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Making Music Together: The community musician's role in music-making with participants

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Abstract

Across the UK, community musicians support groups and individuals to make their 'own' music with the belief that this holds potential for transformative and empowering experiences. Consequently, music co-creation is a regular feature of contemporary UK practice. Research is limited in this area, often presenting the prosocial or ameliorative impacts of music-making in an overtly positive or uncritical light. In this study, I ask: 'How do we make music together?' to explore approaches to co-creative music-making and to deepen understanding of, (1) how community musicians and participants conceptualize working together, and (2) strategies of research through music-making.

Through a methodology guided by community music I undertook long-term Practice as Research in educational, community centre and adult recovery programme settings within the United Kingdom. The research explores ways in which empowerment and/or transformation correspond with the practice of facilitated music-making. This exegesis is one part of a two-part research dissemination. Using my practice as both evidence and methodology, I explore the intricacies and tensions of facilitated music-making, unpacking the community musician's dual collaborator/facilitator status by zooming in on the starting points for material generation with participants. Drawing upon concepts which include *hospitality*, *responsibility*, and critical pedagogy, alongside iterative practice, I suggest the community musician and participant's working together as collaboration through joint endeavor underpinned by a cultural democracy to come. However, operating in the context of agenda, assumption and pre-existing structures, this cyclical process can become compromised through music-making approaches that are one-way. In conclusion, community music is described as a performative moment made of relationships, which calls for enacting a critical practice, and *togetherness* is offered as a lens and a practice approach to do so.

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1.1 Opening statement

This section offers information about some of the experiences that led to, or inform, my practice as a community musician. Consequently, to some extent, they shape this inquiry. I am hesitant to begin the exegesis by talking about myself since this work concerns my working *together* with participants. Whilst it is not my intention to privilege my voice over my collaborators, I begin by sharing a little of 'my story' because as a practitioner-researcher, I recognise that the perspectives I offer through this study are just that: my perspectives informed by my position as a community musician enmeshed in the music-making process with participants of a given time and place, informed by my experience. Consequently, they are not value free. Thus, this section is offered in attempt to give insight to my positionality.

I started my engagement with community music from a young age, (although it was not until this PhD research that I fully recognised that, or identified with the term). As a child living in East London, England, I took up invitations to participate in various music projects. Having just begun to learn the baritone, playing a version of *Mars* from Holst's *The Planets* in a red-lit Royal Festival Hall, is a vivid memory. A few months after this experience I was awarded a scholarship to attend The Centre for Young Musicians (CYM), a Saturday music school at Morley College, London. I loaned a tuba from the centre, which I continued to loan for the next seven years. I loved my time at CYM. I loved singing in a large choir and whispering to my friend between songs, and the high-energy feeling of slight nervousness blended with excitement as I played in brass ensembles and symphonic wind band. There were moments when I wished every school day could be at CYM. Some years later, reflecting on my interest in music and people, I attended Guildhall School of Music and Drama's Leadership programme to explore participatory practice through music-making. I often felt, and was quite literally, at home in this context since many of the course projects took place in my home borough of Tower Hamlets. As both participant and leader, it was here that I experienced a 'magic' about the practice. This was a magic that I enjoyed, but also at times, felt unsettled by. I began to question the role of musicians in music-making with communities. Was I for example, a leader or facilitator, and did it matter? My concern around practice terminology and labels was

further informed by my work as an administrator, music leader and supporting musician for various participatory projects and organisations. Through focus on music-making with the 'marginalised' or 'disadvantaged' in the community, alongside articulations of practice that included, 'outreach', 'giving back' and 'access', I wondered – How were groups identified as marginalised or disadvantaged? Why were institutions and organisations reaching out? Why did they have to 'reach'? Was there an implied distance? What was being 'given back' and why? And, where was I in this? It is within these questions that my perspective, and to some extent this exegesis developed.

Alongside my music experience, East London as the place in which I grew up and later developed my participatory practice, is also significant to my positionality. Living in the East End, a densely populated inner city area, I often reflected on the proximity of my neighbours. Whilst physically close, in other ways we were separated. Home to British Bangladeshi and white working class communities, attempts at division through scapegoating the 'other', islamophobia and racism persist. As a child, a period in which racist slogans were chanted through megaphones by members of the far-right British National Party from open top buses that passed my tower block, is another vivid memory. My witnessing of the othering of groups led to my interest in the work of philosopher Emmanuel Levinas, which I explore in this exegesis. The early development of Canary Wharf, London's second business district, also took place around this time. Since then, the area has undergone continuous development making Tower Hamlets one of the richest yet poorest parts of Britain. To me, the developments offer a visual representation of inequality, which contributes to my reflections around difference and otherness.

To close this section, I offer some brief reflections around the timing of this study. This research project began in late 2015. Eight months later, it was announced that the United Kingdom voted to exit the European Union and Brexit ensued. Researching during this period led me to reflect on decision-making and democratic processes through questions such as what is necessary for *informed* group decision-making, for how long should decisions be upheld, and who decides? It also highlighted a prevalence of othering. In the wider temporal context in which social media use, fake news and big data received increasing attention, the information age felt like a noisy age. I began to reflect on the speed at which information can be accessed; information is wanted and it is wanted now. And the ways that speaking can

dominate listening through focus on presentation, content generation and the imparting of information quickly and frequently. From this I valued reading Levinas further. It was challenging, but that was the point. I also wondered about my practice, to what extent did I speak before listening? To this end I valued the PhD process in offering a space to focus deeply and rigorously on my music-making with participants in ways, that until now, I realised I had not done before.

1.2 Introduction and rationale

This Practice as Research is concerned with the ways in which community musicians work with participants to create and play new music in the context of UK community music practice, and what this might suggest for the work's purpose and meaning.[1] Within an interventionist framework, active and creative music-making is enacted from the assumption that this experience has capacity to empower and/or transform participants in some way. However, how do such aims align with practice? To date, research concerning participant empowerment and/or transformation has largely been positioned from advocacy and celebratory standpoints. For example, focus has been given to the benefits attributed to participation or the practice mode. This Practice as Research (PaR) responds to calls for an exploration of the nexus between theory and practice in community music research and greater criticality.

Through making music with participants, the purpose of the research is to explore the ways in which aims of empowerment and/or transformation correspond with the practice of facilitated music-making. This exegesis is centered on five projects that I undertook from 2016 to 2018 in UK educational, community centre and adult recovery programme settings. In considering these projects, I zoom in on processes of music invention and exchange through reflective PaR. As a community musician, my engagement with this study is underpinned by my intention to deepen understanding of not only my own professional practice, but also to attempt to explore possibilities for a wider understanding of community music through the study of contemporary working practices.[2] I consider music co-creation in interventionist practice and draw on *hospitality* (Higgins, 2012), *responsibility* (Levinas, 1969) and critical pedagogy to offer a conceptual framework for the community musician-participant relationship.

1.3 Research problem and key questions

The creation of new music by individuals and groups is a central component of UK community music practice, underpinned by notions of cultural democracy, whereby music authorship is believed to promote a felt sense of ownership which can support increased confidence, self-esteem and the enactment of change. Thus, music co-creation is a key practice mode. I suggest that participant creation of 'new' music is a collaborative endeavour between participant(s) and community musician(s) since community musicians often contribute artistically through, for example:

- choice and use of creative scaffolds to support generative processes,
- playing alongside participants in improvisations or collaborative creative music making moments to amplify/support participant sound making, and
- adding and/or arranging parts, for example chords to a vocal melody or a beat to a rap.

So, if participants create new music with community musicians through collaboration, what does that mean for notions of creating your 'own' music within interventionist practice? Furthermore, my concern is that as community musicians operate within the conflicting fields of institutional goals, defined roles, personal desires and interpersonal relationships, they can make music for participants (through for example offering creative structures that are restrictive or acontextual to the point that they can render participation tokenistic), which can lead to a disempowering practice, despite good intentions. Moreover, as community music continues to be discussed in terms of an expression of cultural democracy and as a means of social justice with a belief that active and creative music-making can offer ways towards this, consideration of whose music and notions of ownership, authorship, co-creation and empowerment remain timely and pertinent for the field.

My research question (How do we make music together?) is positioned as an attempt to consider the creative and collaborative processes through which participants and community musicians create music together. The word 'together' is featured in recognition of a practice that encompasses music invention as *joint endeavour* between those involved in the project (John-Steiner, 2006). 'Together' also marks a development from reflection directed at the specifics of my role and approach as a community musician towards the community musician-participant interrelationship, and the nuances of collaborative music invention within

interventionist practice. I explore the research question through making music with participants, which I understand as one possible development of my community music practice. Alongside the question of how we make music together, other questions that guide the work include:

- In what ways do community musicians make music with participants? What are the processes, purpose and meaning? And what does this tell us about community music?
- How is new music / new material generated in the music workshop and what is the community musicians' role in this making?
- To what extent is the creation of new music a collaborative endeavour between participant(s) and community musician(s)? What does this mean for notions of creating your 'own' music within interventionist frameworks, and to what extent does this support empowering and/or transformational experiences?
- What might an exploration guided by critical reflection of the practice of facilitated music-making offer the field?

The overarching research question is offered in deliberately accessible terms. I actively chose to posit a question that I could discuss with my collaborators including: adult and child participants; teachers; social workers; parents; carers; community musicians and gatekeeper organisations. In making music with participants as a practitioner-researcher, asking how we make music together also serves as the following:

- a way of checking in with participants regarding what they want to do. For example, as participants respond to this question, they share what they remember and in doing so highlight what might be significant for them.
- as a facilitator, I can then ask – 'Is that what you would like to continue doing?' I can also remind the participant(s) of parts omitted and ask if they would prefer to do something else (giving options to support choice-making where necessary).
- this acts as a source of feedback regarding my approach as a facilitator – e.g. are participants comfortable with the ways in which we are making music together, is there anything I should change or continue doing?
- an opportunity to make explicit the approaches used in creating new music together – to empower participants in their music-making development.

To this extent the research question is embedded in a methodology guided by art form (Nelson, 2013), which might be considered as a methodology guided by community music.

1.4 Process, scope and limitations

The projects for this research took place in two UK locations, North Yorkshire and London. Whilst international growth in community music offerings has been documented during the time of this study (Bartleet & Higgins, 2018), enriching the many ways of community music through cross-fertilisation of ideas and practices from diverse perspectives and contexts, and whilst I hold concern regarding the potential for UK theory and practice to be referred to as a field authority, I have chosen to limit my study to the UK because this is where I joined music projects as a participant, developed my professional-practice and began my engagement in community music as a practitioner-researcher. Situatedness is significant here. The exploration of music co-creation in these contexts was largely undertaken through songwriting, although some instrumental pieces did feature. Songwriting was pursued as the main mode of practice for different reasons in each context, and is fitting to this study because it has been celebrated as being supportive of participant empowerment and/or transformation through, for example, capacity for self-expression. I chose to undertake a broad practice through the inclusion of diverse projects:

- to emphasise community music as a context dependent and nuanced practice,
- as an attempt to depart from instrumental agendas and advocacy – my goal was not to identify the benefits of a given music-making process for a particular group or 'category' of participants, and
- the projects undertaken for this study emerged through a responsive and collaborative approach to research design.

For further information about the different projects undertaken for this study, including discussion of 'Why this project for PhD study', visit:

Link to online portfolio: *PaR Settings*, https://www.jogibson.org/par-settings

1.4.1 A note on 'we'

Throughout this research I have been challenged with regards to my inclusion of the word 'we' in the research question. Concern regarding who constitutes the 'we', and a potential for othering through the use of this term, are concerns that I resonate with and have attempted to address throughout this study, expressing this through

interrelationship, collaboration and co-creation. I keep the word ‘we’ because of the simplicity it affords in practice. It supports discussion of the research question with participants and, to that end, offers transparency and clarity regarding my role as practitioner-researcher when making music together. I also keep the word ‘we’ as a signal to the self-in-relation (Belenky et al., 1986), responsibility as a two-way process (Levinas, 1969; 1991) and community music as joint endeavor between community musician(s) and participant(s). Here, ‘we’ is not to assimilate the ‘other’ to the same, but to counter neoliberal capitalist assertions of autonomy and individualism to the detriment of human connection (Sennett, 2013). However, I acknowledge that ‘we’ could go deeper. For example, a participatory practice could benefit from participatory PaR. In one sense ‘we’ – community musician and participant(s) should consider how *we* make music *together*. Whilst this is something that I would like to explore in future research, during two pilot projects carried out for this study my attempt to include participant considerations began to steer the inquiry towards practice-led rather than practice-based research. Further to this, participant perspectives offered were largely advocating testimonials; for example, one participant said: ‘That was really good, I can tell your tutors that you are really good’, and another asked: ‘If I take part could I cause you to fail?’. Whilst I did attempt playful exploration of participant inclusion in research processes additional to music-making, for example participant production of field recordings, vox pops, and band conversation sessions, I was concerned that as a new practitioner-researcher I did not yet have the skills to facilitate a safe participatory PaR process (particularly in the context of routine requests to participants for funder testimonials). Where participants are active in the process of gleaning propositional forms of knowledge through practice, there is potential for non-academic audience modes of dissemination. Whilst my online portfolio attempts to disseminate in ways that might be inclusive to practitioners or organisations, it is unlikely that beyond my conversations with participants during music-making sessions that they will access the research as disseminated in its current form. Whilst all things cannot be all things to all people, this jars with the principle of inclusion which is one of my underpinning aims for practice.

1.5 Conceptual framework
Making music together: co-creation in an interventionist frame

In this section I provide a conceptual framework for the community musician-participant relationship. Through the framework, music co-creation and interventionist practice are considered as cornerstones of UK practice, encapsulated through making new music together, which is the mode of practice carried out for this study. Following *hospitality* (Higgins, 2012), it presents a space to explore tensions between community music as aspiring to, and informed by, cultural democracy, whilst simultaneously being a practice that operates through the participant opting into pre-existing structures. With recognition of the historical, cultural, social, economic and aesthetic location of interventionist music-making, I suggest 'togetherness' as one way of viewing the community musician's practice.

In UK community music practice, there is emphasis on making *new* music whereby community musicians work with participants to create for example, their own songs, instrumental pieces, soundscapes, and reinterpretations of pre-existing works. This is often an effort towards notions of participant ownership, empowerment and/or transformation through such experience. Many articulations of UK practice are testament to this, for example:

> We believe creating original music collaboratively has a powerful positive impact on people's lives, bringing new confidence, important transferrable skills and raised aspirations for the future. […] Our projects support NEET (Not in Employment, Education or Training) young people, ex-prisoners and people of all ages in prisons (The Irene Taylor Trust, 2016).

> Soundcastle is a music social enterprise that connects communities through creative music-making, […] Embedding our work in diverse contexts, we facilitate processes that enable people with any or no level of musical experience to create imaginative and thought-provoking new music (Soundcastle, 2019).

> More Music aims to build confidence and spirit in individuals and communities through creative arts activities, particularly music. … [Through the] Friday Night Project […] There's the chance to collaborate with other artists on new tracks […] (More Music, 2019).

These articulations of practice, like many others, denote cornerstones of UK practice, music co-creation within an interventionist framework which I suggest come together through a focus on newness. The following sections now consider UK community music as an act of intervention through the practice of music co-creation.

1.5.1 UK community music as an act of intervention

> […] notions of what community music is and its social and educational functions are always fluid and varied depending on where you are in the world. (Bartleet et al., 2018, p.2)

In the UK, community music has been documented as developing from the community arts movement of the 1960s and 1970s.[3] Emerging from a counter culture heritage, social justice, activism, cultural democracy, participation, and hospitality are some of the aspirational values of the field (Bartleet & Higgins, 2018). It is from this trajectory that community music has been considered an act of intervention *between* a skilled facilitator and group of participants (Higgins, 2012). As an act of intervention, community music involves consciously organised activity with the intent of supporting access to music. In viewing community music as an act of *hospitality*, participant agency is emphasised through the participants' *call,* which is *welcomed* and responded to by the facilitator (Higgins, 2012). Herein, the community musician acts in response to the participant; however, in practice the *call* is often confused with a *call-out* (for example an invitation, or a call for help), which is to miss the point that this conceptualisation makes and in practice leads to a 'supply it' venture. Through the *welcome,* intervention is an ethical response; however, participant agency remains a thorny issue.

The community musician's intent to support participants and open pathways to music-making locates intervention within a helping framework.[4] However, the extent to which participants can be agents of their own change within current practices and politics that emerge from and through notions of 'help', has been problematised by contemporary national and international community music scholars and practitioners through a pertinent question: who decides? (for further discussion see for example: Bartleet & Carfoot, 2016; Rakena, 2018; International Journal of Community Music's forthcoming MUSOC issue). Community music differs from other music practices termed 'participatory' or 'socially engaged' by concern for active participation in music whereby something is made *together*, rather than emphasising *joining in* with something that already exists (Matarasso, 2019). In the following paragraphs, I touch upon the growth of UK community music practice, alongside its identification as an act of intervention, as an opening to explore the term '*between*' in the context of community musician and participant.

From the legacy of the community arts movement, community music has at its origins a political edge through a campaign for cultural democracy which challenged cultural custodians and contemporary centralised notions of excellence (for discussion see Higgins, 2007; 2008; 2012; Deane & Mullen, 2013; Deane, 2018a). It is in this sense that community music in the UK might be considered (if not explicitly articulated) as intervention on a macro scale to a dominant system that upholds music making for the few. However, as Kathryn Deane, former director of Sound Sense, the UK association for community musicians, highlights: "… the trajectory of the work in the United Kingdom over the last half-century suggests that government policies, rather than politics, have been the driver for the development of much community music work" (2018a, p.323). An example of this is the growth of UK community music practices and workforce, afforded through funding from the very institutions community music initially challenged (Deane & Mullen, 2013; Camlin & Zesersen, 2018). As an implication, intervention in practice has moved towards 'help' in the applied sense, whereby focus on music as having the capacity to support prosocial outcomes (Matarasso, 1997) saw projects with the explicit remit of solving the symptoms and causes of social exclusion.

The application of participatory practices to support prosocial outcomes has been critiqued as an instrumentalism of the arts (for discussion see Belfiore, 2002; Merli, 2002; Belfiore & Bennett, 2008; Bishop, 2012 and Schrag, 2018). This is because it positions the participant 'in need' through a deficit model, and in doing so calls into question the extent to which participants can be agents of their own change alongside agendas pre-determined by those without 'the problem'. Agendas derived through problem identification sets up a service model with the trappings of solutions assumed possible to apply. Subsequently, the facilitator engages the role of intervenor and the problem of *who decides* persists. This is not to critique instrumentalisation per se, as Bartleet and Higgins drawing on Youth Music evaluations (Deane et al., 2011; Deane et al., 2015) suggest, it might be argued that the instrumental *is* intrinsic (Bartleet & Higgins, 2018, p.7).

Discussing an 'aesthetic turn' in participatory arts, Reason highlights a conceptual push back "[…] against the possibility that instrumental outcomes can be considered, or indeed produced, in isolation from the aesthetic and experiential concerns of artness" (Reason in Reason & Rowe, 2017, p.41). For music-making the instrumental benefits are the point (Deane, 2018b). Community music as an act of intervention

builds on this and in doing so embodies a collapsing of the instrumental and intrinsic. However, discussion of the intrinsic and instrumental continues to be enmeshed in notions of use: what *use* is community music? Community music's '*use*' has driven UK practice. And as an applied practice, this makes sense. However, who decides what *use* community music is? As policies drive the development of community music work, to what extent is the 'use' of community music being manipulated for political ends? Projects frequently seek to *help* the marginalised, which through the challenge of 'who decides' leads to questions, such as how can someone 'in need' of 'help': a) identify their situation as one in need of help and b) make plans towards addressing that? My concern, is that whilst the 'who decides' question provides much needed food for thought (and may serve as a reminder of the problematics of assuming and applying a given practice as 'best' - exporting UK practice for example), it does not go much beyond highlighting scope for intervention as disempowering. How can community musician and participant work together? How can the many contexts of community music enrich and learn with each other? A timely *return* to cultural democracy (see for example Jeffers & Moriarty, 2017; Wilson et al., 2017; Hadley & Belfiore, 2018; The movement for cultural democracy, 2019) which calls for a democracy in which all people can enjoy self-expression, access to resources, and community, may hold possibilities for practice. This leads to the question: how can community musicians work towards cultural democracy within music-making in interventionist frames?

1.5.2 Music co-creation in community music practice

Co-creation is central to practice for many community musicians and community music organisations because it forefronts access to music as a social and political imperative guided by cultural democracy. As a relatively new, but increasingly used term, co-creation does not currently feature in the Oxford or Cambridge English Dictionaries. Typically used in the fields of business and design as an economic strategy (Ind & Coates, 2013), motivations and values behind the term's early use may seem somewhat distant from foundational principles of community music. However, co-creation is pursued in practice because it encapsulates the potential of making music together as possibility and innovation, in terms of a process of change to dominant systems that uphold music for the few, emergent through interaction and relationship. This can be traced within the etymology of co-creation: 'co' from the

Latin word *cum* meaning "together, with", and 'creation' from the Latin *creare "*to make, bring forth, create out of nothing" and from the Proto-Indo-European root *ker,* "to grow". As a compound word co-creation brings together processual and product-oriented elements (Chemi & Pompa, 2017) and emphasises the act of creating as collaborative.

Interaction has been posited as significant for creativity (Gaut, 2010; Nanay, 2014; Gillespie et al., 2015; John-Steiner, 2015; Sawyer, 2017). Specifically, that it is in the context of others (rather than isolation, which can conjure notions of the lone genius) that creativity is possible. This might also be recognised as implicit within its general and widely accepted definition as 'novel and effective', since the effectiveness of a new product, performance or concept for example, is determined by those beyond the maker/producer.[5] In this sense, nothing is created without co-ness. In Group Genius (2017) Sawyer explains that innovation relies on cumulative input from lots of different people, but that often goes unnoticed. Placing the 'co' before creation is a response to the continued individuation in western society, and to give active recognition to an intention to work together. It is to understand that innovation is dialogic and from a constructivist trajectory, it underscores collaboration – what is made is done so through dialogue and exchange in encounter. Co-creation, therefore, concerns participation but exceeds conventional arts and participation models (Brown et al., 2011; Jubb, 2017; Matarasso, 2017; 2019) by emphasising collective making through joint endeavour. In discussion of artistic practice with people with a dementia, Zeilig, West and van der Byl Williams (2018) suggest co-creation as a democratisation of creative processes through mutual involvement and reciprocity, whereby leadership is shared within the group. Whilst I agree with the authors that valuing each person's contribution is central, and that "mutual involvement in an aesthetic process" may be to emphasise encounter over product, their suggestion that "co-creation is an innately democratic and non-hierarchical version of creativity" (Zeilig et al., 2018, p.141) is problematic. In interventionist frames hierarchy is always present. As individuals with diverse experience come together to make, whilst they may move to the fore at different moments through their contributions, they cannot be assimilated to the same. In their discussion of theatre as a co-creative art form, Chemi and Pompa speak to this by highlighting that co-creation occurs within a *complex dialectic* where opposing couples interact without merging; thus, each act

of co-creation is different because the work of art is a performative moment made of relationships (2017).

For community music practice, co-creation manifests as making *new* music collaboratively. The act of making *new* music (in the generative sense as opposed to learning and performing pre-existing works) is significant.[6] The making of new music in community music practice is temporal because it occurs in interactive play between participant(s) and facilitator(s) whereby music is a form of action situated in relational space. Furthermore, the new music made signals change in terms of sound created (through for example diverse instrumentation as people from different music experiences are welcomed to the group, or the fore fronting of new or marginalised genres), alongside change socially and politically through social justice and activism. In this sense, music that is co-created though community music practice offers newness both artistically and through an opening to possibility.

In my professional practice my attraction to making new music with others came from a belief that authorship and co-authorship: writing your own songs; inventing music and performing work made with others, could be empowering. This was in part a reaction to my experiencing of approaches to repertoire use in participatory practice as problematic, and to my Western classical music education, whereby instrumental learning amounted to playing the works of others, with the sound of another, which felt almost a becoming other, or at least not myself. Now, as a practitioner-researcher, I understand that this impetus is woven through my community music practice because it stems from an interventionist trajectory that emerged from the community arts movement. Cultural democracy is a key conceptual driver for music co-creation in community music practice because it offers a reconsideration of authorship, co-authorship and the role of the artist, through critique of cultural authority and arts instrumentalisation, a call for self-representation, radical redistribution of resources and emphasis on diversity through participation (see for example, Braden, 1978; Battersby, 1981; Kelly, 1984; Dickson, 1995; Hope, 2011; Hadley & Belfiore, 2018; The Movement for Cultural Democracy, 2019).

> Simply stated, cultural democracy is the notion that everybody's heritage and cultural expression is worthwhile and deserving of an equitable share of whatever resources are available. Art of the people, made by the people, and presented for the people (Graves, 2018, p.423-424).

Against a backdrop of music commercialisation and an aestheticisation of music (see for example Regelski, 2004; 2016), prior to contending that everybody's heritage and cultural expression is worthwhile, community musicians have had to assert that *everyone has* capacity for musical expression. Perspectives from ethnomusicology and music philosophy that highlight music as a human activity (Blacking, 1973; Kramer, 1993; Small, 1998; Bowman, 2007) have been widely used in community music scholarship to support this.[7] Thus, making new music in community music practice is to acknowledge, perpetuate and celebrate diversity of people, their musics and music practices through participation and authorship since: "Culture isn't something you can *get.* You've already got it" (Graves, 2005, p.15). Cultural democracy, as distinct from democratisation of culture (Hope, 2011), makes authorship through co-creation salient whereby individuals and communities actively participate, rather than passively consume (Higgins, 2012; Graves, 2018) in all elements of the making.

Further to this is the possibility for self-expression through authorship. Songwriting (the main mode of practice undertaken for this study) offers an acute example whereby lyric writing presents the opportunity to say what you want to say (or rather sing what you want to sing); thus, individuals and communities can choose the agenda and what is shared.[8] In this sense, making new music can address issues of decision making with regards to what music is to be pursued and why. And through making new music by way of self-expression, there is the potential for individuals and communities to develop agency, build self-esteem, and address issues of context as they tell their stories, in their way, with opportunities to be listened to. Here, people and place are clearly at the centre of the work, as they manifest through content and form in community music co-creative music-making.[9] Making new music also offers a practical advantage. As participants author their own parts, multiple and different instrumentalists and vocalists with varying experience can play together. From my experience of music-making with diverse groups, I have noticed an inherent accessibility in making new music, since when working directly with the instrument or voice, if someone has made a part, they can play it.

1.5.3 Between skilled facilitator and participant(s)

Community music as an act of intervention between a skilled facilitator and participant(s) denotes the *conscious intention* of both people at the heart of the practice (Higgins, 2012). This sentiment is further expressed through hospitality, whereby the participant's *call* ignites the facilitator's *welcome* (Higgins, 2012). Whilst the presence of hierarchy is acknowledged, and the facilitator's welcome is unconditional yet conditional, a host yet hostile, participant agency is placed at the fore as they opt in, want to be included and are worked *with* not *upon*. In this sense, 'between' is significant and signals both action: a back and forth between participant and facilitator, and intent: an agreed working together. However, I suggest that there is an inconsistency among hospitality and intervention with regards to the scope of the work as *between*. This is because, whilst community music as an act of intervention can be considered on a macro scale as a concern for social justice, and a conscious working towards music participation, inclusion and diversity, in practice the application of intervention is often more narrowly focussed. UK community music growth, afforded through prosocial and ameliorative agendas, has led to interventionist music-making practices becoming almost synonymous with specific and targeted change. Examples include music-making projects to support children in challenging circumstances (see for example Sound Connections, 2019), young people at risk of youth violence (see for example Youth Music, 2019) or adults experiencing homelessness (Guildhall School, 2018; St Martins Housing Trust, 2018; Single Homeless Project, 2019). Deane highlights:

> Interventions are designed to *make change*; and an 'active' intervention would imply that the music leader was aware of the power of the musical activity to make change, understood the reason for or purpose of that change, and deliberately tailored their musical approaches to improve the chances of the activity producing the desired outcomes (2018a, p.323-324).

Whilst this statement might speak to a concern for ethics through clarity of offer, and thus delineation of the community musician's role, outcome-led approaches to the work remain problematic. For example, who decides 'the reason for or purpose of … [said] change'? And what is the scope for music co-creation to forefront relationship and the participant's music preference, experience, and contribution within a complex dialectic alongside practice that is substantively guided by agenda? Here the waters muddy. Within current practice and the structures that enable it, how likely is it for example that a child or young person participating in a community music programme

for children in challenging circumstances: a) self-identifies as a child in challenging circumstances, and b) joins a music workshop with the conscious intention of resolving a self-identified challenge? Specific and explicit change agendas can render the participant's conscious intention ambiguous. Thus, capacity for the work to be *between* facilitator and participant is conceivably reduced. The participant may activate the process with their *call* by walking through the workshop door, but for much UK practice, what they are walking into already contains some fixity with regards to predetermined outcomes which serve as motivations for, sources of growth, and drivers of much interventionist practice.

The scope of the work as between skilled facilitator and participant(s) can also be impacted by issues of power and status. For example, well intentioned facilitators that aim towards some kind of equality or democracy between all, fail to recognise power inherent within the relationships and activity, thereby assimilating participant(s) and facilitator to the same and relinquishing responsibility (see for example Mullen's (2008) discussion of pretend abdication). Without difference, without a-symmetry, the possibility for between as an active, and productive back and forth is negated. As a counter example, there is the facilitator as knowing what is 'good' for participants (or needing to know what is good for them to fulfil project briefs) manifest as participant objectification through, for example, practices whereby facilitators make music *for*, not *with* them. Intervention enacted in practice as a 'need' to support change and then report on change achieved can make this worse. I suggest that the fact that professional facilitators in the UK can enjoy a 'certain status' (Howell et al., 2017) further complicates this. For example, as a facilitator's practice is celebrated for having particular acclaim by fellow practitioners, institutions, and funders, afforded through the professionalisation of community music, it is my sense that in certain circumstances (projects working towards a high-profile performance, or those with high-stake funder outcomes, for example) the work can shift focus from *between* skilled facilitator and participants, to just facilitator.

1.5.4 The participant as other

In practice, the community musician's welcome is bounded to some extent as they plan in advance of the participants' arrival. For example, the setting of a space with instruments and a circle of chairs, awaiting the participants' arrival; posters displayed in a school corridor inviting those interested to join a songwriting lunch club; or a

community centre opening its doors for weekly jam sessions. Higgins' explains, "Openness is necessary but not sufficient because hospitality requires a welcome that is set forth in order to make those it is directed at feel part of the context they are working in" (Higgins, 2020, p.241). This is both a practical requirement, in the sense that frameworks provide starting points, and a signification of belonging, whereby the participant can become included in something: a welcome *in* to the group. The group can be characterised through instrumentation, genre, process, event or action, for example. However, in UK practice, targeted offers for 'marginalised' or 'disadvantaged' groups or individuals often accompany this. Projects and programmes such as choirs for people with a form of dementia (Alzheimer's Society, 2019; Kent Friendly Communities, 2019; Wigmore Hall, 2019), or mc'ing for at risk young people (see for example Sound Connections, 2019 mapping of provision) indicate that motivations for and beliefs about what the project can and might do, alongside ideas about what music might be most appropriate to pursue with given groups, can precede the participant's call and facilitators welcome. Given the historical development of community music in the UK, it is reasonable that this is so; however, I suggest that reflecting on the arrangements that afford the call and welcome is important.

As facilitators and organisations work to open spaces for inclusive and diverse music-making, they are required to make informed guesses about would-be participants in advance of meeting them. In interventionist practice, 'guesses' about participants are often informed by their labelling and framing, since much UK funding for community music is enmeshed in structures that perpetuate projects for groups with an identified need. As a means to construct our social world, labelling and framing can support mobilisation, access to networks, and persuasive positioning of issues; however, they can also sustain power relations. As political sociologist Joy Moncrieffe highlights:

> Though labelling and framing are distinct, there is a correlation between them. For example, one of the byproducts … is that people (not merely problems) are 'framed' as 'cases'. … Often, partial stories support these frames and the contending stories – those that make the complete person and that put the problem into its wider historical and social context – become hidden. In the process, the substantive and dynamic power relationships that underpin peoples' conditions are normally diluted or flatly overlooked (2007, p.2).

Due to requirements for projects to demonstrate the extent to which they have addressed 'need' through measurable outcomes set in advance of the participants' call,

the capacity for participants and their context to be overlooked can intensify (for discussion see Mantie & Tucker, 2006; Rimmer, 2009). Measurement devices only allow us to see or know that which can be measured. For example, early measurement devices could only categorise light within one property, yet it consists of both wave and particle (Jones, 2009). As facilitators encounter participants through the lens of need, or measurable outcome, to what extent is their view of the participant already shaped, or limited in scope? To what extent can music co-creation be approached with an openness free from assumptions about what music participants can or would like to contribute? In this context, the facilitator's open welcome to participants can require an active and conscious working.

I draw on philosopher Emmanuel Levinas' (1969) exposition of the otherness of the other to bring attention to the facilitator's understanding of participants and their stories as always partial, and to suggest that this is integral to, and supports possibility within, contemporary community music practice. For Levinas, understanding of the other will always be partial since to give recognition to the otherness of the other is to acknowledge that the other is just that: they are other than the self. Essentially, I cannot come to know you in complete fullness because I am not you. Or, I as a facilitator cannot come to know any participant in complete fullness because I am not them. Levinas expresses this as: "the radical separation between the same [self] and the other" (1969, p.36). Thus, the other in their alterity cannot be reduced to the self.[10] To assume to know the other, to classify the other, is to enact a violence. Levinas' personal experience as a Jewish prisoner of war is testament to the devastating impact of othering groups. Whilst the self and the other are radically different, they are connected as the self becomes a self in the context of others. Benjamin Hutchens offers clarification suggesting: "…all selves that are radically different are identical in their difference, that it is only in the context of the same that one can accept the differences of the Other" (2004, p.165). Whilst facilitators need to make informed guesses, for example through establishing or planning projects as a launch to the call and welcome, since they can never come to know the participant in complete fullness their plans are just that: informed guesses. This extends to facilitator and participant interaction that follows the initial meet. For Levinas the self may reach towards the other but will never come to full understanding since they are beyond them. Thus, the encounter is significant, because it is through encounter with the other that we may attempt to understand, yet never fully understand the other. Whether the facilitator is

meeting the participant(s) for the first time or fiftieth time, the need to be attentive to, to carefully listen and to critically reflect in an attempt not to reduce participants to the same should be a constant.

However, through intervention as it is often enacted in contemporary practice, scope for the participant to be othered by means of decision-making on their behalf, which can reduce capacity for their agency and contribution as co-creators, remains conceivable not just in the UK context but, internationally.[11] Roger Mantie's (2018) provocative chapter in The Oxford Handbook of Community Music speaks to this. In this chapter, Mantie seeks to interrogate the assumption that community music leaders empower participants from a value-neutral or benevolent position, he asks: "Like the wolf in sheep's clothing, might cultural democracy be a form of social control in disguise?" (p.544). In practice, problems with participant recruitment to projects relates to this. A searching for participants to fill spaces of a funded project, or projects taking place at half capacity, seems deeply incongruent with notions of the participants' call. Akin to Mantie's consideration of community music alongside rational recreation, hospitality has been posited as social control (for discussion see Lynch et al., 2011), whereby the stranger representing a possible danger is civilised through the process of hospitality to afford relationship. Throughout this study, I have sought to explore tensions between community music as aspiring to, and informed by, cultural democracy, whilst simultaneously being a practice that operates through participant-opt-in to pre-existing structures. Recognising the historical, cultural, social, economic and aesthetic location of interventionist participant with facilitator music-making, I suggest *togetherness* as one way to conceive of the community musician's practice; thus, their role may manifest as cultural enabler (Braden, 1978) through a future that is defined by the other (the participant), rather than the other being defined by the future (Levinas, 1987).

1.5.5 Towards togetherness

> When we only name the problem, when we state complaint without a constructive focus on resolution, we take away hope. (hooks, 2003, p.xiv)

This in a sense is my starting point for togetherness. Engaging in music-making with others for community music research unearthed persistent troubling in my practice. For example, I had understood *Cable Street Songwriters* (CSS) and my establishing

of it, as supporting a space for different individuals and groups (namely seeking to welcome British Bangladeshi communities alongside other communities) to come together, to engage in dialogue through song, and that this automatically equated to some kind of 'good'. See:

Link to online portfolio: *Cable Street Songwriters*,
https://www.jogibson.org/cable-street-songwriters

However, through my interactions with the children that participated in CSS, leading to greater awareness through engagement in scholarship, and critical reflection, this now seemed deeply problematic. I had all the 'right boxes ticked': I grew up, lived and taught in the area, I sought to connect through music and had completed a Masters' degree which focussed on leadership in participatory music-making to gain expertise and I was responding to a change I wanted to see in my community. However, that was the problem: I had identified the 'problem' or change needed independent of the individuals and groups I sought to work with. This required participant-opt-in to a pre-existing structure, which felt all the more problematic to me since I am a white woman with a 'received' approach to music-making with communities through study and engagement in a particular type of professional practice. At the risk of being paralysed by self-doubt, I began to wonder whether all my practice fell within the same problematic (albeit to differing degrees). This, alongside concern for facilitator approaches to music-making with participants as potentially disempowering (namely through facilitators making-music *for* rather than *with* participants) surfaced as a dilemma: should I stop practising? Dilemmas are, however, part of the work. Facilitation takes place in dilemmatic spaces, which necessitates the facilitator to embody a resilient practice (Preston, 2016), and confronting the complexities of hospitality in practice can enrich the work. In resonance with hooks' (1991) theory as liberatory practice, I sought to face the tensions that surfaced, to put new 'theory' (or at least a working through of the tensions described above) into practice and to attempt to live that practice.

It is from this starting point that I attempt to address the 'between' in intervention, and offer togetherness as a way of thinking about, and forming an approach to, practice that gives focus to the quality of community musician-participant working together, whereby quality concerns characteristics or attributes of the encounter; all of which may lead to excellence. Drawing on the potential of

community, informed by the poststructuralist tradition and specifically community *without* community (Nancy, 1991), it resists closure through the trappings of essentialism and a politics of othering by which practice becomes *for the other* rather than *with each other*. Togetherness proposes a dialogic and ethical mode whereby the meaning of a given community music practice is created between individuals through encounter, and to that extent is full of possibility. Thus, Nancy explains community moves on from investment in the notion of identity and belonging (being-in), to an idea of community that works to produce more democratic and open relationships with others to foster a sense of *being with* (1991, p.33). As a way to consider community music practice as dialogic space (Buber, 1923/1958; Bakhtin, 1986; Wegerif, 2013), togetherness emphasises that meaning-making is developed in relation to the other. As Freire articulates: "'…no one liberates himself [*sic*] by his [*sic*] own efforts alone, neither is he [*sic*] liberated by others. The correct method lies in dialogue […] Dialogue imposes itself as the way by which [people] achieve significance as human beings' (1970, p.69). It is because the self grows in relation and that through this interaction the other always overflows the same, that the possibilities of understanding are infinite.

Use of the term 'togetherness' seems significant for community music and music education and is often touched upon in scholarship as a shared sense of, or feeling of, belonging (for example, Bowman, 2009; Veblen & Waldron, 2012; Cremata & Powell, 2015; Creech, 2018). A fuller consideration is offered by Schiavio, van der Schyff, Gande & Kruse-Weber (2018), through an enactive approach to cognition, they also emphasise a relational dynamic to suggest a 'sense of togetherness', one that: "…involves at the same time (a) the maintenance of an autonomous perspective and (b) a mutually adaptive stability based on the contextual musical event being co-created (Schiavio & De Jaegher, 2017)" (p.4). They draw on the notion of participatory sense-making to help understand how no fundamental separation between agent and environment exists. It is the *relational* that is of importance for community music practice. I highlight this to emphasise the field as context dependent and nuanced, and consider that it is especially significant to hold this in the forefront during the current period of international growth in community music offerings in effort to support a context for cross-fertilization of ideas and practices from diverse perspectives. I use the term 'togetherness' to consider practice rather than 'community' because I consider it to give focus to process. There is a sharing, but this

is not shared in the sense of Benedict Anderson's (2006) shared and undifferentiated sense of belonging to the nation through '*imagined communities'*; rather it is a shared endeavour. It is an attempt to shift focus away from how community music practices can counter dominant systems through helping the marginalised and towards how it can counter dominant systems in collaboration (in the fullest sense) with the marginalised.

Togetherness encompasses both a together and not together. Participant with facilitator music-making is together in terms of understanding and innovation through interaction (John-Steiner, 2006; Sawyer, 2017), through making *new* music together, underpinned by recognition of the self-in-relation (Belenky et al., 1986) and interdependence. Meaning is created between individuals, as comprehensively clarified within Levinas' outlining of the subjectivity of the subject (1969). Since alterity does not describe a being, but a relation, it is through relation to the other that the possibility of the world is discovered. It is in this sense that the *between* as an active and productive back and forth is emphasised, building on hospitality and acknowledging the practice as an agreement to work together through joint endeavour. However, participant with facilitator music-making is simultaneously not together. Operating through the context of help, to underline the relationship as not together, is to recognise hierarchy and issues of power at play through interventionist practice. An active naming of the participant with community musician music-making relationship as not together, acknowledges the otherness of the participant, understanding as partial, and that it is through a-symmetry, through difference, that co-creation flourishes and the work can be understood as a performative moment made of relationships.

In the current music-making ecology, the community musician and participant relationship signals a together that remains to come. It encompasses the prepositional (Goh, 2020) as literal through the 'to' of to-gether, and active:

> In other words, the preposition functions as a force or motor initiating the first steps towards community: theoretically, it propels one to open or expose oneself to the other who is different from oneself, to the arrival of this other; it brings one towards the other […] (p.87).

Together, as a delineation of community music music-making practices builds on Higgins' (2012) (following Derrida (2000; 1987/2007)) outlining of cultural

democracy to come; as something that is yet to arrive yet worked towards. In practice this might be to say: yes intervention as currently enacted in practice can be identified as problematic, yes participant-opt-in to pre-existing structures is incongruent with the ideals of cultural democracy and has potential to manifest as another colonising endeavour, *and yes,* rather than not respond to this, community musicians can work with participants towards change that is to come. In practice, this is worked towards through music co-creation. As participant(s) and community musician *invent* new music together, there is the coming of something new, something different from before. To work towards this is to engage in dialogue, listening to the other through presence in the encounter. Whilst the risk of paternalism is acknowledged (Mantie, 2018), music co-creation through conscious and active gathering whereby the practice, its motivations and aims, unfold between participant and community musician within an active and productive back and forth, might be to forefront community music as a collaborative practice that is an ethical response to today's music making ecology.

CHAPTER 2: THE COMMUNITY MUSICIAN MUSIC NOW & THEN

2.1 Introduction

In this chapter, I explore the role of the community musician, which I suggest is shaped in response to the communities with which they work, and informed by the nature of community music activity in which they are situated. In the first section, I trace the development of the community musician's role from the community arts movement to contemporary practice. I highlight access as a key imperative for community music activity shaped by cultural democracy, which I suggest results in emphasis given to music co-creation; often termed as creative and collaborative music-making in UK practice. Next, I consider the extent to which the development of community music has happened amongst a backdrop of dichotomy and the resulting implications for practice. Under the subheading 'expertise and experience' I offer a model of the community musician's expertise to suggest that awareness, responsiveness and critical reflection form the basis of the community musician's approach to practice and may contribute to a consideration of community music as a critical practice. Finally, I offer emerging key ideas for approaches to practice that

may be considered as overarching modes to the community musician's situated and nuanced work.

2.2 Development of the community musician's role

Whilst musicians have worked in, with and for communities in diverse capacities and contexts for centuries, the term community musician denotes a role that is relatively new. As an approach to music-making with communities, the role of the community musician emerged through the growth and development of community music as a field derivative of the community arts movement.[12] Community musicians undertake diverse practices that are context dependent and nuanced. As such they are shaped in response to the communities with which they are working and informed by the community music activity in which they are situated. In short, it might be considered that a community musician's practice comes into being through responsiveness.

In the United Kingdom, the role of the community musician has its roots in the 1960s and 1970s community arts movement (Joss, 1993; Higgins, 2006; 2012; Deane & Mullen, 2013). This period saw a re-evaluation of the relationship between artists and society through challenge to the dominance of 'high art', museums and galleries as custodians of culture, and the democratisation of culture (Braden, 1978; Kelly, 1984; Jeffers & Moriarty, 2017). Rejection of centralised notions of excellence and maintenance of cultural production in the hands of the few, sparked the emergence of new roles for musicians. For example, musicians-in-residence and music animateurs working in schools and communities. Musicians working in such contexts demonstrated an active response to inequality in arts, manifest in their decision to: make music beyond traditional platforms; collaborate with communities that have limited access to participate in music activity; and employ music-making practices intended to support, what has been described by Tim Joss as, 'creative equality' (1993, p.6).[13] Effort towards 'creative equality' and equality of access to music participation, were visible in the approaches to practice explored by musicians at this time. For example, free improvisation and the use of found sound were valued within an ethos of 'anyone can take part' (Joss, 1993), music from many cultures was actively pursued in attempt to look beyond western music (Everitt, 1997), and emphasis was given to the communicative and expressive potentials of music as a language (Paynter & Aston, 1970). Through support of opportunities to make music together over making music 'for', musicians-in-residence and music animateurs working in this way

challenged the hierarchical status of some art forms over others, passive consumption, and traditional boundaries between performer and audience, calling for participation and access. A rethinking of the role of the artist in society, paved the way for community musicians as facilitators of individual and group music-making, that seek to actively promote and support access to music.

Development of the role of community musician made particular strides during the 1980's. This period saw an intensified call for access to music through the campaign of cultural democracy – a call which continues to underpin approaches to the community musician's practice and role today. Positioned as a tool for action, in 1984 members of the Shelton Trust articulated cultural democracy as an imperative to;

- Let us tell the story… We believe that people have the right to create their own culture. This means taking part in the telling of the story, not having a story told to them.
- This story of ours… We believe that people have the right to put across their own point of view in their own particular way. This means not being told how to do this by people who don't understand it.
- Now listen to our story… we believe that people should have the right to reply. This means that people should have equal access to resources to give them an equal voice (Shelton Trust draft charter in Dickson, 1995, p.24).

The Shelton Trust's statement highlights access as multifarious, and in doing so, is suggestive of inroads to music-making approaches predicated on cultural democracy. For example, the necessity for access to actively participate in culture creation, calls for a facilitative or enabling dimension to the musician's role, whereby focus is given to supporting those without access to actively create and play music, rather than consume music produced by someone else. Emphasis on access to create as a 'right', illuminates the significance of ownership. Thus, the musician may support individuals or groups to write their *own* song(s), exemplifying the richness of plurality and diversity in music practices. Access to platforms to share resulting new works, and through this process to engage in dialogue, is suggestive of an approach in which the musician actively connects marginalised groups to resources such as performance

opportunities. The 1980s campaign for cultural democracy thereby contributed to the development of the role and practices of the community musician as politically and socially engaged.

As the case for access developed, the 1980s is described as a "significant burgeoning period" for community music (McKay & Higham, 2011, p.2), which in the UK, saw publicly funded government schemes for community music activity (Price, 2002; McKay & Higham, 2011; Deane, 2018a). During this 'burgeoning' decade the International Society for Music Education created a Commission for Community Music Activity, the UK Music and Education Working Party was established by the Arts Council, and the first UK community music conference took place. The growth of community music activity necessitated growth in the community music workforce. Furthermore, as the workforce remit gained greater clarity through an imperative for access, the role of the community musician was increasingly delineated.[14] Whilst the 1980s was a significant period of growth for community music, it is worth considering the manner through which growth was made possible and resulting implications for practice. For example, although government funding was available for community music activity, funds were often provided for short-term projects with community musicians employed on a freelance basis. Consequently, many community musicians undertook their practice on the move, visiting one context to another.[15]

During the late 1990s, focus was given to the ameliorative effects of the arts and the potential of arts to support social inclusion (Matarasso, 1997). Markedly, in 1997 the first New Labour government set up a Social Exclusion Unit, which the then Prime Minister Tony Blair, asked to report on, "how to develop integrated and sustainable approaches to the problems of the worst housing estates, including crime, drugs, unemployment, community breakdown and bad schools etc." (Social Exclusion Unit, 2001, p.6). In response, the Department for Culture, Media and Sport replied, "creative participation in the arts could tackle not only symptoms but also the causes of social exclusion, generating benefits in all four of the government's priority areas of health, crime, employment, and education" (1999, p. 22).[16] The potential of the arts to 'tackle' social exclusion, along with new funding available from the National Lottery, saw more money for arts, and has been documented as significant in the expansion of community music practices and the workforce (Deane & Mullen, 2013; Camlin & Zesersen, 2018). Again, it is worth considering the manner through

which growth was enabled and resulting implications for practice. Funding available for community music activity, made possible through government policy directed towards the social impacts of the arts, resulted in projects focused towards the achievement of pro-social participant outcomes, such as improved health, and well-being.[17] However, the application of arts as a mechanism to solve social problems has been criticised as amounting to participant instrumentalisation that makes social deprivation more acceptable and denies the efficacy of art to ask deep questions. For further discussion see Merli, 2002; Belfiore, & Bennett, 2010; Bishop, 2012 and Schrag, 2014. The community musician has been identified as *not* teacher, therapist, social worker or probation officer, but 'boundary walker' that lies between such professions (Kushner et al., 2001), and further to this, in traversing the margins they are in a position of strength (Higgins, 2012). However, when their work is afforded by funding predicated on the aim of realising specific social outcomes, to what extent can the role of the community musician avoid being shaped towards a problem-solving venture?

More recently, community music has been considered as an intentional act of intervention that seeks to create opportunities for access to music-making (Higgins, 2012). Community musicians working in this way have been described as conscious facilitators (Joss, 1993; Higgins, 2012) in effort to delineate their role in interventionist practice. However, contemporary international approaches to community music call for a rethinking of intervention from diverse cultural perspectives. For example, in discussion of intercultural work in Australia, music educators Brydie-Leigh Bartleet and Gavin Carfoot highlight potential problematics of intervention as another colonising endeavour, whereby the non-indigenous outsider decides what is necessary for the indigenous community (2016). In this they present the question: intervention on whose terms? This leads to further questions such as, to what extent does intervention imply a deficit model? Is the role of the community musician that of intervener? Or does the 'intervening' occur through exchange between the community musician and participant, and if so, what does this suggest for the community musician's role and practice? As diverse cultural perspectives deepen the conversation, an exploration of the community musician's role and approaches to practice is timely.

2.3 The community musician's practice

Community musicians facilitate group music-making with diverse groups of people in diverse places.[18] For example, a community musician may; lead a choir in a prison that meets regularly and includes both prisoners and non-prisoners, run creative music-making workshops for families in a local community centre, or lead music-making experiences in post-conflict countries on behalf of humanitarian organisations.[19] Alongside the diversity of people and places, community musicians work with diverse musical genres, instruments, and ensemble size in response to context. For example, in the UK *The Messengers*, a project model for socially engaged arts practice, partners "[…] students at the Guildhall School of Music and Drama and people who seek support from St Mungo's Homeless Charity" (Guildhall School, 2018), to collaborate across instrumentation and genre choice reflective of member diversity of musical experience.[20] The band includes drummers, electronic musicians, strings, winds and brass players, guitarists, pianists, rappers and singers. They explore for example, fusions of funk, soul and hip-hop with classical winds and strings arrangements, spoken word and vocal melodies. Congruent with the conceptualisation of community music as an act of hospitality (Higgins, 2012), as community musicians say 'yes' to the participants' call, there is implicit possibility for inclusion of diverse genres and instrumentation since the music created, and band formed, are done so through responsiveness. The size of the band or ensemble may shift, as it comes into being through responsiveness to those present, whilst typically the community musician(s) remain constant. If the music created is reflective of a response to the preferences and experience of those in the group, but group membership can fluctuate, and in addition to this if an active identity is constructed for the group by way of anchoring it as a band for funding, performance opportunities or clarity of offer, what does this mean for the community musician's musical input? To what extent do they contribute artistically? How do they influence the resulting sound? Does it matter?

Whilst the practices of community musicians are diverse, intention has been understood as significant (Higgins, 2008; Coffman, 2011). Within an interventionist framework, this may be considered as an intention to work with participants through music-making that will be supportive in some way. The 'some way' being indicative of both a responsiveness and a journey into the unknown.[21] Working with participants through music typically takes place in the music workshop as a 'site of experimentation' (Higgins, 2008; 2012). Although the community musician's

practice is shaped in response to context, there are specific approaches to the work that seem to underpin most activity, namely creative and collaborative music making.

2.3.1 Creative and collaborative music-making

Community musicians often facilitate music-making experiences that give focus to collaborative and creative processes. Collaboration, which concerns making music together (whether that be the community musician with a group or individual), is pursued as both a commitment to and attempt towards, access, inclusion and participation in music-making practices. Commitment to access is underpinned by aims for cultural democracy and is expressed, for example by practitioners and organisations as a belief that everyone has the right to participate in music.[22] Article 27 of the Universal Declaration of Human rights states, "everyone has the right freely to participate in the cultural life of the community, [and] to enjoy the arts" (United Nations, n.d.). Further to participation, it is perhaps the inclusion of the word 'freely' that is of interest to the community musician. Can article 27 be understood as advocating cultural democracy through the right to participate as both a free choice, and freedom in terms of the way participation may manifest?

Contributions connected to the field of ethnomusicology, such as the work of Christopher Small and John Blacking, are often drawn upon by community musicians since they enrich the imperative towards access through illumination of everyone's ability to music. In *How Musical is Man?* (1973) Blacking shows musical ability as a defining characteristic of being human, not a special trait reserved for the talented, gifted or educated. In agreement, Small (1998) proposes the term *musicking* as a verb rather than noun to highlight music making as a human activity that is ongoing throughout life.[23] Small criticises the customs of the classical western vernacular as upholding access to active participation for the few, whilst the many passively consume.[24] Collaboration therefore has a political edge. It is often the 'marginalised', 'disadvantaged' or subjugated that are participants of community music activity.

As a key approach to practice, collaboration is indicative of music-making as a collective activity. In my experience, most of the music that participants express preference for is ensemble music, and the band would not be a band without others. Collaboration as 'joint pursuit' (John-Steiner, 2006) upholds music as the anchor of the work; it is in the joint pursuit of generating, and of playing music together, that the 'work' is done. Emphasis given to *creative* music-making often manifests in

project focus towards writing your own music, with understanding that this may empower through ownership and self-expression. Creative music-making, as opposed to playing pre-existing repertoire in pre-agreed ways, is understood as an active participation that recognises diverse music practices. This returns us again to cultural democracy; participants are not in receipt of culture through community music, they already have it.

2.3.2 Dichotomies

The community musician's practice has often been discussed in terms of dichotomies. In contribution to a Music and Social Intervention Network led by the Royal College of Music and The International Centre for Community Music, community musician Dave Camlin highlights that 'dichotomous positions' have framed music and music education 'discourse for at least twenty years now' (2018). In that sense, although there are conceptualisations that draw from poststructuralist perspectives, it could be suggested that the development of community music has happened amongst a backdrop of dichotomy. For example, questions such as does the community musician teach *or* facilitate, lead *or* follow, give focus to process *or* product in group music-making workshops, are not unfamiliar. In his article, 'We don't teach, we explore: Aspects of community music delivery', community musician Phil Mullen provocatively positioned teaching and facilitation as separate processes, suggesting that community music "may well be anti-teaching" (2002, p.1). Whilst this position has been contested (Koopman, 2007), and later Mullen moves towards a more holistic conceptualisation in his '*facilitraining rainbow'* model (2008), discussion of the community musician's role still tends to be framed from dichotomous positions. Although, the dichotomy between teaching and facilitation, or by extension music education and community music, may seem somewhat dated now – consider for example the special collaboration between the *Music in Schools and Teacher Education Commission* and *Community Music Activity Commission* at the 2018 International Society of Music Education conference – perhaps the initial division between teaching and facilitation was in effort to cut a distinct path for the community musician?

Despite being highlighted as dated, dichotomous positions seem to be prominent in practitioner dialogue.[25] At *Connecting Conversations*, an event for

'professional practitioners' to interrogate 'what makes an artist effective', it struck me that the conversation was positioned around the dichotomy of whether to include *or* reject repertoire in the group music-making process.[26] Contributing to the discussion, event leader and musician that works in criminal justice, Sara Lee remarked that "every man/woman has a song inside them" (2017). This prompted a zoom in on the operational aspects of practice, which seemed to point to underlying questions for the musician's role in communities surrounding ownership, authorship, quality, inclusion, participant progression routes and the democratisation of culture. In retrospect, I realise that many of my own reflections on the operational aspects of my practice as a community musician have manifested too neatly as dichotomies. The table below shows some of the dichotomies that can surface through tensions in practice as the community musician operates within the conflicting fields of institutional goals, defined roles, personal desires and interpersonal relationships.

Table 1.1 Approaches to community music facilitation: some tensions in practice

Music-making 'with' participants	**Music-making 'for' participants**
Process	Product
Dialogic	Directive
Participant generated new material	Facilitator or organisation led pre-existing repertoire
Facilitation	Teaching
Participatory	Presentational
Open structure	Closed structure
Long-term sustained commitment	Short-term 'parachuting in'
Co-authorship	Single authorship

The extent to which participant generated new material *or* facilitator/organisation led pre-existing repertoire should feature in music workshops, has been a question that I have frequently considered. Taken to an extreme, I have wondered whether the community musician's input of thematic material as a starting point for composition, equated to songwriting with an agenda. See for example:

Link to online portfolio: *Rewritten in the stars*,
https://www.jogibson.org/rewritten-in-the-stars

There is tension in providing thematic starting points. Whilst they can be supportive in bringing the group together musically, (for example a school class of thirty children split into smaller groups, each 'commissioned' to write a verse on the same theme, allowing for their ideas to come together as a cohesive song), to what extent do they limit participant ownership?[27] Lyric themes suggested by the community musician with aims of 'empowerment', 'identity', or encouragement to share personal experience can present another tension. Whilst songwriting as sharing personal experience is perhaps to acknowledge notions of 'authenticity' in this musical practice, to what end are personal experiences shared? What impact might a participants' sharing of traumatic events through song have on others in the group? When does 'authentic' sharing boarder voyeurism or an exoticism of the marginalised?

Process *or* product is another avidly debated question. Where a product, (for example a performance or sharing event timetabled at the end of the music project), is requested in advance of the work by external agencies, with a short timespan to create, and a large group, the community musician may revert to making music *for* participants. After all, in desire for the participants to have a 'positive experience' and in an environment where community musicians attain work through short-term contracts, you are only as good as your last gig. To what extent is the product more representative of the community musician than participants? What is the scope for open-ended processes in which the output is led by the work?

Dichotomous positions can also inform the wider conditions and context of the community musician's work. The table below offers some examples.

Table 1.2 Approaches to community music facilitation: some dichotomies that can inform/shape practice

Possible ideals	**Possible problematics**
Practice	Theory
Insider	Outsider
With	For
Intrinsic	Instrumental
Inclusion	Excellence

The dichotomy of insider *or* outsider may be particularly pertinent to explore considering challenge to community music as an act of intervention. For example, in community music practice with First Peoples in Australasia, as non-Indigenous musicians and music educators reflect on working with Indigenous communities, particular awareness is given to outsider / insider status. Rethinking intervention in the post-colonist context, Bartleet & Carfoot warn that it is "important to avoid discourses of social justice that privilege outsider perceptions of need over the demands of the communities themselves" (2016, p.346). Performer and researcher Te Oti Rakena highlights tensions in undertaking 'western models of community music' with non-western communities, since "to participate in community music-making for Māori and Pacific Island students is to participate in the traditions of the [European settlers'] culture of power" (2018, p.82). Awareness of context is therefore vital for a community musicians' practice. In highlighting the community musician as visitor to a community within a western approach to practice, do such perspectives point to distinction of the community musician's role in dichotomous terms (insider *or* outsider) as necessary? What is the possibility for a more holistic approach? How might dichotomies 'treated as concepts to be explored' inform understanding of community music activity (Crossick & Kaszynska, 2016)?[28] Are we failing to take into account the symbiotic nature of the two things?

2.3.3 Expertise and experience

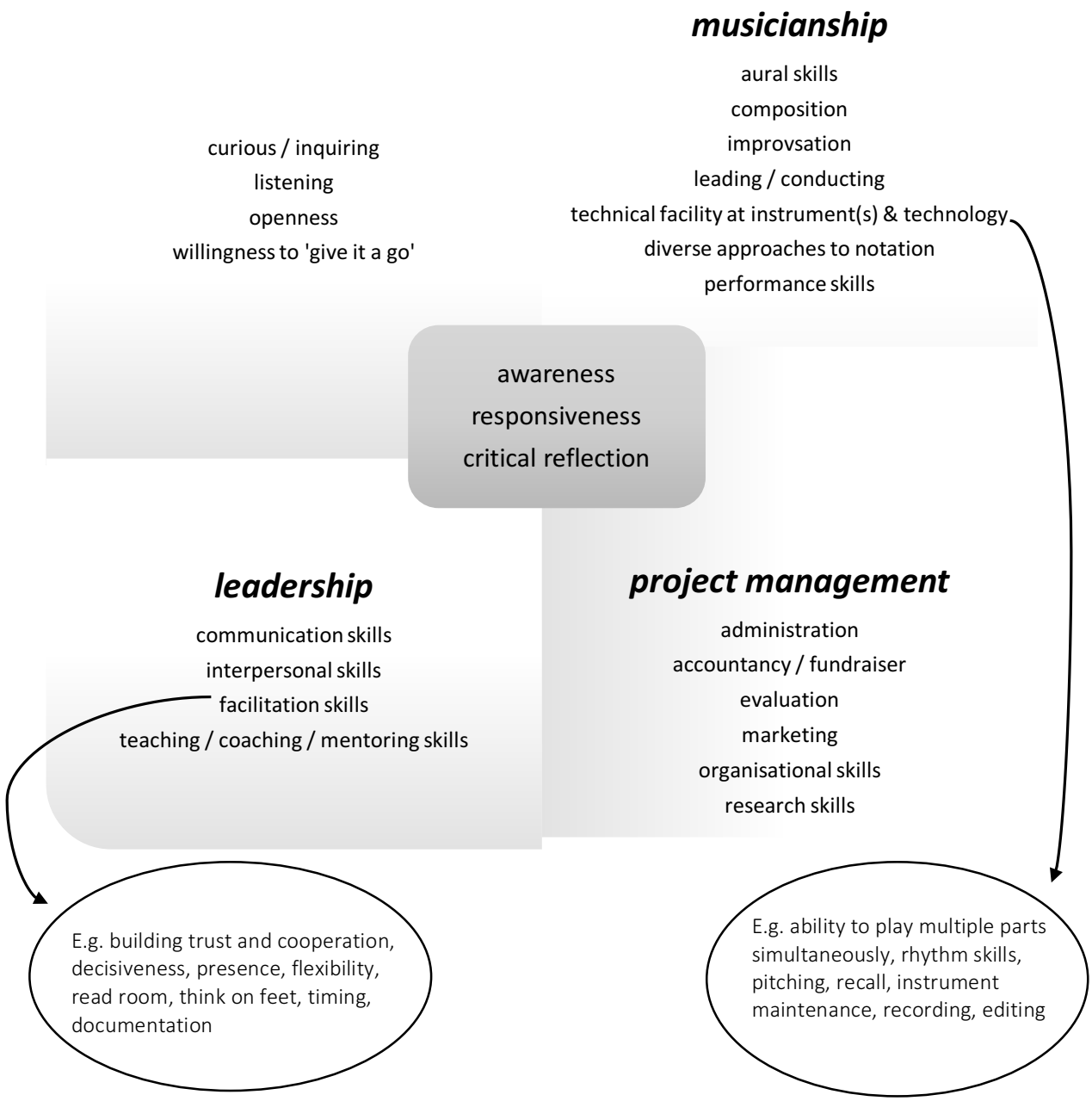
Community musicians often have broad and diverse expertise indicative of a role that encompasses music-making enacted in response to, and developed through responsiveness with, others in a context-dependent and nuanced practice. In a seemingly playful call to action, musicologist and composer John Drummond highlights the potential wide-ranging scope of necessary expertise. Drummond describes the community musician as a

> special person […] He or she is usually required to have a collection of skills so broad they could scarcely be expected to be found in any single individual […] It seems astonishing that there are any community musicians at all (2010, p.327).

To encapsulate expertise of such breadth, that is developed in response to the diverse needs of a specific context (people and place), is not without difficulty. The diagram

below is offered as a starting point. It draws from UK community music practice and a Western music experience.

Figure 1 The community musician's expertise: a starting sketch



This two-dimensional form should be considered against the backdrop of context, which is a shifting terrain. At the centre of the model, awareness, responsiveness and

critical reflection are suggested as both an anchor to expertise and drivers of practice that fuel regular questioning to deepen understanding. Musicianship, leadership and project management are given as the constituents of a community musician's practice. The skills and expertise listed within each constituent are offered as broad headings, themselves presenting further skills, to be considered in the context of community music practice.[29] For example, expanding on the heading 'technical facility at instrument(s)', I highlight the musician's ability to play multiple parts simultaneously since this skill is often supportive of group music-making.[30] The community musician's proficiency in the domains listed will vary depending on the nuances of their context and consequent demands of practice. The top left-hand square is deliberately left untitled in this iteration. It tentatively offers attributes or personal qualities that the community musician may have, and which underpin approaches to musicianship, leadership and project management conducive to community music activity.

An offshoot to this diagram, could be the representation of a community musician's knowledge or knowing. For example, the knowledge of activities or approaches supportive of inclusive and accessible group music-making, or awareness of ethical approaches to practice. Such knowledge has been referred to as a toolkit (examples include Mason & Pozzo, 2018; Sandbrook, 2018; SoundLINCS, 2018). The community musician develops, refines and changes their toolkit across their experience. Thus, the toolkit and expertise go hand in hand as expertise might be considered in terms of tool selection (Howell et al., 2017). Whilst tool selection is positive, in that it reiterates the need for responsiveness to context, the notion of 'toolkit' itself may be problematic since it is suggestive of a 'fix it' approach that could perhaps embed community music activity in a deficit model. Further to this, the use of 'toolkit' could point towards a particular way to go about the work, resulting in workshops as formulaic. One workshop formula that I have often participated in is; start with pass the clap around the circle by way of warming-up / ice-breaking, introduce theme / stimulus for creative group work, split the group into smaller subgroups, subgroups devise from stimulus, subgroups share, ideas are pooled towards a whole group piece.[31] Whilst this 'formula' may be popular in that it offers a strong scaffold for the work, approaching workshops as a routine to follow without awareness of context is problematic. Although emphasis may be given to tool selection, it can take a long time for community musicians to develop responsive

approaches through the iterative process of try, reflect, refine, try. In the context of short-term projects, with large groups and/or the requirement of performance outputs, could the 'toolkit', in its readiness of activities and techniques to select from, contribute to practices led by available resources rather than participant need?

This brings us back to the centre of the starting-sketch model above. I suggest that awareness, responsiveness and critical reflection form the basis of the community musician's approach to practice from which activities and techniques can be selected, developed and refined as appropriate to the context. And as such, community music might be considered as a critical practice; understood as an approach, through which community musicians contemplate and respond to the diverse, context specific and situated nature of their practice, through critical reflection and reflexivity. Subsequently, to approach community music as a critical practice, is also to recognise community music as a dynamic, unfixed and unfolding field. Community musicians that take a critical approach to their practice, may move from practitioner to practitioner-researcher through recognition of their practice as a learning process or a process of discovery. As Schön illuminates, "When a practitioner becomes a researcher into his own practice, he engages in a continuing process of self-education… When he functions as a researcher-in-practice, the practice itself is a source of renewal" (1983/1991, p.299).

CHAPTER 3: UNDERSTANDING THE PRACTICE - PRACTICE AS RESEARCH AS A STRATEGY FOR ENGAGEMENT

3.1 Imagining research possibilities

What might it be like if the music community musicians make with others, (the songs, grooves, textures, lyrics, or instrumental pieces for example) and the manner through which they make it, (the exchange, singing, clapping, playing, chatting, post-it notes, big sheets of paper, and field recordings) could be research? What if this music-making could be – for want of better words – the process, the data, and the findings of rigorous and ethical inquiry? What would it be like if more community musicians approached their work as practitioner-researchers? If more drew on their practice as sites of their doing-knowing, through a depth of systematic reflective practice with potential to understand from within? And what if there were approaches we could

share, ways to untap a methodology guided by community music? This would not be a mere 'marriage of convenience' (Cole, 2011), but an ethical approach whereby the community musicians doing, the 'magic' so often discussed as an integral part and result of practice, and what is done with/to/for participants, is critically considered through situated inquiry. Research is steeped in scientific ways of knowing; fixed questions with resulting answers. The arts can bring values to research such as innovation, disruption, change, and embodiment. Alongside this, community music has a lot to offer. It can bring values such as emphasis on care, dialogue, inclusion and diversity to research. In one sense, reflective practitioners might already understand their work in terms of research. However, knowing gleaned through this process is often locked within the practitioner. Furthermore, having moved from professional practitioner to practitioner-researcher through this PhD, I suggest that reflection of this kind seldom extends the self or technique. The naming of Practice as Research as an act of symbolic violence might be another concern, since to assert practice as research is to feed into their separation. However, I suggest that such considerations can lead to a circumventing of the possibilities of rigorous research through music-making necessary for a critical and ethical practice. Supporting people to make music on their terms is at the heart of community music practice, so what is the potential for researching through that music-making?

This is what I set out to explore. To see what might be possible. And to that end this chapter offers a start – to share my methodology and attempts.

3.2 Overview

In this chapter I consider Practice as Research (PaR) as a strategy for engagement in community music inquiry. I begin by outlining why PaR, as a methodological approach for research through creative practice, offers an advantageous framework for inquiry into community music activity. Under the subheading *Epistemological underpinning – knowing as a situated process of interrelation*, I highlight points of resonance between epistemological perspectives that underpin PaR and community music as an embodied and embedded intersubjective experience. I draw on Robin Nelson's (2013) *Multi-mode epistemological model for PaR,* to suggest that a research journey towards knowing in community music may be strengthened through a multi-mode approach and

dynamic interplay between know-how, know-what, and know-that. Next, I discuss the community musician's knowing-in-doing by way of locating my position as practitioner-researcher in the context of music-making with participants, guided by reflective practice that utilises critical incident technique. I outline the parameters of my study under *Core methodology: creative music-making reflective practice.* Finally, I explore the possibilities of co-creative music-making as a research method through subheadings *Understanding through music-making, Artefacts within ephemeral practice, Data as content within a multi-mode approach* and *Ethics.*

3.3 Why Practice as Research for community music inquiry?

Practice as Research (PaR) is an approach to research whereby practice is a central method of inquiry (Haseman, 2006; Nelson, 2013; Bell, 2018). As an established methodology within arts inquiry (Nelson, 2013; Hann, 2016) PaR builds on recognition that theory is imbricated within practice, and that creative practice can constitute knowing (Kershaw, 2009; Nelson, 2013). As Robin Nelson, a leading exponent of PaR asserts, "we 'do' knowledge, we don't just think it" (2013, p.66). Drawing on philosopher Donald Schön's outlining of 'knowledge-in-practice' (1983/1991), Nelson advocates *doing-knowing* to describe the practitioner's tacit, embodied and experiential know-how that forms a central part of inquiry in PaR (2013, p.40). There are many names to describe research inquiry imbricated in practice, which reflects nuances of approach, aims, and processes.[32] I use the term PaR at this moment in time to echo that practice can constitute research, to highlight the possibility of its centrality to inquiry, and as an attestation to knowing-in-doing. However, I also recognise that the term may be considered somewhat dated. As scenographer Rachel Hann suggests, 'practice-research' may be better placed to avoid the "micro-politics of practice as/through/based/led" (2016, 18:08). Whilst the language of as/through/based/led may have resonance as a means of situating ourselves and our practices, rigidly identifying with for example practice-led research which focuses on advancing knowledge about practice, or practice-based research whereby the creative artefact or event is the basis for knowledge contribution, can lead to a politics that closes possibility for dialogue. Nonetheless, retaining 'Practice *as* Research' might be both timely and empowering for community musicians – empowering since 'as' (being a preposition, comparator and quality), affirms that the

practice community musicians' undertake can constitute research, rather than research being some kind of disconnected commentary, or at worst outside interrupter. And timely alongside international growth of community music scholarship, which to "continue evolving … needs to occur at the dynamic interface of musical processes and reflexive research" (Bartleet & Higgins, 2018, p.8).

As a methodological approach for research through creative practice that emphasises theory imbricated within practice, knowledge as a matter of doing, and practitioner know-how, I suggest that PaR offers a fitting framework for community music inquiry. After all, community music is a creative practice, and for UK community music activity (the focus of this study), the practitioner's 'doing' has been at the fore of this creative practice with focus given to opening access to music for all, through active music-making with groups and individuals. Furthermore, since community music activity is a situated practice (Mather & Camlin, 2016; Camlin & Zesersen, 2018), know-how resides in doing precisely because the work is about musical and social interaction in a given context. Thus, the community musician's doing-knowing is embodied, experiential and embedded as they hone their practice through music-making with communities. I will discuss this point further under section *the community musician's knowing-in-doing.*

For community music activity, research through creative practice is perhaps nothing new. As 2018 Community Music Activity co-chair Mary Cohen explains, "reflective practitioners are always researching" (2016, p.4). Through iterative cycles of workshop practice and reflection, community musicians may try, reflect, refine and try again approaches to music-making with participants – which is indicative of a research process. However, as Huib Schippers points out, "Although many musical practices involve research, this does not necessarily qualify all music making as research" (2007, p.35). So, when does professional practitioner reflective practice become practitioner-researcher inquiry? As a starting point, perhaps Sullivan and Gu's suggestion of PaR as an opportunity to 're-search' one's practice might be useful (2017, p.55). To **'**re-search', to search anew, could suggest fresh inquiry, breaking from the patterns of professional practitioner reflective practice, which may be entrenched in established approaches underpinned by specified output aims – be that funder evaluation, high-profile performance or the freelancer's repeat booking. Moreover, research through creative practice, or rather re-search through the musical doing of community musician(s) and participant(s), focuses the lens of inquiry to

active musical doing as it is undertaken in contemporary practice. This, therefore has the potential to reduce any haze, (for example entrenchment in established approaches or output aims) that may cloud professional practitioner reflective practice, through zooming in on music-making processes as they are enacted in current practice rather than how they are discussed. Thus, inquiry through a PaR strategy offers an advantageous framework for community music activity as it taps into the knowledge producing potential of the active doings of community music.

3.4 Epistemological underpinning: knowing as a situated process of interrelation

> […] Knowledge and power are simply two sides of the same question: who decides what knowledge is, and who knows what needs to be decided? (Lyotard, 1984, p.8-9)

Epistemological perspectives that underpin PaR include a radical approach to the nature of knowledge through consideration of what it is to know, how we know, what is known and who can know. In reappraising knowledge paradigms, many in the field of PaR challenge the extremes of positivism and 'hard facts' as widely associated with the scientific method (for discussion see Haseman, 2006; Nelson, 2009; Siegesmund, 2013; Leavy, 2015; Hodges, 2017). This challenge has been identified as coinciding with a turn to performance, and has been aligned to philosophical and cultural innovations of the late twentieth century, including for example poststructuralism, phenomenology and postmodernism (see Piccini & Kershaw, 2008; Kershaw, 2009; Nelson, 2011; 2013; Leavy, 2015). Through such traditions, the use of binaries as a way of categorising the world has been called into question. For example, separation between subject-object, thinking-doing, reflection-action, body-mind and research-practice are disputed as binary oppositions that diminish possibility for ambiguity or openness. Poststructuralist accounts disrupt the oppositional logic of binaries through positing undecidability and indeterminacy (see for example, Derrida, 1981; Butler, 2000) and from phenomenological perspectives, intimacy and interrelationship are emphasised through correlation of what is experienced with its mode of being experienced (for discussion see Ihde, 1986; Finlay, 2009). Recognition of the symbiotic and interrelated interaction between things that develop through working together is significant for community music inquiry. This is because as a human

activity, music and music-making are embodied and embedded intersubjective experiences. Traditional dualistic assumptions that separate mind-body, knowing-doing and subject-object for example, are withstood through music. As sociomusicologist Simon Frith highlights, "all music making is about the mind-in-the-body" (Frith, 1998, p.128). Moreover, as a human activity, the corporeal act of music-making takes place in relation to others as sound that unfolds across time within an interrelational experiencing, whereby meaning is attributed through socio-cultural contexts. For community music inquiry, I suggest that this is to acknowledge music-making as joint endeavour between participant(s) and community musician(s), whereby know-how resides in doing since the work is about musical and social interaction - thus challenging the dualism of subject-object since the practitioner-researcher is imbricated within the inquiry.

Alongside reducing the possibility for ambiguity and openness in inquiry, sociologist Patricia Leavy draws attention to the way in which "…artificial dualism … [can] legitimize some ways of knowing over others and may contribute to the replication of dominant power relations" (2015, p.303). To pit knowledge against dualisms is to assert that knowledge is fixed, and subsequently, as Leavy influenced by Elliott W. Eisner warns, to perpetuate 'method borders'.

> We have… concretized our view of what it means to know. We prefer our knowledge solid and like our data hard. It makes for a firm foundation, a secure place on which to stand. Knowledge as a process, a temporary state, is scary to many (Eisner, 2012, p.7, cited in Leavy, 2015, p.12).

Furthermore, in providing a 'firm foundation' the concretization of knowledge suggests a "trajectory leading to an end product of unquestionable fact" (Nelson, 2009, p.124). This is problematic for creative practice research since it negates the 'here-nowness' of ephemeral practices (Piccini & Rye, 2009). It is also problematic for community music as a situated practice concerned with music-making as a relational encounter in a given context – which is to subsequently recognise plurality and diversity of experience and knowing. As a direct challenge to positivistic notions of knowledge as hard data and unquestionable fact, that exist somewhere 'out there' to be found by *neutral* observers, feminist epistemologies of situated knowledge highlight that knowledge comes from a knower, thereby recognising power dynamics in the research (for example, Haraway, 1988; Harding, 1993; Stanley & Wise, 1993). Thus, Donna Haraway (1988) re-described objectivity in the positivist paradigm as

the ‘God trick’, asserting need for researchers to be attentive to the context of discovery and not only the context of justification.

> In contrast to the god-trick of claiming to see the whole world while remaining distanced from it, subjugated and critical knowledges work from their situatedness to produce partial perspectives on the world. They see the world from specific locations, embodied and particular, and never innocent; siting is intimately involved in sighting (Rose, 1997, p.308).

However, situated knowledge and standpoint epistemologies have been criticised for placing too much emphasis on the situatedness of the individual knower to the detriment of understanding knowledge as constituted in relation. Sociologists Hughes and Lury (2013) draw on the work of feminist theorist Karen Barad and political theorist Jane Bennet to explain that;

> situatedness should not solely, and should never simply, take account of a range of differences, identities or intersectionalities between human actors whose agency, whilst recognised as unevenly distributed, is often homogenised. Rather, situatedness has to be understood in terms of co-fabrication where different kinds of materialities intra-act (Hughes & Lury, 2013, p.789).

In doing so Hughes and Lury call for an ecological epistemology to recognise the situated knower as living in relation to, and of a, ‘more-and-other-than-human world’ which “must necessarily be process oriented and focus on how things change rather than how things are” (2013, p.792). Moreover, they highlight knowledge as forming through entanglement – a deepening of the call for symbiotic rather than dualistic notions as ways of understanding. Acknowledgement of interrelationship, process and change through ecological epistemology offers a point of resonance with contemporary international community music perspectives that call into question the dominance of Western models of community music through highlighting divergent music-making practices across contexts. Across diverse practices, what might be knowable in one moment, with one group, in one context will be different in another moment, with a different group and in a different context. Drawing on situated knowledge, I suggest that ecological epistemologies could be supportive of community music inquiry through giving recognition to knowledge as a situated process that is constituted in relation whereby knowing is fluid, dynamic and partial.

3.4.1 Know-how, know-what, know-that

As a final point on epistemological perspectives, it is important to draw attention to different modes of knowing for PaR as a strategy of engagement in community music inquiry: namely know-how, know-what, and know-that. Drawing on Nelson's (2013) *multi-mode epistemological model for PaR,* know-how is described as the tacit, often embodied knowing-in-doing. Nelson's exposition of know-how draws upon Schön's seminal idea of knowing-in-action (1983/1991). It can be considered as processual knowledge and is often learned through practising with others. Nelson suggests that know-what is derivative from know-how through practitioner critical reflection. Subsequently, know-what might be understood as explicit knowledge gleaned from know-how.[33] Know-that is considered as "equivalent of traditional 'academic knowledge'" (Nelson, 2013, p.45). It is propositional in nature and presents knowledge as explicit in reified forms.

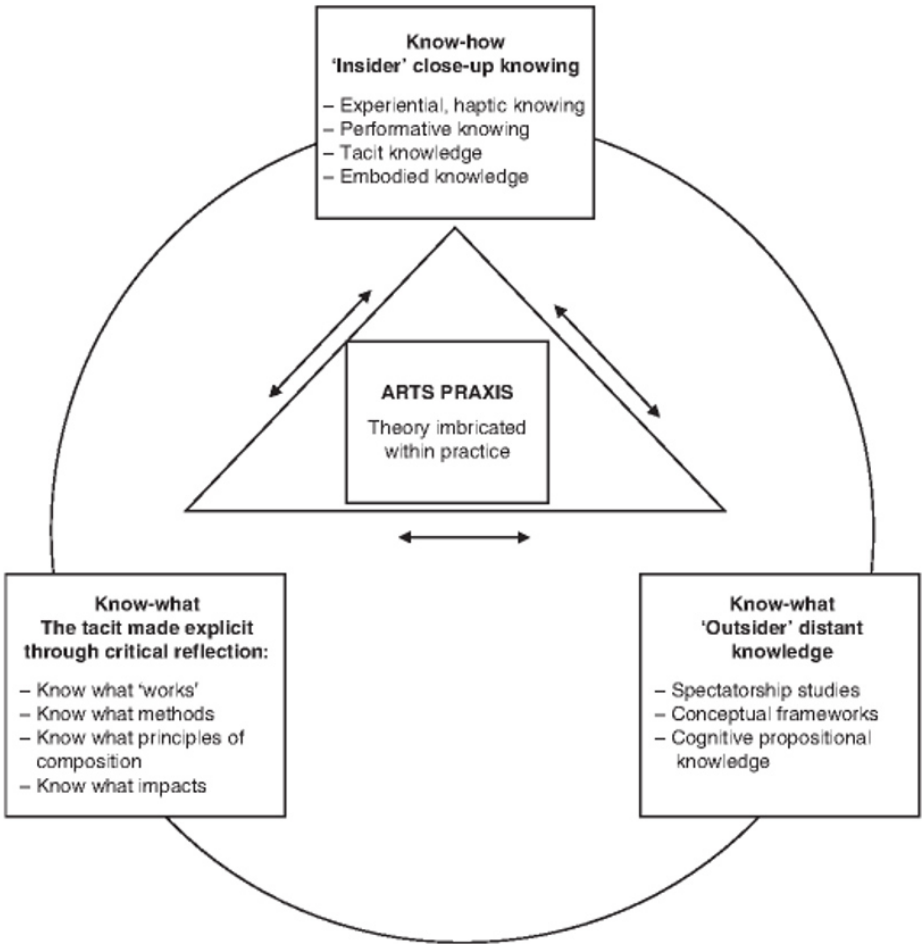


Figure 2 'Modes of knowing: multi-mode epistemological model for PaR' (Nelson, 2013, p.37).[34]

Nelson advocates a multi-mode inquiry for PaR since "Knowing is a continuing process of negotiation between the various modes (know-how, know-what, know-that)" (2013, p.58). Moreover, Nelson suggests it is necessary to move from tacit to propositional knowing through a multi-mode inquiry to support research dissemination. Since propositional knowledge is traditionally disseminated in reified, text-based forms dependent on language, (indeed Nelson suggests 'complementary writing' for PhD PaR submissions) this calls into question the extent to which the artefact or event as outputs of creative practice can speak for themselves (for discussion see Pakes, 2004; Piccini & Rye, 2009; Impett, 2017). And subsequently could be perceived as relocating or reconstituting knowing in creative practice from artefact or event to translated other. In emphasising the ephemerality of performance, Peggy Phelan asserts its primacy over document since "Performance's only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations: once it does so, it becomes something other than performance" (1993, p.146). For Phelan, the value of performance lies in its disappearance. Thus, any repeat performances or documentation of performance can only gesture towards what once was. Whilst this offers a point of resonance with the embodied and contextual experiencing of community music as a participatory practice, in outlining a 'second wave [of] practice research', Hann criticises Phelan's argument since it can become reductive to the point where we don't share the work (2016). For disseminable research, the question then is what are we sharing? And here we return to, where is knowing situated? Since music is a human activity that is intersubjective whereby music-making and musical meaning are embedded in social, cultural and historical contexts – not musical artefact alone (see section *Co-creative music making as a research method* for expanded discussion), I suggest that for community music inquiry both music created and the process of making music should be considered. As Sutherland and Accord highlight, knowledge in creative practice is increasingly seen through the process of creating, mediating and encountering art since,

> … the pressing question of knowledge situation or containment is grossly misguided, relying on a metaphor of 'location' influenced by topical debates over intellectual property and departmentalized academic disciplines. This metaphor isolates knowledge in the artistic artifact, separated from its production and evolving reception (Sutherland & Accord, 2014, p.125).

For community music inquiry, knowing cannot be distilled through artefact or event as output alone (i.e. a recording or performance of a participant's new song) since, as an act of intervention community music is a process of joint endeavour between participant(s) and community musician(s). The journey, the process of making music together, must be considered. Furthermore, returning to Nelson's suggestion of knowing as a continuing process of dynamic interplay between know-how, know-what, and know-that, the research journey towards knowing in community music may be strengthened through a multi-mode approach – that is to research through music-making, critical reflection and engagement with the propositions of others.

3.4.2 The community musicians' knowing-in-doing

To illustrate practical knowledge, that of know-how, Nelson draws on the example of riding a bike, since "To know how to ride a bike is to ride it" (2013, p.9).[35] The tacit and embodied knowledge of for example, how to balance, or how much force to exert from your body to the pedals, offers a simple instance of knowing-in-doing.[36] The musician's knowing might equally be understood as offering a clear example of knowing acquired through doing. One might say – to know how to play an instrument is to play it, or to know how to make music is to make it. As a performing art, the musician's knowing is embodied, enactive, embedded and extended.[37] Musician's gain their knowledge of how to play an instrument, play in a group, or improvise for example, through the incremental and iterative experiencing of playing an instrument, playing in a group and improvising. As Schön explains, "Our knowing is ordinarily tacit, implicit in our patterns of action *and in our feel* for the stuff [emphasis added] with which we are dealing. It seems right to say that our knowing is in our action" (Schön, 1983/1991, p.49). And for musicians, the 'feel for the stuff', for example the touch of the strings on a guitar, the felt vibrations of reverberant sound in a room, or the feeling of connection as you play with others in an ensemble, is of particular significance. The corporeality of music making gives emphasis to knowing-in-doing and foregrounds subjectivity, since the embodied knowing of the music-maker is situated and enacted in relation to others. Moreover, through discussion of 'improvisational musical spaces' as affective relations among bodies, Stover highlights that "there is no body, there are only bodies, for a body only exists in a complex and emergent ecological relationship with other bodies" (2016, p.2).

The community musician's knowing also includes the embodied and tacit knowledge of for example what might be referred to as reading the room, balancing the pace of creative collaborative activities as undertaken in the workshop, their bodily position in the context of the ensemble as they lead from within or upfront, or their tacit awareness towards individual and group dynamics. As practitioners of a situated practice that is operationalised through active music making with participants, the community musician's knowing is gained through and embedded in doing. Drawing on Bourdieu's description of knowledge as "the 'feel for the game'" (1990, p.66), Regelski highlights praxial knowledge as "highly individualized since it results from an agent's accumulated experience with the always situated and variable particulars of this or that individual or group" (2004, p.6). Moreover, I would caution that recognition of the community musician's knowing as highly individualised, is not to forget that such knowing is constituted in *relation*. It is in the moment of interaction – the music-making, dialogue and rapport between community musician(s) and participant(s) – that the work is done and knowing is developed. Thus, as a practitioner-researcher I undertake my research in the context of music-making with participants.

However, focus given to knowing in and through doing is to not forget about thinking. Nelson (2013), draws attention to the notion of doing-thinking, building from Gilbert Ryle's (1949) illumination of the separation of doing and thinking as 'the ghost in the machine', and Vygotsky's (1934/1965) assertion that thought and speech have different roots. Ryle's distinction between habitual practices and intelligent practices resembles Schön's concept of reflection-in-action. Schön acknowledges that reflection-in-action presents a contradiction in terms and may even seem dangerous. "There is no time to reflect when we are on the firing line; if we stop to think, we may be dead" (1983/1991, p.277). To illustrate this point, Schön quotes Hannah Arendt, "All thinking demands a *stop-and-think*..." (Arendt, 1971, cited in Schön, 1983/1991, p.278). In this passage, Arendt goes on to describe a bodily paralysis through thinking. However, to necessitate *stop-and-think,* is to concretise separation of mind and body. Schön suggests that rather than positioning thinking and doing as a binary, "each feeds the other, and each sets boundaries for the other […] Continuity of inquiry entails a continual interweaving of thinking and doing" (1983/1991, p. 280). Further to this, implicit within Schön's reflection-in-action, is a challenge to the artificial dualism of reflection and action and subsequently, what

might be considered as a challenge to the separation of theory and practice. The "unintended effects of action" (1983/1991, p.135) highlighted by Schön such as 'back-talk', presents reflective conversation with the situation leading to cooperative enquiry, choice points and ultimately new possibilities for the practice.[38] As a community musician, I recognise my knowing of this type to develop through iterative cycles of workshop practice and reflection.

3.4.3 Reflective practice

Reflective practice has been understood as central to the community musicians' work.[39] Despite recognising the importance of undertaking a reflective practice, in my work as a community musician I have often wondered to what extent my reflective practice was, or remains, entrenched in established approaches underpinned by specified output aims. And specifically, for community music inquiry, I wonder what is the possibility and potential for reflective practice that goes beyond 'Technical Rationality', whereby professional practice is a process of problem solving and emphasis on problem solving ignores the problem setting (Schön, 1983/1991)?[40] One answer may be to engage in critical reflection - but what exactly makes reflection critical? Stephen Brookfield warns that conflating reflection with critical reflection in hope for a reflective practice that is 'deeper and more profound', is problematic since

> reflection is not, by definition, critical […] For reflection to be considered critical it must have as its explicit focus uncovering, and challenging, the power dynamics that frame practice and uncovering and challenging hegemonic assumptions (those assumptions we embrace as being in our best interests when in fact they are working against us) (Brookfield, 2009, p.293).

Like Brookfield, I draw on Henry Giroux's outline of critical reflection as a process, which "lays bare the historically and socially sedimented values at work in the construction of knowledge, social relations, and material practices [… and subsequently] situates critique within a radical notion of interest and social transformation" (1983, p.154-155). Thus for community music inquiry, whilst I propose re-search through the musical doing of community musician(s) and participant(s) by zooming in on music-making processes as they are enacted in current practice, I recognise that this must be done with consideration of the context and conditions by which that particular musical doing is made possible.

Cycles of reflection (for example Schön, 1983/1991; Kolb, 1984; Gibbs, 1988; Driscoll, 2007) are inherent in reflective practice as practitioners:

| *try, reflect, refine* :||

Since cycles of reflection can take place across varying durations, for example a workshop activity, workshop series, or number of projects – understanding through reflection can change as the practitioner-researcher develops their knowing through experience alongside adjustments to the undertaking and conditions of their practice. Therefore, reflection and critical reflection might be thought of as '*re*turn' in the sense proposed by Hughes & Lury:

> *re*turns are products of repetition, of coming back to persistent troublings; they are turnings over. In such re-turnings, there is no singular or unified progressive history or approach to discover. Rather, there is the intensity of multi-dimensional trajectories, as concepts are de- and re-contextualised (2013, p.787).

And 'persistent troublings' may be anchored by critical incidents.

Critical incident technique (Flanagan, 1954; Butterfield et al., 2005), is a qualitative research method whereby critical incidents are 'revelatory or significant moments' (Keatinge, 2002, p.34) in practice, often documented through practitioner description or anecdote. Service management scholar Bo Edvardsson suggests that "For an incident to be defined as critical, the requirement is that it can be described in detail and that it deviates significantly, either positively or negatively, from what is normal or expected" (Edvardsson, 1992, p.17). This resonates with Brookfield's contention that reflection, as a process of learning "frequently begins with an event that points out discrepancy between assumptions and perspectives that explain the world satisfactorily and what happens in real life" (2009, p.295). Thus, critical incidents as deviations from assumed norms present in and through practice with the potential to spark critical reflection. However, this is not to negate the practitioner-researcher's role in defining and interpreting incidents as critical.

> […] critical incidents are not 'things' which exist independently of an observer and are awaiting discovery like gold nuggets or desert islands, but like all data, critical incidents are created. Incidents happen, but critical incidents are produced by the way we look at a situation: a critical incident is an interpretation of the significance of an event. To take something as a critical incident is a value judgement we make, and the basis of that judgement is the significance we attach to the meaning of the incident (Tripp, 2011, p.8).

Edvardsson & Roos' (2001) model for *Critical Incidents in Context: History, Time and Memory,* offers another example of recognition that critical incidents must be understood in light of human judgement and memory. I suggest that critical incident as value judgment or human memory is not a critique of the technique, but an identified strength. If the practitioner-researcher is imbricated within inquiry it seems reasonable to suggest they 'create' critical incidents, since critical incidents are persistent troublings (Hughes & Lury, 2013), disorientating dilemmas (Mezirow, 1991) or significant deviations (Edvardsson, 1992) from the practitioner-researcher's experiencing and undertaking of practice informed by their assumptions. Moreover, for the community musician, documenting of critical incidents could be useful for a critically reflective practice that can be *re*turned to through cycles of reflection and experience (see section *Artefacts within ephemeral practice*).

3.5 Co-creative music-making as a research method

The impetus for exploring co-creative music-making as a research method is threefold: I wondered, could I follow a methodology guided by UK community music practice, and therefore establish methods from that methodology; to what extent could I pursue practitioner-researcher inquiry without changing working practices with participants; and can community music be better understood through study of approaches to music-making in the music workshop?

Co-creative music-making is a key mode of operation for community musicians as the previous chapters discuss. As a process of invention, this mode of operation may be considered a research process in itself as participants and community musicians propose ideas, try them out, explore iterations, refine, rehearse and share through performance and/or recording. Research through compositional processes enacted in the music workshop – a turn to the things themselves – might therefore have potential to offer a fruitful method. Composition after all, has been accepted as research in the academy for a long time.[41] In the provocatively titled article, '*Composition is not Research*', Jonathan Croft asserts that whilst research may influence music, it is not composing (2015).[42] Of course, not all music-making, and thereby composition is research (Schippers, 2007); however, in suggesting that research methods are inimical to the creative process, Croft is drawing precarious dualisms between creativity and research. As a process of creative investigation, that

asks questions, explores possibilities and disseminates through sound, I recognise that composition in some instances can be research, and thus co-creative music-making (composition in the community music context) may hold potential to be a research method. But, how, and in what instances, can co-creative music-making in the community music workshop be a research method? I now attempt to unpack this question through sections: *Understanding through music-making, Artefacts within ephemeral practice, Data as content within a multi-mode approach and Ethics.*

3.5.1 Understanding through music-making

> Music is more than an object of study: it is a way of perceiving the world. (Attali, 1985, p.4)

Research methods are specific techniques used to gather and analyse data drawn from a given methodology and its underlying assumptions. Proposing co-creative music-making as a research method builds on notions in PaR of 'methodology guided by artform' (Nelson, 2013), which for this study is a methodology guided by UK community music practice. But what are the possibilities and potential of realising the making of music, and music made within a participatory practice as 'data', and what could be specific techniques to derive such data? To begin to answer this question, it is necessary to qualify music and music-making in the context of this study.

Music as a human activity has been widely advocated in the field of community music since it enriches the imperative towards access, inclusion and participation through illuminating everyone's ability to music. As a human activity, music is intersubjective. Thus, music has been articulated as a contextual and experiential social praxis (Elliott & Silverman, 2015; Regelski, 2016) that is socially, culturally and historically situated. As Elliott and Silverman emphasise, "the most obvious and necessary prior condition of and for music is *people who act to make and listen to music*; for music to exist, people must first *enact* music. No persons, no music" (2015, p.86). Music praxialists therefore reject the aestheticisation of music which reifies music as object to be contemplated from disinterested distance (for discussion see Sutherland & Acord, 2014; Elliott & Silverman, 2015; Regelski, 2016). This is because music understood as *thing* centres the *work* (often the music score) rather than *human experiencing* as music, thereby separating music from everyday life as knowing is situated in the ahistorical and acontextual object through disengagement of music as an embodied praxis (Bourdieu, 1990; DeNora, 2000;

Regelski, 2004). This renders people passive and ultimately justifies the concept of music as 'fine art'. As Regelski highlights "the rise of aesthetic theories in philosophy, [are] socially motivated […] that reflected or even created social class differences along musical lines" (2016, p.x). However, music as a human activity is contingent and multifarious precisely because music-making and musical meaning are embedded in social, cultural and historical contexts. Therefore, to understand through music-making in participatory practice, exploration must be directed towards the human experiencing of making music, the music made and the context by which music was made. I give prominence to recordings of music made with participants in my online portfolio in effort to pursue what is knowable through music, and because I anticipate that careful listening to the material created may be helpful to explore notions of ownership and authorship within community music activity guided by cultural democracy. However, in resonance with praxial philosophies of music, I am aware of potential problematics in centring the study around sound and consequently make explicit reference to consideration of the context in which recordings were made. It is therefore necessary that 'data' within this multi-mode study will take various forms – not recorded sound alone. The following table offers examples of data created through music-making with participants. (Note when reading the table that processes in the blue column take place alongside the orange column and that shaded cells indicate a bleed between sections – the lines of the boxes are not intended to show a clear-cut off between stages of music-making or reflection).

Table 2: Researching through music-making: working out data

Working practices with participants within UK community music activity			***Researching through working practices with participants within UK community music activity***		
Process	***Possible* 'data'**	**Notes**	**Process**	***Possible* 'data'**	**Notes**
Introduce project	▪ Reflective notes from initial meeting		Share research inquiry with participants	▪ Ethics forms ▪ Reflective notes from initial meeting	Nuanced process: Through continual opt-it / check-in. Trust built overtime – with potential to move beyond engagement as advocacy.
Embark on music-making together	▪ Session plans ▪ Activity prompts / scaffolds ▪ Song theme & lyric idea gathering sheets ▪ Song lyrics ▪ Post-it note voting / ideas ▪ Photos of room set-up ▪ Reflective voice memos	Possible 'data' is enacted/emerges through community musician responsiveness to participant(s). Therefore items in the *possible* 'data' column vary depending on requirements of participant(s) and context. NB items in the possible 'data' column indicate those that have emerged through my practice.	Critical incident documentation	Possible 'data' that emerges through practice is considered as resources and approached as data only through the demands of an identified critical incident. Thus, *possible* as a prefix indicates that not all resources are necessarily drawn upon. NB reflective (post session) documentation made as close to event as possible.	Critical incidents = significant moments as pivotal learning points that emerge through music-making and reflective practice – including tensions/positives. An artefact may disrupt/juxtapose practitioner assumptions.
Continue music-making	▪ Audio recordings of music devising as memory aid ▪ Song lyrics ▪ Group song structures ▪ Chord charts ▪ Notation ▪ Drawings ▪ Project blog ▪ Reflective voice memos ▪ Vox pops ▪ Notes from conversations with participants and partners	Possible 'data' created through music-making with participant(s) and reflective/discursive engagements during workshop.	Critical incident reflection/ documentation	Audio recordings of music devising as memory aid: for research through working practices with participants within UK community music activity one addition I have made to the process of recording in typical working practices is to record short sections of the devising interaction (not for example an isolated chorus, instrumental groove or chord progression for memory purposes – but initial stages of participant(s) with community musician co-creation).	Through PaR as a strategy for engagement in community music inquiry there is interplay between data creation (working with participants) and reflection (on working with participants to support the next interaction). Thus, possible entanglement between data creation, analysis and dissemination across the iterative process of try, reflect, refine, try again in creative practice. (NB iteration as web/spiral rather than cycle).
Music sharing	▪ Performances / gigs ▪ Gig promotion/reflection website posts ▪ Audio and film recordings of performances ▪ Audio recordings of completed tracks ▪ Reflective voice memos ▪ Vox pops ▪ Notes from conversations with participants and partners	Recordings as a combination of field/studio. Performance / recording outputs are enacted /emerge through community musician responsiveness to participant(s) and partners.	Critical incident reflection/ documentation	As above	Shift in reflective practice – between mid-project and post-project reflection as emphasis/drivers/motivation for reflection change.

The table begins at the community musician's first session with participants since in proposing co-creative music-making as a research method, I suggest a zoom in on music-making processes as enacted in the music workshop. However, whilst processes of limitation are necessary for focussed inquiry, this frame could be considered problematic since it does not necessitate methodical documentation of the conditions of project set-up. Rather than ignore the context and conditions of music-making activity, I suggest that data created through co-creative music-making as a research method is reflected upon alongside engagement with contemporary practice discourse and wider reading to support critical reflection.

3.5.2 Artefacts within ephemeral practice

Whilst as a participatory practice community music activity is ephemeral, various artefacts are produced through music-making such as song lyrics, chord charts and audio recordings, that can be *re*turned to (Hughes & Lury, 2013) dependent on critical incident. Here I do not propose such artefacts to be 'hard data' (as per the discussion under section *Epistemological underpinning – knowing as a situated process of interrelation*), since the artefacts are products through situated practice and therefore bespoke to the particular context in which they were created. Moreover, the practitioner-researcher attributes their significance as artefacts of inquiry in connection to self-identified critical incidents. However, I do suggest that *re*turning to materials created through music-making with participants may be an advantage of co-creative music-making as a research method that can support practitioner-researcher critical reflection. First this is because such artefacts are products of the practice. Therefore, additional methods of research documentation beyond existing working practices may not be required. Second, artefacts created through practice can be *re*turned to across cycles of reflection (inquiry duration permitting). Again, not from an aesthetic perspective of music philosophy, by which knowing resides in the acontextual and ahistorical object, but as a memory or re-memory aid. Piccini and Rye highlight that "…documents can never reveal to their users the situational experience of practice-as-research" (2009, p.48) and therefore propose 'forgetting' as a 'more radical stance'. Whilst I agree that reifying event through document is problematic, and that 'forgetting' may be a significant part of the process for co-creative music-making as a research method – particularly in identifying critical incidents – I maintain that material artefacts as products of participatory practice may support

community music inquiry as a counterbalance to practitioner-researcher memory. Furthermore, a *re*turn to sonic artefacts (such as recordings of new music created by participant(s) and community musician(s)), may be helpful to explore notions of ownership and authorship within community music activity guided by cultural democracy by way of offering a counterbalance to forgetting that may be embedded in uninterrupted assumption.

3.5.3 Data as content within a multi-mode approach

> Scholartists do not *only* record data; they also *make it.* (Cahnmann-Taylor & Siegesmund, 2017, p.5)

In approaching co-creative music-making as a research method, I resonate with Leavy's repositioning of *data as content* since the songs, soundscapes, textures and grooves created in the workshop are the primary informative modes. As Leavy states, "we [as PaR practitioner-researchers] are active in creating data via inquiry and not merely 'finding' it" (2015, p.294-295). Data as content seems particularly relevant to participatory music-making since enduring content is often actively created through the production of recordings. Professionally recorded CDs of participant tracks often feature as a significant part of the process for community music activity underpinned by cultural democracy.[43] Having a copy of *your* CD in your hand, and sharing that with family and friends can support developed confidence, self-esteem and positive memory through "a tangible outcome that creates a lasting sense of achievement for all" (The Irene Taylor Trust, 2014). The significance of music recording as physical object was highlighted through my work with NYMAZ and NYCC on a pilot holiday project with looked-after young people undertaken for this study. During this short project, I made field recordings of the final performance event to share back with participants. Since recordings are largely accessed digitally I sent the recordings as mp3 files to the social workers to share with the young participants. However, a few weeks later I received a CD in the post.

Figure 3 The First Order: A photograph of the CD sleeve made by young people that took part in the NYMAZ with NYCC Holiday Music Project 2016

Highlighting the significance of sound as physical object, some project participants worked with supporting social workers to design an album cover showing the band's name, (chosen during the project) and a list of tracks recorded during the project. In this sense, 'data' as the documentation of co-creative music-making processes, need not be an add on to music making with participants, but an integral and valued part of the process.

PhD study has afforded me long-term practice with some groups. Through this, recordings as products of practice representative of making processes rather than outputs have emerged. For example, during Musication (a weekly project for adults in recovery), as an inquiry experiment when working one-to-one or with small groups to support songwriting, I asked participants if it was ok to record the early stages of devising material together. I was initially unsure of this request since it did not fall within my typical working practice. In particular, I was concerned that recording the messy and perhaps more vulnerable stages of making might be disruptive or inhibiting for some participants. However, I continued with a 'felt' sense of appropriateness, afforded by relationship developed over time through long-term engagement. Having a recording device available at this stage of music-making, participants began to direct its usage. Members would ask me to film or audio record parts of the song they had devised in the session so they could practice between sessions. This is an example

whereby experimental inquiry documentation influenced approaches to practice. In this sense, co-creative music-making as a research method may offer reciprocal interplay between approaches to practice and research in the music workshop.

3.6 Ethics

I offer a consideration of ethical practice in community music Practice as Research within the online portfolio. However, in the context of this chapter (and since the portfolio and exegesis exist separately) I consider it important to address ethics here also. Therefore, what follows is an overview of key concerns.

Ethical working practices with participants has presented a *persistent troubling* throughout my engagement with PaR as a strategy for community music inquiry. For example, in attempt to explore the extent to which I could pursue practitioner-researcher inquiry without changing working practices with participants, some research participant safeguarding processes jarred with community music activity cornerstones of access to music for all, inclusion and participation. There was a tension between the desire to offer an open unconditional space for music-making (Higgins, 2012), a space that was open to possibility through responsiveness, and a space that was clear in its explanation of the research process. This was further complicated by research through a PaR strategy which can be a messy process, whereby stages of research evolve and often only become clear towards the end of the process (Griffiths, 2010). Despite opting in to the research through completion of ethics forms and ongoing dialogue, I wondered to what extent vulnerable participants understood that they were participating in a process of inquiry alongside music-making in the workshop. And therefore, the extent to which the ethics form served as protection for me, rather than participant (for discussion see Murphy & Dingwall, 2001). Moreover, to what extent did research participation act as a caveat to the open invitation to music-making that manifests through the community musician's 'welcome'? And if participants chose not to be included in the research (as either an informed decision or since they possibly did not understand the proposition), should they be excluded from the music-making? This was particularly problematic when undertaking research practice with pre-existing projects such as Tang Hall SMART CIC's Inclusive Summer Schools. Participant anonymity also presented challenge. In

May 2018, the EU General Data Protection Regulation was implemented stipulating data protection and privacy regulations for EU and EAA members whereby, "Stronger rules on data protection mean people have more control over their personal data" (European Commission, 2018). With a particular impact for an individual's online presence, GDPR highlights the right to erasure, 'correction' of data, and control over 'data portability'. For co-creative music-making as a research method, this can present a complex challenge with regards to scope for 'data' as available through the artefacts of practice to be withdrawn or reconsidered. See the ethics section of the online portfolio for further discussion.

Link to online portfolio: *Ethics*, https://www.jogibson.org/ethics

3.7 Limitations

As identified within the section *Co-creative music-making as research method*, emphasis given to sonic materials as a key mode of investigation for community music inquiry may be considered problematic. This is because zooming in on music-making processes as enacted in the music workshop may be taken to ignore the context and conditions of music-making activity. However, since processes of limitation are necessary for focussed inquiry, and because I anticipate that careful listening to the material created may be helpful to explore notions of ownership and authorship within community music activity guided by cultural democracy, I continue to explore recordings of music made with participants within a multi-mode approach whereby knowing is a continual interplay between know-how, know-what, know-that (Nelson, 2013).

Despite PaR being an established methodology, which as Hann (2016) asserts, is entering a 'second wave', community music inquiry through PaR is limited. There is not an abundance of already attempted approaches to research through socially engaged participatory music-making to draw from. Whilst this presents a limitation with regards to learning from that which has come before, it might also be considered as approbation for an exploratory, entangled and unfolding approach to inquiry. The limited number of PaR settings that I engage with and my role as practitioner-researcher within the inquiry may also be considered a limitation since it can offer only a partial perspective of community music activity. However, in resonance with feminist situated and ecological epistemologies, and perspectives that emphasise

community music as a diverse, contextual and nuanced practice, I recognise partial perspectives as a strength.

3.8 Conclusion

Practice as Research offers an advantageous strategy for community music inquiry. Through zooming in on music-making processes as they are enacted in current practice, PaR offers possibility to tap into the knowledge producing potential of the active doings of community music. Moreover, many of the epistemological perspectives that underpin PaR, such as situated and ecological epistemologies, could be supportive of community music inquiry through giving recognition to knowledge as a situated process that is constituted in relation whereby knowing is fluid, dynamic and partial. The corporeality of music making gives emphasis to knowing-in-doing and foregrounds subjectivity, since the embodied knowing of the music-maker is situated and enacted in relation to others. It is in the moment of interaction – the music-making, dialogue and rapport between community musician(s) and participant(s) – that the work is done and knowing is developed. Since, as an act of intervention community music is a process of joint endeavour between participant(s) and community musician(s), I suggest that for community music inquiry both music created and the process of making music should be considered within a multi-mode approach and a dynamic interplay between know-how, know-what, know-that. Thus for community music inquiry, whilst I propose re-search through the musical doing of community musician(s) and participant(s), by zooming in on music-making processes as they are enacted in current practice, I recognise that this must be done with consideration of the context and conditions by which that particular musical doing is made possible. And with further exploration, co-creative music-making as a research method may hold fruitful potential for such pursuit.

CHAPTER 4: COLLABORATION IN COMMUNITY MUSIC

4.1 Introduction

Community music is a collaborative practice, however Helfter & Ilari highlight that:

> … at the time of writing [their Oxford Handbook of Community Music chapter entitled, Models of Collaboration and Community Music], no studies were found connecting models of collaboration, which have been studied in great depth by scholars in fields such as management and non-profit organizations (e.g., Proulx et al., 2014) and their relationships to community music (2018, p.620).

In this chapter, collaboration in community music is considered with specific focus on the ways in which participants and community musicians make music together. Particular attention is paid to collaboration at the micro level through fine details of practice, which I suggest can offer an insight into collaboration at the macro level. By collaboration I mean a working together towards joint pursuit, as put forth by Vera John-Steiner in *Creative Collaborations* (2006), a process whereby the individual is both autonomous and part of a group and grows through their interaction with others. As John-Steiner explains, 'intellectual and artistic collaboration – [involves] the interdependence of thinkers in the co-construction of knowledge …' (2006, p.3). Co-construction is paramount to emancipatory practice if community musicians are to work *with* participants towards the change they seek, should they seek it. Deane explains, 'The artist [works] as servant to the participants' (2018b, p.4); however, in swiftly following this statement with 'I thought all community music work was like that', she is perhaps highlighting that collaboration in community music is not straightforward. At the macro level this is perhaps most evident through critique of paternalistic practices. At the micro level, I suggest that there are some 'taken-for-granteds' that need to be addressed. Supporting music-making environments that welcome everyone in the group as potential contributors, with different experience, expertise and enthusiasms, and within the context of hierarchy, is complex. This is explored further in this chapter.

4.2 My music, your music, our music

The aim of creating music *together* is significant for community music collaborative practice. As a joint pursuit that is before (but is not averse to) teaching or rehearsing, it emphasises group decision-making and dialogue and is actively pursued in rejection

of top-down approaches. Anchoring practice with this intention presents a space through which everyone in the group is recognised as a potential contributor working towards a common purpose. Moreover, it is the common purpose, rather than the necessity to find commonality within communities or through shared identity in the sense of *binding* or cohesion (Otte, 2019), that is important. The emphasis that I give to 'joint' endeavour through my use of terms such as *our*, *co-creation*, or *we* is not to be confused with together in the sense of 'fusion', which would be to reduce the other to the same. By 'joint', or rather by together, I mean the autonomous as part of a collective, which John-Steiner (2006) and Sawyer (2017) have highlighted as being significant for processes of creative collaboration as both one and many. Regarding 'togetherness', I have articulated this as a together yet not together. In making new music in workshop contexts, I suggest this manifests itself through *my music,* (for example, as a community musician I bring my music experience, enthusiasms and expertise to the encounter, which serves as a starting point for collaboration with others) and *your music* (participants bring their music experience, enthusiasms and expertise as a starting point for collaboration). From this, we can work together to make what might be considered as *our music*. In this way, individual identities can be retained while *at the same time* come together to make something new. For instance, when improvising with *The Radical Luddites* Bob might play harmonica with a blues feel, Graham might offer a guitar solo inspired by a Fleetwood Mac track and Malcolm might offer a bassline with a smooth jazz flavour. As they play alongside each other they are both individual musicians with different styles, instruments and preferences, whilst at the same time they are part of a collective sound. Thus, they can accentuate connection or difference, much like different voices in a conversation. In our sessions, we would often name this as the option to: 1) amplify the part of another through duplication; 2) play something that compliments the part of another or 3) go your own way and play something different (with the potential to see who might follow you).

Building on the notion of togetherness as one and many, *co-construction* through music *co-creation* can be approached by introducing a project along the lines: 'We have this time together, we *could* make some music to share with a performance at the end, but what that looks like (and whether we choose to perform) is for us to decide'. This can support a sense of group to form as individual and collective contributions are valued towards the endeavour. Here, the subjunctive mood is often

helpful. Giving focus to joint pursuit, rather than assimilated identity, values or experience clears the way for an interplay between people as autonomous individuals that learn, grow and thrive through their connection and experience with others.

Through the practice that was carried out for this study, I found that within this, fostering safety through depersonalisation is significant. For example, during sessions with *The Radical Luddites,* when individual members proposed ideas that were not well received by the group, rather than expressing this as '*your* suggestion is bad' (which could translate to *you* are bad, especially in the context of working with vulnerable and/or unconfident groups), we could shift the focus by, for example, asking: 'Does that work well for the song? For our aims for the song? Would you like to use that idea for a different song? If so, that's an option.' As John-Steiner (2006) explains, embedded in the collaborative process is support of generative dialogue, risk taking and sharing, inclusion of multiple perspectives in approaching large themes and the possibility to overcome limitations of habit.

At the outset, presenting the joint pursuit in broad terms affords processes of negotiation. This can include negotiation around, for example: content through discussion of themes, instrumentation, structuring and editing; roles within the group and presentation in terms of how and if to present, or naming the group. Through negotiation, community musicians seek to enact a dialogic practice (Camlin, 2015), whereby working it out together and not speaking for the other emphasises many ways and multiple perspectives. This is often discussed in terms of 'giving voice', since alongside supporting platforms for participants to make their music and share their story, their 'say' through active participation in decision-making is promoted. Being audible is significant. To 'give voice' is an articulation of the hope that through community music practice, historically marginalised groups and individuals might be heard and responded to. For Levinas, coming face-to-face with the other necessitates response. As we see the other and, with eye contact, they see that we see them: response is inescapable. Whereas this intensity changes when we look the other way. Being audible is different: you do not have to see the other to hear them. In the UK context during the time of this study, one example is the media's reporting of Brexit from Westminster. Although protest was not often the direct focus of televised reports, protester demands were often audible during reports as they were presented across from the houses of parliament. Hence, although protesters were largely ignored as reporters continued their interviews and discussion without acknowledgement of

them, they were present in the report. One persistent protester, 'Mr Stop Brexit' sometimes elicited a slight response from reporters and became the focus of media stories in other contexts.[44] Being heard is different to being seen. Although you can perhaps deny hearing something more easily than 'turning a blind eye' in the presence of the other through direct eye contact, sound is disruptive. Sound can change the feel of a space, present a confronting of situations and can often be present beyond one's control – or at least require a more active disregard. This is perhaps why 'giving voice', particularly in the context of social justice, is aimed for. However, I find the expression 'giving voice' jars with the intentions of the term. I offer 'giving voice' as one problematic example of terminology within broader concerns of how practice is spoken about, because how we articulate practice has scope to shape it. A beginning critique of celebratory narratives offers an example (see Baker, 2014; Boeskov, 2019). To express the need to give voice is to suggest that there are those that do not have voice. Whilst individuals and communities may be heard but not be listened to, and are subsequently not responded to, this does not mean that they do not have voice. A caveat to this is *silence,* the first epistemological mode of *Women's Ways of Knowing* (Belenky et al., 1986). Silence is used by the authors to describe women who viewed themselves as incapable of knowing or thinking; however, they emphasise that women that identify in this way often did so due to a profound lack of confidence, rather than intellectual inability. To 'give voice' can suggest a putting of words in one's mouth, or a thinking *for* someone. In the context of giving voice, who is doing the speaking, and who decides what is important to say? Perhaps a shift from giving voice, to supporting the emergence of voices and platforms for them, might hold possibilities for practice whereby negotiation concerns dialogue to explore possibilities, work through ideas, open lines of communication, problem solve together and decide what counts together through joint pursuit. As a recapitulation to collaboration, I suggest that 'giving voice' is especially important to consider. This is because collaboration requires contribution, the classic 'yes and' phrase often accentuated within 'improv' comes to mind (Johnstone, 1987; Izzo, 1997). Whilst contribution can take many forms (verbally, a gesture, through mark-making and so on), the crux is an active engagement. My concern is that in some contexts, 'giving voice' might inadvertently transpire to contributing on behalf of the other – almost a collaboration with oneself, which is not collaboration, but is actually an act of *making for* in the name of collaboration.

As community musicians and participants meet with different experience, expertise and enthusiasms, negotiation can take place through the sharing of music to work towards joint processes and products. This can be considered as a sharing of 'my music and your music to work towards *our* music', which in practice is often through the presentation of material. For instance, an individual's music can contribute towards a group piece. This could be a vocal or instrumental part created within a workshop, such as Zubayr's rap created for *The real and the imaginary* during the CSS project.[45] Or it might be a slightly different contribution, for example the opening vignette or drawings also created for this joint song. The material offered could be something that a participant brings to a workshop as a partial idea that they want to explore further with a group, Bob's *Engine Shed* lyrics presented to The Radical Luddites offers one example. Or the music shared might be more fully formed. This was the case for Malcolm, The Radical Luddites member who presented *My Heavy Heart* to the group as a fully-fledged composition which he wanted to perform with them. It can also be something that the community musician brings, done so pedagogically to offer a framework for creating together. Typically, this might be a starting groove, which is often offered through body percussion since the human body is an instrument that all participants have, it is supportive of internalising musical concepts, and body percussion parts can later be transferred to instruments (see for example McWeeney, 2015; Gower, 2017). Or a short song with scope for harmonies, adding or changing lyrics, playful structuring, or using its harmonic and/or melodic base in different ways. The joint pursuit of creating music can support group sharing and meaning making as they negotiate and reflect on what it is that they want to make collectively and why, and the significance of that.

The aim of creating music together does not always need to coalesce with a joint piece. At Musication for example, members mostly worked towards individual tracks with support of facilitators. These were often brought together as an album and performed on stage as a set, which also affords processes of negotiation. Participant visibility and audibility, and through discussion, their say with regards to how this happens, is significant. In the context of co-creation, creating moments where individual and small group contributions to the joint endeavour can be listened to and valued is crucial. This is because it can support acknowledgement, valuing and celebration of multiple and different participant contributions. It is also particularly significant for contributions that are not included in the joint piece going forward,

since it can serve as a performance platform. In the workshop, this is often achieved through sharing back after breakouts. This offers a moment to:

- take stock as a group of the available material and to explore how it might be used,
- rehearse – for those small groups or individuals that want to take solos, or perform apart from the whole group, this platform can support development of performance skills and confidence,
- listen to the different ways that a joint starting point was approached,
- to offer constructive feedback, and
- to recognise and celebrate small group and individual material in that iteration, before it is developed for inclusion to a wider group piece.[46]

There were several examples of compelling share back moments across this study's practice. During the Holiday Music Project, I remember a particularly moving moment when the boys (who up to that point had dominated the drum kit and were keen to play it loudly and energetically whenever the sticks were available), voluntarily placed the sticks under their arms to listen to the girls share a song they had been working on. This marked a palpable and audible change of tone. It was a showing, rather than speaking, of respect. Reflecting back, it signified the beginning of an opening out towards the other and a step towards working as a group, which was particularly significant in this context of looked after young people that had not met previously. It also sparked the girls' turn on the drum kit. Another example was during a session with CSS group The Banging Blues. Following a breakout moment in which the children had been asked to devise lyrics in small groups of their choice, a girl group shared a rap entitled *Girl Power*. This sparked debate amongst the group and resistance from some boys. I discuss this example further within the online portfolio, but mention it now a) to show that in providing a platform for multiple perspectives, group share back moments can launch significant discussion by surfacing issues of importance to participants and b) to highlight the potential of exploring those issues together through joint pursuit and the interaction that negotiation through music-making can afford.

Link to online portfolio: ***Girl power, girl power, oh yeah, oh yeah***
https://www.jogibson.org/girl-power

The possibility to be both one and many is accentuated through group music-making. Ensemble playing for example, is discussed across disciplines as a space whereby individuals with different voices contribute to a wider whole, in doing so they can turn out towards and attend to others (see for example Steinhardt, 1998; Sennett, 2013). I felt this pertinently when playing tuba in groups. As I contributed in the lower register my part was both its own (often a bass line) and a constituent of a wider whole (a symphony or a hip-hop track for example) – a bed of sound that would not be a bed of sound without the other. In this sense, I understand music-making as an exemplar of Nancy's *being singular plural* (2001). Through this work, Nancy offers a way to rethink community that accounts for the self as both autonomous and part of a group; pertinently, by suggesting that 'I' is not prior to 'we'. I understand music-making as an exemplar of this, since it offers a space where the 'we' can maintain without becoming an exclusive identity. For example, I can be a singular tuba player that joins diverse groups and it is when I join groups, rather than play alone, that I untap the potential of becoming a tuba player. As Nancy explains existence is essentially coexistence. As *The Radical Luddites* member Malcolm explains,

> … if you're on your own strumming at home on guitar with only a song you think this'll never be good enough. But it's like what Tim said, you get a band together and it actually takes a whole different life doesn't it (2018).

There are many studies that report experiences of connectedness through group music making (examples include, Burnard & Dragovic, 2014; Perkins et al., 2016; Costa-Giomi & Benetti, 2017). I suggest that creating music together offers something particular to this. It supports a way of engaging with the other whereby the aim of agreement, (to make a piece together) serves as a tangible line of inquiry, or frame of reference that scaffolds communication with the other. With acknowledgment that knowing remains partial, and knowing the other remains partial, through the thread of making together there is a continual reaching towards the other via attempts at joint meaning-making. However, navigation of multiple perspectives in approaching large themes requires careful facilitation. Supporting music-making environments that welcome everyone in the group as potential contributors, with different experience and expertise, and within the context of hierarchy, is complex. The next section goes on to explore that.

4.3 Community musician as collaborator

In this section I consider the question, in the context of music-making with participants, 'Is it useful to think of the community musician as collaborator?' I do so to explore the complexities of the community musicians' facilitative role and the possibilities of the *between* in interventionist practice. Throughout my consideration of this question are two threads: 1) discourse surrounding the artistry of facilitators and 2) desire for 'equality' within creative processes.

Collaboration in music is most typically thought about as musicians or groups working together on a piece. This can involve many different parties for instance, singers, songwriters, instrumentalists, composers, lyricists or producers. Collaboration in this sense also takes place in community music practice as community musicians and participants make music together. Whilst participant contribution is emphasised in this process, underscored by their right to music, a championing of their creative capacities and critical concern for inclusion, participation and diversity, the community musician is active in the making. They collaborate artistically, for example, by playing alongside participants, supporting the inclusion of many parts to cohesive pieces through arrangement and leading, and developing accompaniments. They might also be thought of as collaborator in working with participants towards change, since it is the *conscious intention of both* community musician and participant that is at the heart of interventionist practice. Thinking of the community musician as collaborator is fitting for a practice that developed through rejection of top-down processes and centralised notions of excellence. From this perspective, collaboration is valued as a 'working together' rather than an 'imposing on'. It offers a mode of practice that contrasts hierarchical processes, be that a music educator maintaining the dominance of Western classical forms and Western standard notation (Hess, 2019) through a banking system of education (Freire, 1970), or a concert hall upholding 'great works' composed by an elite and select few through programming (Small, 1998). Notions of equality are important to community music collaborative practice. The ideals of creative equality for example, are often expressed to the point of utopia. However, as Mullen (2008) highlights, the intention of granting equal status between participants and community musicians, can result in 'pretend abdication' whereby the community musician fails

to undertake responsibilities within their role. Deane (2008, p.305) extends upon this and explains that: “In rejecting those responsibilities they [community musicians] can be in danger of acting unethically: doing harm, not acting in participants’ best interests and so on.” I suggest that the problematic practice Mullen and Deane highlight is enmeshed in confusion around what creative equality means. For example, creative equality could mean that those involved in the collaboration have different but equal input on decision-making, or different roles within the process, which are equally important. However, my concern is that as participants are championed as musicians in their own right – through notions such as ‘everyone is an artist’, entangled in humans as ‘musickers’ and culture as a human right – in enacting creative frameworks, creative equality can become confused with having equal creative skills. Whilst I understand the sentiment, for most practice it is unlikely that a community musician’s and a participant’s creative skills will be equal. This calls for an active attention to inequality in the music-making context and the community musician’s responsibility to care for and support participant contribution. And from this, my further concern is that notions of collaborating as ‘equal’ artists can unwittingly elevate the community musicians’ artistic role through confusion surrounding the purpose of the work. Whilst the acknowledgement of vulnerable groups and individuals as artists in their own right is one thing, the claim that they and community musicians are equal is another matter. Surely, if they were equal artists, change (as a working towards transformation to dominant systems that uphold music-making for the few, cultural diversity and social justice, for example) would be irrelevant? I continue this section by outlining some problems that I understand to emerge from beliefs around creative equality in community music practice and then look to alternative models of collaboration.

4.3.1 Sonic signature

As community musicians make music with diverse groups in diverse situations, an exciting potential of the work, and reasonable expectation, is diverse resulting sounds. However, across my professional practice I have noticed music identifiable as the work of a given community musician, imprinted with their sonic signature. This may be for many reasons. For example, the instrument they play, their music experience and preference, the genres they are proficient in, or the creative frameworks they employ. For instance, trademark arrangements conducive to participatory music-

making such as 'tutti breaks', or opening drones to support improvisation. And to some extent this might be unavoidable. However, where the community musician's sonic signature is routinely present, and perhaps a dominant feature, there is inconsistency with the claim of their role being to support participant creative capacities:

> Facilitation is an improvisatory art with an agreed negotiated structure. It is like jazz rather than classical music. Don't keep doing things in a certain way. Remember there is no one way or technique. Be flexible and stay awake (Hunter et al., 1992, p.75).

My concern is that the community musicians' sonic signature is an indication of persistently 'doing things in a certain way': a routine application of techniques or tools for example, or perhaps an unintentional playing for. Consequently, the community musicians' music can dominate at the expense of participants'. This may result from notions of what 'good' music is. As Mantie (2018) highlights community musicians do not enter the work value-free. This is perhaps brought to bear through discourse surrounding excellence and inclusion in participatory music-making practice. As the work's social and ameliorative capacities were increasingly given prominence, concern regarding a loosing of 'artness' surfaced. Excellence, as aesthetic excellence in the traditional sense, rather than in the realm of the relational, was emphasised to assert the significance of 'music' over the social. I suggest, this can mean that: "… for some practitioners […] their capability as tutors in a CM [community music] context can become confused with, rather than informed by, their identity as artists" (Brown et al., 2014, p.21). Calls for the community musician to pursue practice with commitment to their artistry can lead to the purpose of their work being envisaged as artistic exchange with the 'marginalised', rather than artistic exchange being part of practice that aims towards cultural democracy. Or it can lead to a practice that is more akin to types of socially engaged art whereby participants are the artist's medium. From such perspectives, it could be deduced that the community musician's role requires a presence of *their* music, not 'just' facilitation of the participants'. This reinforces a pressing need to make 'good' music – often deemed so by the collaborating community musician – because the music made offers a direct reflection of their artistry which can be exacerbated by 'excellent' musical outputs (deemed excellent on aesthetic terms alone) as expectations of practice. Here, the question 'Whose music?' is a pertinent one. To what extent is the presence of the community

musicians' sonic signature an indication that they have made music *for*, rather than *with,* participants? And, if they have made music for participants, to what extent can their practice be empowering?

In my practice, I wondered about the presence of my sonic signature. To ensure the centrality of participants' music, did I need to leave my music at the workshop door? Is that even possible? The benefits of taking a neutral stance as a facilitator have been put forth by some (see for example Bee & Bee, 1998; Schwarz, 2002). However, a neutral approach seems at odds with music facilitation, which requires music-making skills and expertise on the part of the community musician to facilitate music-making experiences. Furthermore, Preston explains that: "Although the facilitator role implies a *performed* neutrality, it is not possible to stand outside of the work and facilitate as an impartial observer – we are implicated before we even enter the room with participants" (2016, p.29). To think this through, or rather *make* this through, I considered the presence of my sonic signature via pass-the-baton songwriting with CSS. Throughout my practice I have been concerned with regards to how much music material I input. I do not, for example, perform solos, bring material I have developed outside of the workshop, or work from pre-existing repertoire as part of my everyday practice. However, I suspected that my sonic signature was present through the creative frameworks I use and the ways in which I bring participant material together through arrangement, which is limited to my technical facility. For example, the extent to which I can drum, sing and lead at the same time, or my skills as an arranger/composer in bringing together multiple parts that give a certain sound. Further to this, through the process of sewing together many parts, I was also concerned that I was enacting a kind of 'magic' that is often talked about as part of community music practice: a conceal for a big reveal. Which at worst, could lead to disempowering practice as participant contributions are reshaped to the unrecognisable. In response to this concern, through pass-the-baton songwriting I attempted to produce 'complete' sections with each school group ready to take on to the next. In doing so I hoped that:

- each group could clearly identify parts they had created,
- making would be contained to the session,

- it would make the pass-the-baton process tangible, since I could offer the 'baton' to each new group and explore the direction that they wanted to take it in, and
- it might support dialogue between the schools, scaffolded through the CSS blog.

However, this was clunky; it forced the making process as we had to produce something in a short space of time, otherwise what would we pass on? This resulted in the very problems I had attempted to avoid. Whilst I did not always force the making of a 'baton', during the times that I did press for it, in an effort to make quickly I took ideas that were presented first or most strongly (which was often from those most confident / able to contribute). Furthermore, my sonic signature remained present through my responsibilities for arrangement. Listening back to the recordings made during this PhD I hear my sonic signature to varying extents and perhaps that is to be expected. Since community musicians cannot leave their music-making at the workshop door their sound will be present; however, the extent to which it manifests and how it manifests, will change depending upon the group and situation.

For an example of the pass-the-baton process see:

Link to Cable Street Songwriters blog: *Our joint song*,
https://www.cablestreetsongwriters.com/our-joint-song-1

4.3.2 The charismatic practitioner

In considering the community musician as collaborator, I have touched upon one end of a possible continuum: *pretend abdication*, I now consider another: *the charismatic practitioner*. Like the sonic signature, I suspect that the charismatic practitioner is entwined in notions of the community musicians' artistry and in the UK context, their 'certain status'. My use of the term 'charismatic practitioner' draws on the following description from Brown, Higham and Rimmer:

> The charismatic quality of the practitioner's technical and creative prowess can appeal to the trusting participant (and the practitioner him/herself) resulting in reluctance to recognise any professional educational constraints on this relationship. The 'good intentions' of their activity are more attractively upheld through the use of a bit of magic, using their status as artist

> in the learning situation to contrive a mysterious moment leading to some somehow understood beneficial development that the practitioner might even claim they are not directly, or consciously, responsible for; but that wouldn't have taken place if they hadn't contrived to allow the situation (2014, p.21).

The 'mysterious moment' is reminiscent of Bishop's (2006; 2012) view that in participatory art, provocation and disruption are necessary to expose dissensus. However, in the context of community music projects, mystery or disturbance as leading to revelation returns us to the realm of knowing what is good for the other, or perhaps what is not good, since an unsettling is presumed necessary to re-examine. Bell (2015) has highlighted inconsistency with Bishop's assumption that top-down intervention is necessary to expose dissensus and her discussion of critical pedagogy presented in *Artificial Hells* (2012) since:

> …critical pedagogy, as Bishop notes (p. 267), is built on increasing the agency of the student in relation to the educator in order that the curriculum be opened up to explore the diverse experiences present in the classroom and the intersecting oppressions that produce them. The educator's role, then, is not to *introduce dissensus*, but to facilitate a participatory (or 'collaborative') space … (Bell, 2015, p.7).

There is risk that the charismatic practitioner, and the magic they employ, can limit the possibilities for collaborative space. For example, the extent to which participant agency can be increased is questionable if the community musician is perceived as the 'talent' in the exchange, and/or the music-making experiences are facilitated in such a way that the participant does not know how they came about. This is problematic, if as Deane (2008, p.306) explains; "… the ultimate goal of an interventionist community musician – if they are not practising a sort of disempowering 'pretend empowerment' – must surely be to write themselves out of the script…". I have noticed examples of the charismatic practitioner across my professional practice, often manifest as *always* leading from the front when not *always* required, or enacting processes in the workshop as an offering to, rather than exploration with, participants. I suggest that the degree of cultural recognition, industry relevance and paid opportunities that contribute to the community musicians' certain status (Howell et al., 2017), often affiliated with high-profile cultural venues, might feed into this. For example, to what extent might hosting the performance of a community music project in a 'high art' concert hall, with the cultural protocols of classical Western performance, require the community musician to perform a certain

status with a certain charisma? As the work of the charismatic musician is more evident, with enhanced visibility through leading from the front, to what extent might it also be a way of securing further projects? And, at risk of sounding extreme, to what extent might this be an emulating of the modes of the oppressors? (Freire, 1970).[47] It seems paradoxical that community music can be bolstered by and celebrated through the systems it seeks to redress.

4.4 Collaboration and responsibility

My asking of the question 'Is it useful to think of the community musician as collaborator?' is a response to concern that through a deficit model approach the practice can become a one-way endeavour. Through making-music together, community musicians can be understood to collaborate with participants in the conventional sense. However, since the collaboration takes place in the context of 'help', it is important that this collective endeavour (which is often discussed in terms of 'we' or 'our' inclusive of both participant(s) and community musician(s)) is valued as a working towards participants' music. This might seem somewhat obvious; however, as my discussion of the community musicians' sonic signature and charisma has shown, there are times when the balance can tip the other way. And, since the community musician is imbricated in the making it can require active attention on their part. As an example, participants were elated following one of this study's performances. They congratulated each other and perceived it as a 'really good gig'. However, I thought differently. Although, I did not express this to the group; instead, I reflected on what use the sharing of my opinion would be and, furthermore, in this instance I wondered how useful, appropriate or valid my notions of 'good' were. For Kester (2011) participatory art projects are pluralistic, dialogic and improvisatory, whereby the artist cedes control to collaborators rather than imposing their vision. I suggest that giving over control should not be confused with leaving the role of collaborator; the community musician remains invested in the work as they contribute to it; they are a part of it. However, since they are at the same time a collaborator and a facilitator, it is important that they emphasise careful reflection with regards to the nuances of the situation, including consideration of what will be most supportive in this context, with this group, this individual, and why? John-Steiner (2006) explains that collaborative endeavours are dynamic and changing processes. I would add that

with a facilitative dimension, collaboration is complex. My positing of the community musician as collaborator is not intended as a wishful alternative to top-down tyranny, but rather a political gesture that can be challenging, and, one that can present differences. It is an active working with, that attempts to move beyond an idealistic creative equality and to acknowledge hierarchy and responsibility within interventionist practice.

John-Steiner offers a model for patterns of collaboration which I have found helpful when reflecting on my dual collaborator/facilitator status. In seeing "collaborative endeavours as dynamic, changing processes" (2006, p.197), John-Steiner and her collaborators depict collaboration through a circle diagram with gradations to show possible movement between patterns since "collaboration often starts as one pattern and over time changes into another pattern" (2006, p.197).[48]

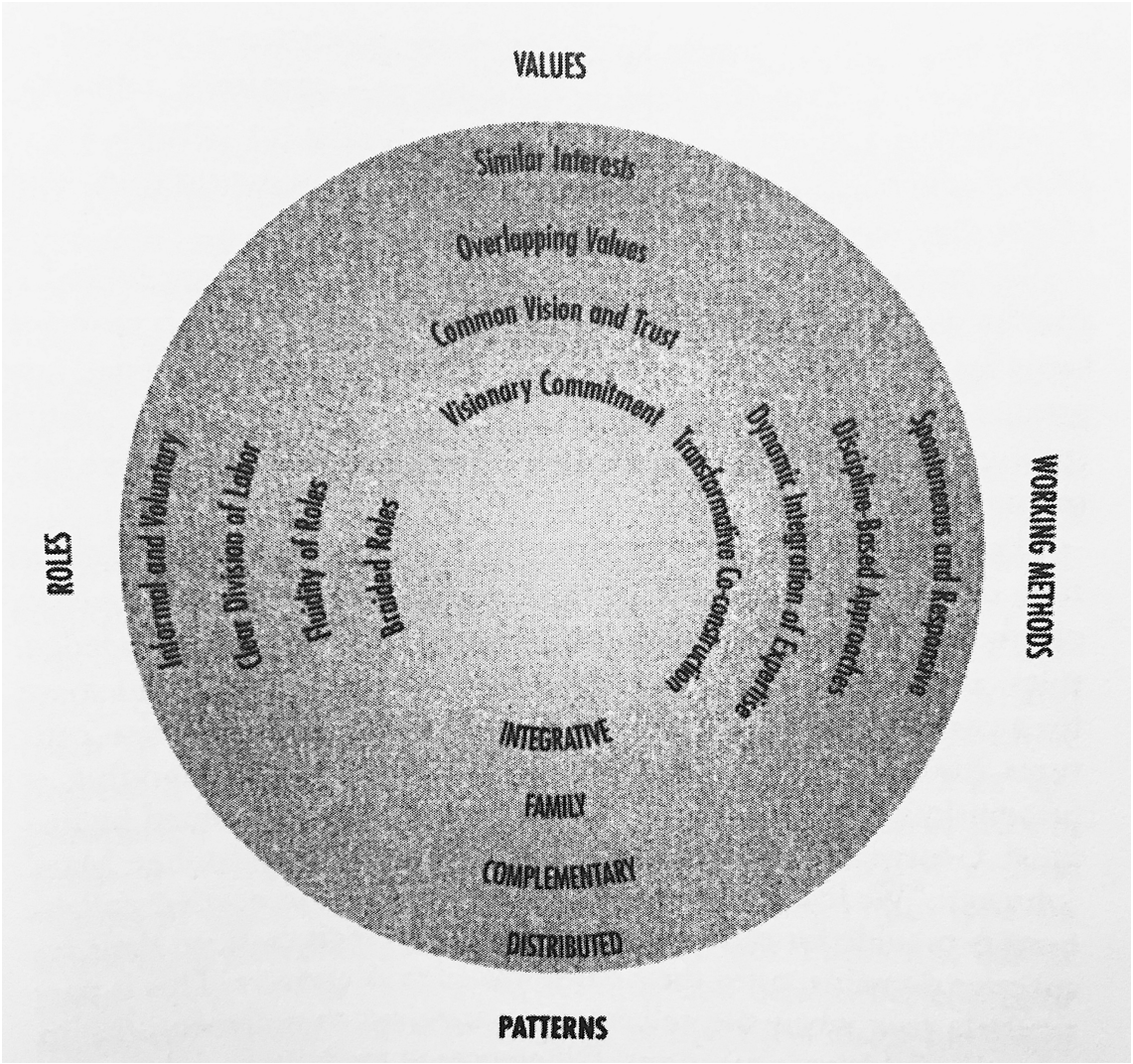


Figure 4 'Collaborative patterns: Roles, values and working methods' (John-Steiner, 2006, p.197)

I now offer a brief overview of the patterns, before using them to discuss my collaboration with participants.

1) Distributed collaboration: participants are linked by similar interests. They exchange information and explore thoughts and opinions through informal and voluntary roles. At points of dissonance groups may 'splinter or dissolve'.
2) Complementary collaboration: characterised by a division of labour based on complementary expertise, disciplinary knowledge, roles and metaphors. Participants negotiate their goals and strive for a common vision.
3) Family collaboration: roles are flexible or may change over time, including working and personal relationships. Members can take over for each other while still using their complementarity. Collaboration of this kind is often a long-term commitment.
4) Integrative collaboration: as with family collaboration members can take over for each other while still using their complementarity. Furthermore, this pattern sees a dynamic integration of expertise, motivated by the desire to transform existing knowledge, thought styles, or artistic approaches into new visions. This requires a prolonged period of committed activity.

John-Steiner explains that one of the central claims she puts forth in *Creative Collaborations* "…is that the construction of a new mode of thought or art form thrives best in *integrative collaboration* […]" (2006, p.203). I understand my collaboration with participants to be a weaving of John-Steiner's *distributed* and *complementary* collaborative patterns, which aims towards the *integrative* mode's 'transformative co-construction'. My collaboration is distributed since the values at play are similar interests: music-making, and working methods can be spontaneous and responsive. Furthermore, it is complementary since there is a clear division of roles, and working methods draw from discipline-based approaches. A clear division of roles may seem to contradict the possibility of fluidity and of valuing the contributions of all in collaboration; however, it is crucial for responsible practice. I understand, and intend, that my role is clearly delineated as supporting participants to make music in the ways in which they want to. Subsequently I approach the collaboration through my responsibilities as facilitator.

Members of The Radical Luddites described me as mentor, teacher and musician. And one thought of me as a member of the band. As a first response, I considered this to be an accurate description in some sense since I played gigs with the group, attended rehearsals each week, and was often directed by band members in the same way they would direct other band members. I was also pleased that this participant felt comfortable with me, since thinking of me as a band member was perhaps an expression of ownership, in the sense that they felt able to ask me to sing their songs, rather than be directed by me. However, their thinking of me as a band member was also problematic. As they talked about 'making it big and touring', I realised that my 'band member' status went beyond the practice as I envisaged it. To address this, we had several conversations regarding my role and capacity with the group. I suspect here that my use of 'we', 'our', and the subjunctive mood in sessions prior to this revelation was not helpful. Whilst "… it is the margins that provide a position of strength for community musicians" (Higgins, 2012, p.6), when collaborating with participants, boundaries are important.

Matarasso (2019) suggests a project cycle for participatory art that consists of four stages: conception; contracting; co-creation and completing. For much current UK practice, collaboration usually takes place only in the co-creation stage through the making and presenting of artistic work. To varying extents this has been the case for my professional and practitioner-researcher practice, although as a participant-initiated band The Radical Luddites offers an exception. With this group, co-creation took place during the conception, contracting and co-creation stages. For discussion of the co-creative process at the conception stage see:

Link to online portfolio: ***The start: I've got a job for you*****,**
https://www.jogibson.org/the-start

However, for the purposes of this inquiry, co-creation did not take place during the completing phase, which I understand to be a limitation of the work and consider further in chapter six through discussion of participatory PaR. For an emancipatory practice that seeks to work towards transformation *with* participants, it strikes me as odd that collaboration is confined to one part of the project cycle, although it is indicative of a cultural democracy to come. I suggest that where collaboration can take place across all stages of the work there is better scope for transformative practice through co-construction. Furthermore, working towards collaboration across the

stages is to enact a political gesture that challenges notions of: provision and delivery; goes beyond participant decision-making from a menu of options offered by those in the know and can offer a practising of radical change. However, collaboration of this sort is a process, and as John-Steiner explains, can take a long time. As community musicians we may only meet participants for a session or two, what is the scope for radical collaboration in this context? In the next section I explore *being with* as an approach to practice that aims towards the principles of working together that I am describing here through collaboration, by presence in the encounter.

4.5 Being with

Within an interventionist framework, emphasis on collaboration in community music activity might be understood as an agreement to work together through music, in which lies the possibility for change. In this section I explore 'being with' as a possible approach to practice that takes into account the community musician-participant collaboration as a two-way process, a process which operates within a helping framework, and as such, simultaneously encompasses explicit intention and aims to support participants. My exploration of 'being with' is offered in response to concerns that interventionist practice can manifest as a deficit model and can become a one-way endeavour. To consider being with, I draw on philosopher Emmanuel Levinas' exposition of intersubjectivity, this is because it takes exteriority as the primary consideration.[49] Most western philosophy takes the self as a starting point of understanding and perception, which can lead to thinking of other people as reflections of the self, or something to be known, or a puzzle to solve. I understand this to resonate with deficit model practice. Thus, Levinas' attention to the other is appealing. Acknowledging community music practice as an act of intervention necessitated within the current music-making ecology by a cultural democracy to come, I consider 'being with' through Levinas' description of intersubjectivity to support community musician responsiveness through presence in the encounter with participants.

Emmaunel Levinas' work has been regarded as a serious consideration of what constitutes the relationship **with** and **to** the other, to the extent that he positions ethics as 'first' philosophy, this is where ethics is given in the intersubjective conditioning of the same and the other. Ethics as 'first' philosophy does not take ethics as a system of rules to apply for a good life. Instead, Levinas considers ethics as the starting point

for philosophy because it concerns the conditions of the possibility for living a good life in the context of our relation with the other. Therefore, for Levinas ethics precedes metaphysics and epistemology. As a community musician, I frequently reflect on my relationship with the other: with participant(s). Questions I return to include: 'What is the nature of the community musician-participant relationship?'; 'What is my role in the relationship?'; 'What possibilities might be afforded through an exploration of music-making as it is enacted by participants and community musicians?' and, 'How might this illuminate the community musician-participant relationship, present questions of it, and to lead to deeper understanding of community music as the field in which the relationship is situated?'. The work of Levinas is, therefore, appealing. It resonates because it gives focus to the relational and it positions response to the other as paramount; something which Levinas considers through *responsibility* and this section goes on to discuss.

His focus on that which is exterior, that which is outside of myself, serves as a guide to direct my practitioner self-reflection towards participants as a practitioner-researcher. That Levinas explored the question of the other through phenomenology is also appealing. Phenomenology which, as its founder Edmund Husserl asserts, is to go "…back to the things themselves", calls for things to be looked at in the manner in which they present themselves (1900/1901/2001, p.168). I suggest that exploration of the role of the community musician, that draws on phenomenological perspectives, is fitting because it gives recognition of the position from which an experience is experienced. In phenomenological terms this is understood as *intentionality*. As a practitioner-researcher, the perspectives I share through this study are just that: my perspectives informed by my position as a community musician enmeshed in the music-making process with participants of a given time and place. Consequently, my perspectives are not value free. As discussed in chapter three, through explanation of the 'God trick', Haraway (1988) highlights that there is no view from nowhere. This is the reason I work towards critical reflection through practice: as an attempt to unearth and to learn from and through, my assumptions. In doing so, I find the work of Levinas helpful, since by emphasising that which is exterior it shifts the lens towards the other, to the participant(s). I will now consider the role of the community musician as a potential 'being with' in connection to Levinas' outlining of responsibility, the face and the otherness of the other.

For Levinas we are responsible for and called into responsibility by the other. Born into a world of social relationships that we cannot ignore, our "subjectivity is structured as responsibility for the other" (Critchley, 2015). The self is a self in the context of the other. It is in the encounter with the other, that I recognise I am not you. It is in the encounter with the other that I am called into account. As Levinas asserts: "To be I signifies not being able to escape responsibility" (1996, p.17). In an interview with French journalist Michel Field, Levinas explains: "…the exit from oneself *is* the human *and* the relationship we have with the other" (1993, 5:41). For the community musician–participant relationship, responsibility might be considered as the initial commitment to working together, to saying "yes" to the call. Responsibility as a responsibility for the other that is inescapable and infinite, suggests that the community musician continually 'exit from oneself' in the encounter with participants. With this understanding, the community musician-participant relationship or exchange could be considered as always unfolding through a 'being with' that demands deep listening. A given course of action for music-making cannot be assumed.

Levinas observes that it is the face of the other that calls us into responsibility. The face is enigmatic and consequently there is a mysterious quality to responsibility, which signals towards the infinite. At the same time as presenting an enigma, Levinas understands the face as a way of being present. A 'nakedness' that presents vulnerability. To what extent can the dual position of vulnerability and demand of the other in the face-to-face encounter, give further understanding to the participant as both protagonist and in demand of response in a helping framework? Perhaps a starting point would be to recognise the complexity in any given encounter. The participant may not be thought of as simply marginalised, and therefore an other 'in need', yet the community musician must recognise the participant's vulnerability (by way of clarification, the vulnerability I mention here concerns Levinas account of vulnerability as the vulnerability that all selves have as they come face-to-face with the other). In turn, recognising their own position of responsibility in the encounter, to support participants, to lead, to actively facilitate their music experience, but at the same time to not know the direction that this may take. The face-to-face encounter implies an ethical duty of meeting the other in dialogue through genuine listening, a being with that is perhaps both intimate and distant.

The responsiveness of the face-to-face encounter also suggests a meeting of the other as they manifest before you in each moment. In my professional practice, when working within criminal justice contexts or projects attended by people referred from mental health provisions for example, I have found the opportunity to meet participants as musicians, rather than an 'inmate', a committer of a particular crime, or a 'mental health service user' is often beneficial. On the occasions that I have been asked: 'You know why I'm here right?', I have rejected my initial response to say 'No', instead offering, 'To make music?' In the context of working with adults in small group or one-to-one sessions this approach seems to support an environment of non-judgement conducive to the work. However, to meet the other as they manifest in the moment without regard for the context that has shaped the current position, could amount to what Vaugeois (2007) criticises as 'ahistorical' ways of engaging. Bartleet & Carfoot suggest that recognition of the complex politics, power dynamics, and socio-political histories of colonisation could support an 'asset approach' to avoid "people in need of being saved" with community members understood as capable partners (2016, p.346).[50]

In the face-to-face encounter, Levinas states that the face presents as 'Here I am' rather than 'I am here'. Emphasis given to *'Here* I am' is suggestive of a 'being with' that places context first. It acknowledges that 'I' enter a situation that is before me. For the community musician, this could be to recognise both the other and the situation/context before themselves, and perhaps in doing so creates an opening for responsiveness. Conversely, 'I am here', which places the self as first, could suggest an approach to music-making that commences with 'This is what I can do for you', or 'This is what I can offer you', offered prior to deep listening and appreciation of that which is before the community musician and, therefore, limiting responsiveness and opportunities for being with.

Whilst the community musician might recognise both the other and the situation/context before themselves, Levinas illuminates that there will always remain elements unknown through exposition of the otherness of the other. To give recognition to the otherness of the other is to understand that the other is just that: they are other than the self. Essentially, I cannot come to know you in complete fullness because I am not you. In *Totality and Infinity*, Levinas asserts: "[…] the radical separation between the same [self] and the other" (1969, p.36). The otherness of the other must be recognised and the other cannot be reduced to the self as to do so would

be totalising. However, recognition of the radical separation between the self and other is not to reduce to a binary. Benjamin Hutchens offers clarification suggesting: "All selves that are radically different are identical in their difference, that it is only in the context of the same that one can accept the differences of the Other" (2004, p.165). The self and the other do not present a thesis-antithesis because they are always linked together. The self and the other as both radically separate and in relation can be explained through an asymmetrical relationship. The diagram below attempts to illustrate this.

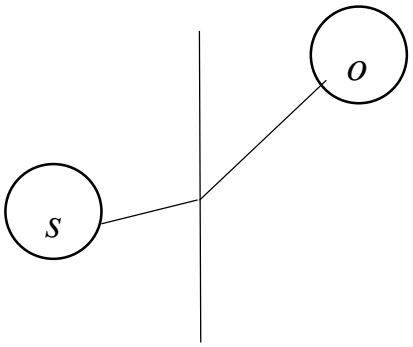


Figure 5 Illustration of Emmanuel Levinas' (1969) account of the same and the other's asymmetrical relationship

The vertical line in the diagram offers a line of symmetry. 'S' represents self and 'o' represents other. Reflecting 's' does not produce a mirror-image since the self and the other are not the same: the other is a transcendence of the self.[51] For Levinas the self may reach towards the other, but will never come to full understanding since they are beyond them. However, they are simultaneously in relation, as the self is a self in the context of the other and has an infinite responsibility to the other. What might a consideration of the asymmetrical relationship between self and other offer towards an understanding of the community musician's approach to practice as a 'being with'? The following diagram offers an initial exploration.

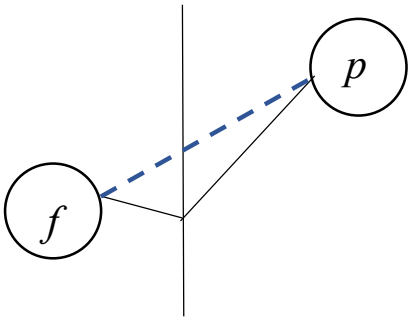


Figure 6 Variation of figure 5, whereby 'same' and 'other' are exchanged for 'facilitator' and 'participant'

In the diagram above I have exchanged self and other, for community music facilitator '*f*' and participant '*p*'. Here the participant transcends the facilitator, whilst the facilitator is in infinite responsibility to the participant. For the community musician's role as 'being with', the participant as a transcendence of the community music facilitator indicates a necessity to recognise that the participant cannot be fully known. The dashed line between community music facilitator and participant illustrates a reaching towards understanding through communication, which for Levinas is through language and for the community musician is through music. By the same account, the model may be inverted since the community musician is other than the participant, for example:

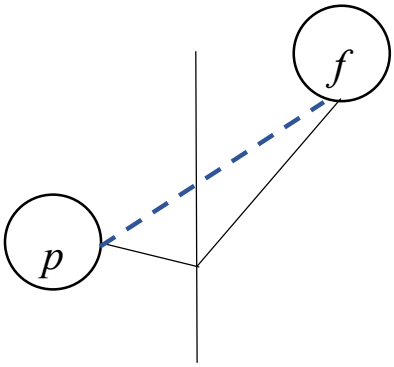


Figure 7 Variation of figure 6 – an inversion of the asymmetrical relationship

However, I am hesitant to offer this inversion since from a position of privilege (and as a condition of their employment) the community musician's responsibility is delineated as a responsibility to support participants to make their music within a duty of care. Thus, whilst they collaborate, collaboration is done so within the context of help. Having said that, inverting the model is also to recognise the process as two-

way. I for example, grew through my interaction with the participants that I made music with for this research.

My offering of the model through consideration of the otherness of the other, was done so in effort to highlight that participants cannot be reduced to the same. Deep listening is required in attempt towards greater understanding and through greater understanding comes possibilities for response. The community musician cannot assume a path of action in advance of the encounter with the participant. For example, it cannot be assumed that teenagers living in cities will want to make grime music, older adults in a community centre will dislike loud music in a fast tempo, or survivors of abuse will want to share their stories through song. What music is to be made should manifest through attentive listening in the encounter with participants.

Through this chapter I explored community musician with participant music-making as a collaboration that takes place within an interventionist framework; subsequently, it is not straightforward. Supporting music-making environments that welcome everyone in the group as potential contributors, with different experience, expertise, and enthusiasms, and within the context of hierarchy is complex. For example, my discussion of the community musician's sonic signature and the charismatic practitioner highlighted that whilst the interaction may be intended and conceived as collaboration, it can become a one-way process, whereby music is made *for* participants rather than *with* them. As community musician and participant collaborate, they are both autonomous and part of a collective, both **one and many**. For example, **one** as they play different instruments and parts, and **many** as they contribute to a wider sound. Or **one** as different individuals, with different positions in a hierarchical context, and **many** as they work together towards joint pursuit. I suggest *being with* as an approach to practice that offers a sharpening of the notion of one and many: together, yet not together. As a practice approach and conceptual tool, it emphasises the significance of the community musician's being with participants through encounter, since it is through encounter with the other that we may attempt to understand, yet never fully understand them in all their otherness. I suggest that for UK practices, which often classify participants through labels and categories, this offers an important point of consideration.

As a final point, collaboration takes place in the context of help because it concerns working towards a cultural democracy to come. And as Higgins explains, "A cultural democracy to come is constantly readjusting each day in relation to the

flux of daily living" (2012, p.173). Consequently, attentiveness to the present moment is crucial, which being with as presence in the encounter through deep listening can support. Furthermore, working towards a cultural democracy to come as something that is yet to arrive yet worked towards, is to recognise the process as ongoing. To some extent this may be thought of as problematic: the community musicians' permanently writing of themselves *in the script* for example; however, it is to acknowledge that power is always at play. As things shift, as change comes about, there will be more change to work towards. In this sense, community music practice cannot offer 'final' solutions. It cannot for example, offer a show-stopping perfect cadence ending, but rather an attempt towards resolution of dissonance as dissonances emerge in relation to a given (and shifting) context. Despite this, cultural democracy has been considered as a device that is possible to enact, which the next chapter goes on to explore.

CHAPTER 5: CULTURAL DEMOCRACY IN PRACTICE

5.1 Why cultural democracy now?

Cultural democracy in practice is highly relevant to this work. Notions of cultural democracy underpinned the trajectory from which my practice developed; however, as my awareness increased, moments in my practice emerged as critical incidents by jarring against my assumptions that I was working towards some kind of cultural democracy. Indeed, as I moved my practice to a different national region for this study and engaged in international community music events, I was concerned about the problems of a potential 'exporting' of UK (or centralised) community music practices. In the wider context, engaging in a practice that aspires to cultural democracy during the period of 2016–2019, a period whereby participation and democracy were reconsidered in light of fake news, referendums, and strategic communication during electoral processes, alongside implicit attention given to cultural diversity through Brexit (the UK's exiting from the European Union) an exploration of cultural democracy in practice felt all the more relevant.

When I initially gave this chapter its title, I did not realise that Arts Council England (ACE) with 64 Million Artists were soon to publish a guide with the same

name.[52] The ACE's artists' guide is: '…aimed principally at Chief Executives, boards and staff of arts organisations in the UK' (64 Million Artists with ACE, 2018, p.2), and offers practical steps that organisations might take to enact cultural democracy. However, this has been met with criticism, see for example, Hadley & Belfiore, 2018; Hope & Kelly, 2018; Romer, 2018. I mention *Cultural Democracy in Practice* (2018) now because response to the guide highlights cultural democracy as political and radical, ACE funding supports some community music activity in the UK, and the guide was published alongside a resurgence of cultural democracy discourse in the latter half of this decade. Therefore, a revisiting of cultural democracy is timely.

5.2 Misunderstanding cultural democracy?

Given that notions of cultural democracy were developed as an attempt by the community arts movement to establish a theoretical foundation for their work (Hope & Kelly, 2018) and much UK participatory practice has developed from this movement, addressing cultural democracy in contemporary practice is well-grounded. The ACE guide does this by looking at case studies from Creative People and Places. It offers a 'sliding scale of cultural democracy' (64 Million Artists with ACE, 2018, p.2) from *consuming* to *co-owning,* to support those 'with influence in the sector' to identify where their practice currently falls on the scale and how to take the next steps to become more culturally democratic. However, the guide has been vehemently criticised as a depoliticising of the radical project through incompatible appropriation and failure to engage in the history of cultural democracy (for discussion see Hope & Kelly, 2018; Romer, 2018). I suggest that an unpicking of the implicit understanding of culture and democracy presented by this guide is helpful to further understand cultural democracy, particularly since development of the concept lies in historical challenge to the arts council (Hope, 2011). In addition, as ACE fund some UK community music activity, this unpicking may also offer further insight into cultural democracy and community music practice.

5.2.1 Culture as something to be attained

The intention to support cultural participation in 'Places with traditionally low levels of cultural engagement' is a starting point for the ACE guide (64 Million Artists with ACE, 2018, p.1). This opens important questions such as: how are places with low levels of cultural engagement identified; what counts as cultural engagement; what is

culture, who decides, and who decides who decides? From the guide's onset, there is indication of culture as something to be attained, it assumes that there are those that have access to culture and those that do not. This approach is evident throughout, for example: 'Contributors to this report repeatedly made the case for supporting people to take a more active role in cultural life' (p.5) through frequent suggestion of ways to 'open up culture to far wider numbers' (p.9). Underpinning this discussion is an understanding of culture that dislocates it from the personal, and collapses diversity through suggestion of 'a culture' that should be stretched beyond previous 'narrow definitions […] prescribed by artform definitions' to be more inclusive (p.5). In being 'more inclusive', this guide touches upon widening the cultural offer from, for example, 'opera to grime'. However, this view of culture is incongruent with cultural democracy. Seeing culture as something that already exists contradicts cultural democracy, which is, as Hope explains: '…a way of thinking and doing that reflects on one's rights and responsibilities to produce and communicate one's own critical culture through the production and communication of cultural acts' (2011, p.176).[53] Implicit within cultural democracy is an emphasis on the personal and plural: different people with different cultures. Whilst culture is shared by a group of people, it is different for each individual (Matsumoto, 1996); hence, cultural diversity. Subsequently culture cannot be provided through the baking of a larger cultural pie, a slice of which is offered as remedy for an assumed 'lack of culture'. Culture is not something that can be opened to far wider numbers. As Kelly's (1984) seminal manifesto on cultural democracy argued, it is not for the arts council to extend the concept of the arts to encompass more activities, but for it to be radically replaced. In short: 'More sorts of art for more people may not mean the same as cultural democracy' (Hope & Kelly, 2018).

A further point of confusion within the guide's understanding of culture is the conflation of arts and culture. As Graves highlights:

> the arts – all of the arts, including objects or activities that you might not recognise as *art,* and others that you might consider artistic but have prosaic utilitarian uses for their makers – are a subset of the vastly larger project of culture (2005, p.14).

The arts are not synonymous with culture but are a part of culture. Could the escalation of art to the domain of culture mean that more weight is added to its significance,

thereby creating an imagined requirement and, subsequently, inappropriate provision? ACE chief executive Darren Henley, locates the addition of the word culture to arts:

> Back in 2010, Arts Council England published its first ever ten-year strategy, *Great Art for Everyon*e, revised in 2013 as *Great Art and Culture for Everyone* to reflect our new remit for museums and libraries (2018).

Rather than indicate 'a ground-breaking move' as Henley articulates, I suggest that this offers another example of the narrow view of culture that is embedded within ACE, which sits alongside a reinforcement of its dominance as cultural provider. I mention the phrase *great art and culture for everyone,* not only to highlight ACE's conflation of art and culture, but to also discuss my concerns around its impact on practice. During my experience as a professional-practitioner, working with peers, and teaching and participating in professional development events, I have witnessed the sentiments of 'great art for everyone' as appealing to the aspirations of inclusion (and for some an emphasising of equal participation). My concern is that the common use of the phrase 'access to music for all' as a rationale for community music in practice and theory can, without careful attention, become embroiled in cultural provision. For example, the participants' culture may be unintentionally displaced through the community musician's 'good' intention of making accessible that which is deemed inaccessible. This can be further complicated through notions of excellence that entail a 'giving back' in the sense of the practitioner believing that they have exclusive access to something that they should share, especially since the participant has not previously had the opportunity to access it. This perception emphasises the act of giving something to the participant rather than the acknowledgement of what they already have.

5.2.2 The democracy in cultural democracy as franchise

Further to the guide's positioning of 'a culture', it suggests that a culture can be decided upon through participatory processes:

> The term Cultural Democracy describes an approach to arts and culture that actively engages everyone in deciding what counts as culture, where it happens, who makes it, and who experiences it […] Cultural Democracy underpins a culture that is debated, designed, made…by, with and for, everyone (64 Million Artists with ACE, 2018, p.2).

The guide offers examples to counter 'top-down decision making', such as community decision making panels and the giving up of power by organisation leaders. This approach seems to draw on elements of a political system of democracy, particularly one of the most widely used definitions of democracy: 'Government of the people, by the people, and for the people'.[54] However, a participatory process to decide what counts as culture inevitably reflects a very different conception of cultural democracy. Rather than acknowledge a diversity of cultures, this position asserts that there is a 'best' culture to be decided upon, one which resides beyond the individual or group. Further to this, the suggestion of 'actively engaging everyone in deciding' what counts as culture is to suggest that those with 'low cultural engagement' are in that position because they have not had a hand in deciding the offer, thus reinforcing the role of the cultural provider. Furthermore, the requirement of a participatory process to elucidate the cultural offer necessitates the task of supporting informed decision-making. But who is doing the educating? And specifically, who is educating the community decision making panels? Again, the question surfaces: what is culture and who decides? If "Our cultures tell us who we are" (Graves, 2005, p.4) such education is deeply problematic. ACE's guide stresses the need for distributed decision making by highlighting that the very notion of active participation is becoming the norm in the digital age. However, new technology has also been used to undermine democracy. Cambridge Analytica's use of big data and social media to craft individual messages to influence voters is an example of this.

Underpinning the guide's suggestion of a participatory process to decide what counts as culture are issues of representation. It states that cultural democracy is needed:

> Because there is a compelling political case: much of the formal arts and culture in this country is publicly funded —through taxes and the National Lottery—and yet the current cultural sector is not reflective of the public, and does not formally serve it. We need to radically rethink who gets a say in what kinds of support different kinds of practice might require (64 Million Artists with ACE, 2018, p.7).

And that:

> despite some great work, the approach of 'democratising art and culture' has still resulted in the 'wealthiest, better educated and least ethnically diverse 8% of the population forming the most culturally active segment of all' (Warwick Commission Report on the Future of Cultural Value) (64 Million Artists with ACE, 2018, p.7).

However, I suggest that exchanging the word 'active' for 'supported' in the above statement might be a more fitting description of the Arts Council's work as a cultural authority. Rather than only 8% engaging, it can be considered that 8% are privileged through subsidy and, perversely, this privilege goes to an already privileged group. Attempts to broaden representation through participatory processes does not change the system, neither does it address the problem of provision through centralisation. Built from an assumption of low cultural engagement, Hadley and Belfiore (2018) warn of a two-tier system: 'High art' for the culturally engaged and creative participation for the 'hard to reach'. Starting from a point of cultural authority, that is to provide art and culture for all, uncovers the 'problem' of 'hard to reach' participants. It requires participants to buy-in to a cultural offer that they have not produced. However, if the cultural landscape was that of 'many localised scales of values, arising from within communities and applied by those communities to activities they individually or collectively undertake' (Kelly, 1985, p. 6), there would be no need for groups and individuals to be reached. In community music practice and music education we see participatory processes in the form of decision-making panels and youth voice promotion filtering through (see for example Raven, 2016). Whilst the intention to support individuals and groups to be *heard* resonates with me, I wonder who is doing the listening, how these processes are framed and the extent to which there is scope for participants to actively make the options, rather than choose between presented options.

Issues of representation are also of concern for the cultural workforce (Taylor & O'Brien, 2017; Brook et al., 2018). *Panic! Social Class, Taste, and Inequalities in the Creative Industries,* a report that draws on data from UK government departments, the British Social Attitudes Survey and a nationwide survey of artists and creative industries workers explains:

> The report adopts an inter-sectional approach to workforce inequalities, where the data allows. As a result, the report shows that the cultural and creative sector is marked by significant exclusions of those from working class social origins. We try to demonstrate how it intersects with other characteristics, primarily gender and ethnicity. Women, and those from Black and Minority Ethnic (BAME) communities face barriers in addition to those associated with social class origin.

In UK community music we seem to see a similar pattern. Whilst no data is currently available for the workforce profile, it is apparent that in the UK the workforce is not

representative of the population, and especially not representative of the intended beneficiaries of the work: the 'marginalised'.[55] A cultural workforce that works towards cultural democracy, but is not representative of its culturally diverse population is problematic. It is also indicative of prevailing inequality whereby a certain kind of person remains as participant, whilst others can aspire to become cultural facilitators and leaders.

Finally, as Hope explains:

> We have to think about why Arts Council England have been interested in commissioning this piece […] Cultural democracy as a philosophy, as a political project, undermines the very idea of the arts council as an organisation that has been set up to promote the democratisation of culture"

The intentions and motivations that underpin and shape a given course of action are significant. The next section explores this by considering the discrepancy between an intentional working towards cultural democracy and ensuing practice.

5.3 Cultural democracy and community music practice

In practice, community music as an expression of cultural democracy is enacted in many ways. For example, through ***drumming circles*** participants can lead the group and actively express themselves (Maschi & Macmillan, 2014).[56] Use of ***technology*** is embraced to support music-making access and inclusion (Samuels, 2019) and an active questioning of what constitutes an instrument, or what instruments warrant faculty expenditure (Williams, 2014; 2015). Similarly, exploring ***found sound*** emphasises that anything can be an instrument. Junk percussion workshops, for example, work from everyday objects and in doing so emphasise connection to environment and a do-it-yourself culture (Everitt, 1997; Smith, 2008). ***Community choirs*** are popular as a communal mode that can support freedom of expression in informal settings, (MacDonald, 2013) and ***songwriting*** can open space for enjoyment and expression (Cohen & Wilson, 2017) whereby participants use their voice to tell their story in their way. Along the same lines, through ***improvisation*** participants are invited to play in their way and focus is given to fluidity, freedom, and active listening (Moser & McKay, 2005). ***Music invention*** (Higgins, 2008) through ***creative ensembles*** supports inclusion of diverse instrumentation in an 'anything can happen' way, and as with making new music, this approach celebrates participant creativity. Common to each of these modes of practice is commitment to democratic processes

underscored by emphasis on inclusion, participation and diversity. Negotiation, use of creative frameworks, and a welcome to all, are employed in the challenge to dominant systems that uphold access to music for the few. However, there are tensions between the ideals and intentions which motivate such approaches and their enactment.

Discrepancy between an intentional working towards cultural democracy and ensuing practice can manifest through the structural conditions of community music practice. One example is the community musicians' relationship to the communities with which they work. Much contemporary practice continues the trajectory of community musicians undertaking their work on the move. As community musicians travel from community to community the problem of 'parachuting in' presents (Hope, 2011). This is endemic of a practice grown and driven by a small one-off grant culture, of which ACE are a grant provider, and an interventionist practice whereby inherent to the community musicians' visit to the 'marginalised' is their role as problem-solver. Short or discrete projects developed with pre-planned agendas can lead to community musicians imparting their frameworks, with little or no space for parameters to be permeated in response to participants. Instead, participants are often required to engage in the mode of cultural participation offered and thereby the wider structures through which they operate. *Mujahid's rhyming rap* offers a connected detour. Supported by a York St John University studentship, I was excited to undertake PhD practice free from funder and organisation agendas and obligations. I thought this might support a different mode of working and a different connection with communities. Whilst this was the case for some of my practice (the development of The Radical Luddites is an example), my interaction with Mujahid highlights tensions arising from working within structural and creative frameworks. As a participant of Cable Street Songwriters (CSS), Mujahid was invited to contribute lyric ideas for a joint school song. In response to this invitation, he approached me with a small piece of paper on which was a rhyming rap that Mujahid had written outside of the session time.[57] This gesture was significant. At the start of the project Mujahid expressed reluctance to participate. For further discussion about Mujahid's initial reluctance to participate see the online portfolio section, 'When the process of informed, ongoing and renegotiated consent just doesn't feel right':

Link to online portfolio: *Ethics*, https://www.jogibson.org/ethics

Following his initial reluctance to participate, a few months in to the project, Mujahid's participation exceeded project session time. This participation presented a tension. Whilst Mujahid had responded to the creative framework brief, in so much as writing lyrics and including the optional device of rhyme, the lyric content did not fit the song theme. Reflecting-in-action, the lyrics presented additional challenges with regards to comedy and religion. During my previous role as a music teacher at this school, I had several discussions regarding music as 'haram', the Islamic term for 'forbidden'. I was concerned that the rap reference to Santa would open a conversation around Christianity and Islam that I could not address through genuine dialogue within the short session time; with thirty children, and now in my capacity as a visitor, I was soon to move on to the next school. I was also concerned that the use of comedy could be perceived as a devaluing of the process by some children in the group. In the moment, I had to make a call. With the session aim of generating lyrics to take to the next school through a pass-the-baton songwriting approach, I suggested to Mujahid that his lyrics might work better as a separate song and offered him a space to perform the rap to his class, posted it to the joint school blog (with his permission), and had a 1-2-1 discussion regarding how he might develop it towards a full track. Considering that not all contributions or ideas can, or will, necessarily be included, this might seem reasonable enough; however, I sensed that in this instance Mujahid felt he had been denied an opportunity without receiving a full explanation. Unfortunately, with the session time coming to an end, there was no time for further discussion.

As pedagogic devices that support active and creative participation in music-making, creative frameworks can fast track towards aspects associated with cultural democracy such as inclusion, cultural diversity, or access to resources (albeit for a given time and/or on the project provider's terms). However, as products of the structures through which they operate and are developed, they can also counteract cultural democracy. An example from the CSS sessions is my pass-the-baton songwriting process, which was developed to support interschool songwriting with minimal physical *school meets* due to funding cuts. For further information see:

Link to online portfolio: *Cable Street Songwriters*,
https://www.jogibson.org/cable-street-songwriters

Although I understood the use of this creative frame as an enactment of responsiveness to the people and place within which I was working, my encounter

with Mujahid demonstrates that there are times when well-intentioned pedagogic practices can lead to disempowering experiences.

Here I return to the community musicians' relationship to the communities with which they work. Over forty years ago, Braden (1978) highlighted that a relationship of two years may be too short to work towards cultural democracy with communities– let alone two weeks or two sessions, which are commonplace timeframes for practice. Structural change takes time and cannot be achieved swiftly through a guide with replicable steps. This is not to write off short-term or one-off projects entirely. There are numerous reports, testimonials and anecdotes that affirm participant positive experience through such projects and this study's Holiday Music Project also offers such illustration. However, as discussed through the example of Mujahid's rap, interventions can take place, often leaving power relations intact. The community musician as 'outsider' or 'visitor' to the marginalised community is a particular problem with this situation. It can easily establish a service model (not an active working together), with the trappings of 'solution at speed', and a risk that the community musician may become a 'tourist of the disempowered' (Hope, 2011) as they visit the 'culturally needy' (Braden, 1978). However, rather than a reason to cease practice, it is precisely because of this problem that community musicians should continue to actively engage and work towards cultural democracy. To ignore the context that affords one's privilege as a musician, to ignore inequality, is unethical. As Levinas shows, responsibility is primary. As the community musician comes face-to-face with the other to make music, presenting in that moment with awareness of the impossibility to know the participant, their being there offers a mirror to power relations that remain intact with an active attention to inequality. Returning to Freire: 'no one liberates himself [*sic*] by his [*sic*] own efforts alone, neither is he [*sic*] liberated by others. The correct method lies in dialogue' (1970, p.69). Further, that dialogue takes place within a process: within the relationship and through the encounter between community musician and participant; thus, critical listening to the participant, and the practice, is paramount.

5.3.1 Ownership and its tricky bits

> In every child there is a poem, in every child there's a painting, in every child there is music. (Corbyn, 2017)

Ownership is important for cultural democracy. ACE's guide suggests for example, *co-owing*: 'Collaborating and giving equal ownership to all stakeholders' as the top level of cultural democracy (64 Million Artists with ACE, 2018. p.8). As the many critiques in response to this guide show, those who have ownership of resources or infrastructure, for example, have a hand in deciding what cultural activity is provided for and in doing so purport what culture is. In community music practice, a working towards ownership manifests through active music-making. Here, making new music is one mode of practice whereby authorship is understood to support ownership. In the context of working with marginalised and disadvantaged groups this is a political process. It signifies a rejection of 'passive consumption'. Consider for example the democratisation of culture in the practice of inviting participants to write their own rhythms for Stravinsky's *The Firebird*. In this example, although permission is given to engage creatively and actively, there is an undercurrent of widening audience development as participants are 'educated' to participate in the dominant culture's notable works, with potential for participation in the wrong way (Hope, 2011). It also signifies making a statement, for example, that historically excluded voices have something to say and can and should be heard. PhD PaR setting, Tang Hall SMART's promotion of the music their members make, offers an example of practice that makes such a statement. For instance, through their record label, local press and social media, they celebrate and promote their members as great *musicians* that have a disability, and/or with experience of ill mental health, or in recovery. Thus, *Jonny the Wolf* is celebrated as a rapper, not despite having Down's syndrome, but rather Down's syndrome is a part of who he is.[58]

Ownership through authorship is a feature of much community music pedagogy. Frameworks for participant content creation such as call and response, taking solos, or creating parts for an 'original' track, are embraced towards an inclusive and diverse practice, one which rejects top-down traditions and actively seeks to listen to and value participant contributions. As the young people who participated in this study's Holiday music project expressed through the song '*I want*

to be loud' space to be heard through sound-making can be an active demonstration of, and resistance to, experiences of exclusion. See also:

Link to online portfolio: *Girl power, girl power, oh yeah, oh yeah*
https://www.jogibson.org/girl-power

Offering space for participants to actively create music is to acknowledge their culture, experience, enthusiasms, creative capacity and voice. In songwriting for example, notions of 'owning it' are present through participant lyric and/or accompaniment authorship, and an owning of the experience sung about through the making and sharing of it with others. Often in practice, an owing of the experience is also evident through groups naming themselves and the music they create, even if the experience of such a group is temporary. In this sense, community music pedagogic practices can be understood as an embodying of empowerment, realised through a *yes you can do it*, *yes here are some resources*, *yes your culture is valid*, and *yes you can own that* – as opposed to the dominant *no*, there are a select few that can do music, and the music which is owned by those select few will be available to consume through commercial channels.

There are several practical benefits to participant authorship of their own parts. In chapter one, I touched upon the advantage of playing together as multiple and different instrumentalists/vocalists with varying experience. I now consider this benefit and others in more detail. Across my research, and its differing contexts and approaches, participants played or sang parts that they had created with confidence and without a need for lengthy preparation time.[59] This may sound self-evident; however, there are several significant embedded factors. As participants create parts, they decide what is to be included from their cultural and technical experience. With regards to culture, the problem of 'what music?', or 'whose music?' is to be included, is addressed through redundancy of the community musician or organisation repertoire choice on the participants' behalf. Alongside this, is the removal of the requirement to learn someone else's music. Repertoire learning and rehearsal can take a long time, and in the context of working with participants that may be new to group music-making, or instrumental playing, and for short projects or sessions in particular, this can present a barrier to music-making and can often lead participants to perceive that they are not 'good enough' and therefore can't make music. Working with The Radical Luddites, we began sessions with group improvisation by way of warming

into the space. Within this warm-up, Graham or I would actively articulate options to echo, add to, or *reject* motifs that emerged through the process. Although improvisation was approached to support group members to feel positive about their playing, an active giving of permission to play something counter to the group was required to support a freedom of participation whereby perceived mistakes were 'owned', as opposed to being considered as failure, thus contributing to confidence development, self-esteem and enjoyment through music-making.

Participant authorship of their own parts intrinsically addresses technical experience. Across two years of Musication one member's hand mobility deteriorated. As a fingerpicking guitar player, rather than move to strumming they wanted to take up the keyboard, with a desire to play it in ensemble contexts. Being new to the instrument this member's authorship of their own parts offered a strong starting point. For example, in one making moment this member offered a two-note ostinato played across both hands, which in the context of the drummer's groove, vocalist's rap, and guitarist's rhythm, served as a strong contribution. Getting a *feel for* the instrument through explorative play is significant: both in terms of learning and as a gesture towards cultural democracy, this pedagogic approach seeks to be unlimiting through a 'play it your way'. Of course, this is not to suggest that there is no sharing of expertise, or no teaching, but that instrument free exploration can support a feeling of a sense of ownership and lead to new insights. As an example, in my early practice whilst exploring an ocean drum, Sahil half rested it on a table to play. Instead of rolling the beads to produce an ocean-like sound, he tapped at the skin causing the beads to pop like fireworks; this was Sahil's intended sound, and he went on to name the technique as 'The Sahil'. Pride can be found through taking ownership. Technical experience as addressed through participant part authorship, is also useful to the community musician's disposition to say 'yes'. Free exploration can support the possibility of working with unfamiliar instruments, although the community musician should be clear with regards to what technical guidance can be offered to address participant expectations.

Another benefit is that participants can actively decide the extent of their contribution. Through the parts that they create they can 'write in' their intentions for performing solo, as a chamber ensemble, as part of the wider group, not performing or contributing in other ways. For example, lyric generation for the first solo rap that features in CSS' *The real and the imaginary,* began within a small group breakout.

One member of the group took the starting lines and independently extended them, which led to their taking of a solo.[60] The second rap in the track offers a different starting point. This child showed enthusiasm for rap and dancing throughout the project yet opted to work in small groups for each making moment. I sensed that taking a solo might support this child's developing confidence, their use of a loud voice, and to celebrate their extensive contribution during whole class activities. Since this child had performed a solo dance for their class during the project, and they took up my suggestion to extend their group's lyrics, I encouraged them to take a solo in this joint schools' song. This example highlights the community musicians' role as facilitator. It also brings about a question: whilst participants *can* decide the extent of their contribution through the parts they create, in the context of projects with limited timeframes alongside the expectation of making a 'finished' product, to what extent might those that are already most confident or musically experienced feature at the expense of others in the group?

Through making their 'own' music, participants can also take ownership of material they are learning, or material they like. For example, a guitarist in CSS school group *The Crushing Keys* incorporated chords that they were working on in their guitar lessons to create the chord sequence for the chorus of *Follow Your Dreams*.[61] Starting with what you know is a useful approach. Community musicians often for example ask participants to choose their favourite two or three notes to create a motif. They may also frame this further by asking participants to choose their favourite notes within a given tonality to support multiple contributions coming together in one piece. For those new to their instrument, this can be an empowering moment in the sense of – I chose the note A, because I can play the note A, and I can use it to create a part to perform in the context of an ensemble. Whilst participant part authorship can support the fast-tracking of playing as one and many, this requires skilful scaffolding by the community musician. However, as chapter four discusses, in their effort to make cohesive pieces with groups there is a potential for participant contributions to be shoehorned, or at worst ignored.

The last practical benefit that I discuss is the generation of a product. Participant authorship of their own tracks and albums is celebrated and valued in community music practice. It offers ownership in the tangible sense. As discussed in chapter three, the presentation of participants' music through recording (for example a CD), and/or performance, can support an empowering '*I did that'* experience.

Alongside this, products offer a mode of dissemination. A participant track can be played on the radio, performances can be attended in concert halls or experienced on the street, and performance documentation can be accessed through social media for example, channels which Tang Hall SMART frequently use. Products created through community music practice can support advocacy, activism and celebration. They can also serve as evidence for project funders and can contribute to the community musicians' 'certain status'. However, historically there has been scepticism around products in community music discourse, instead process has been favoured. Whilst I do not consider process and product as mutually exclusive, and, therefore, do not approach my concern regarding products from this standpoint, I suggest that emphasis on production through a working towards cultural democracy warrants consideration.

5.3.2 Produce, produce, produce

Emphasis on making 'new' music may not be the problem per se. It is the mode of practice that I undertook for this study, and as outlined above, it offers many practical advantages. However, in the wider context of assumptions and values attributed to products and production it may be problematic. For example, Kelly (in Hope & Kelly, 2018) highlights that behind ACE's guide is an individualistic approach that we might identify with neoliberalism. *Everybody* (encompassing the entire UK population) as an artist, is captured within ACE's collaborator's full title: '64 Million Artists', and underpins the guide, which for Kelly:

> strikes me as nonsense. Everybody is an artist means everything and means nothing […] Everybody has culture, but culture is a *social* enterprise. Everybody is an artist individualises this and produces, or *implies*, a social model in which there are individuals who voluntarily band together after the fact to come together and form little societies, whereas almost all research in the last 30 years, 40 years, has suggested, sociological research, psychological research, has suggested that we are members of communities before we are individuals (Kelly in Hope & Kelly, 2018).

The sentiment that everyone is an artist is a popular one. It is a sentiment that is associated with the idea that in every child there is a poem, painting, and music, as per the current Labour Party Leader's quote, and I have heard echoes of this articulation by some community music practitioners as justification of their practice. However, drawing on music as a human activity does not mean that everyone needs to be a musician. This is to confuse everyone as having the *right* to music, with

everyone *needs* to music in a particular way. Whilst most people may engage in music activity in their day-to-day lives, by whistling a tune, singing a lullaby to their child, or listening to the radio for example, in a society in which artists are defined as such through the production of works, the suggestion that everyone is an artist is also a suggestion that this role must be enacted through authorship.[62] As Barthes (1967/1977) seminal essay *The Death of the Author* highlights, the cult of the author is a modern phenomenon. He criticises notions of the traditional and heroic author that passes on their wisdom to a grateful public as a post-renaissance invention of a society seeking to place emphasis on the individual. For Foucault (1969/1992), this is taken further as authorship contributes to the atomisation of society whereby the empowered individual can author their way out of their problems through for example, self-expression, and self-help. In practice, I have a very real concern that supporting participant music-making through product authorship could lead to disempowering experiences. For example, across this study's projects several participants talked about achieving fame through the TV show The X Factor and YouTube in aspirational terms. My concern is that operating through the same neoliberal commercial modes, yet with different notions of excellence, can set participants up for a fall. A participant that is celebrated for their production of a track in a workshop, may be met with an altogether different reception through a broadcasted audition for example. As a connected instance, a Musication participant was supported to produce a song with accompanying music video. This was uploaded to YouTube and received over 13,000 views. The participant took pride in this, and there was a short period in which each week they would update the group on the escalating total. However, their subsequent track received less views and the participant was disappointed. This is perhaps indicative of 'real world' industry, (and might therefore be understood as ethical through honesty); however, in the context of working with vulnerable people, and those with mental ill health for example, this needs consideration. Furthermore, desire to make a 'good' product deemed so by terms that drive a commercialised music industry, can situate quality *solely* within a 'finished' recording or performance rather than addressing quality through the work of art as a performative moment made of relationships. This returns us to music aestheticisation, which is inconsistent with a field that asserts music as a human activity and the significance of relationship, dialogue, and connection through music-making. In the context of industry standards, product authorship also necessitates

ownership. Whilst I have discussed 'owning it' as supportive of empowerment in some situations, ownership as a 'claiming' in terms of this is *mine, not yours* can lead to closure. As critical incident *The Radical Luddites: Identifying as a band* showed, there is tension between intentions for inclusive, open and accessible practice and a group's identification as a band with traditional notions of fixed membership. See:

Link to online portfolio: *Identifying as a band*,
https://www.jogibson.org/identifying-as-a-band

As a final point, emphasis on authorship embedded in a context of neoliberal commercialism can lead to a 'produce, produce, produce' agenda, in which worth is ascertained through product and which consequently results in a need for continual outputting. What is the scope for reflection here? Making new music can support powerful experiences, however it needs to be done with critical awareness which the next section explores.

5.4 Community music as a critical practice

I have outlined community music as a context dependent and nuanced practice, which in the UK is informed by transformation and empowerment agendas. Building on this, I want now to suggest community music as a critical practice. Concern expressed that liberating pedagogies can strengthen the power structures they seek to redress (Freire, 1970; Illich, 1973; hooks, 1994; Giroux, 2005; Hope, 2011), is a concern that those working in the field of community music must address also. Underlying motivations and intentions for practice can manifest differently (as critical incident *We all like different things* highlighted). I suggest community music as a critical practice in an attempt to support an active working towards closer alignment between the motivations, intentions and narratives that inform and shape the field, and resulting practice.

At the macro level, 'critical practice' is a reinstating of the political imperatives of community music. In the context of continued inequality, it is to surface the power structures and value systems that frame practice. It is also to assert it as a counter-hegemonic act. As 'community music comes of age' (Higgins & Willingham, 2017), and thereby grows closer to the institutions that have retained the status quo, criticality is pertinent. At the micro level, it is to practice from a critical

position: to echo and amplify calls for community musician reflective practice (Bartleet, 2017; Cohen, 2017). It is also to address the absence of criticality in theoretical positioning within community music that historically has been perpetuated through a culture of agreement and celebration in the field (Deane, 2018b), which is compounded by confusion between advocacy, evaluation and research (Belfiore & Bennett, 2010).

Practising from a critical position is important for a field that seeks to affect change. For an ethical practice, I agree with Bartleet & Higgins that: 'There needs to be a deep understanding of what change community music facilitators are trying to make, and the underlying aims, assumptions, and processes behind it' (2018, p.7). Criticality is required to ensure that concern isn't just directed at 'doing things right', (as in the manner of Schön's (1983/1991) *Technical Rationality*) but towards doing the *right thing*. And since what constitutes 'right' involves making a value judgement, I suggest that surfacing this is necessary in order to unpack the work. A critical practice is also important to avoid a stagnant practice. As community music pedagogic processes become increasingly established, they can become a 'taken-for-granted'. Furthermore, under the guise of innovation (as compared to more traditional music education practices for example) they may be churned out repeatedly, regardless of different and changing contexts. As I have demonstrated by sharing examples of my PhD practice, with limited awareness there is risk of strengthening the dominant modes one might seek to redress.

My articulation of community music as a critical practice is a response to this period in the field's history. It is my sense that currently there are growing numbers of groups and individuals that seek inclusive music practices, some of which are looking towards 'authorities' for ideas. There are also those that challenge notions of outsider authority and emphasise situatedness. A critical practice speaks to both. It is enriched through exploration of practice and theory, not as an endpoint or solution, but as a starting point for critical engagement. And, rather than encourage replication of practice and theory, focus given to value systems and power structures that afford the work highlights the significance of context and the many ways of community music. It is also a response to recent calls for greater criticality. Almost a decade ago, McKay and Higham reported that: 'Community music nationally and internationally has gone on to build a set of practices, a repertoire, an infrastructure of organisations, qualifications and career paths' (2011, p.2). It is time to build on celebration and

advocacy as supportive of the field's growth, to move beyond asserting that the work needs to be done and towards consideration of how the work is done and what this means for participants through critical appraisal.

CHAPTER 6: MAKING MUSIC TOGETHER: POSSIBILITIES FOR PRACTICE

6.1 Embracing complexity

Throughout this exegesis, when discussing the possibilities of practice it may seem as though I have gone back and forth somewhat. For example, I suggest that working towards new pieces as joint endeavour can be both positive and negative. Positive for many reasons, including: promotion of a felt sense of ownership; supporting increased confidence and self-esteem and acknowledgment and celebration of participant cultures and creativity. Negative since emphasis on authorship embedded in a context of neoliberal commercialism can lead to a 'produce, produce, produce' agenda, in which worth is ascertained through product and can consequently result in a need for continual outputting. I explain ways in which working from repertoire can be problematic in terms of imparting dominant culture with potential for participating in the wrong way. I also offer examples of when repertoire use has been helpful in my practice carried out for this study. I discuss the band as a vehicle supportive of individuals as one and many in a group, but also a challenge to welcoming newcomers, since, as participants in this study showed, its presentation as a formed and closed unit can be off-putting. This, however, is not indecisiveness in the sense of inability to draw conclusions, but rather undecidability in the manner used by Derrida (see Caputo, 1996) to offer disruption of foundational oppositions and derailments of communication that are always and already at work. Thus it is also demonstrative of an understanding and valuing of community music as a situated and nuanced practice.

As what might be considered a tagline of the field, there are *many ways* of community music. The plural is emphasised, and diversity embraced, since at the core of the work is people and their music-making. A challenge of this research has, therefore, been to honour the many ways, whilst attempting to glean knowledge from particular situated contexts in order that it might be useful and applicable more

generally. Here I am mindful of Levinas' warning of the possibility to totalise, to enact violence through reducing the enigmatic to the intelligible. Instead of drawing on this critique as rationale to not attempt understanding, I suggest that recognition of knowing as always partial is fitting to the field. This is because across diverse practices, what might be knowable in one moment, with one group, in one context will be different in another moment, with a different group and in a different context. Indeed as my research has shown, what can be knowable is subject to change even when working with the same individuals in familiar contexts. See critical incident *Looking out on the seaside* for example:

Link to online portfolio: *Looking out on the seaside*,
https://www.jogibson.org/looking-out-on-the-seaside

However, simultaneously there are threads, the international growth of community music is testament to that. Across the many ways that I made music with groups and individuals for this research, one thread that I suggest is engaging in community music as a critical practice. Accordingly, community musicians might always attempt a reaching towards understanding of their practice, of participants, of the wider socio-political context and of the systems that shape them. As a strategy for critical practice, throughout this research I have posed questions or wonderings, which to some extent I have left hanging. This is not because the questions are rhetorical or insubstantial. Instead, they represent areas of persistent troubling which I understand cannot come to a complete resolution since community music practice, like other community practices and art-forms, takes place in dilemmatic space and "…music-making in capitalist societies is deliciously contradictory" (Kelly in Hope & Kelly, 2019). Offering *perspectives* that may become confused with 'answers' is contrary to community music as a situated, nuanced and relational practice in which knowing is always partial. Here I am reminded of several instances of solution-giving throughout my time of study, especially when presenting my practice reflections at international conferences. For example, at one event I presented my early reflections around my interaction with Bob and what was to become *The Radical Luddites*. I was keen to have a conversation around the interface between the community musicians' disposition to say yes and responsiveness. I asked: 'Are there limits to facilitator responsiveness?' Instead of opening dialogue around the ambiguities of practice and the different directions the work could take, one delegate assumed that I was looking

for ideas to practice better and offered me a practical solution, contained within a short sentence, that minimised room for further discussion in that context. This is complicated, because my motivation for research is to practice better. However, this is not from the standpoint of pedagogical refinement that can amount to technical rationality. Whilst I recognise that I could improve my phrasing and set-up of questioning as a strategy for critical practice (which is something I intend to continue to explore post-study), I also recognise a drive to find answers as being symptomatic of Western society's information age and some interventionist practice. To explain, I return to Deane's discussion of the development of much community music work in the UK as a response to government policy rather than politics:

> Interventions are designed to *make change*; and an 'active' intervention would imply that the music leader was aware of the power of the musical activity to make change, understood the reason for or purpose of that change, and deliberately tailored their musical approaches to improve the chances of the activity producing the desired outcomes (Deane, 2018a, p.323-324).

Further to this, undecidability may be considered too risky in situations where such change is designed and decided upon in advance of the encounter with participants and when it is taken for granted that it can successfully come about (which is implicit if not articulated within funding made available through instrumental agendas). It is in these circumstances that undecidability may also be considered as having potential to open an ethical can of worms. It may also be associated with the notion that the community musician does not know what they are doing, which when working with vulnerable individuals and groups is irresponsible, or worse, dangerous. For example, as new UK government policy seeks to address heath, wellbeing and social welfare by connecting patients to community services (see for example Department of Health and Social Care, 2019), we may see community music practice increasingly undertaken in the context of health and wellbeing (indeed some participants that I made music with for this study joined the activity through social prescribing signposting). I suggest that with such a 'health turn', certitude with regards to the given impact(s) of an intervention could feel all the more pertinent. For connected discussion see critical incident *Don't even try to get it*:

Link to online portfolio: *Don't even try to get it*,
https://www.jogibson.org/dont-even-try-to-get-it

Whilst I offer questions without definitive answers as a way into dialogue and reflection, I am wary of the potential of this approach to take away hope (hooks, 2003). So, here I take this opportunity to discuss what might be a possible consequence of my exploration of music-making towards a cultural democracy to come in interventionist practice. Namely, that through problematising decision-making on participants' behalf that can be embedded within toolkits, informed guesses, or creative frameworks for example, my research could be taken to suggest that community musicians should decline projects until the conditions are such that they can ensure the participants' *complete* 'say'. However, this would be to ignore the economic realities of living in a capitalist society, both in terms of the community musicians' need to earn money and the current infrastructure (which although problematic) affords the work. It could also be to position the perfect over the good. Community music cannot operate outside of the existing infrastructure. Instead from a social justice perspective, one might say that it operates because of this. Furthermore, a given 'perfection' is contradictory to a practice that embraces plurality and diversity, and the internal contradictions that are inescapable in working towards a cultural democracy to come. As Higgins explains: 'A cultural democracy to come is constantly readjusting each day in relation to the flux of daily living' (2012, p.173). So, rather than axiomatically decline projects, in attempt to address this dilemma I:

- ask more questions of the project commissioner, commissioning organisation and in sessions with participants, in effort to cultivate understanding and practice that works towards togetherness,
- perceive and talk about my work differently as I work in different contexts, for example some projects may be akin to orchestral outreach, participatory music-making, or inclusive music education and will invariably 'do' different things,
- attempt to enact a critical practice through listening, responsiveness and reflection, and
- where possible, follow up reflections with those I work with including for example, a reflective conversation with commissioning organisations, or a 'check-in' with participants during sessions as I illustrated through discussion of my research question in chapter one.[63]

Chaos theory has illuminated the rich diversity of our complex world and subtle relationship between simplicity and complexity. I embraced an interplay between simplicity and complexity through my research question: 'How do we make music together?', which is in one sense simple, in another complicated. Whilst I present this 'simply' at the front end of this exegesis, I came to it through a messy research process. As Griffiths (2010) explains, stages of research evolve and often only become clear towards the end of the process. In terms of 'answering' this question, what has become clear is that I, together with the groups and individuals that I worked with, made music in different ways and the results of our music-making were varied. There were performances in libraries, community centres, and concert halls, recordings in car parks and classrooms, moments of touching exchange, moments of resistance and conflict, exhilarating jam sessions, tentative duets, times when I felt proud of the way I had supported participants, times when I felt I had done the 'wrong' thing and times when I had disempowered participants. Boeskov (2019) offers the notion of *ambiguous musical practice* to contribute to a deeper understanding of processes of social transformation alongside scope for processes of social reproduction in community music practice. This is perhaps indicative of a 'turn' to critique of celebratory narratives and calls for criticality in participatory music-making, which is necessary in the current ecology. Alongside this, I suggest that it is important to embrace complexity, to not reduce the complexity of people and their music-making in an effort to understand, but to retain complexity as integral to understanding.

6.2 Back to collaboration

> I began […] by looking for proof of the changes that community music brought about in others – I ended by acknowledging the changes that our musical community had brought about in me. (Turner, 2017, p.3)

Consideration of my motivations for practice and its purpose is a complexity that I have found challenging throughout this research. It has also, at times, been an uncomfortable process of personal reflection. Central to this (and in response to the who decides problematic), has been a questioning of the possibilities for practice beyond paternalistic, problem solving forms. Notably, the extent to which the community musician's working with participants can be considered a collaborative

endeavour. In chapter five I began to address this, I explained that as the community musician comes face-to-face with the other to make music, presenting in that moment with an awareness of the impossibility to fully know the participant, their presence offers a mirror to power relations that remain intact with an active attention to inequality. In this section I want to expand on that.

In one sense, as I have discussed throughout this exegesis, positing the community musician's working with participants as collaboration can lead to problematic practice. Manifesting in many ways, for example: emphasising creative equality to the point of utopia, which can lead to the community musician's pretend abdication, reducing the participant to the same; an ignoring of power and hierarchy always at play or a concealing of social injustice. Looking to the history of the development of the community musician's role in the UK, it might be suggested that potential for problematic collaboration is enmeshed within this. For instance, in resistance to the privileging of certain musics over others and music-making as the domain of the few, as community musicians undertake practice from the standpoint that everybody can music and that everybody has the right to make, enjoy, and share their music, to what extent might this rationale for practice be confused or conflated with enacting equality, rather than an active working towards equality? It is over thirty years since the development of the role, yet music-making inequity remains and the potential of intervention as another colonising endeavour has been raised. As I have discussed through this research, the intention to empower and/or transform does not automatically equate to empowerment and/or transformation. This brings to mind a persistent troubling of this work: in operating through the context of help, what is the scope for interventionist practice to be a collaborative endeavour? Again, this is complicated, not least because the community musicians' role is afforded through inequality.

However, to stop at community musician equals facilitator, which equals helper, with potential to equal top-down, one-way, paternalistic practices, is to negate the symbiotic and entangled disposition of applied practice. Another reprise to Freire is warranted: '…no one liberates himself [*sic*] by his [*sic*] own efforts alone, neither is he [*sic*] liberated by others. The correct method lies in dialogue' (1970, p.69). It is too simplistic and too arrogant to suggest that community music practice changes participants alone, the community musician is also changed. In exploring

compassionate love as a way of promoting empathy and conciliation in intercultural community music contexts, Bartleet explains:

> The practice of love through music has the potential to become a powerful antidote to the politics, inequities and injustices of domination and colonization, for the choice to love is a choice to connect – to find ourselves in the Other and to ultimately change. Shared music-making helps 'makes space' for this to happen. … This can then lead to liberation for both the colonized and the colonizer […]. (2019, p.322)

This resonates with my working from hospitality to offer togetherness as a lens for practice. To work towards a cultural democracy to come, togetherness attempts to address how community music practices can move from countering dominant systems through helping the marginalised in a transactional sense, towards countering dominant systems in collaboration with the marginalised in the fullest sense. And it is because, as Levinas explains, that it is in the context of the other that we become a self, thus, the primacy of *responsibility*, that such collaboration is possible alongside the presence of hierarchy in the community musician-participant relationship and the community musicians' knowing of a participant (and vice versa) as always being partial. Through the primacy of responsibility, Levinas asserts ethics as the starting point for philosophy because it concerns the conditions of the possibility for living a good life in the context of our relation with the other, and in doing so, emphasises the encounter since ethics concerns responsibility through connection, through relationship with the other. This is unlike moral codes, with the thorny issue of what constitutes 'good' implicitly prior to the relationship. It is through connection and relationship, as responsibility to and for the other, that change may be possible. As Bartleet (2016; 2019) drawing on Laughter (2014) suggests, such change occurs on the scale of micro-kindness:

> This recognizes that large-scale systemic social change needs to be underpinned by actions at the micro and interpersonal levels, where we have the capacity to be liberated from dominating ways of being in the world, and can learn to engage with one another in a different way (see Freire 1970). This does not take away the darkness of cultural domination, but provides a guiding light towards a path forward (hooks 2013). This creates a space where we can learn to engage with each another as community musicians in a different way. (Bartleet, 2019, p.322)

Togetherness attempts to offer a way into such micro acts of kindness through music making. As a dialogic and ethical mode, whereby the meaning of a given community music practice is created between individuals through encounter it emphasises: the

significance of presence in the moment of music-making; care and attentiveness to and for the other; to meet the other through music-making (not as category, label or possible outcome) and to make music together. In considering their work through the lens of togetherness community musicians might ask:

- Am I open to music-making processes and products emerging through the encounter with participants?
- What is my artistic role in music-making with participants? What do I contribute to the music-making and why?
- When making new music together with participants, is there is the coming of something new, something different from before?
- How do I open space for attentive listening – listening free from the restraints of expectation? Do I listen to the other through presence in the encounter?

6.3 Listening and listening again

I have suggested togetherness as a way of addressing 'the between' in intervention, specifically to give focus to the quality of community musician-participant working together, and for this listening is crucial. Listening, in one sense, might sound obvious. Surely listening is a necessity of music-making? However, this study has offered several instances of compromised listening: the community musician's *sonic signature*, critical incident *We all like different things* and *Mujahid's rhyming rap* are examples.

Link to online portfolio: *We all like different things*,
https://www.jogibson.org/we-all-like-different-things

As Les Back points out, 'Our culture is one that speaks rather than listens' (2007, p.7). Whilst Back articulates this from a sociological perspective, I suggest that it may also be applicable to UK community music practice. A practice whereby speaking over listening can manifest through forms of decision-making, music-making and reporting undertaken *about* participants, rather than *with* and *for*, and an emphasis on problem solving and practice justification, for example. Furthermore, through doing so, there can be a simplification of the richness of the work within 'a clamour to be heard' (2007, p.7). For some contexts, and to some extent, this may be necessary. However, I suggest that a **continual reappraisal** of practice and its narratives is important to ensure that such activity does not become taken-for-granted. As a dialogic and ethical mode, through the lens of togetherness listening is brought to the

fore. This is because it suggests that the meaning of the work is both the community musician-participant relationship and what comes about through that relationship. This requires attentive listening to participants and to the moment, with an awareness of all that may encompass to ensure the relationship is one of genuine connection and interaction and not a top-down one-way transaction. Dobson (2014) suggests 'apophatic listening' as a suspending of 'one's own stuff' to listen to what is 'actually said'. This underpins his notion of dialogue as 'structured disagreement' which 'takes its time, it engineers silence, it makes sure all voices have been heard, and then it listens again' (Ibid, p.138). For the community musician 'apophatic listening' might also include a suspending of: their ego; emphasis placed on their artistry or anticipated outcomes of the work to attend to the other.[64] In short, listening to the other through presence in the encounter. On the subject of presence, Rodenburg (2008) offers *the second circle* as an exchange of energy between two people with a continual sense of being in the present. It sits between the first circle, which concerns introversion and 'is of the past', and the third circle, which concerns energy forced outwards, is controlling and 'of the future'. Although the first, second and third circle energies concern movement that might be more aptly depicted by gesture or a 3-D model, I offer this 2-D sketch to support the discussion:

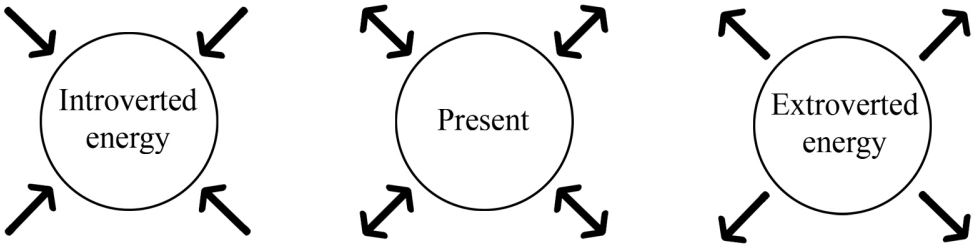


Figure 8 Illustration of Patsy Rodenburg's (2008) first, second and third circle energies.

Whilst Rodenburg explains that we need all three circles, she suggests that it is in the second circle that 'you are equal' and can continually connect back to presence in order not to be in a room with somebody yet alone. Applying this to actors, Rodenburg uses the second circle to explain their charisma. The practitioner's charisma which I discussed in chapter four is more akin to Rodenburg's third circle energy. Whilst all three energies can be useful in community music practice, I consider second circle energy to be most supportive of attentive *apophatic* listening. However, scope for

presence of this kind is limited by listening with a view to what might happen, or to use a common phrase of practice, listening with 'something up your sleeve'. Counter to this kind of listening, in discussion of music projects with veteran and military communities, Michael Balfour explains the importance of:

> Taking the time to listen to a group/community—*really listen*—not as the project is about to commence, but as a foundation that underpins the construction and framework of a project. And even, dare I say, the listening may lead to *not* doing something. It may lead to walking away from the good intention (2018, p.557).

In my experience, listening as a foundation that underpins the construction and framework of a project is often restricted by the structures that afford practice. As Matarasso (2019) has highlighted participant engagement is often only in the project cycle's co-creation stage. Seldom are they present for the project's conception, contracting or completing. In this set-up, the community musicians' listening is already enmeshed within a context of what might / can / must happen and is limited by the expectation and format of 'delivery'. Balfour's suggestion that listening may lead to *not* doing something is something that I have rarely encountered in practice. Reflecting on this study's body of practice, only two instances of 'not doing' come to mind. That is, not going forward with practice following starter conversations and trial periods with some organisations in North Yorkshire and not including some participants in the study on account of their vulnerability. For further discussion see:

Link to online portfolio: *Ethics*, https://www.jogibson.org/ethics

When already engaged in a project, to *not* do 'something' is often considered as failure to deliver, especially in the context of working towards, and celebration of, 'active doing', participation and inclusion. Here to not *do* is to not respond. Perhaps alongside the community musicians' disposition to say 'yes', a deliberate surfacing of 'no' (in the sense of what if 'x' did not happen) could be beneficial to a listening that is free from the restrictions of expectation, a listening that is attentive to the moment.

6.4 Conclusions

Through this research I suggest that it is the relational that is important for community music. The relational is significant because it concerns connection, which is paramount for the field as situated, context dependent and nuanced, with people and

their music-making at its heart. Subsequently I propose *togetherness* as a dialogic and ethical mode whereby the meaning of a given community music practice is created between individuals through encounter and to that extent is full of possibility. To work towards practice that is *with each other* rather than *for the other*, togetherness presents a way to address the between in interventionist practice. It offers a means to think about, and form approaches to, community music that gives focus to the quality of community musician-participant working together, a process whereby quality concerns characteristics or attributes of the encounter; all of which may lead to excellence. I consider that it is especially significant to hold the relational in the forefront to honour the many ways of community music and to support contexts for cross-fertilisation of ideas and practices from diverse perspectives. Key to the relational is:

- the community musician's connection to the individuals and groups they work *with* – a working together towards change that is decided upon together through relationship and in relation to the situation and context in which the work is taking place;
- in the context of the work what is 'good' will be 'good' negotiated through collaboration between those involved;
- music-making can be understood as a site of connection that comes about through connection,
- and since what comes about does so through connection in encounter, it can be considered as full of possibility in the sense that it is not inhibited through advance assumption;
- practices and pedagogies will differ as they are developed and enacted between those that participate, which may include individuals and groups, community musicians, organisations and institutions;
- emphasis on the relational highlights the problematics of definition seeking – in the sense of community music *is* 'x' – because whatever community music 'is' must be considered in and through relation. However, the act of defining, in terms being clear on agreed purposes and aims, decided upon through the relationship is important.

In asking how we make music together, I set out to explore the ways in which

community musicians work with participants to create and play new music in UK practice through a research methodology guided by community music. In doing so I responded to calls for study of what community music **does**, instead of what community music **is** (Deane, 2018b; Higgins, 2018) alongside calls for community music research at the dynamic interface between practice and theory (Higgins, 2010; 2012; Bartleet & Higgins, 2018). I explored what community music 'does' by zooming in on the fine details of practice – on the ways in which I, as a community musician, made music with participants – rather than exploring 'does' in terms of instrumental outcomes. I did this to give focus to, and to learn in and from, the inter-action between participant and community musician in their music-making encounters and exchange. My line of inquiry and methodology, therefore, attests the here-nowness of *community music as a performative moment made of relationships*.

From 2016 – 2018 I undertook five projects within UK educational, community centre and adult recovery programme settings. Through this broad practice, I made music with more than one-hundred and fifty people ranging in age from eight-year-old children, to adults in their late sixties. By researching through music-making with these individuals and groups, I gained a richer and deeper awareness of the complexity and ambiguity of community music practice as it takes place in dilemmatic space. Central to this complexity, as I understand it, is the tension between community music as aspiring to, and informed by, cultural democracy, whilst simultaneously being a practice that operates through the participant opting into pre-existing structures. To clarify, since cultural democracy concerns everyone's right to their own culture, it follows that participants should have capacity to decide upon the structures that they participate in from their cultural experience and enthusiasms. However, as this exegesis has discussed, for much UK practice participants are required to join, (or worse 'consume'), a pre-existing offer in the form of pre-decided project structures or creative processes (which will invariably entail a cultural offer from the 'provider') deemed suitable/appropriate in advance of their participation by an 'other'. I consider this a persistent troubling, which the critical incidents interwoven throughout this research unearthed.

I suggest that my proposed conceptual framework has potential to respond to tensions that can arise through the practice of decision-making on behalf of participants, and their subsequent 'opt-in' to pre-existing structures, by opening space

to 1) acknowledge and 2) unpack points of dissonance inherent within the community musician-participant relationship as collaboration through joint endeavour. It does this by offering togetherness as a means of giving focus to, and to consider, the quality of the community musician-participant working together. It proposes that the community musician-participant working together must be considered both in relation, and as a response to, the music-making ecology within which it is situated. For contemporary UK practice this is to acknowledge that within an interventionist framework the community musician and participant are simultaneously together and not together. They are together as they work towards a cultural democracy that is to come, as something that is yet to arrive yet worked towards. And it is because cultural democracy remains to come, that the community musician and participant are not together. Their working together operates in the context of help, in the context of hierarchy and inequality. This acknowledgement offers an opening to consider dissonances that can emerge between aims and enactment of practice. From this acknowledgement points of dissonance can be unpacked by focussing on the interaction between community musician and participant, on their music-making and relationship, through attentive listening and critical reflection of the particularities of practice. As a means of discussing points of dissonance that have emerged through this study, I offer themes including:

1. voice, visibility and vulnerability
2. the community musician as collaborator
3. becoming a band
4. ownership and production

The community musician's collaboration with participants is both artistic and political. As they operate within the conflicting fields of institutional goals, defined roles, personal desires and interpersonal relationships, intricacies and tensions of facilitated music-making arise. Critical incident *We all like different things,* alongside reflections on the community musician as collaborator including *Mujahid's rhyming rap, the community musicians' sonic signature* and *the charismatic practitioner*, demonstrated that whilst intent may be for the work to be 'between' community musician and participant, the participant's participation can be limited. They may activate the process with their *call* by walking through the workshop door, but for much UK practice what they are walking into already contains some fixity with

regards to predetermined outcomes which can serve as motivations for, and drivers of, much interventionist practice. As a connected example, *The Radical Luddites* as the first participant-initiated and developed ensemble that I worked with across my professional practice (despite my intentions or hopes for practice), speaks to this. Where participants are required to join existing offers in the form of pre-decided project structures or creative processes by way of instigating the possibility of working together, it is possible that the community musician's open welcome can require an active and conscious working, since in setting up the offer they and/or the organisation they work for will have necessarily made some decisions (implicitly or explicitly), with attributed assumptions. Despite practicing free from funder or organisation requirements for this research, through several critical incidents, I was made aware of my personal need to continue work on enacting the welcome with genuine openness to the unknown, and to not limit through assumption. See for example the critical incidents in the following links:

1. **Link to online portfolio: *Looking out on the seaside*,** **https://www.jogibson.org/looking-out-on-the-seaside**

2. **Link to online portfolio: *My Heavy Heart*,** **https://www.jogibson.org/my-heavy-heart**

3. **Link to online portfolio: *Rewritten in the stars*,** **https://www.jogibson.org/rewritten-in-the-stars**

4. **Link to online portfolio: *We all like different things*,** **https://www.jogibson.org/we-all-like-different-things**

However, this is not to suggest that hospitality as a conceptualisation of the community within community music is amiss, but rather that confronting its complexities is both necessary and advantageous. Namely, I suggest that the field would benefit from further research that explores the complexity of the *welcome* as both conditional and unconditional, alongside hospitality as an ethical experience through practice. As Bartleet and Higgins explain:

> The relationship between music facilitator and participant has always customarily been structured through an ethical experience where the first move is always through the participants' call to attend a music-making event. This cyclical structure of the call and welcome, decision and responsibility, offers a far more complex and nuanced (re)defining of the term that allows for considerations of power, control, and privilege to be critiqued and unpacked within the musical exchange (2018, p.15).

Despite the call and welcome denoting a cyclical structure where the 'first move is always through the participant', within the community music literature and anecdotally through conversation with practitioners, the call is often omitted from the discussion (examples include: Snow, 2013; Balsnes, 2016; Cohen & Henley, 2018 and Coffman, 2018) or confused. For example, the confusion that the call is an invitation rather than visitation and is made by the community musician rather than participant. This can lead to the assumption that the welcome is a one-way transactional '*you're welcome'* from the practitioner to participant, rather than 'I welcome your call'. As a connected example, at a recent UK community music event, there was suggestion amongst practitioners to invert the welcome: that the participants should welcome 'us', the community musicians. This resonates with Deane's (2018b) artist working as servant to the participants. Whilst I appreciate the sentiment (and recognize that this position might serve as a reminder of the practitioner's responsibility), it compromises the cyclical structure. I offer togetherness, 1) in attempt to reiterate the community musician-participant working together as a cyclical structure through collaboration by joint endeavor, and 2) to zoom in on the ethical experience by focus on the *between* as enacted through music-making. This is paramount. Whilst togetherness builds on hospitality, it is also offered as a lens to consider the welcome as it is set forth in advance of the encounter with participants. Whilst a start is not a start without something, as I have discussed above – decision-making in advance of the participant's participation can jar with practice that attempts to work towards cultural democracy. In proposing that the meaning of a given community music practice is created between individuals through encounter, using togetherness, I suggest that it is the moment of inter-action, the ways in which music is made together through encounter and relationship, that may support valuable insight. Valuable in that it helps to better understand practice as it is currently enacted and to decipher ways to work towards a cultural democracy to come.

My research questions were offered as a direct response to calls for greater criticality in community music. As philosophical and conceptual engagement slowly increases, I would like to suggest that my work is part of a larger 'critical turn' in the field. This can be demonstrated by international growth in community music offerings and increased pathways for scholarship, including interdisciplinary study. In the UK context, a critical turn is timely and necessary following decades of practice growth,

professionalisation and advocacy. This research contributes to a critical turn by questioning, rather than assuming or seeking to demonstrate, participant empowerment and/or transformation through interventionist music-making. It does this by offering rich and open accounts of complexities, tensions and dilemmas that surfaced through practice carried out for this study, alongside proposing community music as a critical practice. In the culturally accepted freelance context in which you are 'only as good as your last gig' – which could extend to being 'only as good as your last project report', be that evaluation, advocacy or research – offering explicit accounts of the community musician's problematic practice can be a vulnerable process. However, I suggest doing so need not equate to confessions of failure, rather ethical practice. This is also not to negate celebration, but to echo calls for greater criticality in community music through a reimaging of community music as a critical practice whereby understanding is collaboratively sought and shared. Thus, criticality is proposed as significant for the field, not to criticise the work, which would amount to closure, but rather as an act of responsibility. An act whereby community musicians strive to work *with* participants, to collaborate in the fullest sense, whilst recognising that we are not there yet.

My research also makes strides towards community music Practice as Research as a strategy for inquiry. In doing so it builds on scholarship in the field, but also challenges the historic practice/theory divide evident within community music events, practitioner discussion and activity. I propose that community music PaR can tap into the knowledge producing potential of the active doings of community music, and I offer approaches to do so including music co-creation reflective practice and data as content through a multimode approach. I suggest that community music PaR has much to offer, for example:

- practitioners can turn to their work which has scope to address an often-expressed concern that research is at distance from practice. This in turn, might open practice to research that has not yet been considered and may lead to new insights,
- consequently, it can support continued professional development as practitioner-researchers build on their reflective practice through deeper contextualisation, methodological grounding and effective dissemination,

- it can build on attributes that creative practice offers inquiry, such as innovation, disruption, change, and embodiment, by adding attributes of community music such as emphasis on care, dialogue, inclusion and diversity. Furthermore, in doing so, it offers an approach to inquiry with potential for practical change and transformational learning, rather than becoming just a topic inquiry,
- it can contribute to new modes of dissemination akin to the principles of community music, and,
- it can support research without changing working practices with participants.

Through the portfolio and exegesis, I have introduced ways to go about this. There will be many more. I hope this start points towards the rich possibility of community music PaR. Whilst this process has not been without difficulty, I echo initial calls for this inquiry approach. In offering a start, I have contributed new modes of dissemination in community music research. I recognise that this attempt could go further. In particular, that a participatory practice could benefit from a participatory PaR. Where participants are active in the process of gleaning propositional forms of knowledge through practice, there is potential for non-academic audience modes of dissemination. This is something that I would like to explore in future PaR, particularly in light of togetherness. This is because if the meaning of a given community music practice is created between individuals through encounter (between community musician and participant) and if research concerns understanding practice and supporting its development, then it follows that community musician *and* participant should work together in both practice and research – from inception to dissemination. I hope that this research encourages others to consider community music through PaR with scope for intercultural sharing of many practice-research ways. This is not just to 'do' more because doing is possible, but to do as an act of responsibility. As I have discussed earlier in this chapter, Balfour (2018) warns of indiscriminate doing, namely that *really listening* may lead to not doing. Whilst mindful of Balfour's insight, I suggest doing community music PaR as an act of responsibility because if community music practice continues to be done, then practice reflection to the rigour that PaR can offer is an ethical responsibility.

Community musicians and participants make music together in many ways, all of which reflect nuances of practice intention, action and meaning. Through this research, I have recognised a greater awareness of the imperative to practice and *practise* listening, responsiveness, responsibility and reflection. To that end, I end with another beginning, by reflecting again on my interactions with participants. Here, I am reminded of The Radical Luddites co-leader Graham's observation that:

> Without sounding all airy-fairy and that, it's about feeling, going with the vibe of it. For me it's about what the guys [the participants] want to do … going with the vibe … it's, it's just working out how we get there. I guess that's what I'm figuring out (Graham, 2018).

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[1] I use the term 'participant' as part of a shared vocabulary in community music, however I do so with trepidation. It is not my intention to generalise groups and individuals that I make music with by using this generic term, but instead an effort towards clarity when discussing community music as an act of intervention and UK community music practice.

[2] Here I understand the study of contemporary music-making practices to be a study of what community music does, not in terms of perceived outputs, (social impacts being an example) but rather its enactment. Calls for study of what community music *does* rather than *is* (Deane, 2018b; Higgins, 2018;) have been made in contemporary community music debate against the backdrop of its growth as a field internationally, whereby contexts keen to explore inclusive music education through community music seek definition of the concept. Rather than define community music against a broad ecology, understanding might be better gleaned through study of what it does to account for a diverse, nuanced, fluid and situated practice (and thereby moving beyond reductive, conclusive or umbrella understandings applied across diverse contexts).

[3] For an exposition of the historical development of community music in the UK see Higgins, 2008; 2012; Deane & Mullen 2013; Deane 2018a.

[4] Despite challenges made to intervention including questions about its extremity, post-intervention and non-intervention, in the contemporary context intervention remains widely regarded as a helping profession. Like intervention, the act of 'helping' has been understood in many ways, from caring to pity (Brandon, 1982). Derived from the Proto-Indo-European root *kelb* "to help", the term has also been associated with 'assistance', 'support' and 'servant'. Although there are many conceptions of helping professions, questions regarding the 'other' within a helper and to-be-helped framework resonate with concerns regarding decision-making in interventionist practice that have been raised in the field in recent years.

[5] From a philosophical perspective, Berys Gaut highlights this definition as problematic by calling for a consideration of agency. Gaut explains, "Tectonic movements of the earth's crust have the capacity to produce diamonds, which are valuable (financially and aesthetically) and some are original (in the sense of being saliently different from other diamonds); but it would be conceptually confused to call tectonic movements creative… Creativity is a property of agents, not of mere things or plants…" (2010, p.1040). Whilst Gaut challenges this accepted definition of creativity, the challenge might still be understood as positioning people as central to creativity. For discussion of the definition of creativity see Ford & Harris, 1992; Sternberg & Lubart, 1999; Runco & Jaeger, 2012.

[6] This is not to negate newness afforded through interpretation of pre-existing works, both in the sense that every act of performance in its ephemerality can be considered new, and the new voice or sound a performer attributes to a work (for example the joy of playing covers), but that creating 'new' music in the sense of writing is significant for UK community music practice.

[7] Cohen (2011) highlights that Small's *musicking* provides community music educators and researchers with a conceptual framework to understand their work. Boeskov (2017) interrogates the use of *musicking* in connection to the transformative potential of active music-making in his community music research.

[8] Recent studies that demonstrate songwriting as supportive of developing self-expression include, Cohen & Wilson, 2017; Johnson & Rickson; 2018; Yun, 2018; Zhang, 2019. See also Stewart & McAlpin (2015) for a review of the literature in Music Therapy.

[9] Co-creation might therefore be turned to as a response to the problematic of 'what' music should be included in contemporary music education curriculums and 'why'. The question of *what* music should be taught/learned has received a lot of attention. The inclusion of 'world music' (a term which in itself is problematic) to counter Eurocentric curriculums offers a connected example, which has subsequently received challenge with regards to appropriation and exoticism of the other. Co-creating curriculums with students might be one way to address this.

[10] In discussion of the *Same* and the *other* I use 'self' to denote *same* to support ease of reading.

[11] An example of current limitations of the participant as co-creator in practice can be found in Matarasso's (2019) *project cycle*. Matarasso highlights that participatory art consists of four distinct stages; conception, contracting, co-creation and completing. Co-creation is indicative of making and presenting artistic work, and is the stage that participants are most often involved in. However, since decisions are made and power is exercised at every stage, Matarasso suggests participant absence in the other stages is inconsistent with the expressed values of participatory artists and public bodies.

[12] For an exposition of the historical development of community music in the UK including the emergence of the role of the community musician see Higgins 2006; 2012.

[13] Joss highlights the undertaking of such roles as an active decision with the example of David Cain, "a jazz and medieval music specialist with seven years' experience in the BBC Radiophonic Workshop" that also worked as a composer with schools and local communities, (1993, p.6). Joss suggests that

professional musicians such as Cain chose to undertake their practice in community contexts, is indicative of an active response to inequality – not just an effort to obtain work.

[14] Early uses of the term community musician have been attributed to this period (Higgins, 2006; Drummond, 2010). Other terms to denote community musician include, animateur, community cultural development worker, community music educator, community music worker and tradition bearer. However, the term is not used within a helping framework in all countries. For example, in the United States 'community musician' refers to people that make music in communities beyond school engagement (perhaps akin to the UK's amateur musician).

[15] Might this account for, what is often observed as community musician strength in self-reflection – the self they carry around – whilst resistance to theory remains high?

[16] We see a similar pattern today. Against a backdrop of austerity, the current conservative government's Digital, Culture, Media and Sport Committee have launched *The social impact of participation in culture and sport inquiry* to, "investigate ways in which taking part in the arts, cultural activities and sport can have a positive impact on health, community and education" (Digital, Culture, Media and Sport Committee, 2019). See http://www.parliament.uk/business/committees/committees-a-z/commons-select/digital-culture-media-and-sport-committee/inquiries/parliament-2017/socialimpact/

[17] And further to this, consider the requirement of evidencing such outcomes – perhaps further entrenching a move towards practice advocacy. Could this be understood as contributing towards resistance to research amongst community musicians?

[18] The term facilitate has been used with hesitation in this sentence as community musicians are both leaders and facilitators of group-music making. Although as a term *facilitate* has been pointed out as 'somewhat dated [since] the conversation has moved on' (Renshaw, 2017 personal communication), I use it to emphasise the supporting dimension of the community musician's work, as different to leadership.

[19] In order listed: US based community musician Mary Cohen leads Oakdale Choir https://www.youtube.com/watch?v=ODYIt2O9h5k, Soundcastle's Musical Beacon project takes place in London, UK https://soundcastle.co.uk/what-we-do/musical-communities/musical-beacons/ and Australian based community musician Gillian Howell leads creative spaces in post-war settings, http://www.gillianhowell.com.au/.

[20] See https://www.gsmd.ac.uk/youth_adult_learning/guildhall_creative_entrepreneurs/meet_the_entrepreneurs/alumni_18_19/the_messengers/ I offer *The Messengers* as an example because it often explicitly explores classical Western approaches to music-making alongside popular music, jazz, and electronica. Consequently it offers a clear example of the use of diverse instrumentation and genres in participatory practice.

[21] Writing on the 1989 ISME Community Music Activity Commission, John Drummond, identifies four types of community music workers. He suggests that 'responding to the needs' may be what 'binds' them, stating "the community music worker usually waits to be told what is needed, and then attempts to supply it" (Drummond 2010). With further interrogation – it is perhaps the 'supply it' that is problematic within interventionist aims.

[22] Take for example the Community Music Activity Commission's vision statement opening sentence; "We believe that everyone has the right and ability to make, create, and enjoy their own music" (International Society for Music Education, 2017).

[23] Later music education philosopher and praxialist David Elliott used the term *musicing* to denote moments of musical and self-growth as connected to sensations of enjoyment in performance (1995). And Froehlich (2015) uses *music(k)ing* to suggest the actions of music(k)ers as valuing socio-musical relationships and the experience of self-growth and learning.

[24] If music is a characteristic of being human, but access to participating in active music-making is denied, the need for the community musician as facilitator is amplified. Community musicians continue to demonstrate the imperative for access built on understanding music as a human characteristic. A recent example features in the work of community musicians Dave Camlin and Katherine Zesersen. They draw on studies of social bonding, neurology and language development, to suggest that 'As humans, we have a biological predisposition to being musical' (2018, p.711).

[25] I am not suggesting that all practitioners consider community music through dichotomy, but that in my experience through co-leading and conversation, debate tends to go towards oppositions – perhaps especially when consideration is given to the 'meaning' of the work.

[26] During *Connecting Conversations* repertoire was largely considered in terms of a Western classical canon, which is unsurprising given that many of the attendees were from the orchestral and conservatoire sectors. By extension what implication does this suggest for popular music covers, or a riff pre-composed by the community musician for the event? To what extent is discussion of the use of repertoire in workshops from dichotomous positions connected to genre?

[27] Sonically and lyrically.

[28] Could this be what Sara Lee was touching upon when she suggested that "the instruments themselves might be considered the material or 'repertoire' provided" (2017)?

[29] In her books, *Understanding Facilitation: Theory and Principles* (2002) and *Practical Facilitation: A Toolkit of Techniques* (2003), Christine Hogan highlights the plethora of skills required for facilitation ranging from documentation, contract design, planning, negotiation, emotional support, trust building, web design (and the list continues). Given that facilitation skills are just one broad heading in the model, Drummond's remark that 'It seems astonishing that there are any community musicians at all' (2010, p.327) might be understood as both reasonable and resonant for contemporary practice.

[30] This example is highlighted, rather than instrumental techniques such as dexterity or articulation for example, because in my experience the musician's ability to split their body between multiple parts often supports group music-making to a greater extent than the ability to colour a note with a particular articulation. Although that is not to say that expression in playing is redundant.

[31] And further to this 'formula' is the application of techniques such as stimulus = a body percussion rhythm (provided by the community musician) which is then used as the basis for a groove that underpins a large section of the final piece. Again, to what extent should facilitator/organisation led pre-existing repertoire feature in music workshops? What are the resulting implications for the work?

[32] See Leavy, 2015, p.5 for a comprehensive list of examples.

[33] In discussion of know-what, Nelson states that practitioner-researchers "…step outside involvement in the praxis to monitor and engage with the research inquiry and its articulation" (2013, p.44). I wonder how possible it is to step out of the praxis to engage in the research inquiry and whether this implicitly resurfaces separation of theory and practice.

[34] NB there is an error on the diagram in the publication (Nelson, 2013). The bottom right hand corner of the triangle should show know-that, not know-what.

[35] In highlighting this example, Nelson draws on philosopher David Pears who follows Heidegger's sense of material thinking.

[36] Nelson does however warn that "its simplicity [the example of riding a bike] masks the complexity of the issue of what counts as knowledge" (2013, p.9).

[37] Embodied, enactive, embedded and extended are descriptors of musicianship used by Elliott and Silverman (2015). For further discussion of the musician's embodied knowing see (Cumming, 2000; Phalen, 2015; Stover, 2016; Östersjö, 2017), for enactive (including experiential) see (Regelski, 2004; 2016; Schiavio, & Høffding, 2015), for extended see (Alerby, & Ferm, 2005).

[38] I have been attempting a conscious exploration of reflection-in-action in my practice, to ascertain the extent to which it is possible to notice in the given practice moment.

[39] For example, at the May 2017 International Community Music Conference, at Wilfrid Laurier University, Ontario, Canada, two keynote presenters asserted the importance of reflection for community music. Brydie-Leigh Bartleet spoke of 'the three R's essential to community music; relationship, responsiveness and reflexivity'. Bartleet asserted that 'reflexivity is vital to ensure that our work [that of community musicians] does not end up being another colonising endeavour' (2017). Mary Cohen called for a 'contemplative practice' (2017).

[40] Schön asserts, "Technical Rationality is the Positivist epistemology of practice" (1983/1991, p.31). For further discussion of Technical Rationality see Moore, 1970.

[41] As a textual practice, whereby composition is considered in reified notational form, music has been identified as being accepted in the academy earlier than performative modes. For discussion see Piccini & Rye, 2009; Sutherland & Acord, 2014; Cook, 2015; Pace, 2016.

[42] See https://futurepracticeresearch.org/ for responses to Croft's article.

[43] See for example: The Irene Taylor Trust's work with Music in Prisons, https://irenetaylortrust.com/what-we-do/our-projects/music-in-prisons/; Tang Hall SMART's Musication record label, https://www.tanghallsmart.com/record-label; and Noise Solution's Digital Story, http://www.noisesolution.org/.

[44] See for example, https://www.theguardian.com/global/video/2018/nov/28/a-day-with-mr-stop-brexit-crashing-tv-interviews-and-fighting-ukip-video

[45] Pseudonyms have been used for all child participants. This includes Zubayr, Mujahid and Sahil.

[46] NB Sharing back in workshop contexts requires careful consideration on the community musicians' part since it can also be perceived as a pressurising, 'what have you made?'. As a practice that developed through the championing of *active* participation, we must be mindful of participants' right to not participate, or to participate on their terms. Again, this is context dependent. This note is offered to explain that sharing (like most things in community music practice) is not to be blanket applied.

[47] This is not to say that community music projects should not perform on such platforms, but that participants should have an active say in the manner in which this is done.

[48] The diagram was co-constructed by Vera John-Steiner, Michele Minnis, Teresa Meehan, Holbrook Mahn, and Robert Weber.

[49] *Being with* as considered by Jean Luc Nancy (2001) or Luce Irigaray (2002), could also offer fruitful conceptualisations for my discussion since both work from understanding of the self-in-relation, expressed through existence as co-existence (Nancy, 1991), and the human as not one but two (Irigaray, 2002). However, within the scope of this research I have chosen to limit my discussion to Levinas. I understand this to be fitting because my work builds from Higgins' (2012) conceptualisation of hospitality, which is informed by the philosophical position of Emmanuel Levinas, alongside Jacques Derrida, Simon Critchley and John Caputo.

[50] However, this is further complicated by Levinas assertion that history is totalising. How can recognition of the past go hand in hand with a face-to-face encounter that is free from judgement?

[51] The elevated trajectory of the line pointing to 'o', to the other, is a crude attempt to illustrate this transcendence, but does not fully capture the lack of power that the other has in the face-to-face encounter.

[52] See: https://www.artscouncil.org.uk/publication/cultural-democracy-practice

[53] As I draw on understandings and definitions of cultural democracy throughout this exegesis, I am aware of a tension that presents through the process of selection, and acknowledge multiple histories and understandings of cultural democracy – to not do so would negate cultural democracy.

[54] See Dasandi (2019) for exploration and interrogation of contemporary forms of democracy.

[55] The question of representation was raised in the plenary session of the 2018 Community Music Activity Commission. In this international context, a delegate expressed concern with regards to a perceived underrepresentation of the LGBT+ community. To which another delegate responded – how do you know? Whilst a detailed survey of the community music workforce is necessary to accurately ascertain representation, what is clear in the UK context is that many of the workforce are white, and have formal education experience (or at least those community musicians engaging in events and institutional activity).

[56] In the UK context this is also perhaps a nod towards diversity beyond Western classical curriculums.

[57] You can view the rap lyrics on the Cable Street Songwriters blog: https://www.cablestreetsongwriters.com/banging-blues-joint-song

[58] See THS record label, https://www.tanghallsmart.com/record-label, THS YouTube channel, https://www.youtube.com/channel/UCfo8b7uMcsFlOZKnlAlpRdw and THS local newspaper representation, https://www.yorkpress.co.uk/news/17913466.tang-hall-smart-helps-musicians-beat-odds-make-records/.

[59] A nuance to this is the Inclusive Rock School. Most Inclusive Rock School members found memorisation and part retention challenging during part authorship. Therefore, with this group, this approach was not undertaken. Instead lyric starters (a word, short phrase, or concept) were often free-styled on – with a simple hook, for example 'friends, we're all friends' repeated at moments cued by the facilitator. Here participants did author parts, but this was closer to an improvisation/invention hybrid with a sliding between both, depending on the participant and what was happening for them at that time.

[60] To listen to *The real and the imaginary* go to the bottom of this page: https://www.jogibson.org/we-all-like-different-things

[61] To listen to rehearsal and development recordings of *Follow Your Dreams* visit: https://www.cablestreetsongwriters.com/crushing-keys-recordings

[62] Whilst the past decade of research has provided compelling evidence that musical engagement is a fundamental human trait, there is emerging research that considers the phenomenon of *amusia*, a disorder that affects pitch processing and music perception. See for example https://academic.oup.com/brain/article/132/5/1277/357074.

[63] At the 2018 Community Music Activity Commission, Jennie Henley provocatively discussed strategic use of the term community music across diverse practices (including those 'that may not be community music'), which in the UK context can lead to accessing certain funding streams. This is an observation that I suggest has resonance with concern regarding indiscriminate positive narration of practice, with potential for discrepancy between what is 'told' and what is 'done'. Mindful of this, whilst I am a community musician and work to approach my practice in varying contexts as a community musician, I recognise that not every instance of my practice will be community music.

[64] For discussion of the community musician's relinquishing of their ego see Higgins 2012.