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Editorial

Lee Higgins

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Welcome to Issue 15:1. We begin with Bryan Powell's (United States) consideration of community music in relation to popular music education. In his article, Bryan seeks to explore the intersections of community music interventions and popular music education looking to explain how they are similar and in which ways they are different. His discussion centres around an examination of some of the key concerns, for example facilitation, ownership, non-formal education and the social concerns each field inhabits. The Greek philosophy of eudaimonism, understood as 'human flourishing', is used to explore the opportunities for human fulfilment through popular music education and community music approaches.

Following this, Joshua Palkki (United States) teases out notions surrounding community singing through the experienced practitioner Alice Parker. Through his interview with Parker, he uses her ideas as a touchstone for an understanding of facilitating community singing events in contrast to traditional choral settings, concluding that there is much to learn from each other. Adam Hardcastle and Jane Southcott's (Australia) article looks towards creating a new typology of community music groups. They seek ways to portray and understand the diversity of community music's organizational foundations and purposes.

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Adam and Jane tell us that typologies are a common descriptive and interpretive device for understanding patterns of activity and their new typology is systematically aligned to capture the social and musical variability among community music organizations. The article then puts the typology to work by providing brief examples, drawn from Australian research, of each of its proposed types. The purpose is to allow researchers and practitioners to understand how different community music ensembles are similar or dissimilar, and make comparative discussions clearer and more systematic, offering give a clear frame for understanding present and possible future community music-making groups and organizations.

The fourth article is authored by Hannah Quigley and Raymond MacDonald (Scotland) and is an investigation into the experiences of individuals with learning difficulties who participate in Makaton choirs. From the interview data, thematic analysis revealed that participants reported increased opportunities for social connection with others and that performing sign language to song supported the acquisition of Makaton, leading to improvements in communication. In turn, this is found to provide a space for the development of communication and increased social interaction making Makaton choirs an opportunity for creating social relationships and/or accessing and participating in new social contexts. The authors conclude by arguing that participation in such a group may promote health and well-being by providing participants with a number of psychological and social benefits. In a research project that continues work into Makaton choirs, Olivia Sparkhall (Wales) charts the composition of the Multitude of Voyces's Makaton Mass. Commissioned by the director of Multitude of Voyces, Louise Stewart, this piece of music was devised to be simultaneously sung and signed. Within the article

Olivia proposes that to be inclusive, music for worship needs to be straightforward and memorable but not overly simplistic concluding that opportunity for congregational participation for both those with special educational needs and disability and those without is at the heart of a successful composition of this nature.

A collaboration between four researchers, Paolo Paolantonio and Stefano Cavalli (Switzerland) Michele Biasutti (Italy) and Aaron Williamon (United Kingdom) present next an article that considers group music making in nursing homes. Contextualizing their work by highlighting that a significant number of studies suggest that engagement with music can play an important role in terms of health and well-being, including older adults, the authors investigated how tertiary-level music students experienced group music making with residents in nursing homes. Through a programme of ten weekly music sessions in four nursing homes, the facilitators focus on singing, rhythm-based activities and listening to live performances. Qualitative data were collected from the students through semi-structured interviews and oral diaries and analysed using thematic analysis. The results highlight that the overall experience had a positive impact on students in both professional and personal dimensions. The findings are discussed using the lenses of mutual recovery and the positive Emotion, Engagement, Relationships, Meaning, Achievement (PERMA) model of well-being.

The issues final article, ‘Hidden voices: Towards a trauma-informed framework of community music practice’ is authored by Catherine Birch (United Kingdom) and seeks to open a dialogue surrounding the potential of implementation trauma-informed practice within the field of community music. Catherine tells us that whilst there has been an acknowledgement of the presence of trauma connected to specific contexts,

community music literature has not yet begun to respond to the prevalence of trauma within any community music setting. She notes that as field in which music projects will often be operating with groups of vulnerable people, trauma-informed practice is beginning to be acknowledged, but to date there is not a broad base of research to support training and implementation. Catherine wants us to consider the question of whether pedagogic frameworks should be developed to promote safe and appropriate ways of working. In its conclusion, the article suggests that trauma-informed practice could be integrated more widely within community music in order to acknowledge that in any group or context a number of participants are likely to have experienced trauma, acknowledge that because trauma is often hidden, having an understanding of manifestations of trauma responses will better equip practitioners, and to understand that trauma-informed practice enables practitioners to work reflexively and responsively within their groups, thereby building solid foundations on which to develop safe and secure environments in which music making can flourish.

This will be my last editorial for the *IJCM*. After fourteen years, I am stepping down as the senior editor. It has been quite a journey, fourteen volumes amounting to some 41 issues. Of course, it goes without saying, that many people have been part of my tenure and I want to try and thank as many as I can in the next few paragraphs.

To begin, I would like to acknowledge our publisher Intellect. It has truly been a collaborative partnership. It started with a conversation with the late Masoud Yazdani. During our conversation, I was immediately taken with his commitment to the sentiments and values that were the bedrock of community music practices. In short, Masoud recognized the importance of community music and wanted to activity champion its ideas

when other publishing houses remained cautious regarding the viability of the journals focus. Critical to the journals production have been the journal managers. Constantly in communication, back and forth throughout the years; I am especially indebted to Jessica Mitchell and Jessica Lovett who worked alongside me for many years with care and integrity.

Initiated by David Elliott and Kari Veblan, the journal first appeared online in 2004. The three of us joined forces as an editorial team and partnered with Intellect in 2007. I would like to thank David and Kari for both their vision and the support they gave me during the initial years of this venture. Kari for her commitment as associate editor from 2008 to 2016 and Brydie Leigh Bartleet and Don Coffman for years that followed.

Essential to the success to any journal is its editorial team. During my tenure, there have been many people who have given of their time to ensure the content passed through a robust peer review process. Thanks to everyone who has helped in this process and especially those that have led our Special Issues, curating focus themes that responded to contemporary practice.

I would like to acknowledge *IJCM*'s journal administrators, Andy Lagrimas (2008–10), Angela Mantie (2010–12), Dan Newsom (2012–14) and Susan Morecroft (2014–16). I would especially like to thank Don Coffman who acted as both associate editor and journal administrator from 2016 to the present. Honestly, Don, I would not have got through the last few years without you!

The journal would be nothing without its contributors. Without counting it looks like we have published in excess to over 300 articles, a volume of work that has

significancy contributed to the growth and development of community music research and scholarship. Thanks to you all for trusting us with your valuable and important work.

My final task is therefore to introduce the new senior editor, Roger Mantie. As an editorial team, we are delighted that Roger has agreed to take on the role. I know he will do an excellent job bringing fresh ideas whilst exploring new possibilities. I wish him the very best in the role.

Lee Higgins has asserted their right under the Copyright, Designs and Patents Act, 1988, to be identified as the author of this work in the format that was submitted to Intellect Ltd.

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Professor Lee Higgins is the Director of the International Centre of Community Music based at York St John University, UK. He was the senior editor for the International Journal of Community Music (2007-2021) and was author of Community Music: In Theory and in Practice (2012, Oxford University Press), co-author of Engagement in Community Music (2017, Routledge) and co-editor of The Oxford Handbook of Community Music (2018).