presented.

Andre Felipe & David Hedgecoth
A Case Study of a Community Music Perspective Within an El-Sistema Inspired Program
Spoken Full Paper Presentation #sustaining-communities

The purpose of this research is to gain deep insight into the social, personal, and cultural impact of a community music perspective within a El-Sistema inspired Program. To do this, we will collect data through observation, interview, and document analysis techniques to learn how participants and community members view a local community music program in the State of Bahia, Brazil. Since music was the means towards this program's mission "to promote social development and integration", the following question guides this research: to what extent did participants experience growth and change socially and personally because of the program? Through active participant journals and a broad range of interviews and observations with different actors of this experience, this research will discuss if the nucleo's (centers) culture and teacher's attitudes influence its mission, in addition to learning how repertoire influences musical and social perspectives of the participants. Finally how this music education methodology contributes not only for musical development, but also social development integration of the participants will be explored. As a result, we will present the perspective of the many actors involved in this experience, present how the staff assessed the social integration and development and discuss what could be effective practices for developing a community music program with a social mission.

Matthew Robinson, Marleen Kiesel & Elisa Beck
Music for all: A Reflection on the Development of the First CM programme in Germany
Spoken Presentation #sustaining-communities

A reflection on the first 5 years of the first community music programme and team in Germany. The critical points and learnings from the necessary development of pedagogy, practice, and team culture brought about by establishing a pioneering community music programme but from within a high art, classical institution. A creative sharing of methodology through a newly created handbook that outlines the fundamental methods used by the Konzerthaus Dortmund Community Music Team to fulfil the promises made to the city, the people, the institution, the national sector from before they arrived. A discussion and sharing on how we critically change our institutions, our sector, our own practices and relationships as community musicians to really make cultural participation real for all, using the first 5 years of community music development at Konzerthaus Dortmund as a case study, and our new hand-drawn handbook as a perhaps guide. Of how that start from zero mandated an urgent fundamentality to the community music and engagement work and pedagogy practiced by the community music team every day. The sharing and discussion will focus on three main core areas of developed practice: - Engagement and Welcome: How to build trust with a city of thousands? An engagement practice deeply rooted in the local community - working with absolutely everyone in the neighbourhood and transforming ordinary spaces into places of

collective wonder. Everyone is always welcome always. - Trust building through a wide ranging programme of diverse, accessible, free offer to all groups of age to connect, inspire and make sustainable change in individuals, communities, and institutions - in absolutely concrete and the most urgent of ways. - Community music team development: Creating a culture of evaluation, learning, trust and openness within a classical institution context - initiating institutional change from within. To inspire everyone or no one. To make lasting and permanent change. To transform institutions from within – to make them truly of the people. To keep our promises as community musicians. Music for all, or no one.

PANEL C, Room K110

Sara Geidlinger, Nathan Stretch & Lee Willingham
Hip Hop Hope Documentary
Film Screening #sustaining-communities

Thursday: Session Three

PANEL A: Chair: Mary Cohen, Room K103

Kathleen Turner
'Arriving Back in my Body' A Narrative Exploration of How Vocal Facilitators Navigated the Urgency and Recovery of the Covid-19 Pandemic.
Arts-Based Research Presentation #sustaining-ourselves

'Arriving back in my body': A narrative exploration of how vocal facilitators navigated the urgency and recovery of the Covid-19 pandemic. This arts based research performance explores how community musicians specialising in vocal facilitation navigated the threat posed by the Covid-19 pandemic. The researcher employs autoethnographic and narrative tools, using song, story and literature to interrogate and communicate the experiences of four vocal facilitators. This micro-study is initiated in an attempt to better understand the impact of the pandemic on our voices and vocal facilitation skills, both in the midst of and in the recovery from this period. The researcher considers personal experiences, in dialogue with those of her colleagues. Themes explored include (but are not limited to) separation from and return to the voice and body, loss and restoration of skills, isolation and community. The intent of this research is to make space to examine the impact of the Covid-19 pandemic, resisting a rush towards 'normalcy'.

Cynthia Kinnunen
The Blanket: A Self-Study in Vulnerability, Identity, and Connection through Arts-Based Research
Arts-Based Research Presentation #sustaining-ourselves

As a music educator and community musician, self-reflexive activities are invaluable in my ongoing development as a practitioner, aiming to more deeply understand not only my own experience but of those I teach and lead, as well. Related to this study, I am also affected by other roles or aspects of my identity that inform my thinking and facilitation approach, including being a woman in midlife, a PhD student returning to school in later life, and an emerging researcher in community music. I developed an arts-based self-study to document and unpack

my experiences of beginning this new and challenging endeavour in midlife, and to explore the vulnerability of taking on something I had not attempted before and beyond my comfort zone, much like many of those who I make music with in my community music programs. It was also pursued as an activity of personal wellbeing and creativity. Inspired by the concept of temperature blankets, this project involved using crochet (a new skill), a unique colour guide linked to emotions, and the development of a blanket alongside more traditional text-based journaling to follow a nine-month journey in preparatory doctoral studies undertaken remotely. I chose to document the experience using fibre along with the daily journaling as it would offer a different kind of physical challenge, embodied experience, and resulting artefact as arts-based research (Arts-Based Research Presentation) practice (Leavy, 2015). Through thematic analysis of the journal, and visual and tactile exploration of the process of making and contemplating the resulting blanket, themes of vulnerability and courage, belonging and inclusivity, uncertainty and identity emerged. I further aimed to interpret and express the results through the creation of a musical piece inspired by the project. I wanted to fully sit with this experience to understand how my overlapping roles, experiences and meaning-making could inform and sustain my work as an educator and community musician, as well as develop some further understanding of the experience of participants in my music programs, the conflicting nature of feeling vulnerable in midlife, the courage required to be in a creative learning environment with others, and the potential anxiety that can emerge from being a remote participant. In this presentation, I will walk through the development and results of this study, the connections I have made to my practice in community music, as well as share the original song. Leavy, P. (2020). Method meets art: Arts-based research practice. Guilford publications.

Gerard Yun
Close Listening
Arts-Based Research Presentation #sustaining-ourselves

"One can, I think, listen someone into existence, encourage a stronger self to emerge or a new talent to flourish. Good teachers listen this way, as do terrific grandfathers and similar heroes of the spirit." (O'Reilly, 1998) Have you ever listened so intently that you could hear a waterfall inside a tree? Creatures and insects communicating underwater? The nocturnal mooing of fish or the munching of a garden snail? And have you ever heard the soundless sounds – technology-aided sonification of the bio-electrical fields of plants, the sounding colours of autumn leaves, or the generative music of a slowly changing sky-scape? Close listening brings these seldom-experienced sound experiences into focus, supporting a much-needed renewal in our relationship with the natural world at a time when authentic relationships are needed to stem the tide of global warming, pandemics, and globally accelerated mental illness. Close listening is a new technology-enabled mindfulness practice that sits at the intersections of types of deep listening (Oliveros 2005, Hahn 2014, Skeotch 2023). It is informed by practices of soundscape ecology, music, and spirituality. Close listening utilizes art-based inquiry to support creative imagination expressed within frameworks of community music. Analogous to macro-photography, close listening brings the quietest sounds and "soundless" aspects to the fore, offering new perspectives informed through musical intelligence. Close listening advances the status of social/environmental "hearing" from a component of communication or tool of respite to a complete practice leading to understanding and belonging. That is, listening anew to the whispers of the unsounded "other" becomes a cornerstone uniquely-suited to the sensibilities of the community musician.

PANEL B: Chair: Nicolas Coffman, Room K109

Yuan-hsuan Liao
Utilizing Digital Technology to Revitalize the Memory and Skills of Traditional Songs in Tribal Communities.
Spoken Presentation #sustaining-communities

Traditional ritual songs in Taiwan's indigenous society carry the history and cultural memory of ethnic groups. The Amis people often use singing to communicate emotions in various occasions such as weddings, funerals, and daily life. However, with rapid economic development and changes in social structure, indigenous communities face challenges such as population migration, aging, and the successive loss of oral tradition bearers. The traditional ritual music culture is facing a rapid crisis of loss. What's even more detrimental is that in 2020, under the onslaught of the Covid-19 pandemic, tribes whose life structure revolves around community were doubly impacted. When isolation stopped the spread of the virus, it also severed the connection between people's physical experiences and life memories. Therefore, when the Dian-Guang tribe resumed its ritual activities two years after they were halted, the tribe members had temporarily forgotten the precious ritual music and dance movements. This study employs modern technology, digital imagery, and communication techniques to collect ceremonial songs and dances from the memories of elders. Through community-based learning, the aim is to preserve and promote the cultural heritage of music. The research conducted three courses targeting teenagers, young adults, and young individuals living outside the community, promoting intergenerational learning and allowing the traditional ritual music of the Amis tribe to be shared and disseminated. The results of the study show that the young participants in the Harvest Festival gained confidence and diversified the songs and dances, contributing to the multicultural education and practice of music, providing a method for community-based learning, and promoting the sustainable inheritance of cultural diversity. Keywords: community music education, intergenerational learning, music multiculturalism, teaching and practice, digital technology, cultural heritage preservation and inheritance.

Colin Enright, Mariane Generale, Andrea Creech & Lisa Lorenzino
Building Community Online in Later-Life Music Learning and Participation
Pecha Kucha #sustaining-communities

This research focuses on the issue of whether and how a strong sense of community and connection can be fostered within an online community music context. The research project draws upon a thematic analysis of interviews that were carried out with an online community of community music facilitators and addresses the following questions: What are the challenges in fostering a sense of 'community' and interpersonal connection within online creative community music workshops for senior adults? How can those challenges be mitigated? How can inclusive and accessible community music for seniors be achieved, within an online environment? Thematic analysis focused on content that related to improved quality of life through social connections, the perceived value that was attached to online versus in-person learning, technology as a mediator for connection, improvisation as a form of connection, the impact of being recognized through music learning, practices that aided in counteracting isolation, all in addition to the practices that were perceived to either enable or prevent a sense of community in an online space. As music learning primarily occurred during the lockdown period of COVID-

19, the idea of a "shared lifeboat" along with the value of a shared pandemic experience and opportunity to share emotion during this time is also discussed.

Godfrey Lubuulwa
Ugandan Indigenous Music in Fusion with Jazz: BAXMBA WAVES BAND
Spoken Online Presentation #sustaining-communities

At the core of this study lies a profound exploration into the dynamic evolution of music practices and pedagogies of Baxmba Waves band, a multicultural fusion music ensemble founded in 2005 that has flourished amidst the vibrant cultural tapestry of Uganda. Rooted in the expressive depths of jazz music, this band stands as a remarkable testament to the music developments that arise when musical genres intertwine and harmonize. The study investigates the evolution of Baxmba Waves, its pedagogical methods, and the potential application of its pedagogies into Uganda's music education curriculum. It examines the band's musical practices by exploring its goals, structure, development, and the experiences of learners and collaborators with the band. Through ethnographic approaches, the study assembles a mosaic of knowledge through interviews, participant observation, questionnaires, library research, and media analysis. The written sources and oral testimony are enhanced by the integration of evocative visuals captured through the lenses of photography, audio, and video recordings. The findings indicate that the Baxmba Waves band presents transformative alternatives to conventional music teaching and learning approaches in the Ugandan music education curriculum. By exploring the fusion of jazz and Ugandan indigenous music, the band brings forth an awareness of the vast potential for integration within diverse musical styles. In the process, students delve into the methods of learning indigenous and contemporary music as a unified and interconnected sonic entity. Through these novel approaches, a gateway emerges, unveiling the values deeply ingrained within cultural and intercultural music education systems. The fusion of jazz and Ugandan indigenous music thus becomes a bridge, guiding students toward a deeper understanding of musical traditions, fostering an appreciation for cultural diversity, and cultivating a harmonious coexistence of musical expressions. The findings shed light on the imperative task of enlightening school administrators about the multifaceted functions of music that extend far beyond mere entertainment. The study beckons us to reimagine and embrace innovative paradigms of music learning and performance that harmoniously align with the desires and expectations of musicians and their communities. It envisions a transformative path forward, advocating for the accommodation of groups like the Baxmba Waves band into teacher-training programs in colleges and universities, where their invaluable experiences and insights can enrich teaching practices and reshape music curricula. In acknowledging the inherent limitations of this research endeavor, the study recognizes the existence of unexplored vistas, beckoning further scholarly inquiry into other Ugandan music groups.

PANEL C, Room K110

Gillian Howell
Introduction to the Most Significant Change Methodology and its Use in a Community Music Project
Workshop #sustaining-world

Most Significant Change (Davies & Dart, 2005) is a narrative-focused, story-sharing methodology that can be used for evaluation and organisational learning. First developed for

international development contexts, it involves project stakeholders sharing stories of significant change that have occurred in relation to the project, and nominating which changes constitute the 'most significant' and why. It is an inductive and inclusive method that does not impose a pre-determined ideas about impact, success, or significance; rather, it invites the community participants to decide these for themselves. In this workshop I will introduce the MSC methodology and share my experiences using it in a collaborative songwriting project with First Nations language educators and custodians in a remote community in north-west Australia. I'll discuss the ways I adapted its tools to suit a complex, multi-lingual context where there was a community preference for oral, visual, and creative methods of meaning-making and knowledge production, and what we learned about songwriting and significant change as a result of this process.

Reference: Davies, R., & Dart, J. (2005). The 'Most Signficant Change' technique: A guide to its use. CARE International. www.mande.co.uk/docs/MSCGuide.htm

Thursday: Session Four

PANEL A: Poster session (30 minutes): Chair: Christine D'Alexander, Room K109

Mary Lynn Doherty
The Dirty Beats Project: Sustainability in Community
Poster #sustaining-communities

"It is a happy talent to know how to play" -Ralph Waldo Emerson Northern Illinois University students in the Middle School Methods class partnered with 7th grade students at Huntley Middle School in DeKalb, IL for a found-sound composition project entitled, lovingly, The Dirty Beats Project. Faculty from the Music Education, Music Theory, and Percussion areas as well as an alum who is a composer and music educator in our area partnered to design a composition experience pairing college students with young composers that would serve three goals: 1) increase engagement in the Music Ed methods class with young musicians in a collaborative/shared experience that occurs over time, 2) provide opportunities for youth to compose and perform music both at their school and in a university setting and to receive feedback on their work, and 3) create a professional learning community involving university faculty, public school teachers, and our students. We determined that group composition and performances at both sites as parts of the larger project would function as an example of play-based learning, as coined by Barblett (2010). Designed in four stages, the experience instantly began to serve as a foundation for student learning more broadly in the methods class. Images, videos, sound recordings, and interviews were collected at each of the four stages of the project to capture the experience from multiple perspectives. By using found sound sources including garbage and non-traditional items as musical instruments, students engaged in sustainable practices that improved their surroundings and supported broader community engagement.

Sara Geidlinger
Hip Hope Hope: Underground Rhythms and Anti-Racism
Poster #sustaining-communities

This poster illuminates the transformative fusion of hip hop music and anti-racism initiatives within the context of community music, depicting a powerful narrative of hope, unity,

and social change. Through a captivating visual representation, the poster vividly captures the intersection of hip hop's rhythmic beats, lyrical prowess, and anti-racist activism, portraying an inspiring journey towards a more equitable and harmonious society. The poster delves into the role of hip hop music as a potent tool for dismantling racial prejudices and fostering dialogue within communities. By harnessing the expressive and provocative nature of hip hop, artists and activists engage in courageous conversations about systemic racism, inequality, and social injustice. Through empowering lyrics, impactful storytelling, and powerful visuals, hip hop becomes a medium through which marginalized voices are amplified, challenging discriminatory narratives and inspiring collective action against racism. Furthermore, the poster explores how community music initiatives leverage hip hop's cultural influence to bridge divides and promote understanding. It showcases collaborative efforts where diverse artists, musicians, and community members come together to create music that celebrates diversity, dismantles stereotypes, and nurtures empathy. In this context, hip hop serves as a unifying force, encouraging individuals to confront their biases, embrace cultural differences, and stand in solidarity against racism. In conclusion, this poster celebrates hip hop music as a catalyst for hope and anti-racism in community settings. It illuminates the transformative power of music, demonstrating how hip hop not only inspires resilience but also acts as a catalyst for change. By fostering an inclusive environment and challenging discriminatory norms, hip hop music emerges as a beacon of hope, guiding communities towards a future characterized by harmony, equality, and social justice.

Amber Mills
Using Music to Cultivate Cultures of Belonging for Mid-Life Adults in Hamilton, ON
Poster #sustaining-communities

Mid-life (ages 40-50) is a period of human development that can be rife with personal challenges and stimulation from multiple sources. Often dubbed the sandwich generation, mid-life is a time when people are frequently caring for aging parents and growing children while also managing evolving careers. While there is a wealth of research concerning the importance of music on the well-being of children and elderly adults, far less has been conducted with mid-life adults. This paper describes the impact of group music and theatre practices on mid-life adults experiencing personal transitions in Hamilton, ON. Using ethnography and autoethnography, the research looks at a group of 10 mid-life adults who identify as being in a place of personal transition such as divorce or separation, career change, caring for aging parents, and/or parenting older children and young adults. This group of participants gathered for an ongoing series of facilitated music and theatre practices in an effort to answer the central question: how might group music and theatre practices serve to cultivate a culture of support and belonging for mid-life adults (ages 40-50) experiencing personal transitions in Hamilton, ON.

Maria Sherla Najera
Triadic Concord: Framework for Sustainable Community Music
Online (Poster) #sustaining-practice

Human Dignity is the root of community music. The ineffable value of the human person whose well-being goes beyond material fulfillment, is upheld in the harmonic synergy of *music* with *service*. Community music making in the context of *service learning* makes this concord possible. With a decade of community music-service learning (CMSL) experience, a triadic interplay of the *academe*, the *support entity* and the *chosen community* is the most viable

framework for community music sustainability. The three vibrate in different frequencies but the resultant sound is sympathetic and sustained. The Higher Education for Music aims for music expertise with integrity. The support agency (NGO, non-profit, foundation or government) is for the facilitation of human services and protecting human rights. The identified community of persons are involved before, during, beyond the engagement–from the identification and assessment of needs, to the actualization of community music, and to its continuation.

The Philippines as in many countries experience a dearth of school music teachers and what might mitigate this impoverishment is through the community music-service learning program in the universities. With the tertiary education in service-based musicianship, the Service Learning course in the University of the Philippines is aimed at both personal and social learnings. *Personal* pertain to instilling the *habits* of perseverance, resilience, adaptability, punctuality, creativity; and *social* skills on dialogue, teamwork, empathy and leading by good example. All these human personal and social values are foundational and are evaluated at the end of each service-learning course through personal and peer assessment. The support entity with a mission hinged at the holistic human development (i.e. material and spiritual needs) and with financial stability, provides the venue, the facilities, musical instruments, and other needs. Among the entities the university collaborated with i.e. *Payatas Orione Foundation*, Inc; *Open School of Music*, *Barangay UP Campus*-"barangay" as the smallest unit of government in the Philippines), what is common and a *sine qua non* was the strong sense of mission for human flourishing. The key individuals (community leaders, parents and/or guardians) in the chosen community must own and recognize their need for music which enable them to be protagonists in the CMSL engagement with their active involvement, presence and resourcefulness. This triadic relationship is interdependent. All three—Academe, support entity, community—combine and vibrate in sympathetic ways for mutually beneficial goals aimed at sustainability and impact to uphold human dignity.

PUBLICATION SESSION: (60 minutes), Väinö Linna Auditorium

Lee Higgins, Roger Mantie, Ryan Humphreys and Sarah-Jane Gibson.
Sharing publications
Panel #sustaining-practice

This is an opportunity for CMA members to share recent publications.

Friday: Session One

PANEL A: Chair: Nicolas Coffman, Room K103

Sharon Lierse
Music Education in Finland and How it is Manifested in the Community
Spoken Presentation #sustaining-practice

A research study has been investigating how music teachers are trained in Finland and what has contributed to its educational and musical success. Music teacher training classes have been observed at a Finnish University followed by a series of interviews with students and staff (Rubin & Rubin, 1995). A thematic analysis approach has been used to analyse the data (Braun & Clarke, 2006; Charmaz, 2002). The visiting researcher has also been immersed in Finnish

culture through learning the language, kantele classes and attending several local music festivals. This participant observation approach (Jorgensen, 2020). as well as the formal research has provided greater depth and understanding into music education in Finland. The study has shown that teacher autonomy and freedom is an important aspect of Finnish teacher education (OECD, 2018). Pre-service teachers learn from their initial training to foster creativity, display artistic freedom and utilise their own personal strengths. They are encouraged to develop their own curriculum and write their own songs for their classes. A surprise has been the level of cultural pride in Finland which is linked to a strong sense of musical and cultural identity (Marjanen, 2015; Saarikallio, 2021). The presentation will highlight four examples of the value and importance of local music and how it is manifested in the community. 1. The kantele as Finland's national instrument and its prevalence in different types of community music. 2. Tampere flute festival as an example of local music festivals 3. Resonaari music school in Helsinki (Kivijärvi & Kaikkonen, 2015) which provides equal opportunities for people with special needs to embark in music making across the lifespan 4. The prevalence of music by Finnish composers in music concerts. These examples show how music plays an important role in the Finnish community. Keywords: community music, music education, Finnish community music, kantele, Finnish composers

Jashen Edwards, Kari Veblen, Caroline Blumer
Sustaining Resonance Across Community Music Partnerships: A Canadian Perspective
Spoken Presentation #sustaining-practice

This project envisions community collaboration as a way to imagine radical alternatives to teaching, learning, and creating. This Critical Arts-based Research (CArts-Based Research Presentation) project follows the journey of middle-school music students in an inclusive music class, composing original pieces for a six-piece percussion 'play' sculpture set mounted in a local city park. From lesson plan design to rehearsal and public park performance, we share stories, perspective, and processes of transformation. Significant to the process of transformation is an active attention to ecological sustainability. Because our project involved creative play in outdoor public spaces, we invited our participants to focus in on the natural sounds of their environment and use these as a catalyst for their original musical sound pieces. By tuning in to the sounds at play, they had opportunities to consider and creatively reengage the unique 'acoustic ecology' (Krause & Blackford, 2014; Truax, 1978) present in their immediate space. These encounters opened opportunities to connect local issues around ecological sustainability. Ecological sustainability, however, extended beyond issues of climate change, etc. For us as community music workers, composers, performers and teachers working directly with local music teachers and civic organizations, we began to realize how ecological sustainability pertains directly to our ways of professional and pedagogical engagement. Specifically, How do we sustain resonance among an eclectic ecology when forces sometimes beyond our control get in the way (e.g. COVID, school closures, personnel changes)? How do we bring to bear UNESCO's admonition: Meaningful transformation and transformative actions for sustainable development are most likely to take place in the community. It is in their daily lives, at the community level, where learners and people make their choices for sustainable development and act upon them. It is also in the local community where people find partners for their sustainability efforts. This is why active cooperation between learning institutions and the community should be promoted to ensure the latest knowledge and practices for sustainable development are utilized to advance the local agenda. Sustaining Resonance Across Community Music Partnerships: A Canadian Perspective is one way to realize such goals.

Sezgin Inceel
Multilingualism and Inclusion through Music Education:A Case Study of the Community Music Project in Munich
Arts-Based Research Presentation #sustaining-practice

The United Nations Sustainable Development Goals, in particular Goal 4 (Quality Education) and Goal 10 (Reducing Inequalities), underline the need to provide equitable educational opportunities to people in vulnerable situations, including those with a migrant background. Research by Apeltauer (20224) shows that a significant proportion of children in Germany with a migrant background face barriers to basic secondary education, mainly due to language barriers. In response to this challenge, Inceel (2018) advocates the implementation of multilingualism through music education as a means of reducing linguistic barriers. This paper focuses on the Community Music in Day Care Centres (KiTZ) project in Munich, which began in late 2021 and was administered by the Department of Education and Sport, KITA Division, Specialist Advice and Planning Department, and encompassed eight Munich day care centres. The primary aim of the initiative was to provide children and families living in socio-economically disadvantaged areas with opportunities for cultural engagement through an inclusive music project characterised by minimal preconditions for participation. Project activities took place in public spaces close to nurseries or childcare centres, including playgrounds and parks, where families and local residents were encouraged to make social connections through making music together. This study seeks to delineate the interrelationships between music education, migration and multilingualism, and subsequently to assess their collective influence on sustainability. The study of the Munich Community Music project illustrates how a multilingual approach to music education can act as a catalyst for promoting cultural inclusivity and alleviating language-related challenges faced by children from migrant backgrounds. Moreover, by providing opportunities for family and community participation in shared music-making in public spaces, the project not only addresses immediate educational needs, but also contributes to the broader goals articulated in the United Nations Sustainable Development Goals.

PANEL B: Chair: Vyvienne Alba, Room K109

Lee Willingham
Inclusivity, Accountability, and Sustainability: A model of Disruption and Resistance
Spoken Presentation #sustaining-world

This paper discusses an event that triggered a community outcry and resulted in a celebration that serves as a model for community music to act as an agent of unity in complex contexts. (Odena, 2023, Willingham, 2021.) In 2021 Kitchener's THEMUSEUM announced it had acquired funding to host the Rolling Stones' travelling exhibit, Unzipped, and would launch the exhibit as the COVID-19 pandemic subsided and the public's pent-up demand to go out, enjoy food, travel, and special events became evident. Members of the Black community raised concerns that the influence of Black blues musicians from the southern US had been erased in this exhibit—that there was no mention of Mick Jagger's connection to blues giants such as Muddy Waters, Buddy Guy, and Mel Brown, nor was there notice that the Stones' musical voice was essentially that of a blues-influenced rock band. What could be done to deal with this? Dr. Willingham was asked, as a community music scholar, practitioner, and professor, to consult with a working group made up of museum leadership and members of the Black community. A group was formed, comprised of local Black politician-activists, musicians, and event promoters.

It was announced by THEMUSEUM that a statue of Mel Brown would be commissioned and placed in a prominent public place. Members of the aforementioned group were not satisfied with the statue solution, and expanded on the idea that this was a vital opportunity to focus on Black musical arts in this region and to shine a spotlight on under-promoted and often nonvisible musicians in the region. Funding from Social Sciences and Humanities Research Council provided the basic resources along with community partners. The Mel Brown Music Festival and Symposium was born. In telling the Mel Brown story, the cultural, social, and economic spillovers from Black culture music (Floyd, 1996, hooks, 2015) became evident to the broader community as emerging and established musicians were featured in live performance. A model of disruption and resistance evolved that is approaching its third annual iteration with base funding to continue. The structural components of the MBMFS are outlined, the partnership roles, recruitment of participants, and outcomes. In so doing, the focus on four main areas addressed: 1. the Mel Brown Legacy; 2. centering of Black music arts, including established professionals and emerging artists; 3. providing writing/creating music workshops for Black youth, and; 4. interrogating white privilege and Euro-centric dominance in schools of music in higher education where BIPOC students and scholars rarely see themselves reflected in faculty and curriculum (Hess, 2019, Johnson, 2003, Parker-Cook, 2021). Location of Author, Dr. Lee Willingham I am a professor with tenure in a reputable university with oversight of students, many of whom come from equity-demanding sectors of community. I am well educated and have had many professional opportunities throughout a 40+ Year career .I am white, cis-gendered, married. I am privileged in every way. As a settler, I acknowledge that am on Indigenous treaty lands.

Mary Cohen

Close a Prison Door, Open New Windows: Issues of Access, Creating, and Sustaining Partnerships

Spoken Presentation #sustaining-world

Into the 12th consecutive year of the Oakdale (Prison) Community Choir (OCC), composed of both people incarcerated in a medium security state prison in the Midwest USA and people from the community including students, university employees, and community members, COVID19 shut the project down. The choir project originally included weekly rehearsals, a reflective writing exchange, summer songwriting workshops, and concerts inside the prison where the prison allowed between 85 and 300 guests. Choir members created 150 original songs, and we performed 75 of these songs in concerts, and the other songs at the conclusion of the summer songwriting workshops. On March 31, 2023, I received an email from the warden indicating that the prison leadership decided not to allow the choir to restart, a terrible blow to this community of caring, and a deep grief experience for me. I had held hope that the project could restart in the prison, even if just as a songwriting workshop that might eventually grow into some version of a choir. After working through my anger and grief at the dismissal of one of the most important projects I have ever created, I shifted to build several new partnerships and grow an international network of scholars and practitioners who work in the field of music-making in prisons. This presentation will briefly summarize the original choir project, describe the interim efforts to create micro-communities through songwriting, explore a new partnership I am building with a youth center, describe the International Music and Justice Inquiry Network: IMAJIN Caring Communities, share insight gleaned from participating in the 2023 Community Choir Leadership Training in Victoria, Canada, and investigate the challenges community musicians face with respect to access, purpose, and creating new partnerships. Here is a brief

description of the micro-communities through songwriting project. In the summer of 2023, I created the Inside Outside Prison Collaboration Project. Sixteen songwriters from across the U.S. and the U.K. were paired with sixteen incarcerated Iowans. We had several fiscal sponsors who provided stipends directly to some of the outside songwriters. The partners built relationships through songwriting. They corresponded through an electronic message system, phone calls, and if the outside songwriter was able to get onto their partner's visiting list, through video visits. Nine original songs were shared on zoom in August and September, but the incarcerated songwriters were not able to join those zoom calls.

Tina Reynaert
Bridging the (Musical) Gap: artistic Strategies for (Musical) Inclusion in Intercultural Community Practices with Newcomers
Spoken Presentation #sustaining-world

In community music practices with refugees, asylum seekers and local residents, diverse musical grammars and cultural backgrounds come together. These 'intercultural' community music practices implement a variety of artistic strategies -reproduction in genre-based music, constructing collage music, improvisation, sound painting- that lead eventually to social inclusion and well-being goals (Tapson et al.,2018; Vougioukalou et al.,2019). But although a lot of research exists that documents singular community music practices with newcomers, most often this research describes the impact of practices on social inclusion, well-being and sense of belonging of its participants (Cain et al.,2020; Nunn, 2022). Research that focusses on analyzing artistic strategies in relation to the aim of (musical) inclusion is scarce. Therefore, this research paper examines which artistic strategies are chosen in community music practices with newcomers; and more specific how this choice relates to the aim of musical inclusion (in the process of music making itself) and broader societal inclusion (as an aim of these projects). Starting from the research question 'how do artistic strategies in community music bring 'inclusion' into practice?', I report the results of a systematic literature review about the topic. A first phase of this research consisted of collecting research that reports the chosen artistic strategies to work with newcomers in a musical way. This resulted in a database of descriptions that, in a second phase, was analyzed in terms of parameters such as instrumentation, ways of (re)production of music, approach to musical identity, etc. In a last phase, I examined the relation between these parameters and the understanding of 'inclusion' reported in the research, in order to understand better if, and if so how, specific artistic strategies are more likely to lead to (musical) inclusion in community music practices with newcomers. The research results provide useful insights for community music facilitators that are challenged by the quest towards (musical) inclusion of their participants.

PANEL C, Room K110

Tavis Linsin and Aaron Solomon
Building Community in and through Music: Creative Listening Circles as Music Learning in Action
Workshop #sustaining-ourselves

Join us to explore the spaces where mindfulness and creativity meet. This workshop is an invitation to explore what's most creatively alive for you by creating music, sharing your work with others in the workshop, and receiving supportive reflection. You will be guided to use

embodied mindfulness and listening practices to slow down, make space, and explore creative wellsprings within. Our aim is to create conditions for artistic inspiration, insight, and healing. We will offer guidance and support practices to encourage: - Self-Transformation Learn to pause and to listen deeply. Develop your ability to be present in the body, noticing the body, noticing the feelings, and noticing mental activity. Touch what's deepest inside you and learn to take risks to move beyond your current creative horizon. Cultivate artistic wildness, joy, and inspiration. - Nourishing Connection with Others Learn to engage in embodied listening and presencing for others, using resonant embodied communication. Deepen your ability to reflect (share back to another person) emotional qualities, salient or resonant points, needs/wants. Practice sharing from your heart, with vulnerability, what is most creatively alive for you. - Transforming Our World Learn to listen actively with presence and embodiment—facilitating transformation and healing in your relationships and communities. Offer your creative work to the world in ways that support individual and collective healing. Directly address conference themes of sustainability, health & wellbeing, accountability, and inclusivity. Together we will examine how workshop activities—and the contemplative, creative, and educational foundations upon which these activities are based—can inform contemporary practice and research in community music. We'll consider concrete possibilities for musicians, music educators, and music education researchers.

Friday: Session Two

PANEL A: Chair: Gerard Yun, Väinö Linna Auditorium

Graham Sattler
Community Music Inclusivity: Active Vulnerability and the Organisational Offer
Spoken Presentation #sustaining-practice

Inclusivity is an action, as suggested by Yerichuk and Krar (2019). Further, that action, given that it is ongoing, necessitates an openness or preparedness to connect with, adapt to and learn from and with different values, ways, protocols and paradigms. The ongoing nature of that openness and preparedness presents as vulnerability. In the case of an organisation, such vulnerability offers both challenge and opportunity to identify, manage and foreground its risk appetite. This presentation discusses inclusion as a transitive verb, one that requires a direct object — a group, cohort or individual to include or be included. It interrogates the business of an authentic offer of active inclusion for community members and cohorts for whom access to enjoyable, high-quality musicking is otherwise limited by sociocultural, socioeconomic, and other demographic-specific factors. The presenter uses their perspective as CEO of a symphony orchestra in Aotearoa New Zealand, the orientation of which is community engagement-first. With an operational profile of 60% participatory in-community activity and 40% traditional mainstage performance, the orchestra views direct, broad community connection as the model for meaningful, long-term relevance; therefore, viability. Situated in a medium-sized city of approximately 400,000 people, the orchestra operates as the major organisational provider of community engagement through a range of partnerships and programs with social inclusion through music and musicking as a central tenet of its purpose and vision. The presenter will discuss personal and organisational vulnerability as a necessary component of the commitment to connect, support and facilitate diverse communities and their members in musicking experiences - free from perceived or real impediments to participation. A range of considerations that affect and inform the operation of such an entity, and impact its success in measurable positive social

outcomes, will be identified and discussed. These include balancing confidence, competence, and humility in community interactions, embracing vulnerability as a state of active reciprocal learning, and maintaining a psychologically safe, supportive and respectful environment for professional orchestral musicians who often find themselves outside of their comfort zone. References Yerichuk, D., & Krar, J. (2019). From inclusion to inclusivity: A scoping review of community music scholarship. International Journal of Community Music, 12(2), 169-188. doi:https://doi.org/10.1386/ijcm.12.2.169_1

Lee Higgins
Thinking Community Music
Spoken Presentation #sustaining-practice

Thinking Community Music (due 2024, OUP) will be a new book that explores critical questions concerning community music theory and practice. It is designed for community musicians, to reflect upon the work both within its own terms of reference but also within the broader parameters of social-cultural music-making and music teaching and learning. Shaped as provocations and presented as eight stand-alone essays each 'think piece' comprises of critical questions, concrete illustrations of practice, theoretical explorations, and reflective discussion. The book sets out to provide a springboard for conceptual interrogation pertaining to the practices of community music, themes include: intervention, hospitality, pedagogy, social justice, inclusion, cultural democracy, music, research, and future possibilities. Supported by the lineage of poststructural philosophy, ideas emulating from Derrida and Deleuze provide much of the theoretical weight. Taken as a whole community music is presented as a distinctive field and a useful critical lens through which to view other musical practices and the various political and cultural policies that frame them. The aim of this presentation will be to launch the book as it is due around the time of the seminar. I will talk about the book's construction, the eight questions that underpin the text, and my hopes for its use within the field of community music and beyond.

Roger Mantie & Keegan Manson-Curry
That is Your Heritage!: On Sustaining Sounds with Troubled Associations
Spoken Presentation #sustaining-world

These were the words uttered by an Indigenous elder to a participant in defense of having a bagpiper at a university convocation ceremony. While bagpipes are an undeniable sonic emblem of Scotland and the Scottish diaspora (Grant, 2016; Mari, 2007), in the twenty-first century they are regarded with suspicion by some people because of their associations with settler colonialism. As one piper whose principal no longer allowed him to "pipe in" high school graduates told us in response to a question about the decline in pipe band members and the need for recruitment, "With the decolonization of education it just isn't going to happen." Drawing on ethnographic work and interviews with 35+ pipe band members from across Canada, our paper offers a provocation to the question of sustaining musical cultures in and through the field of community music. For example, on the one hand, almost all of our participants emphasized the motivational appeal of the sound of the bagpipes, playing up the instrument's ability to transcend its history and cultural associations (e.g., "In the next little while you'll see a very multicultural look to pipe bands"). On the other hand, many participants recognized how pipe bands face a potentially uphill battle (e.g., "Pipe bands represent old rural values; that's a problem now"). Our study of Canadian pipe bands responds to the CMA's focus on "sustainability and accountability within community practice." Although the CMA CFP refers to ecological sustainability,

UNESCO sustainability goals include an emphasis on culture and on well-being. To this end, we explore three issues salient to the field of community music: (1) how we might grapple with the possible tensions between 'intervention' (Higgins, forthcoming) and sustainability — i.e., Do interventions have an end point?; (2) how we might problematize musical cultures as ecosystems (Schippers & Grant, 2016) — i.e., Are there circumstances when a musical practice should not be sustained in its current form?; and (3) how we might interrogate the moral grounds for intervention (Camlin, 2023) — i.e., On whose authority do community musicians act?

PANEL B: Chair: Kathleen Turner, Room K103

Emilie Amrein & André de Quadros
You Won't Break My Soul: Practicing Queer Joy & Resilience with LGBTQ+ Refugees
Spoken Full Paper Presentation #sustaining-communities

The common room of the shelter was adorned with poems and drawings that had been taped to sterile walls with blue painter's tape and attached with clothespins to a line strung across a bank of lockers. The facilitators had tried to transform the room into a creative sanctuary where residents of the shelter could tell stories and share songs about where they had come from and where they were going. It was not until the session had nearly concluded that the room was really transformed. As the facilitators were wrapping up, the residents – queer and trans refugees from across Mexico and Central America – broke into a spontaneous dance party as Beyoncé's homage to Black queer culture played, on repeat, on the community room television. After the workshops had ended, the leaders reflected on their aim to provide a tangible and creative way for LGBTQ+ refugees to imagine "another possible world" and to reclaim and tell their stories while cultivating a lasting sense of belonging. In this paper, Amrein and de Quadros consider the nature of queer joy and resilience, witnessed and shared over three encounters in a Tijuana refugee shelter that serves LGBTQ+ migrants. In these encounters, participants and facilitators collaborated in transformational songwriting, storytelling, and movement processes, utilizing the Empowering Song approach. Empowering Song is a creative process developed in prisons, expanded upon in war zones and refugee camps, and theorized by project leaders (de Quadros & Amrein, 2023). Based on this approach, participants honored the body as a repository of ancestral wisdom, trauma, and hope; considered identity relationally with collective care; "worded the world" through story, dialogue, and expansive listening; and cultivated the practice of radical imagination. The authors will share their reflections on these encounters and consider the limitations and potentials of mutual knowledge production, compassionate creativity, and radical imagination as mechanisms of transformational justice. Reference: de Quadros, A. & Amrein, E. (2023). Empowering Song: Music Education from the Margins. Routledge.

Ren Challacombe
Facilitating Trans+ Experiences of Gender Euphoria in Choir
Spoken Full Paper Presentation #sustaining-world

LSGBTQ+ people have organized choirs for community building and political advocacy since the 1970s (Balén, 2017; Hilliard, 2002). While choral participation offers benefits of community membership, identity development, and connection to those with similar identities (Bálen, 2017; Clayton, 2020; Higgins & Willingham, 2017; Hilliard, 2002), previous research finds that trans+ people are encountering negative experiences in choir (Clayton, 2020). These adverse experiences include transphobia, misgendering, and gender dysphoria (Agha, 2017;

Bartolome & Stanford, 2017; Clayton, 2020). Trans+ choristers do not feel as safe as their cisgender LGBQ+ peers in choir (Clayton, 2020). Previous research on the welfare of trans+ singers has focused on choral activities within formal education systems (Cayari et al., 2021; Clayton, 2020; Nichols, 2013; Palkki, 2020; Palkki & Caldwell, 2018; Silveira & Goff, 2016), leaving the realm of community music activities unexplored. This narrative research subverts the deficit-based approach that focuses on mechanisms of harm. Instead, experiences of gender-affirmation and gender euphoria in choir are explored. Five trans+ singers in 2SLGBTQ+ choirs local to southern Ontario were interviewed on their experiences of gender euphoria in their ensembles. The resulting stories detail the circumstances in which these singers experienced gender euphoria in their choral communities. The shared stories illuminate how facilitators can support gender euphoric experiences for trans+ singers and adopt practices that support trans+ liberation.

'The Women of Community Music Collective'
PRODUCE:HER Sessions: Fostering InclusivityaAnd Gender Diversity in Music Production and the Recording Arts
Pecha Kucha #sustaining-communities

In 2022, a research study on gender diversity in the music industry found that only 2.8% of music producers identified as women (Hernandez et al., 2022). Music production and the recording arts provide the foundation for almost everything that happens in the music industry today, yet women have little to no control over this important aspect of the creative process. In response to this, around the world all-women and gender expansive audio communities and collectives have formed to provide a safe space for women, non-binary, trans, and gender expansive people to gather together, support one another, and learn in an environment free from sexism, misogyny, and other harmful stereotypes (Breeton et al., 2020; Dobson 2018; Gross 2017). As digital forms of music making including recording and music production become more commonplace in community music practice, it is important to consider the ways that this technology may alienate and exclude certain groups. All-women and gender expansive learning communities can provide important insights into addressing these concerns. This Pecha Kucha presentation will explore the impact and benefits of one such program, PRODUCE:HER Sessions, which is a free monthly workshop series catering to women, non-binary, trans, and gender expansive people in Kitchener, Ontario, Canada. It will also draw on the author's experience designing and facilitating the program to provide reflections and suggestions for fostering more inclusive and welcoming studio spaces. By shedding light on the successes and lessons of PRODUCE:HER Sessions, this presentation will contribute to the broader conversation about diversity and inclusion in community music practice.

PANEL C: Chair: Gillian Howell, Room K109

Ryan Humphrey
Advancing or Hindering? Exploring and Questioning the Relationship between Community Music and Cultural Policy
Spoken Presentation #sustaining-practice

As a beacon of social justice and cultural democracy, it aimed to support inclusive and equitable opportunities for musical participation. These central tenets are still considered critical to the practices of the field; however, the increasing pressure and dominance of democratisation

policies towards arts and cultural participation have begun to cause tension with some of the traditional values and ethos. In this presentation, I will explore these tensions by discussing and exploring how current cultural policies affect community music. To explore these areas, I outline a research project exploring the relationship between community music and cultural policy. This project employed various methods, including critical discourse analysis and a case study of three community music programmes. Through these methods, insights are gained into the influence that cultural policymaking and funders are having on the ways that programmes are developed, delivered and evaluated, how such influences are impacting the way community musicians conceptualise and talk about their practices and the effect that this has on their relationship with participants. Given cultural policy's continued influence within the arts and culture sector, community musicians must understand how such policies impact and interact with the field. By recognising the powerful and influential role of cultural policymaking within community music, community musicians are best placed to hold one another accountable to ensure that the influence of funding possibilities does not displace the values and central tenets of the field. This presentation aims to open up a space for discussing the relationship between community music and cultural policy and whether such relationships are a hindrance or advantage to the development and growth of the field in the 21st century.

Nicola McAteer
What are we Sustaining? Where are We Going? Daring to Imagine Together
Spoken Presentation #sustaining-practice

A world in crisis needs differing voices from differing experiences, a world in crisis needs collaboration, a world in crisis needs women working together who know that the struggle is collective' (Vergès, 2021, p.20). This spoken paper will be presented by The Women of Community Collective, an intercultural participatory action research group of women involved in music making in the community. The collective includes community-based music practitioners and researchers working in different cultural contexts across the globe. The women of Community music collective aim to be an ethical and collaborative research group that will inform part of a PhD research project titled; Disentangling powers at play: Community music and women amidst a post-pandemic world in crisis'. Connecting to the theme of sustainability of community music practice, this presentation will centre how women relate to community music practice by considering what is being sustained through these times of crisis. The collective will offer reflections on the methodological process of researching together, the ebbing and flowing that is needed to give space, build trust and bring the necessary care required to form a workable collective that runs simultaneously with our own individual lives. By centering intersectional lived experiences and embracing a range of approaches to knowledge creation through online formats, this presentation seeks to share how they are working together as community music practitioners and researchers to explore the relationship between community-based music making and women in today's socio-political landscape. In times of crisis, sustainability is a crucial consideration, but the women of community music collective will provoke deep discussion on what are we sustaining, and where are we going. What can be possible when we dare to imagine together?

Rory Wells
Moving Towards Sustainability through Community Leadership in Community Music: Learning from Asset-Based Community Development
Spoken Presentation #sustaining-practice

Community music scholarship has seen a flourishing in recent decades. In no small part, this flourishing has been correlated towards a symbiotic entanglement with discourses around democratising, opening and embracing inclusive practices in music education. This discursive relationship has been of mutual importance in both community music's ability to influence music education practices and principles, and in providing a platform for community music within higher education music departments and academic discourses. Considering these successes however, this paper will explore how this close relationship between music education and community music has potentially obfuscated an important area of community music practices that are most closely aligned with community development projects and principles. This presentation will explore three areas where engagement with knowledges and practices in asset-based community development (ABCD) paradigms can inform and challenge dialogue between music education and community music and aid in directing community music towards greater sustainability through community leadership. This presentation will explore; (1) conceptions of sustainable practice through community leadership which challenge the unquestioned power of the music facilitator; (2) the idea first developed by one of ABCD's founders, John McKnight, of counterfeit communities established by well-meaning institutional interventions and how asset-based principles may counter this colonial dynamic; and (3) activating cultural democracy through meaningful community leadership in community music contexts which promotes greater visibility of diverse musical traditions. In doing so I make the case for deeper engagement with asset-based community development processes and principles in community music contexts. Using a case study of a UK based project working with sanctuary seekers attending workshops at an opera house in the north of England, asset-based community development paradigms are shown as a useful tool in community music practice which enable greater sustainability through cultivating of genuine community leadership in music-making initiatives. Seeing community music through the lens of asset-based community development not only aids in community music maintaining connections to its roots, it also empowers the field to enact its more radical political and change making agendas, it's ability to strengthen communities, deepening the work music education and community music have done together to empower, celebrate and decolonise people's own music in schools, communities and in the academy.

Friday: Session Three

PANEL A: Chair: Alicia De Banffy-Hall, Room K103

Chieko Mibu, Franciscus Zaverius Pulhastant & Yuki Maeda
University's Contribution to Communities and Well-Being: Activities of Service-Learning Class at Elisabeth University of Music
Spoken Presentation #sustaining-practice

Elisabeth University of Music is the only Catholic music university in Japan with a long history of music outreach practices in Service-Learning Programs rooted in Christian Spirituality. Music outreach activities initiated by music colleges and universities are now not uncommon in Japan due to their significance of university-society cooperation and community

contribution, music culture and social welfare promotion in the community, and educational aspects. But their spread, strictly speaking, just started in the past two decades. This study focuses on how students' musical volunteer activities can function within the framework of "Service-Learning" as community service activities that apply to professional music education at EUM. We try to find some answers to this question through a review of the practices that we have been implementing at the university over the past ten years. We then examine problems and issues. The results and challenges of this study can broadly be divided into two categories. The first relates to music educational issues, such as the spiritual improvement of students through the activities and career-education aspects for professional musician training. The second is connecting with social collaboration and partnership issues, such as quality assurance and networking with local communities. In addition, this study will also discuss the challenges to "music activities & well-being" in regional cities, which are unique and differ from those in metropolitan areas.

Amy Hillis
Mapping a Research Partnership Between a University and a Community Music School
Spoken Presentation #sustaining-practice

This paper introduces and maps the evolution of an ongoing relationship between a university and community music school. In 2016, York University in Toronto, Canada established an endowed partnership with Community Music Schools of Toronto (CMST), a non-profit organization that offers after-school, subsidized music lessons to children and youth from underserved neighbourhoods. Titled the "Helen Carswell Chair in Community-Engaged Research in the Arts", this long-term partnership was established to "conduct rigorous academic research exploring the benefits of community music programs and the links between music and learning." (Helen Carswell MoU, 2016) Located in the Jane and Finch area, CMST serves a marginalized neighbourhood beside York University's campus, so this partnership was also meant to "significantly benefit children from high-risk neighbourhoods" and to "help drive new knowledge and practice to community-based groups serving children in the Jane and Finch community." (Helen Carswell MoU, 2016) This paper demonstrates how a relationship between a fine arts faculty at a university and a community music school can effectively facilitate meaningful community-engaged research in the arts. As a result of this partnership, CMST has gained access to people, ideas, spaces, technologies, and other university resources that are not otherwise at their disposal. From the university's perspective, this partnership allows post-secondary researchers to explore the practical application of their ideas in the community. Every year, the partnership adjudicates, supervises, and funds research projects that "inform the practice, programming, or curricula of a community music school" (Helen Carswell Call for Proposals, 2023). Most often, funded projects involve York University researchers working side by side CMST students and staff. As case studies, the author shares research projects she supervised as the Helen Carswell Chair including those about arts curricula (Anucha, Gandhi, Wilson), pedagogy (Jefford, Kolin), community contexts (Ford-Smith, Tecle), equity and diversity (Cyrus, Chan, Bisson) and new technologies (Ong & Gershon, Khosandi et. al, Thumlert & Nolan). The Helen Carswell Partnership's approach continues to evolve in response to the constant dialogue between parties, which is imperative to keep such a partnership effective and efficient. This paper discusses the growth of this university-community arts organization partnership model as a template for additional post-secondary-community relationships around the world.

Karin Sauer, Kimia Bani, Till Menzer, Martin Mutschler & Piro Morena
Master's Degree Program musik.welt: Cultural Diversity in Music Education as Intervention in Higher Education
Spoken Presentation #sustaining-practice

The Master's Degree Program musik.welt is an exceptional think tank in the German higher education landscape whose origins are deeply rooted in an interventionist practice: Study management and study organization ensure that the group of students and teachers is as diverse as possible in terms of professions, skills, and ambitions. Several innovative measures are taken to create an atmosphere of inclusivity. Selected members of the think tank will present the program in its ethical and practical dimensions of inclusion at a symposium and report on their experiences of implementing the ideas of the program in their respective work as multipliers in the cultural field.

PANEL B: Catherine Birch, Room K109

Mariane Generale, Audrey-Kristel Barbeau & Andrea Creech
Group Online-Music Making in a Later-Life Community Band
Pecha Kucha #sustaining-communities

This research presentation focuses on the adaptations undergone by the Montreal New Horizons Band (MNHB), a community wind ensemble, to continue to provide musical activities to its members during the pandemic. Participants' quality of life profile (QoLP:SV), and their attitudes to technology (ATT) were collected prior and after completion of a semester of online music rehearsals. Additionally, researchers explored participants' musical backgrounds, thoughts on everyday technology use, and their perceptions of online versus in-person band rehearsals. For this investigation, we explored: (1) to what extent participation in online group music-making affected participants' attitudes towards technologies and technology-use; (2) members' perceptions participating in online group music-making activities after years of "traditional" in-person band rehearsals; and (3) to what extent online group music-making affected members' perceived quality of life during the pandemic. Results from the QoLP:SV and ATT were compared and contrasted to two other groups located in Quebec City: a community centre group and a group in a long-term care facility. Lastly, this segment concludes with some reflections regarding MNHB's transition from in-person to online musical activities and considerations for the future.

Andrea Creech & Maria Varvarigou
Ethno Intercultural Music Exchange: Signature Pedagogies for Sustainable Education Goals
Pecha Kucha #sustaining-world

Under the umbrella of Jeunesses Musicales International, Ethno is a network of international music gatherings (Mantie & Risk 2020, p. 4), with a mission to sustain and exchange global cultural heritage amongst youth. Learning and teaching in Ethno gatherings is premised upon democratic pedagogies and liminal experiences (i.e., the experience of being separated from society in space and time a sense of suspended reality: see Mantie & Risk, 2020) in communities of practice. Key pedagogical approaches include aural/oral transmission, peer-based collaborative learning and intercultural dialogue through sharing musical traditions and cultures. This paper describes and theorizes Ethno pedagogical principles and processes in

action, through the lens of education for sustainable development (UNESCO, 2017). We focus on UNESCO's sustainability objectives concerned with good health and well-being, inclusive and equitable lifelong learning opportunities, and reduced inequalities within and among countries. We address the following questions: What are the pedagogical values and practices that shape learning and teaching at Ethno? and 2) What are the implications of these pedagogical values and practices for sustainability objectives? We frame our discussion with the idea of signature pedagogies', concerned with the implicit values and the explicit structures and practices that characterize domain-specific pedagogies (Shulman, 2005). Our paper is evidenced by data from three sequential research phases involving a document analysis, survey of Ethno participants, and interviews with Ethno stakeholders. Ethno pedagogy was found to be based upon an aspirational belief in teaching as collaborative facilitation, as well as a consistent foundational pedagogical principle of valuing one another through critical approaches to intercultural and experiential learning'. In this sense, music functioned as a context where potential power inequalities among different country representatives' musical practices were reduced, with each cultural tradition being celebrated and respected. Principal pedagogical frameworks were non-formal pedagogies' and scaffolding expansive learning'. In turn, these values and principles were expressed through core pedagogical activities that included learning by ear (in accordance with an aural tradition), peer learning and self-directed, situated learning. Such pedagogies have been associated with learner empowerment, inclusive lifelong learning, and well-being (Creech et al., 2020). Notwithstanding some critical questions, sustainability objectives were supported through an inclusive, mutually supportive and safe environment where foundational Ethno pedagogical principles and practices were securely embedded in a commitment to valuing others through a critical approach to intercultural and experiential learning.

Mason Smyth
Reflections of Reflections: The Stories of Two Community Music Students Intertwined
Pecha Kucha #sustaining-ourselves

Niki Kazemzadeh and Nathan Stretch were classmates in the inaugural full-time MA Community Music program at Laurier University in Waterloo, Ontario, Canada. Since graduating, they have continued to work and publish together as they explore an overlapping interest in institutional and personal decolonization. Niki and Nathan are not particularly similar to one another, and it is reasonable to suggest that they might never have met much less accomplished anything meaningful together had they not attended the same program. Kazemzadeh is a trained flautist and a celebrated elementary school music teacher. Stretch's passions include liminal community development and punk rock music. It can be reasonably suggested that the meaning of their confluence lies somewhere in the in-between: in the disrupted and fertile space created when individuals are able to approach one another free of preconceived notions and in the spirit of reciprocity. Challenging the conventional notions of collaboration and solidarity 'Reflections of Reflections…' explores the journey of two students and their experience in a Master's level interdisciplinary arts class. Through this project the students' intertwined reflections showcase the potential for arts-based research and auto-ethnography to elucidate the intrinsic value of diverse perspectives within community practices. The sometimes-dissonate-sometimes-intersecting binary project charts a path through personal growth and complex understanding towards community sustainability, robust mental well-being and academic belonging. This paper is a collage of Niki and Nathan's individual written reflections (originally submitted to their professor as a requirement for satisfactory completion of

an interdisciplinary arts course). The reflections are arranged artfully to showcase like and disparate learnings, shared and individual emphasis. The reflections have been coded to a musical scale and converted to midi triggering a musical version of the data. The content, form, and musical interpretation of 'Reflections of Reflections…' are useful contributions to the emerging story of Community Music academia and practice in Waterloo. They showcase a reflective journey through autoethnography towards arts-based research – a methodology more suitable to the esoteric experience of sustained reciprocity: of being more than the sum of one's parts.

PANEL C: Chair: Don Coffman, Room K110

Dave Camlin, André de Quadros & Emilie Amrein
Music Making and Sustainable Futures: IJCM Special Issue
Symposium #sustaining-world

This symposium is proposed as a colloquium involving three of the six guest editors in a 2024 special issue of the International Journal of Community Music (IJCM) on the theme of Music Making and Sustainable Futures. The purpose of the session is to discuss some of the themes arising from the special issue, and the implications for the direction of future research into CM and sustainable futures. The motivation for the session is to develop a dialogic editorial position in relation to the discourse represented in the collection, as well as consider promising directions for future research. The session will be divided into three roughly equal parts. In the first part (30 mins), we will discuss some of the general themes emerging from submissions; in the second part (30 mins) presenters will share individual perspectives on theoretical framing and locating around the topic area of CM and sustainable futures, based on our experience of editing the special issue. In the third part (30 mins) we will open the discussion to the floor, taking questions and facilitating dialogue to draw out conclusions, insights and implications for future research.


CMA
Community Music Activity