

On building a potting shed



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Kathryn Deane, July 2018

Kathryn Deane ran large-scale community music projects across England in the 1980s and 90s before becoming director of Sound Sense, the UK association for community musicians, in 1995 where she represented over 1000 community musicians UK-wide, and which she ran until her retirement in late 2016.

Her advocacy work across government included contributions to the Music Manifesto, which recast music education in England; and service on the Music Education Council, the UK umbrella organisation for the strategic development of music education.

On professional development, she co-devised the *Code of practice for music practitioners* and contributed to devising standards and accreditations for community arts. She was editor of *Sounding Board*, the UK journal of community music, for some 84 issues and over a million words. Textbooks include co-editor of *Music and the power of partnerships* (National Association of Music Educators); contributions to *Reaching out: music education with hard to reach children and young people* (Music Mark); *Musical pathways* (NAME); *Community music today* (Rowman and Littlefield); and the *Oxford handbook of community music* (OUP).

Contributions to diversity and inclusivity included co-devising two major singing programmes, *The heroes inside* (community choirs); and *A choir in every care home* (Baring Foundation). Research and evaluation work also included *The power of equality* (Youth Music).

In 2014 she was appointed lifetime Vice President of Voluntary Arts; in 2016 Visiting Professor at York St John University. In 2017 she won the Editor's Award in the Music Teacher Awards for Excellence.

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On building a potting shed

Based on her experiences in managing, administering and evaluating community music programmes over the past 35 years or so, Kathryn Deane offers some reflections on the state of the profession in the United Kingdom and issues new challenges for the future to community musicians

This talk¹ terrifies me. How can I have the gall to give a keynote to the International Society for Music Education, when I'm neither a musician, educator, or international? When my only qualification is a first degree in applied physics? So I wondered on what topic I might legitimately claim to address you today. And it turns out to be – me!

This is an exciting time to be involved in community music, certainly in the UK. On the one hand, there is an explosion of initiatives around participatory arts in general – in just two months at the beginning of this year I counted more than a dozen announcements. On the other hand, there is a retrospective, summative, feel about the practice. Pioneers in the field are stepping down, moving on, retiring. Histories are being written.

Here I offer you my history. It is based on this one assertion: that music is “purposive”. It is the most instrumental of all the arts (and you can't get away from the pun). We use it:

- to celebrate births and weddings, to commemorate deaths
- to show our credentials, our social class
- to tease and terrify on the terraces of football
- to entertain, to uplift, to depress, to menace.

And there's nothing you can do to stop music doing any of this.

Stumbling across participatory arts

The university of Essex was famous for being at the forefront of student unrest in 1968, when almost the entire student body boycotted the authorities and set up a free university.

By the time I was listening to a concert there in the late 1980s, things had calmed down. On the way out of the concert hall, my

knees knocked against a coffee table carrying leaflets advertising a “DIY Opera weekend.” I had – literally – stumbled across the notion of participatory arts.

I went. I took part. At a time in my life when I was casting about for meaning, I was a participant.

I was rubbish. But it didn't seem to matter! Participants included several would-be opera singers, a doctor, and a South American couple who had turned up on campus a week early and who reckoned anything was better than staring at an endless, grey East Anglian sky for the weekend. We were all welcomed, and on our own terms: when the doctor took stage fright and couldn't sing a note, his spoken solo became a devastating coup de theatre.²

These weekends were run by the education department of the Royal Opera House. And I certainly found meaning in them – because the next thing you know I was running these projects for the Opera House^{3 4}.

My next encounter with participatory arts was a pro/am production of *Carmen*⁵ in a huge barn, also in Essex. It was my first awareness of multiple agendas: a mixture of schools, venue, local amateur singers and players, and professional soloists. I tried singing in the chorus, and I was still rubbish. Here, it seemed to matter rather more: I only half-understood what was going on, and how it was all about the music – and nothing to do with the music.

So I wangled myself a slot as assistant to the stage director, from where I could legitimately find out more.

I had – I much later realised – invented my own internships. From those vantage points I began to study what was going on. Why did people participate? What did they want, and

did they know that? How did music help? Or did it hinder?

Large-scale works

Once graduated from my self-imposed internships, I ran a number of large-scale community music projects. At Hylton Castle, on a conglomeration of housing estates in Sunderland, I ran a project called *Journeys*, an extraordinary mashup of north east England communities and Japanese high art. Here I learned – thanks to Lucy Milton⁶ of Artists' Agency – that my learning had only just begun. Lucy taught me:

- how **complex the drivers** for this sort of work were: a mixture of the corporate, organisational, and deeply personal.
- that working on the second-roughest area in Sunderland was **challenging**. There was an art to parking the project van to make it less possible to be stolen (result! in an 18-month project we only lost one van).
- that the main reason people behaved badly was that they were **treated badly**. Offer them no jobs, no prospect of jobs; offer them no facilities (five interlocking housing estates with no banks, just one post office) and I think they have every right to kick off.
- there are **limits** to community arts. At that time Sunderland was recipient of much funding from a central government which hadn't learned how destabilising large injections of cash could be. Especially when it was the wrong sort of money in the wrong place. I remember one phone call with an irate primary school headteacher. I was keen she took up my offer of a video artist on Friday or failing that a writer on Thursday. "I don't want another bloody artist," she said. "I want the holes in my roof fixed."
- there are **no limits** to community arts. Our presence in Sunderland was patchy, and

the only interaction most residents had with *Journeys* was the culminating extravaganza (50 artists, 500 participants, 5,000 audience). After which – like a circus coming to town – we folded up our tents, gave back the remains of the van, and left. Received wisdom would say that this sort of hit and run work was poor community development practice. And yet, I hear from the team now working on the castle's restoration that *Journeys* is still mentioned by residents as one of their highlights.

A couple of years before *Journeys* I ran *Deck-chair tales*, a large-scale community opera. What was it about? Mansfield being engulfed by the sea. In a town that's just about as far from any UK coast as you can get, the participants wanted to write about being engulfed by the sea. And indeed a town still suffering from cataclysmic coal-pit closures and violent strikes must surely have felt like it was drowning.

The participants were clear what they wanted their opera to voice for them – not only the politics surrounding the pit closures and the way they were handled but also the social and community issues.

The strikes were deeply divisive, even within individual families. Pit work was heavily gendered: men brought home the money; women looked after the house. The strikes made it imperative for women to become wage-earners – but when the strikes were over, not all of them were content to return to the former gender divisions. The opera contained a scene of a marriage break-up that came from real-life.

The job of the artistic team (Peter Moser, Peter Wilberforce, Kevin Fegan, Anne Howarth) was – well, to do as little as they could. Kevin, for example, says he didn't write a word for 18 months. Instead, he edited and structured a group of local writers to write their own script.

The artist as servant to the participants. I thought all community music work was like that. In fact, it was a rather old-fashioned view

– even that long ago – that community arts was a political act in which people made the art they wanted to make to voice the issues they wanted to talk about⁷.

Social policy, music education

But for much of the market in community music, the burning issues weren't around this so-called cultural democracy but around more general themes. Of which I'll briefly mention two: social policy and education.

The first major attempt at pinning down the social impact of participation in the arts was *Use or ornament*⁸, by Francois Matarasso in 1997. This baldly stated that participation in the arts improved self-confidence, practical and social skills, contributed to social cohesion, built local capacity, and made people happier. Such participation was cost-effective and vital to social policy success.

There were attempts to shoot the messenger for promoting such dangerous, right-wing views. This kind of community arts pap merely allowed governments off the hook: the peasants are revolting? let them have a participatory arts project, using artists untrained for a social work role. That'll shut them up, and we'll not have to worry about spending money on real cures to poverty.

A possibly attractive argument, except that there seems to be no evidence that government behaves this way, otherwise local authorities' arts budgets would be way bigger, and the social service budgets way, way smaller.

Use or ornament bumped straight into the first New Labour government, which was committed to tackling so-called 'social exclusion.' All government departments were required to contribute to this social policy. And the department for culture enthusiastically asserted that "community-focused" . . . "creative participation" in the arts could tackle not only symptoms but also the causes of social exclusion.⁹

Gulp. Although I and many others had been arguing for this acknowledgement for arts' social role, it seemed like a Very Big Win

to me. Though it has to be said that some community musicians *hated* it. It was "reductive" of community music's empowerment potential. The only thing worse than not being officially recognised was – being officially recognised.

Over the years, community music in the UK has also had an uneasy relationship with formal music education, seeing it as elite, stereotyping, teaching the wrong thing in the wrong way, ignoring the great reformists. At one point there were serious calls for music to be taken out of the schools' curriculum.

The key problem, it seemed to me, was that music was different from other schools' subjects. One mantra we chanted at the time was: "if you're a maths teacher, you're probably the only person to have an influence on a young person's maths' development. If you're a music teacher, you're only one of several people influencing a young person's musical development."

A raft of initiatives in the 2000s changed the debate – and indeed some of the practices.

The *Music Manifesto*¹⁰ took on board our mantra. We developed the architecture for a "music education hub" in which those "several people" could join up to make music education better for young people and more efficient for those who were supporting and teaching them¹¹.

*Musical Futures*¹², a programme for secondary schools, introduced the apparently-radical idea that young people might want to make their own music on their own terms. And the even-more radical idea that it was the duty of schools to facilitate this musical development.

*Wider Opportunities*¹³ offered every primary schoolchild the opportunity to learn a musical instrument. An idea so powerful it's just been reinvented all over again by oboist Nicholas Daniel. And *Sing Up*¹⁴ did a proper job of getting pretty much every primary school in England singing.

Out of schools, the charity *Youth Music*¹⁵ has – for nearly 20 years now – funded music work with young people. It is now very clear

on its role in tackling disadvantage.

It also has an evaluation and research function, based on its unique detailed knowledge of thousands of projects, their impacts and outcomes. I have been privileged to have led some of their evaluations over those 20 years, starting with the very first grants the organisation gave out¹⁶.

And what were community musicians doing while the landscape erupted around them? Well, most got on with the jobs in hand. This might have been seen as political selling out. Or a pragmatic acceptance of delivering what the market was requiring. Or just a basic survival-instinct.

In research I commissioned some 18 years ago, Saville Kushner described such community musicians as “boundary walkers”: “Uncertain as to their own professional status they inhabit territories that lie between other professions.”¹⁷

This can sound a bit like dilettantism. An opportunistic pick ‘n’ mix approach. A vacillation.

I prefer to look at it as a deep understanding of the instrumentality of music, as I described right at the head of this talk. Music does a whole raft of jobs. The list – from radicalism, through community development, personal growth, wellbeing, to para-medical – has grown and changed over the last 50 years, and will continue to do so over the next half century. The clever community musicians are the chameleons – those who take on the colour of the particular job that needs doing at any particular time. Adjusting their techniques, learning new skills and relating to different agendas and contexts – this is how I interpret Kushner’s “boundary-walkers”.

Our work here is done (?)

So. Job done. Except for few leetle wrinkles that need ironing out. Starting with evidence.

Community music is driven by passion, and deep inner convictions. My whole life in community music sprang from those two acts of participation in Essex I described at the top of this talk. I *knew* participation in music mak-

ing could create change. I didn’t need proof other than my own feelings. I got it.

But I also realised this approach left no room for evidential rigour. Evidence was limited to “proving” how marvellous your work was. Publication bias, confirmation bias, keeping the funder sweet bias, slitting the throat of the nightingale sensitivities – all rife. In 21 years of reading community music reports – weekly, even daily – I can recall just one published paper that was negative.

As a scientist all that Pollyanna stuff sat uneasily with me. If music had purposes, and we were using music to advance those purposes, why weren’t we trying to find out what it did, how it worked, whether we were doing it right and what happened when we did it wrong?

The Nobel-prizewinning, theoretical physicist Richard Feynman was a great communicator of his subject. His three-volume “red books” of lectures is still sought-out today, 55 years on¹⁸. He invented “Feynman diagrams” – a sort-of notation system for the very music of sub-atomic particle collision behaviour in quantum electrodynamics..

Undergraduates of my generation revered him, and he was ruthless with us. Your research, he said “must not fool yourself and you are the easiest person to fool.”

Who is fooling whom in the quote below, I wonder?

The music team were miracle workers this morning, as my patient was crying and becoming poorly, and his parents were unable to settle him – but the musicians miraculously saved the day as when they started playing my patient settled and he began to feel better.¹⁹

Amazing. No need for those expensive doctors and hospitals. Just send in the musicians and all will be well. I marvel at their diagnostic expertise. I am astonished by their prescriptive competence.

Or maybe the following quote is nearer the mark.

The practice is still too vague in intention and reliant too strongly on just the worker's intuition. Musicians need to become much more aware of what they do musically that promotes specific change"²⁰

That was one of my team's findings in a large-scale evaluation of Youth Music's flagship programme Musical Inclusion. For me, it foregrounded three major flaws in community music thinking. Indeed, so bad was the situation, I had to describe community music as like a bag of rivets.

Three flaws in community music today

The first flaw is:

- *We think community music does some good. But we don't know how to do it.*

Coupled with that – we don't know what music does. Or, being slightly less dramatic:

- *We don't know what it is that the music uniquely does.*

Social bonding? Bowling Together does that. Numeracy and literacy? Try maths and reading. Cutting recidivism? Nothing beats providing decent jobs and housing.

Or is it all in the participation? Most of us will be able to recount a tale of a project participant who has limited interest in, knowledge about or ambition for arts work.

Yet these participants come, week after week. And by the end of the project may well have gained a lot. Almost all of it from the act of participating. Little or none of it from the influence of the music.

And so, piled on top of the first two flaws:

- *We don't know what our music work specifically does.*

Does it depend on genre? For example, everyone gets the same hit off western classical music? Or is it a relative thing? Perhaps economically disadvantaged people improve faster with gamelan; rurally isolated young people faster with Broadway musicals.

Or does frequency of activity matter more

than genre? Or perhaps the only thing that matters is the charisma of the community musician.

Community music is often accused of not having a pedagogy for its work. On the contrary, I think it has too many.

Evaluating Sing Up's inclusion work some years ago I asked one highly respected musician how he worked with looked after children (that is, children in the care of the state rather than their parents):

"What you've got to realise," he said, "is that these kids are often very hyperactive. You need to match their energy levels or they won't respond to you. So I go in with lots of energy."

And the following day I asked another, equally respected, musician the same question.

"What you've got to realise," he said, "is that these kids are often very hyperactive. You need to calm them down or they won't respond to you. So I go in with low energy, calming."

Here are two opposing pedagogies. They can't both be right? Surely?

Why does all this matter? It matters *generally*. Trying to do good music work with this incomplete level of knowledge is like hurling a bag of rivets at a pile of steel plate and expecting them magically to make a bridge.

Few of the rivets will find the corresponding holes in the steel. And even if they do, they won't know how to form a secure fastening. The bridge may look strong, but it's ready to fall down any second.

Community music's greatest challenge

It also matters *specifically*. I think that community music is facing its greatest challenge yet.

Most of its work to date – whether in political radicalism, social change or youth work – has been relatively general in scope and intended outcome. Now I see requests for the outcomes of community musicians' work becoming more and more specific. Work in dementia is clearly an example.

Of course, I acknowledge that much valu-

able work is going on. The Converge Music Research Project at the International Centre for Community Music asks the bald questions: “So what is it about the music?”, “Would students get the same out attending a pottery course?”, “Why music?”²¹ The Music for Life project in the New Dynamics of Ageing programme asked similar questions²².

And yet. I am not wholly convinced. I am not sure that all community musicians, working at the level of the individual music session, are supported to be able to employ music’s unique characteristics to bring about the specific change that their particular participants want and need.

It’s a problem that concerned me all my community music life – as it did my counterpart in community dance, Ken Bartlett.

We did much work together, some 15 years ago now, trying to develop meaningful and useful curriculums and training for practitioners. Not to much avail. One particularly despairing afternoon, we remembered about the Thatch Card of the 1970s and 80s.

In those days the UK was rocked by bombings and other disasters. Margaret Thatcher – not a universally-loved prime minister – had a habit of turning up unannounced at the bedsides of the injured and sick. Some of those afflicted didn’t like being associated with her right-wing views. Others didn’t like her stiff bedside manner. Or her tone of voice: “like someone commiserating with you when your dog has just died.”

So the satirical left-wing magazine *Private Eye* produced a cut out and keep card – just like a donor card, with instructions on it for what the finder should do in case they were unlucky enough to witness your suffering.

Private Eye called it the “Thatch card.” And this is what it said:

In the event of an accident, the holder of this card wishes it to be known that he/she does not wish to be visited by Mrs Thatcher under any circumstances whatsoever.

Ken and I realised that we ourselves might

need to carry a sort-of Thatch card for use when we were institutionalised in old age.

But ours would be a community arts card, and it would say:

In the event of institutionalisation, the holder of this card wishes it to be known that he/she does not wish to be visited by a community artist under any circumstances whatsoever.

Not because we didn’t *like* community artists. We loved them dearly. But because we couldn’t be sure whether we’d get one of the best chameleons. Or one of the worst dinosaurs. And with interventions becoming more specific, this problem is going to get worse.

Music and dance for Parkinson’s

The explosion of work around Parkinson’s disease is a good example. Parkinson’s is a progressive degenerative neurological disease²³ which reduces the ability to move muscles; and it often presents initially as a movement disorder – too little (freezing) or too much (trembling) – or both.

It comes with an array of designer symptoms, which you may get all, some or none of: hallucinations, night terrors that wake you up with your own screaming, a fatigue like being hit by a steam train, difficulty in typing, writing so microscopic you can’t read your own (and a memory so bad you can’t remember what you wrote either). A greater risk of developing dementia. High anxiety levels.

There is no cure.

I was diagnosed with Parkinson’s disease in 2012. I experience most of those designer symptoms. But I’m extraordinarily lucky – my progression has been very slow, and my neurologist reckons I might still have half a dozen years of active life left.

What can I do to alleviate my situation? Drugs are essential. But they bite back over time, often exacerbating the symptoms they’re supposed to control.

There’s a whole list of other interventions I could get involved with – not only physiotherapies but arts and music projects too.

There are only so many hours in a day. So my dilemma is this: do I reprise the beginning of my life in community music and become the participant again? Not, this time, in the sort of generalist music work I experienced in the 80s, but in something much more specific, and overtly targeted at people like me with Parkinson's?

Or do I sign my own community arts card, and beg community artists to leave me alone so I can get some real therapy elsewhere?

My Parkinson's, my choice

There are non-drugs interventions I might take. For movement my local authority organises "Fit Village" activities²⁴. This thriving programme is designed to help maintain a healthy and active aging population, build community cohesion and reduce the health costs of inactivity.

There's a weekly class in my small village, just a three-minute walk from my house, and another one in our neighbouring village. I can do the exercises at home. They are specifically designed to help my waning strength and balance and improve my posture. But most participants talk of the benefits of working on a shared task together.

If I trust the community artists sufficiently I could go down the arts participation route. There's a thriving market in dance for Parkinson's; and similar (but less developed) opportunities for singing. The dance work is particularly focused on strength, posture and balance. But for many participants, it's sharing and being together that counts.

So which should I choose? Fit Villages participants make these comments:

- It changed my life completely
- It is good for the community, it brings people together
- It is a really friendly group and I've made friends
- Anyone can enjoy it and you can take part at your own pace
- It gets you out. Seeing people. Bringing people together
- It keeps you active.

In other words, it's largely a social bonding exercise with some useful exercise thrown in. And the dance classes said remarkably similar things (except for one area we'll look at shortly).

So in general terms, participants get the same perceived benefits from participating in an exercise class run by a physiotherapist as they do in participating in a Parkinson's and dance workshop run by a dancer.

I'll stick with the tried-and-tested exercise class, then. Dance is way out of my comfort zone, and it's raising my anxiety levels just to think about it. I suspect the same would be true for many people of music.

So I say to community musicians, then. Your chameleonic abilities are not going to be enough in the future. Your sales pitch, which has usually been about music's fuzzy niceness won't cut it. The new challenge also requires you to know what music uniquely does, and specifically does – and to be able to deploy those characteristics within your sessions.

The importance of making

I warmly recommend you get on the case immediately – remember, I've only got another half-dozen years. Where might you look?

My guess is that what you might find at the heart of those things that are unique and specific is **creativity**. It's telling that the only real fiddle I had to do on the evaluations above to present dance and exercise as equals was to ignore the comments on music from the dance class cohort. Music, you'll be pleased to hear, did things. "Music carries you on," said one participant.

But, more than mere creativity, I think the key is in *making*. "Look, I made a hat/Where there never was a hat" sings Seurat in Sondheim's *Sunday in the park with George*.

When I was building this potting shed²⁵, I made the sides on the ground, horizontally. And then I raised them vertically, in the manner of a barn raising. A true barn raising has maybe 50 or 60 people all literally pulling together.

But, even with just three of us, turning

those two-dimensional walls into a three-dimensional shape felt curiously emotional. Look, we've made a space.

Creating – *making* – is fundamental to human existence. Flutes have been found that are at least 35,000 years old – dating back to roughly the same period as early modern humans, And these instruments were apparently made for “purposive” music-making says A Scientist:

Upper Palaeolithic music could have contributed to the maintenance of larger social networks, and thereby perhaps have helped facilitate the demographic and territorial expansion of modern humans²⁶.

In other words, to rule the world, first have better music than anyone else.

Making the music of what happens

This talk does not now terrify me. Thanks to composer Busoni. He described music as “sonorous air.”²⁷ So – in the manner of trees falling over in uninhabited forests – music exists only when there's someone present to hear it.

Listening to others performing is also necessarily part of the making act.

My life in music (which has included 40 years of listening to my partner playing violin in orchestras). The fractious child in the anecdote earlier. Maybe even the non-participating participant. All of us are creatively listening. Making meaning from what we hear.

And the mighty Ffion of ancient Irish legend declared that the greatest of all musics is not the ring of sword on shield, nor the laughter of a young woman. The finest sound is the music of *what happens*.

I think I can lay claim, as a music administrator for the largest part of my working life to have made quite a lot of that sort of music²⁸.

So maybe I can call myself a musician after all. We can all be musicians:

Listen / We made some music / Where there never was any music.

Thank you for listening to it.

Notes and references

- 1 This article is a version of a keynote address from Kathryn Deane, Visiting Professor York St John University, to the 33rd world conference of the International Society for Music Education held in Baku, Azerbaijan, 15-20 July 2018. My thanks to Lee Higgins, President of ISME, for the opportunity to deliver this address. The theme of the conference, “life's journey through music,” gave me unprecedented licence to talk about Me for 45 minutes uninterrupted – astonishingly, some delegates remained for the entire speech.
- 2 Lee Higgins makes the case for “community” within community music to be interpreted as an “act of hospitality [...] This perspective suggest that the strength of the term community within community music lies in the welcome it extends to others, rather than in any codification of the word.” Higgins goes on to say:
Community musicians concerned with creating accessible and diverse music-making opportunities might look at their approach towards inclusion and ask, “Do I create an environment of unconditional hospitality?” “Am I open to new and different possibilities?” “How welcoming are my music workshops?”
Higgins, L (2012) Community music: in theory and in practice. New York: Oxford University Press Inc p143
- 3 A big shout-out to Pauline Tambling, then head of education at the Royal Opera House. I first met her when she visited one of the weekends – and, at the Opera House, Arts Council of England, and her long reign at Creative and Cultural Skills she has been tireless in her support of community arts and the bodies that represent it, contributing at least as much to its development as we all have.
- 4 This speech opened with an apology for the lack of name-checks: it seemed impossible to produce a list

of all those people who have influenced me, told me, shown me, corrected me on my journey through music without it taking up the whole of the address. For this print version I have reinstated some names – but the result is a very partial and random list; and I apologise again to all those I have missed out.

- 5 <https://www.facebook.com/carmenatcrossing/>
- 6 Journeys was masterminded by Lucy Milton (later Lucy Fairley) of Artists' Agency (now called Helix Arts). Lucy, who died in late 2016, was a hugely powerful force to whom the concept of a closed door simply didn't exist. Lead musician was Hugh Nankivell,
- 7 For more on the depoliticisation of community music in the UK, see Deane, K (2018) Community Music in the UK: politics or policies? In *The Oxford handbook of community music* (pp 323-342). B-L Bartleet and L Higgins (eds). New York: OUP
- 8 Matarasso, F (1997) *Use Or Ornament? The social impact of participation in the arts* (Stroud: Comedia <https://arestlessart.files.wordpress.com/2015/09/1997-use-or-ornament.pdf> (unpaginated).
- 9 Department for Culture, Media, and Sport (1999). Policy action team 10: A report to the Social Exclusion Unit, p22. London: DCMS
- 10 The Music Manifesto was a great pulling-together of those looking at young-people's music-making from a music-education point of view, and those whose primary concern was music-making. It had the backing of both education and culture departments and ran for three or four years (depending on who was counting) driven by the limitless energy, creativity and capacity of Marc Jaffrey. I co-led (with Federation of Music Services CEO Colin Brackley-Jones) the workstream which developed the architecture for "collaborative music education hubs," now the primary structure in England for young people's music making and learning
- 11 Department for Education (2006) Making every child's music matter: Music Manifesto Report no. 2. A consultation for action. Retrieved from http://webarchive.nationalarchives.gov.uk/20130323064522/https://www.education.gov.uk/publications/eOrderingDownload/Music_Manifesto_Report2.pdf
- 12 <https://www.musicalfutures.org/>
- 13 <http://webarchive.nationalarchives.gov.uk/20120106183720/https://www.education.gov.uk/publications/eOrderingDownload/0184-2006PDF-EN-01.pdf>
- 14 <https://www.singup.org> For details of the very comprehensive reports, evaluations and research carried out in Sing Up's early days, start with <https://www.singup.org/news-local-events/news-article/view/886-sing-up-an-overview-2007-2011-part-2-of-3-research-and-evaluation/>
- 15 <https://www.youthmusic.org.uk/>
- 16 Not only privileged in being able to look at a range of Youth Music's work up close and hopefully have influenced to some degree their thinking. But also in the huge learnings I received from the team I gathered to work on many of those evaluations, including Dr Phil Mullen (humble towards his participants, ruthlessly rigorous in his thinking about practice); Rob Hunter (combining youth work with huge knowledge of organisational and systemic practice); Anita Holford (whose writings I have enjoyed for more than two decades); and Tamsin Cox (an evaluative Rottweiler).
- 17 Kushner S, Walker B, Tarr J (2001) *Case studies and issues in community music*. Bristol: University of West of England

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- 18 There is still a thriving market in the lectures. Despite the esoteric nature of the subject matter, almost every time I mention them in a speech there is someone in the audience who recognises them. You can buy the lectures in a format revised by Feynman (Richard P Feynman, *Feynman lectures on physics*). Or as a further-annotated version (Matthew Sands, Richard Feynman, Robert Leighton. *The Feynman lectures on physics, the New Millennium edition*). Or free, online at <http://www.feynmanlectures.caltech.edu/>
- 19 I came across this quote on social media some time ago. I have no wish to embarrass anyone, so I did not collect a reference. In any case, I have anonymised and rewritten the quote so that's it's little more than a generic quote, now.
- 20 Deane K, Cox T, Holford A, Hunter R, and Mullen P (2015) The power of equality 2: final evaluation of Youth Music's Musical Inclusion programme 2012-2015, p133
<https://yorks.academia.edu/KathrynDeane/Papers>
- 21 <https://www.yorks.ac.uk/iccm/research/past-projects/converge-report/>
- 22 Susan Hallam (PI), Andrea Creech, Helena Gaunt, Anita Pincas, Maria Varvarigou, Hilary McQueen (2011) *Music for Life: The role of participation in community music activities in promoting social engagement and well-being in older people* <http://www.newdynamics.group.shef.ac.uk/nda-findings-9.html>
- 23 www.parkinsons.org.uk
- 24 <https://www.suffolkspport.com/fitvillages>
- 25 See cover image. Yes! This is the actual potting shed: made horizontally, raised vertically. (If there's a follow-up piece to this one, I shall call it *On rebuilding a potting shed.*)
- 26 <https://www.telegraph.co.uk/news/earth/environment/archaeology/5625802/Ancient-flutes-more-than-35000-years-old.html>
- 27 Habron J, 'Sonorous air: the transcendent in Ferruccio Busoni's aesthetics of music'. In Férdia J. Stone-Davis (ed) *Music and Transcendence*. Farnham: Ashgate, pp 35-48
- 28 But sadly, there isn't room in this one short essay to mention all those who have contributed, mostly unknowingly, to the development of the thinking outlined here. Let alone all the contributors to all the other narrative arcs which I might have chosen to tell a tale of my life's journey through music. But one more initiative deserves a mention— partly because it relates to the subjects of institutionalisation and specific interventions explored towards the end of the address, partly because it was an ongoing project when I retired from Sound Sense (see biography), and partly because I had a joyous time collaborating with the tirelessly energetic, deeply-thoughtful, hugely-passionate Evan Dawson, CEO of Live Music Now, on the Baring-funded *A choir in every care home*; and it was a bitter-sweet moment when I handed over that part of my work to my successor Åsa Malmsten.