Frameworks of Culturally Engaged Community Music Practice for Rural Ipswich, Australia.

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Abstract

This study is a critical reflection on two music projects that I conducted in my home area of Ipswich, Australia, prior to undertaking this research. The music projects involved participatory action research to investigate the music heritage and culture of the rural Ipswich region. The purpose of this study is to review and analyse the creative processes that I used in the rural Ipswich music projects in order to develop suitable practice frameworks for similar projects in future.

The first music project was a collaborative investigation of the music history of Purga in rural Ipswich (2003-2005). Local people and those who used to live in the area were invited to come back to share memories of the music from the area with one another. People collaborated creatively: This allowed me to write The Purga Music Story and Harold Blair (2005), an inter-generational community education package. In 2003, we established the Purga Music Museum as a meeting place where the music heritage and culture of our neighbourhood is performed and displayed. The second music project (2006) was a study of contemporary music in rural Ipswich that resulted in community consultation and the development of a Music Action Plan for the area. I continued facilitating community music in rural Ipswich, as the curator of the Purga Music Museum, until 2008.

Both music projects presented different challenges in the establishment of processes that would be effective for the needs and interests of people from various cultural groups. The work was fraught with complex decisions and ethical dilemmas about representation and music cultural heritage management because our neighbourhood previously contained the Purga Aboriginal Mission (1915-1948). The findings therefore relate to the struggles of the ‘Stolen Generation’-- Aboriginal and Torres Strait Islander people who were taken away from their families and forced to live in government-controlled residential situations. New, respectful approaches had to be found, conducive to the health and well-being of all concerned. For this reason, participatory action research methods were developed and a ‘Community of Discovery’ approach was used.

Throughout this study, I investigate issues that arose as people told their music stories, and passed on music heritage and culture from one generation to the next. The key question is “What are appropriate frameworks of culturally engaged community music
practice for rural Ipswich?” This study also draws on findings from the music projects to address the sub-questions, “How did community music practice function in the past in rural Ipswich?” “What is the current situation regarding contemporary community music practice in rural Ipswich?” and “What can be done to enhance future community music practice for rural Ipswich?”

Aspects of music and health practice complement each other in this study. As a dual qualified music and health professional, I draw on expertise from both of these areas. Ethnographic methods were used to record and review the findings from each music project. The analysis is grounded in review of literature and other sources, creative display and performance, analysis of music history, community consultation, and critical reflection on my own community music practice. Finally, this evidence-based process of professional reasoning leads to the development of appropriate practice frameworks that transform the way that I intend to deliver services in future, and will hopefully inspire others.

The thesis has five parts. The context and rationale for the research are outlined in Part 1. This is followed by description of the two music projects in Part 2. Part 3 is an exploration of how my music practice is situated in relation to scholarly literature (and other sources) and outlines the chosen theoretical constructs or models. This prepares for critical analysis and discussion of specific issues that arose from reflection on practice in Part 4. The conclusions of the research, presented in chapter 9, outline the creative processes, underlying principles, and the philosophy of my practice. The study concludes with an epilogue, which is a consideration of the present situation and suggested future directions for service provision and research.
Statement of originality

This work has not previously been submitted for a degree or diploma in any university. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made in the thesis itself.

Signature: ............................................................ Date: 11/08/2009

Sandra Kirkwood
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PART 1

CONTEXT, RATIONALE AND METHODOLOGY
Chapter 1: Introduction

AUSTRALIAN MUSIC HERITAGE AND CULTURE

I'm a teller of stories

I'm a singer of songs…

I'm the one who waltzed Matilda,

I am Australian…

Lyrics from the song, “We are Australian,” by Bruce Woodley and Dobe Newton, 1987.

Our personal memory is too short to store all the knowledge of generations of people who have gone before, or those who will follow, so music heritage and culture help us to look backwards and forwards in time to take our bearings and plan future directions. The concept of supporting local communities to engage with their music heritage and culture is based on the belief that “everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits” (Article 27, *Universal Declaration of Human Rights*, United Nations, 1948). Local music traditions are important to this engagement because they are connected with places where people have lived and seem to reflect the spiritual understanding, values and ways of life of people of diverse cultural backgrounds (Richards, 2007). The forces of the British Empire that invaded and colonised Australia following the arrival of the First Fleet in 1788, had a great impact on people, local music, and the environment, as they continued to assert European practices of civilisation, spiritual beliefs and cultural traditions.
The cultural complexity associated with the European settlement of Australia has continued to the present day. It has been widely suggested that the health and well-being of Aboriginal and Torres Strait Islander people in Australia has been compromised by government policy that restricted people’s freedom of music and cultural expression (Carson et al., 2007). “Indigenous people’s narratives of ill-health with some notable exceptions are inextricably linked to narratives of dispossession and exclusion” (Saggers & Gray, 2007, pp. 16-17). Self-management of health, including ‘non-body’ social determinates of health, are of high importance to Indigenous and other Australians according to the ‘Health for All’ primary health care principle of the Declaration of Alma Ata (1978). While the health and well-being of Indigenous people has been considered a national health priority for the last twenty years (Australian Government, 1989); in the light of the Australian Government (2008a) Apology to the Stolen Generation and their families it appears that new, respectful approaches to music and health are needed.

There are inequalities in health because research indicates that life expectancy is not uniform across population groups within Australia. Aboriginal and Torres Strait Islander peoples have a much lower life expectancy at birth than the national average (Australian Institute of Health and Welfare, 2002, p. 11). Indigenous people born in the period 1998 to 2000 are expected to live about 20 years less than the rest of the Australian population (Australian Bureau of Statistics, 2001). “In light of the indicators of health status…the NHMRC acknowledges that health research in this area has not contributed in a significant or systematic way to improved health outcomes for Aboriginal and Torres Strait Islander populations” (National Health and
However, since this time, several authors have described positive benefits from post-colonial projects that are thought to have potential to positively influence people’s social health (Frank & Kitching, 2009; Duqin et al., 2004; Australians for native title and reconciliation, 2007). Examples of such projects will be reviewed in Chapter 5.

There are suggestions that people engage with place-based music heritage and culture for psycho-social, community, cultural, education, arts, heritage, health and economic reasons. Investigating this aspect of community music is of interest to me as a Music Health professional who lives in a neighbourhood which previously contained an Aboriginal reserve. This study describes my journey of discovery and exploration of creative processes for helping people to engage with the music heritage and culture of rural Ipswich. The music projects that I conducted in my neighbourhood are used as case examples to demonstrate place-based approaches, and to critically reflect on the suitability of frameworks of culturally engaged community music practice for rural Ipswich. Through this process, I have been able to negotiate practice frameworks that transformed and altered the directions of my music practice. It is hoped that the creative processes that I demonstrate for developing frameworks may also have some relevance to people who are developing similar frameworks in other locations.

This study is ‘place-based’ as it concerns critical reflection on two music projects that I conducted in rural Ipswich. The first music project (2003-2005) was a study of the music history of Purga that allowed us to show and tell the music story of our neighbourhood. *The Purga Music Story and Harold Blair* (Kirkwood, 2005a) book
was developed as a community education package that covered the 150 years of music history from European settlement to the present. The Purga Music Museum was established in 2003 as a meeting place for stakeholders and as a venue for creative community workshops and display of local music heritage and culture. Music Project 2 was a scoping study of contemporary music in rural Ipswich that involved running focus groups for place-based planning of community music. A Music Action Plan for rural Ipswich, and a book entitled, *Creative Music Communities of the 21st Century in Rural Ipswich* (Kirkwood, 2006a), was developed through this project using participatory community consultation and participant-observer processes.

The music projects involved creative collaboration with people from diverse cultural backgrounds. A participatory action research approach was used to assist people to discover and engage with their music heritage and culture through interacting with each other at the Purga Community Cultural Centre, the Purga Elders and Descendants Aboriginal Corporation Centre, and the Rosewood Electoral Office community meeting room. Many of the participants in the music projects knew one another from past associations with rural Ipswich, so there was a ‘coming home’ that resulted in reunions with former neighbours. It appears that working with communities to help them engage with the music heritage and culture of the place where they live is a new role for Music Health professionals, and little has been written about processes for developing suitable practice frameworks.

In this study, I will review the findings of the music projects to answer the primary research question, “What are suitable frameworks of culturally engaged community music practice for rural Ipswich?” and the sub-questions, “How did community music
function in the past, in rural Ipswich?” “What is the current situation regarding contemporary community music in rural Ipswich?” and “What can be done to enhance community music practice for rural Ipswich in future?”

In Part 1 of this study, I discuss the context and rationale for the research, and then present the research methodology. Since the investigation is a reflection on practice that draws heavily on my first-hand experience and consultation with others, the methodology and music projects will be described in Part 2, prior to the literature review and theory in Part 3. The investigation of frameworks led me to explore various approaches to service from many different fields, such as ethnomusicology, cultural heritage management, socio-ecological and behavioural sciences, therapy, health, the emerging field of medical humanities, and music life education. Because I covered such a wide range of fields, I synthesised and integrated ideas into conceptual dimensions and models that resonate with my community music practice in Chapter 6.

Part 4 reveals how I applied the chosen theoretical frameworks to analyse historical examples of music scores associated with rural Ipswich, and the lives of renowned musicians from that area. Building on this foundation, I used critical reasoning to problem-solve issues that arose from my community music practice. I move on in Part 5 to describe the creative processes that I used, and the underlying principles that merged into a philosophical statement about practice frameworks. The epilogue is a discussion of future developments, and suggestions for future research and service provision which arose from my strategic perspectives analysis.
INTRODUCTION TO PLACE-BASED APPROACH AND KEY CONCEPTS

Place-based approach

It can be argued that many communities are involved with ‘place-based’ music in the sense that people from a particular location come together and make music for recreation or profit. The place-based approach, however, implies more than just making music together in a specific place; it is a way of considering the history, culture, specific needs and aspirations of people in a particular location and allocating resources to programs that are tailored to the needs and aspirations of local communities. The strategic planning and distribution of resources is facilitated by cultural leaders who may be insiders or outsiders to the communities.

The Queensland Government defines the place-based approach as

…services and solutions that match the exact needs of the community (bottom-up) with the government coming up with funds or designing a service in response. The alternative is to provide a prescribed set of services, already decided by government (top-down). This approach will support the adoption of Local Indigenous Partnership Agreements and facilitate coordination across government agencies to work with communities to identify and respond to their particular need (Department of Communities, 2008).

While the Queensland Government promotes this kind of place-based approach as best practice with isolated Indigenous communities, there may be benefits to using a place-based approach for local community music practice more broadly in Australia.

There is also a sense in which particular places in Australia are important, and the whole country can have spiritual significance and meaning to people (Tacey, 1995).
Place is important to me because I see the creation of the world as having a parallel in the creation of sonic environments and music that promotes health and well-being for all living things.

**Definitions and terminology**

It is important to define terminology at this stage, such as community, culture, and community music, which are sometimes used ambiguously or with multiple meanings. In this study, ‘community’ is understood as classes, groups or social milieus; “a group of people within a society with a shared ethnic or cultural background especially within a larger society” (A. Moore, 2006, p. 243). It is difficult to make an exhaustive list of all the features that may define a community, but Alperson (2002, p. 1) mentions some: “We may think of communities, for example, as constituted in geographical terms, or by adherence to certain social structures, with respect to beliefs, kinship relations, economic similarities, notions of identity or self-consciousness, religious, artistic, or cultural affiliations, and much more.” I will provide background information on specific communities later in this chapter.

To clarify the meaning of ‘culture,’ or ‘cultural affiliations’ mentioned above:

“Cultures are produced as groups make sense of their social existence in the course of everyday experience. Culture is intimate, therefore, with the world of practical action” (Giroux, Shumway, Smith, & Sosnoski, 2002, p. 10). ‘Cultural engagement’ is used to refer to group participation in making sense of one’s culture. It can also be a style of working with people where they are supported to be actively involved in defining, experiencing, performing or researching cultural issues that are meaningful to them. It follows that cultural engagement with communities can also imply that there is shared
ownership, recognition of contributions, and rights to access and benefit from the creative works produced.

While there is an emerging body of literature on community music education and therapy, I have chosen to tentatively adopt a very early, 1926, definition of community music that confirms that the locus and control of music rests with the community. “Community Music properly includes all forms and phases of music which serve the Community and grow out of it” (Erb, 1926). This is a simple definition that leaves room for members of each community to define what is and what is not community music. This allows the parameters of community music to be personalised and adjusted for different environments. I also use the term community music in a general sense to refer to the self-organised use of music by communities that occurs at the local, regional, societal, national, or even international levels.

Music communities may develop through people naturally sharing their musical interests, but this study deals more specifically with the planned active engagement of people with their own music heritage and culture in a particular place. It is not limited to public participation in music-making, but covers creative activities that relate to the topic of music. Opinion is varied on this, perhaps because music communities can be scattered worldwide and people can now communicate with faster interactions through digital technologies (Duckworth, 2005). The diversity of music communities has led sociologists and some music researchers to use the term ‘music scenes’ in referring to local or dispersed global networks (A. Bennett & Peterson, 2004, 2007). In this study, I use the term ‘music environments’ (physical and social) to refer to specific place-based community music.
I use the expression ‘developing practice frameworks’ to succinctly refer to the complex process of coming to understand my practice better and formulating creative processes and theoretical explanations. Frameworks are developed through observation; collecting information and ethnographic recordings; consulting and negotiating with others; mapping occurrences and relationships; performing and enacting culture; reflecting on creative processes and experiences; reviewing literature, recordings and other sources; applying information; analysing concepts and perceptions; making interpretations; critical reasoning and finally synthesising discoveries and articulating explanations about how music functions in particular environments. This is an active, participatory, creative reasoning process that constructs meaning in collaboration with others and feeds back into a cycle of continuous improvement of practice. In simple terms, practice frameworks are negotiated understandings of community music practice.

BACKGROUND

Personal factors: My experience and involvement

As I often take on the role of the Purga Music story teller, it is important that I explain my perspective as a member of the middle generation, who actively participates in the life of communities, observes and reflects on the situation, and documents findings. My family and I moved to live at Purga in 1998, and through meeting people and attending community dinners at the community centre, we gradually came to know some of the local people and hear their personal accounts about local history and places. We spent some time bush walking in the nature reserves at Purga, Mt Flinders, Goolman, Deebing Creek, and learned about the
geography, historical landmarks and the native flora and fauna. My husband became a wildlife carer, so we formed links with community groups, such as the Ivory Rock Convention Centre, and the Ipswich Koala Protection Society. I was often invited to play the piano for community dinners and events held by the Purga Friends Association at the old Purga school, and performed there for the opening of the new Purga Federation Community Cultural Centre in 2001.

As a Bachelor of Music student, I devised a project to explore the music history of Purga with people who lived in the area or who had associations with Purga. This brought me into close contact with the Purga Friends Association and the Purga Elders and Descendants Aboriginal Corporation. I became friendly with people who had lived in the area through running morning teas, where I listened to and video-taped oral accounts of history. As I came to know the Purga Elders, my relationships with networks of Indigenous people started to develop and I became part of the committee that organised the Ipswich Link-Up Festival and the annual Indigenous Dawn Ceremony; an open day at the Purga Elders Centre in 2003.

My perspective came from my desire to participate in community life and to be an all round ‘village musician’ for the area. It was a lonely occupation because there were no other musicians who performed in public from the local area; but there were a few visiting musicians from Ipswich who played at Purga from time to time. My research into the history of music at Purga led to exploring the life and musical career of Harold Blair, who grew up on the Purga Aboriginal Mission, and later completed a music degree at the Melba Conservatorium. Harold Blair became a renowned tenor
and social activist for the rights of Indigenous people, so I was delighted when I located and met up with his family.

The more I learned about the history of Indigenous people and their connections with Purga, the more I related personally and emotionally to the importance of the human rights agenda concerning Indigenous people that was promoted by Blair (until his death in 1976), and others. I realised that Purga was a place of great cultural significance to Indigenous people. Harold Blair nominated Purga as his last resting place, and his family followed his wishes and established a memorial to him at the Purga Aboriginal Cemetery, with the epitaph “Go our beloved, be free in the land from whence you came.” There continue to be strong family ties and relationships between the Blair family and others who used to live at Purga. I realised the importance of supporting the community service work that the elders and descendants of the Purga Mission were involved with, and embraced the vision of helping people who had connections with the local area. This vision was also embraced by Federal government through naming the electorate, in which Purga is situated, after Harold Blair. Harold Blair’s example, and the warm wishes of his family, encouraged me as a music student when I lived in isolation from other musicians.

As I developed a role as local musician and curator of the music projects, I found that I was traversing areas of experience that were new and this had a great impact on my life. The relationships with elderly people brought me into a far richer world of personal experience than what I was learning from reading books. I was able to empathise with people, feel delight or sorrow in what they told me, and started to develop greater understanding of the plight of Indigenous people and early pioneers of
the district. My experiences often took me out of my comfort zone, and the things I heard often crossed between personal and professional boundaries of beliefs and values. My family and some people from my local church assisted as volunteers with the music projects, so I received some encouragement and support. At the same time, though, when I spoke with church leaders, and local government planners, I became aware that not everyone was delighted to support the community cultural development initiatives that were starting to grow at Purga.

After having discussions with various stakeholders, the conflicting attitudes, the complexity of the cross-cultural setting and strength of emotions I was experiencing brought me to the point of feeling numb. I was unable to clearly put into words what I was feeling about Purga music for some time. I was profoundly affected by what I had discovered and felt the need to write about my experiences -- reflecting on what the music project meant for me and the wider communities. I could only write for short periods because I felt overwhelmed by all the practical work of hosting community events and completing written assignments for tertiary music study at university. My knowledge of stress and burnout from my therapy training alerted me to the need to set boundaries about what I could and could not take on. Even so, in hindsight, I realised that I over-extended myself with the scope of community-cultural work being more intense than it first appeared.

There was an overlap between my roles of local citizen, neighbour/friend, community development facilitator, professional/therapist, and researcher. Initially, I relied primarily on my instincts to make decisions on how to carry out the music projects, but also researched legislation, conventions and professional codes of ethics about
curatorship of the museum, which is technically a ‘small keeping place.’ I sought advice from local government and people knowledgeable about music heritage and culture, and from my university supervisor, Dr Rhod McNeill. Reflections on the history of the Purga Aboriginal Mission led me to question how religious groups approach encounters with people from different cultures and ethnic backgrounds. I felt the need to develop frameworks that were in line with my values and beliefs but that also respected the culture and human rights of people from diverse ethnic backgrounds. It concerned me that many other people were following trodden paths and were not actively questioning and analysing their approach. I made a list of issues that I wished to explore further, which will feature in Chapter 8.

The music projects were enjoyable and rewarding as a great challenge and adventure. I was pleased with the way that people worked together and the achievements that we made in setting up the Purga Music Museum and writing *The Purga Music Story and Harold Blair* community education package (Kirkwood, 2005a). I was also pleased to see the chain of events that led to Indigenous people initiating their own services, such as the Indigenous Salvation Army church at North Ipswich, and the leadership roles they took in the Kambu Medical and We Care Indigenous Community Services. The music projects resulted in a degree of reconciliation between participants from different cultural and ethnic backgrounds, but at the same time there were rifts in relationships between and within various organisations. I had entered and become enmeshed in the social life of a small rural community on the outskirts of Ipswich City where I was living, and as a result I have come to appreciate the impact that historical events and legislation have on the lives of local people, especially members of the Stolen Generation and their families.
This was my first experience of living in a rural area. Like many citizens of Australia, I am an insider to the local neighbourhood, but also have outside connections with diverse communities around Australia. I am able to travel between family, work, education, and recreational experiences all around the country, and have immediate contact with others through internet and other telecommunications. This enables me to reflect on practice from many different levels.

My practice as an occupational therapist expanded further into local community music after I completed a Bachelor of Music in 2005, so my reflections on the music projects are through the lens of a Music Health professional. I noticed that people seemed to benefit from going back to the neighbourhood where they grew up to discuss music heritage and culture in a group situation. I wrote in my research diary

In my experience of community music practice in rural Ipswich, creative arts seems to ‘lift the lid’ on emotions as stories that had been long hidden, started being shared publicly across generations. People started to develop and share insights about creative visions for the future. I observed that there were powerful processes at work as old acquaintances were renewed and friendships developed across ethnic groups, but I could not fully understand or explain the theoretical reasoning behind what was happening (Kirkwood, August 31, 2007).

This is the reason that I undertook this study, to try to understand and critically reflect on my own experience, so I could improve the quality of my community music practice and share my discoveries with others.
Location and general history

European settlement commenced at Purga in the mid-1850s and expanded as free settlers arrived. This had a devastating impact on the lifestyle of Indigenous people who relied on the natural environment and traditional culture for survival (Habermann, 2003; Thorpe, 2004). A timeline generated by this project indicates that the Purga State School opened in 1871 and closed in 1967 (Kirkwood, 2004). The Fassifern railway that serviced Purga operated from 1882-1964. An Aboriginal Mission opened at Deebing Creek in the 1890s, and it later transferred to Purga in 1914 to 1915, where it remained until 1948 (Habermann, 2003). Purga was outside the City of Ipswich until 1995, and was governed by local boards and shire governments. Throughout the twentieth century, several local men served on the Purga Divisional Board or the Moreton Shire Council (as it became known), so were able to contribute directly to decisions made about local affairs (Starr, 1988). Gradually, the City of Ipswich expanded and after several adjustments in local government structure, Purga became a rural-residential locality within the Ipswich City region in 1995 (Ipswich City Council, 2007b).

The historical isolation of Purga from Ipswich meant that an atmosphere developed where people knew their neighbours well and relied on one another’s assistance. The sense of being a small hamlet seemed to break down when the Aboriginal Mission closed in 1948, and the school and railway closed in the 1960s. Children travelled to other schools and people had to leave the area for work, education, health care, and recreational reasons. The Purga Country Women’s Association and the Purga United Church (shared by various denominations) remained the only community
organisations to survive until the 1980s, when the Purga Elders and Descendants Aboriginal Corporation and the Purga Friends Association were established.

The few public buildings remaining at Purga are located in the Community Centre, at 68 Purga School Road. These include: the Purga Federation Community Cultural hall (built in 2001); the Purga United Church (built in 1922); and the old Purga State School (operating 1871 to 1967). The Purga Community Centre is located just across Purga Creek from the Purga Elders and Descendants Aboriginal Corporation Centre on Boonah Road. The Purga Friends Association operates from the Purga Community Cultural hall, that was built with Commonwealth Government Centenary of Federation funding in 2001.

The population of Purga is estimated to be 300 to 400 people, all of whom live in an area of approximately 60 square kilometres. There are several small townships in surrounding areas of rural Ipswich, such as Rosewood, Grandchester, Calvert, and Marburg which border on the Brisbane, Lockyer and Fassifern Valleys (Ipswich City Council, 2007b). Approximately ten percent of the population of Ipswich City live in rural areas, but these take up 70 percent of the geographical area of Ipswich City (Ipswich City Council, 2006a, and personal correspondence Councillor David Pahlke, June 29, 2009). Map 1 shows where Purga is located in relation to the City of Ipswich (Appendix G1; Ipswich Visitor Information Centre, 2009). The second map shows Purga in relation to other rural areas of Ipswich City Council Division 10 (Appendix G2; Ipswich City Council, 2009).
DESCRIPTION OF COMMUNITIES

The music projects were carried out in connection with two neighbouring community organisations at Purga; and these groups have close relationship to the two government schools that were situated in the area. The Purga Elders and Descendants Aboriginal Corporation (PEDAC) is located on the old Purga Aboriginal Mission site. The Purga Friends Association (PFA) is based at the Purga Community Cultural hall, beside the old Purga State School and church. Both organisations are incorporated bodies and so are accountable to government for certain regulations.

The PEDAC Indigenous Corporation has been based at Purga since 1992. The strategic plan for PEDAC (2005), available on the ATSIC web site -- (www.aph.gov.au/house/committee/atsia/indigenousemployment/subs/sub095.pdf), reveals that there was planning to develop a range of activities to benefit both Indigenous and non-Indigenous community members, such as horticulture (bush tucker trails), land regeneration, computer training programs, and renovation of the Manager’s residence on site. For ten to fifteen years the site was used for Community Development Employment Projects. Now the focus of Indigenous activities seems to have shifted to the Dinmore Murri Baptist church, a site that was redeveloped by local government as a more convenient venue with better access to public transport. The names and home contact details of PEDAC members are listed publicly on the web, as required by the Corporations (Aboriginal and Torres Strait Islander) Act, 2006, for the Public Register of Aboriginal and Torres Strait Islander Corporations, which can be viewed at the website of the Office of the Registrar of Indigenous Corporations, 2008 (http://www.orac.gov.au/Search.aspx?Search=Purga&Type=Name).
In contrast, the Purga Friends Association, the neighbouring community progress association (established in 1989), is not required to publicly display a strategic plan or personal contact details, even though some members are Indigenous. The organisations do not have the same level of access to funding that is specifically targeted at Indigenous communities. Both groups are struggling to survive in the current economic climate.

**Music Memories Group**

The Music Memories Group, consisted of people that I invited to come together to assist with Purga music history research. It grew from people I met at meetings of local community organisations and social functions and from those who were recommended as people who would be interested and knowledgeable. The group consisted of people who lived at Purga and other interested people, such as local government representatives, Indigenous officers, community development workers, and friends and relatives of those involved. There were also other stakeholders from further away, who participated through telephone, email, letters and occasional visits (consultants, advisers, guest speakers, relatives and politicians).

**Creative Communities team**

In 2006, I set up a reference group for Music Project 2 which I called the ‘Creative Communities’ team (Kirkwood, 2007b). Most of the people in the Creative Communities team were involved in the music industry (musicians, singers, music teachers, and facilitators), or had local knowledge of the area (leaders of community organisations). This was a short-term reference group. As expected, after the Regional
Arts Development Fund project was completed in 2006-2007, there was no capacity for the participants to sustain the group, so it disbanded into a network of people who could be contacted incidentally for advice on music issues.

**RATIONALE FOR COMMUNITY MUSIC PRACTICE FRAMEWORKS**

**Social Situation and history of Indigenous people**

Any place-based program at Purga needs to take into account the significance of the complex socio-cultural history of the area. Social conditions and inter-personal relationships in Ipswich and surrounding areas have been affected by changes in legislation concerning Indigenous people throughout the twentieth century (Human Rights and Equal Opportunity Commission HREOC, 2001). In 1896, the Aboriginal School at Deebing Creek was proclaimed an industrial school under the terms of the *Industrial Schools and Reformatories Act* of 1865 (Habermann, 2003, p. 21). When the *Aboriginal’s Protection and Restriction of the Sale of Opium Act* came into force in 1898, segregated residences and separate schools for Indigenous people became mandatory. The Aboriginals Act (as it became known) restricted where people lived, who they were permitted to marry, where they worked, the amounts earned, access to money, and the future of children. The well-intended intervention into the lives of Indigenous people through the protectionist legislation led to the forced removal of ‘half caste’\(^1\) children from their families and they were segregated on the Purga Aboriginal Mission.

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\(^1\) The term ‘half-caste’ was used historically to refer to Indigenous people who had both Indigenous and European parents. It is not a term that is in current usage because it is considered offensive by many people.
There have been large-scale inquiries into the long-term effects of child removal practices on Indigenous people and communities that indicate that people’s health and well-being have been adversely affected in the past and even to the present day (ABS & AIHW, 2003). Personal experiences of Indigenous people have been recorded in Bringing them home: Report of the national inquiry into the separation of Aboriginal and Torres Strait Islander Children from their families (Commonwealth of Australia, 1997), in oral histories by Jimmie Barker (1988), and in books by Anna Haebich and others (Commonwealth of Australia, 1997; Haebich, 1999, 2000, 2004; Haebich & Mellor, 2002).

The Purga Aboriginal School was located less than one kilometer from the Purga State School (Queensland State Archives, 2006). Segregation of students was based on welfare officer’s personal judgment of skin colour. ‘Half-caste’ students were educated in basic literacy, numeracy, and religious education, with the aim of equipping them for work in domestic service and farm labour (Habermann, 2003).

Not all Aboriginal reserves were the same. The Salvation Army ran the Purga Aboriginal Mission from 1922 to 1948 (ibid., p. 43). The local experience of living on the Purga Aboriginal Mission has been described in written accounts by Mary King (W. King, 1998), Harold Blair (Harrison, 1995), and in the Music Memories Group DVD recordings (Kirkwood, 2003). The personal histories reveal that the consequence of the Aboriginal’s Act was that Indigenous people had limited opportunity to express their own music heritage and culture and were required to adopt the Salvation Army lifestyle. Daniel Habermann (2003), an Ipswich lawyer, describes life on the mission as a regimented timetable of work, school and religious
instruction that was regulated by bells. Mary King, an Indigenous elder, reports that she felt angry when she was locked in the girl’s dormitory at night. Harrison (1975) states that the boys slept on the floor with only one blanket each and no mattress or bed. The boy’s dormitory had no glass in the windows so was open to the weather. There are indications that the government did not supply adequate funding to feed and clothe the children as they state that they were cold and hungry (ibid., 1975; King, 1998). The school teacher, Miss Woolley, is said to have brought food for the children from her own home (personal communication, Zillah Norrak, 24 August, 2003).

The inquiries into consequences of the Aboriginal Act have been mostly limited to populations of Aboriginal and Torres Strait Islander people. Little attention has been given to the effects of government policy on people who lived in the neighbourhoods surrounding the Indigenous reserves. It appears that the changes in government policy have complicated people’s social attitudes and relationships with one another. For example, the state endorsed practices of poor remuneration for Indigenous labour led to exploitative relationships with employers in the neighbourhood that resulted in poverty for Indigenous workers and families (Haebich, 2004).

Legislation changed throughout the twentieth century. On March 8, 1937, the Federal Minister for the Interior announced a policy of assimilation for ‘half-caste’ Indigenous people to be mainstreamed into the white community. Indigenous people of mixed parentage were able to leave reserves on the condition that they behaved in the way that the government prescribed (HREOC, 2001; Queensland Register of Exemption Applications 1908-1936 and 1942-1967). The Australian Rights Timeline (2001) on the HREOC website reveals that this did not change until around 1970, when the
government promoted the policy of multiculturalism and the official policy of assimilation was terminated (http://www.hreoc.gov.au/human_rights/human_rights_dialogue/timeline.html). The Purga Aboriginal Mission site was purchased by the Brisbane Tribal Council Ltd and so came under Indigenous control from 1987 to 1988. It has subsequently changed hands in the 1980s and is now the base of the Purga Elders and Descendants Aboriginal Corporation (Habermann, 2003, p. 58).

The trend toward self-determination by Indigenous people was further strengthened by the recognition of Indigenous land interests in the *Queensland Aboriginal Land Act* (1991) and the Mabo decision (1992). An Indigenous Land Use Agreement was made between the Ipswich City Council and three Indigenous groups, the Jagera, Ugarapul and Yuggera people (Ipswich City Council, 2008). This was reported in *The Queensland Times* as the first Indigenous agreement for Queensland ("Indigenous agreement first for Queensland," January 31, 2008).

The importance of the local approach was acknowledged in the Australian Government (2008a) *Apology to the Stolen Generation* and their descendants in Parliament on February 13, 2008. Kevin Rudd stated that the government would seek tailor-made solutions for individual communities. The full repercussions of this significant event are unknown at this stage. There has been more direct involvement of government in the local affairs of Indigenous people in the Northern Territory, due to alarming findings in remote towns, such as Aurukun, that highlight social problems including violence, child sexual abuse, alcoholism and petrol-sniffing (Michael, 2007; Queensland Government, 2005a). It follows from these dramatic changes to
government policy and legislation that social attitudes concerning Indigenous people have been in flux throughout the nineteenth, twentieth, and into the twenty-first centuries in Australia.

There is evidence that local people and welfare groups tried to assist Indigenous people throughout this time, for example: Rev. William Ridley of the 1850s Aborigines Friend’s Society; Rev. Peter Robertson the chairman of the Deebing Creek Committee (who were also the core of the Aborigines Protection Society); and Ipswich Coloured Welfare founded by Les Davidson in 1959 and forerunner of the One People of Australia League (OPAL) (Thorpe, 2002, p. 106). In 2004, Judith Nuriym, Maria Davidson and some descendants of the Purga Aboriginal Mission, started an Indigenous Salvation Army Church at North Ipswich. There are other Indigenous welfare organisations in Ipswich, such as ‘We Care,’ which was established and largely run by the Ruska family, and the Kambu Medical Centre.

My experience of conducting the music projects in this complex socio-cultural environment raised a number of concerns. Ashworth and Tunbridge have described tensions and dilemmas as ‘dissonant heritage.’ The root cause of the dissonant nature of heritage lies in “not only what is interpreted, but how it is interpreted, and by whom… [This] will create quite specific messages” (Ashworth & Tunbridge, 1996, p. 27). Smith explains that “these messages do not always find consensus and thus cause dissonance. This has a particular emotive and political consequence” (Smith, 2006, p. 80). Smith describes the emotion associated with dissonance as a sense of discomfort (2006, p. 144) or tension (2006, p. 83). She acknowledges that
heritage is dissonant – it is a constitutive social process that on the one hand is about regulating and legitimizing, and on the other hand is about working out, contesting and challenging a range of cultural and social identities, sense of place, collective memories, values and meanings that prevail in the present and can be passed on to the future” (ibid., 2006, p. 82).

The music projects were never intended to deal with the complex issues of the Stolen Generation and their descendants, but the oral history listening methods brought the group face-to-face with the stark reality of what occurred in our neighbourhood and country. Through cautious questioning, dissonant issues arose spontaneously as people freely discussed and creatively explored the music heritage and culture of the local area. This appeared to be important to negotiating understandings, preserving cultural diversity of traditions, and ensuring that errors of judgment did not occur through unilateral decision making in future. Not every dissonant issue or question could be answered conclusively in this study, but major issues of concern were addressed as part of the process of critical reflection on practice.

**Professional accountability**

In addition to helping to understand the socio-cultural complexities of post-colonial society, frameworks are important as a form of accountability. In many cases, professionals are expected to explain their processes of professional reasoning and to show how they have consulted with stakeholders, in order to demonstrate competence in managing music heritage and culture. A high level of personal integrity is required because information needs to be reviewed and synthesised from many different
domains and sources, and vetted through community consultation, before well-informed decisions can be made.

CONCLUSION

This research entails investigation of suitable frameworks to address the issue of unmet needs of people who live under economic conditions or socio-cultural environments where access to music heritage and culture is restricted or neglected. The study therefore explores creative processes and theory to provide opportunities for local people to celebrate and organise culturally engaged community music that helps to restore inter-generational relationships between people who used to live under different socio-cultural conditions. The frameworks for community music are designed to assist people to cope with and develop resilience to social change and environmental challenges of post-colonial society. Insights gained through this study of the music projects in rural Ipswich contribute to cumulative evidence that is needed to support national agendas of health and well-being and continuous improvement in quality of services provided by Music Health professionals in Australia.
Chapter 2: Methodology

The music projects described in the following chapters constitute participatory action research. This study is grounded in findings from creative practice, community consultation, literature review and professional reasoning. They demonstrate how critical reflection on practice and conceptual analysis can lead to the development of frameworks for culturally engaged community music practice. To that end, I will investigate the various approaches that were used in the realisation of the projects and the subsequent reflections. These include participatory action research, community consultation, creating a community of inquiry, critical reflection on practice, grounded theory, ethnography and a literature review, after which I analyse findings from this investigation in order to develop practice frameworks.

PARTICIPATORY ACTION RESEARCH

The two music projects constitute participatory action research involving systematic examination of issues from the perspective of insiders (Trentham and Cockburn, 2005, p. 442). In contrast with many community music projects, music-making was not the key objective. I was the facilitator of the community groups that researched the music history of rural Ipswich, and the findings were used by the communities to tell The Purga Music Story in Music Project 1 (Kirkwood, 2005a). Similarly, for Music Project 2, the Creative Communities team and I carried out a scoping study of contemporary music in rural Ipswich and we developed a Music Action Plan from that effort, and a book entitled, Creative Music Communities of the 21st Century in Rural Ipswich (Kirkwood, 2006a). Since the action research was collaborative, I often use the term ‘we,’ to refer to all the participants, including me.
The new knowledge and relationships that were developed through creative collaboration seem to have several benefits to stakeholders. Local people were able to display or talk about their local music heritage and culture; and this informed future participation. The Purga Music Museum became a repository of local recordings about music history, and a venue where stakeholders could gather and perform new creative works. The Museum benefited modestly from the sale of *The Purga Music Story* books. As a local attraction, the museum also has an ongoing role in cultural tourism that supports inter-cultural social interaction. In addition, there were indications that the sharing of stories helped to promote inter-generational social inclusion, and helped people to deal with complexities related to the Stolen Generation, which arose from having the Aboriginal mission situated in our neighbourhood. The reunions with former neighbours and yarning about music history seemed to be part of a broader life review process (Kunz & Gray-Soltys, 2007; Goodley et al., 2004; Frank, 1996) that was embraced enthusiastically by the elderly participants who used to live in the area. Many of these outcomes were unintended benefits that arose from the participatory action research.

The participatory, community-centred approach is closely aligned to theories of social action (McAdam, McArthy & Zald, 1996; Mills, 2006; Rao & Walton, 2004). One example of such an approach, Participatory Learning and Action (PLA), “strives to promote the empowerment of the disadvantaged through participation in their own development” (Resource Centres for Participatory Learning and Action, 2007). Participatory action approaches are being recommended increasingly for vulnerable communities who have not yet had the opportunity to tell their own stories or contribute to knowledge creation (Denzin, Lincoln, and Tuhiwai Smith, 2008). The
music projects differed from PLA, however, because not all participants were people who were disadvantaged or marginalised. We used an inclusive approach of inviting everyone who had associations or interest in the music history of the neighbourhood.

Taylor (2006) describes how elderly people can benefit from choosing their own topics for research and being trained to collect and analyse data. The music projects extended this thinking to include creative performance, group discussion and constructing displays, not only data collection and analysis; so in many ways, it was ‘creative practice as research,’ in which the artist or performer reflects on the creative processes and theory that shaped the work (Schippers, 2007a). We drew on the resources of people associated with rural Ipswich and were supported by funding from local and state government grants. I took on a multiplicity of roles in the community as a volunteer musician, therapist and team leader who facilitated the music projects and research.

Ethics

The study aligns with reflective analysis of phenomenological experience that is common practice for therapists, social workers and psychologists. These practices are governed by competency standards and code of ethics as a registered health professional (Queensland Government, 1999, 2001a & 2001b), as well as the Griffith University ethics approval for research involving humans (Appendix H).

Community consultation: Focus groups

Focus groups were conducted as part of the community consultation for Music Project 2. The aim of these focus group was to consult with others and to collect information
on people’s views of specific issues (Krueger & Casey, 2000), such as “What music occurs in this area?” and “What would we like to see happen with community music in future?” I also conducted focus groups with members of professional groups, such as music therapists at the Australian Music Therapy Conference in 2008, to canvas their views on the new field of Music Health. There are advantages in negotiating creative processes and frameworks through focus groups so that relevant issues can be examined. Understanding other people’s views is important for strategic planning. Consulting and networking with others can increase the strength of advocacy and lobbying for local and national music health agendas, so collaborating with others is important to developing understanding and frameworks for community music practice.

Creating a Community of Inquiry

Throughout the music projects and the present study, I also consulted with peers, mentors, local people, stakeholders, supervisors, music specialists and cultural advisers as an informal ‘Community of Inquiry.’ Normally the concept of Community of Inquiry implies a group of practitioners who meet for discussion about practice, particularly philosophy of practice (Burgh, Field, & Freakley, 2006). The thoughts that people express initially may be disconnected, but through discussion with peers, mentors or supervisors, the thinking becomes more connected and coherent. Networks of meaning can be created through the Community of Inquiry as there is integration of thinking with others (Enright, 2004). Like many self-employed and voluntary musicians in rural areas, my networks and Community of Inquiry are diverse and spread across Australia; so while not typical of the formal approach described by Gilbert Burgh et al. (2006), they constituted a powerful tool for my work.
While the Community of Inquiry started out informally through Queensland Conservatorium where I was enrolled in this Research Higher Degree, eventually I developed a Music Health e-mail group that now consists of 82 people of diverse backgrounds. We exchange ideas, and were able to share creative experiences and presentations at the symposium that we held on May 1-3, 2009, at the Bunya Mountains, Queensland. The program was innovative in that we chose to interact with one another in a natural environment that promoted sensory awareness and healthy living, rather than in a conference centre environment. The program is posted on the Music Health Australia website at (http://www.musichealth.com.au/page16.php).

**CRITICAL REFLECTION ON PRACTICE**

Critical reflective practice is the process of engaging in an endeavour, reflecting on what was done, and considering the significance of what happened to improve practice in future. Typically, reflective practice involves interrogating the strategies, assumptions, and ideology behind practice (Denzin & Lincoln, 2005). A feedback cycle can be established that includes creative practice, reviewing, evaluating, planning and re-designing intervention. There is convincing evidence that demonstrates the benefits of this approach for quality assurance purposes (Allard et al., 2007).

In reflecting on my own community music practice, I applied this approach to the review and analysis of several areas:

1. Autoethnographic writing about the experience
2. DVD recordings of group sessions and performances
3. Descriptive writing and reasoning about the process, theory and philosophy
4. Feedback from focus groups and communities of inquiry
5. Review of literature and other sources
6. Cycles of action that led to modification and transformation of practice
7. Strategic perspectives analysis of future directions

This reflection on practice assisted me to identify ways that culturally engaged community music practice could be reframed and improved for the benefit of the participants and communities. For example, through putting thoughts on paper, I came to better understand my own emotional responses and identified useful vocabulary and theory that enable me to share my ideas more clearly with others. I explored working at local, regional and national levels, and discovered that it was possible for me to form an inter-professional Community of Inquiry that shared interest in Music Health and the goals that I was trying to achieve. My practice aligned with a socio-ecological approach to community music and health promotion which is described in Part 3. As a result of researching and writing the frameworks I moved from facilitating culturally engaged community music directly in my neighbourhood, to investigating and trying to solve some of the broader placed-based issues that are integrally related to national Music Health promotion agendas. This journey traversed a range of experiences that I have recorded in my journals.

**GROUNDED THEORY**

The well-established approach that ensures that ideas and recommendations are grounded in what key participants have contributed through their words and
experiences is known as Grounded Theory (Glaser & Strauss, 1967). This is a method for seeking out theoretical explanations of what is going on (Goodley, Lawthom, Clough, & Moore, 2004, p. 121). It is adaptable to the unpredictable situations that are so characteristic of community music practice. In some respects, grounded theory is aligned with the notion of basing practice on “the best evidence available” – a well-accepted principle that was recommended by Sackett et al. (1996). My approach differs from evidence-based practice (EBP) as it is applied in the health sector, however, because I place value on information derived from sources that are considered to be ‘lower down’ the EBP hierarchy. Evidence-based practice normally involves valuing randomised-controlled trials more highly than case studies. My methods, however, are consistent with Plath’s (2006) recommendation on the importance of critical reflection and grounded theory to social work, in which there are complex variables that can not be easily controlled. Many health professionals still perceive that evidence-based practice is the best way of protecting consumers from harm (S. Bennett, 2006; Grimmer, 2004; Jeffries, Prior, & Kumar, 2007), but this view is now contested by new narrative approaches of qualitative research that place more importance on consumers’ perceptions and community consultation.

ETHNOGRAPHY

Various forms of ethnography are used for action research studies to record subjective accounts of people’s experiences, perceptions, and reflections – particularly those whose voice may not be otherwise heard (Behar, 1999; A. Bennett & Peterson, 2004; Clayton et al., 2003; Cook & Everest, 1999; Galla, 2002; Smith, 2006). Ethnographic approaches have been widely used in the social sciences and health care as a way of documenting and analyzing interactions between people (Aldrige, 2005; Hoppes,
Ethnography has also been the principal method of investigation for many ethnomusicologists in fieldwork situations (Amit, 2000; Atkinson, 1990; Behar, 1999; Denzin, 1997). It is a qualitative form of research that focuses on understanding and recording people’s culture and inter-relationships with one another (Cooley, 1997, p. 4). Behar (1999, p. 477) states that ethnography involves “forming relationships; it is about the search for connection within and across borders. The text is a record of a particular set of interactions between a particular observer and her/his particular subjects.”

Ethnological methods were pioneered by Clifford Geertz (1973; 1983) who stressed the importance of analysing culture through the interpretation of locally understood concepts, terminology, and symbols. He used the technique of ‘thick description’ that involves writing extended descriptive accounts from the perspective of an insider. This produces a highly contextual account that has been useful for writing micro-histories of obscure music environments, or the music of everyday life. Evans (1997, p. 245) in writing about post-modernists says: “They take very small incidents in everyday life and retell them as stories, analyzing them as metaphorical and symbolic clues to larger things” thus informing a wider historical picture. The ‘grand narrative’ of Western music history that predominated in tertiary music education, has therefore been challenged by “microscopic analysis of naturally occurring human activities and interactions,” termed micro-ethnography (Streeck and Mehus, 2005, p. 381). I used this micro-ethnographic or micro-historic approach for writing and telling the music story of our neighbourhood, from European settlement in the 1850s to the present.
Throughout the music projects I kept ethnographic records in journals and also wrote reports, media releases, delivered conference papers, radio and poster presentations, constructed music museum displays, and ensured there were audio-visual and photographic recordings of our activities. This allowed me to systematically recall and analyse detailed personal accounts and reflections about experiences. The ethnographic methods we used, seem to be particularly suited to community music research in natural settings, because it provides flexibility in being able to adapt to changes in the social or physical environment. Naturalistic research is a term often used in psychological research to refer to observations made in the ‘real world;’ meaning, outside of clinics or laboratories.

**Auto-ethnography**

Auto-ethnography, the process of describing or reflecting on one’s own experience, allows researchers to communicate detailed descriptions of their personal perceptions. Auto-ethnographers are described by Behar as “vulnerable observer[s who]…are overwhelmingly expressing a strong need to understand deeply their own sense of emotional, ethical, political, and historical connection to the intellectual projects they are taking on” (1999, p. 478). This approach gives people circumscribed freedom to tell personal accounts of their own music stories and to personally reflect on their meaning and relevance (Behar, 1999; Roth, 2005). Auto-ethnography seems to be very suitable for community music research because there is a realm of decision making that relates to emotional awareness, aesthetic appreciation, using personal integrity, creativity, and wisdom – especially as a community member, friend and neighbour.
Shared narratives

In this research, our stories are inter-linked, so I have carefully considered the interpretive process (Curthoys, Cuthbertson & Clark, 2007). When people came together to discuss the music stories of their neighbourhood, it provided opportunities for us to share in cultural encoding of our experiences. Many writers have stressed the importance of shared dialogues, such as Elizabeth Mackinlay’s (2001) discussion of the use of dialogue in tertiary education settings, and Carolyn Ellis’ description of meta-narratives (2009). Narrative is considered very important for Indigenous peoples because it is considered part of the oral tradition associated with traditional Aboriginal and Torres Strait Islander people’s culture. Due to experiences of colonisation, Indigenous people may not have had the opportunity to have their stories heard in public forums (Haebich & Mellor, 2002). Brands and Gooda (2006) note the importance of Indigenous people taking control of their own research. Nerida Blair (2006a & 2006b) also emphasises the importance of Indigenous people telling stories in their own words, rather than through the cognitive perceptions of non-Indigenous writers, who may inadvertently misconstrue genuine Indigenous historical understandings.

Performance ethnography

The validity and meaning of personal accounts can be enhanced through performance ethnography, which means creatively enacting heritage and culture rather than relying on written text (Denzin, 2003). Hammersley and Atkinson (1995, p. 15) state that “to be of value, it is suggested, ethnographic research should be concerned not simply with understanding the world but with applying its findings to bring about social change.”
Performance ethnography is a technique that has arisen over the last thirty years from auto-ethnography, and particularly from classroom teaching, community arts and drama practice (Alexander, 2005; Denzin, 2003). Performing ethnographies can have impact on both the actors and the audience, as we experienced through telling *The Purga Music Story and Harold Blair* at the opening of the Purga Music Museum in September, in 2003, and at subsequent community gatherings. I provided opportunities for performance ethnography through including musical examples and action-based learning activities for children in *The Purga Music Story*. This was done to encourage active personal involvement with music history, as adults tell the story to children (Kirkwood, 2005a).

When people met at a reception to welcome Dorothy Blair to Purga, they devised speeches about their personal reflections on the life of her husband, Harold Blair, and this became a form of dramatic performance in public (Kirkwood, 2005b). It has similarity to the practice of devising, in which people reflect through improvising dramatic productions that are staged in theatres or natural environments (Govan, Nicholson & Normington, 2007). Performance ethnography has been used in this way to address community problems through drama (Alexander, 2005). In our case, we applied these active learning principles to participatory events that were held at the Purga Music Museum, in which we creatively encoded music heritage and culture through performance, displays and group interaction.
Psycho-ethnographic analysis and strategic perspectives analysis

The psycho-social and cultural complexities of the music projects resulted in my decision to adopt mixed methods of qualitative inquiry. My method was similar to Kari Veblen’s (2005, p. 309) “[fusing of] narrative inquiry, ethnography, and conceptual analysis.” Similarly, Lee Higgins (2002) grounded his conceptual ideas about community music in case study examples of his music practice in several different environments. I developed psycho-ethnographic techniques for analysis of the group interactions from DVD recordings of the Music Memories Group sessions (Kirkwood, 2008d). Throughout the study, I also used visual diagrams, genograms and mapping exercises in the critical reflection on practice. This increased my understanding of structure, function, and underlying processes making it easier to extrapolate principles and philosophy from what we had done.

In the final chapter, I use strategic perspectives analysis (Appendix H), a procedure developed for participatory and political social impact assessment. “It is a flexible procedure that can involve negotiation between stakeholders to elicit the vision, objectives and strategies of each party” (Dale & Lane, 1994, p. 253). Since I had carefully detailed negotiations with stakeholders, I used this method to question the perceptions and interpretations that I had made, and how they led to resolves for future practice and research.

LITERATURE REVIEW

Throughout the music projects and this study, I have interacted with people and reviewed many different sources (literature, programs, and websites) to determine where culturally engaged community music practice fits in relation to approaches to
service delivery and scholarly inquiry. Preference was given to using approaches that were grounded in observation and empirical evidence, rather than sources that presented speculative theory and opinion alone. This is consistent with processes of professional reasoning which endorse decision making that is based on sound evidence (Schell & Schell, 2008). I worked on the principle that analysis of concepts from different perspectives provided a range of alternate ways of addressing issues of concern. From this overview, I selected conceptual dimensions that were most meaningful and applicable to my practice. This led to establishing Music Health as a domain, and exploring the key sub-areas from socio-ecological perspectives to develop practice frameworks.

**CONCLUSION**

This study provides strong support for the view that community music practice frameworks can be developed for specific places through reflection on practice, consultation with communities, review of literature and other sources, and critical reasoning. It is recognised that participatory action research occurs in an environment of constant change, so practice frameworks are dynamic and flexible. They are sometimes devised and performed spontaneously, rather than represented graphically or in text. It follows that practice frameworks developed for one community can not necessarily be transferred directly and applied to another context, but the creative processes used for rural Ipswich, may be applicable to other environments.
PART 2

KEY PROJECTS
Chapter 3: Music Project 1 - Purga Music History

In March 2003, I negotiated with the Purga Friends Association to apply for a Community Development Grant to research the music history of the area and the musical contribution of Harold Blair. The application was successful, and the Purga Friends Association received a grant of $2,000 from Ipswich City Council to purchase resources for community education and a music history display in the Purga Community Cultural Centre.

We carried out a number of activities that alternated between the Purga Community Cultural Centre and the adjoining Purga Elders and Descendants Aboriginal Corporation. Many of these tasks were carried out concurrently, as shown in Figure 3.1.

1. Researching the music history of the neighbourhood
2. Writing and performing *The Purga Music Story and Harold Blair*
3. Establishing and opening the Purga Music Museum
4. Curating and hosting events
5. Public dialogue with the wider community

This was a participatory action research project because our actions were devised as we went along – having written only a brief outline and a submission to local government before commencing.
Purga Music History: Overlapping spheres of practice

Figure 3.1. Music Project 1 – Purga music history overlapping spheres of practice
RESEARCHING THE MUSIC HISTORY OF THE NEIGHBOURHOOD

Members of the Purga Friends Association, themselves, suggested people who would be knowledgeable about the music history of the area. We brought those people together into a Music Memories Group that met each month. The group was composed of people who had past associations with Purga, their friends and relatives, local government representatives, Indigenous officers from schools, and community development workers. Many of the older group members had once lived in the locality of Purga or on the Purga Aboriginal Mission but had lost contact with one another, so coming back to Purga was like a reunion for many people.

Group meetings were conducted in a relaxed morning tea social setting. People seemed to enjoy participating; most of them came back to each monthly meeting and brought friends and relatives. The Music Memories Group meetings were held initially at the Purga Community Cultural Centre, but after the first meeting, we were invited by an elder from the Purga Elders and Descendants Aboriginal Corporation to meet at their centre next-door. Meetings rotated between these centres and this seemed to add an extra dimension of adventure because most local people had not visited the Purga Aboriginal Elders Centre since it had been handed over to the control of Indigenous people in 1983. A volunteer recorded the sessions on videotape, and we gained permission for the videos to be kept in the Music Museum that we established in the Purga Community Cultural Centre.

The Purga music history was collated through reviewing oral history, group dialogue, collection of newspaper articles, music scores and recordings, literature, websites, and
visiting sites of historical interest. People were also invited to contribute to wall hanger displays (initially paper charts with felt markers).

**THE PURGA MUSIC STORY**

**Discoveries:**
- Telling stories benefits people
- Emotional impact of reunion
- Importance of place
- Connections with life history

**Changes to practice:**
- Involved mentors
- Involved family/friends
- Less reliance on library research

**Principles of Action research:**
Learning from performance, participation and narratives.

Figure 3.2. Cycles of Action -- developing *The Purga Music Story* (Kirkwood, 2005a)

Figure 3.2 shows that through the creative collaboration of the Music Memories Group and private research, I was able to write *The Purga Music Story and Harold*...
Blair in easy-to-understand language that was accessible to all members of the local communities. I included learning activities throughout the book, to assist the storytellers to actively involve children (Kirkwood, 2005a). We opened the Purga Music Museum as part of the Purga Elders Dawn festival, so people came down from the Aboriginal centre to listen to The Purga Music Story. As I told parts of the story, I allowed people to interrupt with improvised stories and jokes. This kind of spontaneous improvisation enlivened the community gathering and storytelling became a shared, creative experience that we could all enjoy. We personalised the storytelling to suit the audience that was present at the time. It was a mixed audience of all ages. The Indigenous children from the Purga Elders and their friends came in and listened for a few minutes, then went outside to play. Indigenous adults came from as far away as Samoa, and Cherbourg in Queensland.

ESTABLISHING THE PURGA MUSIC MUSEUM

During the Music Memories Group sessions, people suggested creative ways of displaying their music heritage and culture. Aunty Pat King, a Purga elder, suggested that historic photographs could be transferred onto fabric and people could crochet around the edge to make curtains for the music museum (Kirkwood, 2003: DVD 2, Chapter 17). These ideas led to the construction of a wall hanger timeline and velcro-compatible wall hanging displays. We used found objects such as shoe boxes and old doors, and they were well accepted by people in the neighbourhood who were accustomed to making things on their farms.

Throughout the project, I developed various wall charts (timeline, list of favourite songs, maps, historic photographs) from information supplied by people and literature
review (Kirkwood, 2004). People marked on maps where they used to live. I also developed a genogram of music transmission based on the diagrams, similar to a family tree, which shows how a particular trait or family process, such as alcoholism, passes from one generation to another and affects the family system. Murray Bowen (1980) developed the use of genograms through family counseling, and the techniques were further developed by McGoldrick et al. (1999). I used a similar approach to map out how local music traditions were transmitted through families and people within or outside local communities.

We set up a display of information on the general history of the area and local Indigenous culture, since the museum was located in close proximity to the former Purga Aboriginal Mission. Information on Purga music history was displayed in folders along with photographs, newspaper cuttings and journal articles that we collected. We purchased books and videos that were relevant to local music history and the life of Harold Blair. Blair’s family also sent a CD recording of him singing, letters, news articles and photographs. The Purga Music Museum became a repository for displaying these recordings, maps, memorabilia and cultural products and also a venue for creative music performances and storytelling at community dinners and other social events.

Visiting consultants were invited to advise on display and storage of historic memorabilia (Malcolm Paterson and Timothy Lynch of Global Arts Link Ipswich, Thelma Forbes of Creative Memories, and Rhod McNeill of University of Southern Queensland). Volunteers took video-recordings of people telling stories during events that we hosted. I worked in close collaboration with Harold Blair’s relatives, the
Purga Elders and Descendants Aboriginal Corporation, the Purga Friends Association, David Pahlke and other representatives of Ipswich City Council, and also liaised with knowledgeable people around Australia in developing the museum (such as Robyn Holmes, National Library of Australia; Vincent Plush, National Film and Television Archive; and local, state, and national museum advisers). A family member was enrolled in Museum Studies, so we were also able to seek advice from his lecturer, Amar Galla, and my university supervisor, Rhod McNeill. The Purga Friends Association invited me to continue curating the museum at their annual general meeting. The museum display became a facility for informing local people and visitors about the music history of rural Ipswich, and to celebrate the lives of musicians from the local area.

**Creative contribution**

My active musical role continued through composing choral music and performing as a pianist or organist at community events and church services. I analysed music scores and recordings that were associated with Purga and completed a functional analysis of music history that is included in Chapter 7. Through facilitating the Music Memories Group I used some innovative methods for engaging people with music heritage and culture that derived from my background in psycho-social therapy and counselling. In this way, I drew on my knowledge and skills both as a music and health professional.

**CURATING PERFORMANCES AND HOSTING EVENTS**

Several major events were hosted through the Purga Friends Association, with support from local people, friends, relatives, and the Purga Elders and Descendants Aboriginal Corporation.
1. On September 6, 2003, I arranged the formal opening of the Purga Music Museum and launch of *The Purga Music Story and Harold Blair* as part of the Purga Elders and Descendants Kit’tabil’la (Dawn) Ceremony.

2. On August 29, 2004, I organised and curated a welcome reception for Dorothy Blair (widow of Harold Blair), and her friend Ronda Stevens. Cameron Thompson (M.P., Federal Electorate of Blair) and Shayne Neumann (then Labor candidate for the Federal Electorate of Blair) attended this event and made speeches reflecting on the life of Harold Blair, as did Dorothy Blair and Maria Davidson, her niece who lives in Ipswich. This was a very memorable occasion, having both the government representative of the Federal Electorate of Blair, and Harold Blair’s family members present.

3. On January 10, 2005, Harold and Dorothy Blair’s adult children, Nerida and Warren, Warren’s children, and Eric Morgan (Indigenous elder), visited Purga. I organised a gathering, and the visitors were greeted by members of their own family, members of local community groups, Ipswich musicians, and members the Music Memories Group (who knew Harold Blair when he lived at Purga).

The Purga Music Museum has become an integral part of community dinners held in the Purga Community Centre. On April 21, 2007, an ‘Aussie Dinner’ drew a crowd of more than twenty Indigenous people from Beaudesert -- relatives of Peter Long, who used to live on the Purga Aboriginal Mission. We made a wall hanger display in
memory of Peter Long who had been a member of the Purga Aboriginal Mission Concert Party that toured south-east Queensland in the 1930s. The Long family visited the Purga Music Museum earlier that month with a work crew who were investigating local Indigenous heritage and culture. They requested assistance in tracing their family history, so attendance at the dinner was a direct result of their involvement with the museum. Margaret Daylight-Armstrong, Indigenous elder, presented her life story at the dinner, which brought a new level of awareness. We have also had visits from tourists, local historians, members of community organisations, and music researchers from inter-state.

PUBLIC DIALOGUE WITH THE WIDER COMMUNITY

Realising that the findings were significant to the wider community, I sent media releases that were published in local newspapers (The Queensland Times, Moreton Border News, and The Fassifern Guardian), and posted the articles on a website that I developed called “Purga Music: Creative Communities” (http://www.freewebs.com/purgamusic/newsarticles.htm). Staff from Radio 4ZZZ invited me to present my research in a thirty minute radio interview on September 2, 2008. Information on the music projects was thereby broadcast throughout south-east Queensland.

We staged a Purga Music Museum performance for the Sensational Senior’s Party that was held in Ipswich Central shopping mall on August 17, 2007. At this event, Councillor David Pahlke and I handed out certificates of appreciation to the volunteers who had assisted with the music project. It was pleasing to see this support from local government. Voluntary musicians such as Neville Bork and Livio Lucarini
played piano accordion solos. Aunty Margaret Daylight-Armstrong recited poetry that she had written about the grief and loss arising from her parents’ removal to the Purga Aboriginal Mission. People from rural Ipswich, therefore, had the opportunity to have a voice in public and to express themselves through music and creative arts at this event.

OUTCOMES

The significance of Music Project 1 -- Purga Music History is that our first-hand experiences helped us to better understand the people and events that shaped the music heritage and culture of rural Ipswich. Bringing people back into contact with one another reunited a place-based community that had been dispersed over time. The reunion helped people to reshape their life story narratives about what it meant to have lived at Purga. It appeared that the relationships between people were different now, after decades of social and political change. The neighbourhood had changed physically with urban development, but the social relationships were able to continue as a result of this initiative.

The group meetings resulted in a process of reflection that contributed to decisions about how people would pass on information and music traditions to younger generations (Krause, 2007). Stewart (1999) discusses the importance of people building bridges in communication not walls so storytelling, song, dance, music and visual arts appeared to be effective ways of facilitating this process, where words alone failed to communicate the full extent of people’s feelings and emotions. People warmly embraced one another and there was a lot of smiles and laughter at social events. The location of the research seemed to be important because people were able to re-connect with past memories of living in the area as they reunited with old friends.

It appeared that people needed a place where they could socialise and reminisce with one another; and also a safe keeping place for memorabilia, creative works and video-
tapes of oral history. The presence of family members, friends, elders, therapists, counsellors, museum curators, ethnomusicologists, and arts practitioners seemed to contribute to facilitating the creative process of reminiscence, reflection, and cultural encoding. As people shared with one another, I realised the gravity and significance of the music history to the group, since people had never before come together to discuss what their experiences had meant to them. Many had kept stories, thoughts and feelings to themselves, or had never really reflected on some of the more sensitive issues and experiences. The knowledge and wisdom of the elders could have been lost if it had not been displayed and communicated to others.

**Issues and concerns**

The voluntary nature of the work eventually exhausted the resources of local community volunteers. When the funding expired, the Ipswich City Council Grants officer and Indigenous officer made arrangements to take over the running the group project until I explained that this was an initiative of local volunteers. In a meeting with Council planners, they requested that the project be re-sited to the Purga Aboriginal Centre so it could be supported by the local government budget. It seemed that there was more funding available to support Indigenous heritage and culture, but as a therapist, I appreciated the necessity of having all people associated with the neighbourhood involved in the reconciliation process. This was the primary reason that I continued to curate and facilitate people’s participation, rather than hand over to government.
While I was working in this complex social environment at Purga, a number of issues arose that I felt needed further consideration and research. These are taken up for discussion in Chapter 8, in the order in which I became aware of them.

1. How does one best facilitate storytelling, after listening and sensing concerns?
2. What is involved with becoming a player in the real life context?
3. How does one facilitate community participatory social action and research?
4. What are the parameters for using performance as a guide to music practice?
5. How does community music interface with ethical, moral, spiritual issues, and reconciliation?
6. What are the ecological influences, concerning people, music and the environment?
7. What is my area of practice in relation to other fields?

CONCLUSIONS AND SIGNIFICANCE

In this music project, we used the theme of music history to bring about meaningful social engagement of people with the music heritage and culture of our neighbourhood. The project brought about a reunion of people who used to live in the area and this social experience seemed to promote the collective well-being of all concerned. There was evidence of reconciliation and better communication between the cultural groups as they met for Music Memories Group morning teas and subsequent community dinners. The findings of the research have been shared publicly through performances, displays and storytelling that occurs in the music museum at the Purga Community Cultural Centre.
Chapter 4

Music Project 2: Study of contemporary music in rural Ipswich

When the Purga Music History project had run its course, I realised that people at Purga were still not actively engaged with music, apart from occasional congregational singing in church. Even though children learned to play music in schools in rural Ipswich, there seemed to be little carry-over to playing in communities; and many young people had little contact with adult musicians. I was curious about the apparent dearth of community music in the area, when I compared the current situation with the music history of the area. Public music-making was in decline, so I decided to initiate another music project to describe local contemporary music, and to consult with people about future directions for community music in rural Ipswich.

My 2006 grant application for $3,360 from the Arts Queensland/Ipswich City Council Regional Arts Development Fund (RADF) was successful, so I was able to receive reimbursement for some of my research hours and also enlisted the help of a mentor, Dr John Whiteoak (music historian). Professor Huib Schippers (Director, Queensland Conservatorium Research Centre) provided some advice and consultancy that he donated as in-kind support to the music project.

Research questions and aims

Music project 2 addressed the research questions: “What is the current state of contemporary music in rural Ipswich?” and “What do people want to see happen with community music in future?” The following action-cycle diagram (Figure 4.1) shows
the progression of stages of this music project, moving clockwise from the 12 o’clock position.

**Figure 4.1. Action Cycle for Music project 2 – Study of contemporary community music in rural Ipswich**

**MAPPING CONTEMPORARY MUSIC**

The research involved observing music events that occurred in rural Ipswich over a six month period, such as community dances, country music socials, the Black Snake Creek Festival (Marburg), church services, aged-care centre sing-a-longs, concerts and performances. Details of music events were recorded in a journal, and through photographs, publication of newspaper articles, and a database of contacts. I carried
out an extensive literature review, and also gleaned information about local music from notice boards, radio, newspaper and website advertisements. I also monitored contemporary music in surrounding areas such as Boonah, Laidley, Toowoomba and Esk, to compare and contrast those settings with music in rural Ipswich.

I consulted with David Pahlke (Ipswich City Councillor), the Purga Friends Association, the Ipswich Regional Music Teachers Network, Kerry Bennett (Regional Music Coordinator for Education Queensland) and formulated a research proposal, grant application and project plan. The public were informed about the study and invited to participate in focus groups through media publicity, mail drop, and posters in public places. I was also invited to speak about the project to community groups. Through the generosity of local government, I was granted the use of a meeting room in the Ipswich City Council Rosewood Electoral Office and was provided with resources, such as a telephone and a laptop computer, by local government. The staff of the electoral office were very helpful in providing a list of people who may be interested in attending music focus groups.

COMMUNITY CONSULTATION

I carried out individual interviews and conducted four focus groups with people who were associated with music and community groups in rural Ipswich. The participants included music teachers, local musicians, leaders of community organisations, local government representatives, members of the Purga Music Memories Group, community music facilitators, and advisers. After consultation with Kerry Bennett, I visited principals, music teachers and music directors of local schools in rural Ipswich. Unfortunately, a survey that I left with the schools for completion by
students did not yield any returned forms, even after personal follow-up. This meant that I was unable to canvas the opinion of school students on community music issues. I met with Ashleigh Mac, from the River Radio station in Ipswich, and he agreed to advertise the focus groups and play music from local composers and performers. I also accepted invitations to speak at a luncheon for seniors in Rosewood on August 24, 2006, and the Rosewood-Walloon Consultative Committee on September 26, 2006.

**Key issues raised** (minutes in Appendix A1)

There seemed to be general agreement that musicians, music teachers and facilitators who work with people with a disability wanted to help youth through music. The country music performers were interested in running street parties and wanted other members of the focus group to help them. The rock musicians were already well-organised, but reported the need for access to a larger hall and mobile music sound equipment that could be shared between groups. There was some friction in attitudes between the rock musicians and the country music artists. I gained the impression that members of these groups preferred to preserve their own distinct music styles and identity without joining into a combined music collective. Some were skeptical about whether local government would really be able to help them, as they had participated in focus groups in the past.

The music teachers were distinct in wanting to achieve high standards of music performance, which they seem to equate with the standards required by the Australian Music Examinations Board and school music syllabi. Music facilitators from centre-based programs for people with a disability, however, emphasised the importance of
encouraging all people to participate, including young people who are carers, and people from culturally and linguistically diverse backgrounds. There was little cross-over in current musical activities, because the music teachers worked with able-bodied students, while the music facilitators worked with special needs groups; so they served distinctly different populations. The focus group came to some consensus that both of these objectives were possible to achieve. They agreed that a range of alternatives could be presented that provided opportunities for developing musical excellence, and also permitted opportunities for participation by all members of communities.

**Review of the Purga Music Museum**

Three years had elapsed since the first music project commenced, so I decided to return to Purga to conduct a focus group that reviewed stakeholder’s views about the Purga Music Museum and *The Purga Music Story*. It seemed timely to re-evaluate this project and its potential to inform the Music Action Plan, since issues of representation had been raised in research literature by Indigenous people such as Associate Professor Nerida Blair, Newcastle University (N. Blair, 2006a, 2006b). The participants involved with this review were Debra Bennet-McLean, Manager of the A&TSI Program for Queensland Community Arts Network (QCAN); Bre Cappel from Access Arts; representatives of the Purga Elders and Descendants Aboriginal Corporation and the Purga Friends Association; Lome Swan, Kinections Ipswich multi-cultural officer; Don Walker, from the Regional Arts Development Fund committee and Ipswich Multi-cultural Projects, and other locals and people who were associated with Purga.
When the focus group met, participants indicated that they were still in agreement with the way their music heritage and culture were represented. Aunty Margaret Daylight-Armstrong gave a presentation about her personal experience of the Stolen Generation, growing up as an infant on the Purga Aboriginal Mission, then moving to live with her family in Ipswich. This gave participants a greater understanding of an Indigenous person’s perspective, so they could make more informed decisions about future music museum and community activities.

Some interest was shown in the music museum and the *Purga Music Story*, but most discussion centred on what people would like to see happen with community music in future. There was general agreement that the way forward would be to help young people to develop musically. Participants wanted to stage a cultural arts festival, as had been done for the Dawn Festival at Purga in 2002 and 2003, and for the annual *Stylin’ Up* festival at Inala. People volunteered that they would like to participate in achieving this goal, so the ideas were included in the Music Action Plan (Appendix A2).

**Developing the Music Action Plan**

When reviewing the findings of all the focus groups a striking similarity of purpose became apparent. Almost all participants agreed that they would like to provide opportunities for young people to develop their musical aspirations, and for older musicians to act as mentors to keep youth on the right track. Because this purpose was so strong and well articulated at each focus group meeting, it became the primary objective for the Music Action Plan. It appeared that adults with music skills were underutilised, as they did not have opportunities to meet or assist young people.
The music museum seemed to be peripheral to the discussions and was not a focus of people’s attention. For this reason, I made the recommendation to move away from conservation of past music heritage into real life experiences of music and increased opportunities for participation. I concluded that cross-generational musical experiences may be beneficial for those who wished to be involved, but was not able to confirm this through consultations with young people because, as mentioned before, schools did not return the surveys and the scope of the project did not allow additional research. In retrospect, I realised that the term ‘museum’ could have been replaced with a more dynamic term that was chosen by the people involved, such as, ‘music collective,’ ‘experience music,’ or something that is ‘cool’ and appeals to youth. There seemed to be the general impression that a museum was a collection of old memorabilia with little relevance to people’s lives, rather than a meeting place for social gatherings, musical experimentation, and discovery.

During the study, I fielded many inquiries from people about local music, grant applications, discussion of music technology, and I assisted with networking and putting people into contact with one another. Many families stated that they could not afford private music lessons for children so they were looking for more viable alternatives. There is some inequity in access to private musical tuition in Australia. I concluded that there was a need for an affordable music resource service that was staffed by music professionals and well equipped to loan musical equipment, as centres like this can be found in North-Western Europe. A music resource service could be a link between people and local government, community cultural services, library, museums, and art galleries and other community organisations.
OUTCOMES

The outcome of the scoping study was that I drafted a *Music Action Plan for Rural Ipswich 2006-2007* in consultation with stakeholders and completed a report entitled *Towards a Community Music Strategy for Rural Ipswich* that outlined proposed future directions and support needs (Kirkwood, 2006b, in Appendix A2). The mapping of local music resulted in production of a book entitled *Creative Music Communities of the Twenty-First Century in Rural Ipswich* (Kirkwood, 2006a).

I networked and shared ideas with colleagues through attending a series of conferences, including: *Encounters: Meetings in Australian Music Symposium 2005; Seventh International Cultural Diversity in Music Education Conference 2005; National Regional Arts Conference 2006*; and the *Musicology Society of Australia Conference 2006*. Through this project and related activities, I gained a more realistic impression of the scope and possibilities for community music development in rural Ipswich and how this compared with what was occurring in other locations. The development of the sector seems to rely on the efforts of enterprising volunteers who secure assistance from various sources to enable them to conduct projects that are of benefit to communities. At this time, there was little structured interface between community music and tertiary music education or schools.

I advocated for better support of community music through meetings with local government staff; David Pahlke (Councillor), Gary Mears (Manager, Civic Hall Ipswich), Robyn Hargreaves (Manager, Economic Development and Community Services) and sent a report to Ipswich City Council and the RADF committee. I also
participated in Anne Dunn’s consultations for the Australia Council Community Partnerships national study of community arts. Dunn’s scoping study of community arts resulted in the Creative Communities report (A. Dunn, 2006) and the formation of the Partnerships Committee of the Australia Council for the Arts. I advised local government and the RADF committee of this report and the promise of funding for community arts that was due for release by the Partnerships Committee in November 2006. The RADF committee reports to Arts Queensland, so through these connections, I had communicated with all levels of government about the community music needs and Music Action Plan for rural Ipswich.

Within twelve months, some of the recommendations from Dunn’s scoping study were incorporated into State Government strategic planning and policy documents (Queensland Government, 2007). The Creative Communities: Queensland Arts Industry Sector Development Plan 2007-2009, set out concrete goals, strategies and actions, but the RADF allocations did not seem to be adequate for meeting the long-term service requirements requested by community members. The Ipswich City Council reviewed the Cultural Policy for Ipswich in 2006, and developed a revised document that enshrined the best practice principles for inclusive and accessible community arts programs (Ipswich City Council, 2007a). The newly elected federal government also committed to supporting community arts development, contemporary music, and research (Garrett, 2007). At the time of writing, a state-wide scoping study of community arts was underway through Arts Queensland, but the findings and outcomes are not yet known.

**Issues and concerns**
As part of this study, I investigated facilities and identified some community centres and schools that could provide possible use of facilities, but the noise level, equipment and space needed for community music-making was problematic. No suitable base was identified for long-term music programs, that was safe, secure and accessible by public transport and people with a disability. Consultation with local government revealed that there were no disused buildings in the area that could be converted into community arts and music facilities with state government funding.

It is difficult to continue support and provide community music initiatives without a reliable source of long-term funding and suitable facilities. The grants provided for Music Project 1 and 2 assisted with the establishment of some community music initiatives that were valued by local people, but the projects have not progressed further after funding ceased. Community resources and volunteer in-kind assistance have been generously donated and expended through these projects, but the music projects have not yet led to self-sustaining and financially viable music enterprises. Effectively, the Music Action Plan that was developed for rural Ipswich has not yet been implemented.

Future developments for building a cultural centre in central Ipswich have been announced by government, but there is no apparent link to community consultation with music and community groups, especially from rural areas. The literary and visual arts are well supported through the Ipswich Library and Ipswich Art Gallery facilities. Music services and facilities are, however, lagging far behind funding other arts, sport, and recreation initiatives. I am waiting for an opportunity when the policy and developments may lead to enhancement and better support for culturally engaged
community music practice in Ipswich. At the time of writing, a new Rosewood Festival was being organised by local government and volunteers from local schools and community groups for September, 2009. Members of the organizing committee hope to facilitate active participation of young people, and a youth music event is planned. This is a very positive development.

CONCLUSIONS AND SIGNIFICANCE

The Music Project 2: Study of Contemporary Music in Rural Ipswich (2006), has outlined the scope of contemporary music in rural Ipswich and drawn together ideas and aspirations from local people about future directions for local community music. The report and Music Action Plan from this research are available in the Purga Music Museum and have been communicated to all levels of government. The findings from community consultation contribute to the reflection on practice issues (Chapter 8), and the analysis of strategic perspectives and future directions in the epilogue.
PART 3

REVIEW & CONCEPT DEVELOPMENT
Chapter 5: Review of service approaches

The purpose of this chapter is to review various approaches found in scholarly literature, websites, conventions, policy and programs to determine which align with the suitable frameworks for my community music practice. Initially it was unclear which areas of practice were most relevant, so I scanned a wide range of approaches including, community music, music heritage and culture, health promotion, music as occupational performance, music life education (music education and therapy), Arts Health and Music Health. This review allowed me to draw on a wide range of theoretical concepts and examples of practice, and where these were not adequate, to develop my own. Throughout the review, various service areas will be considered and evaluated for their congruence with values expressed by local people, and their usefulness for helping us to understand local music heritage and culture, and carry out the Music Action Plan for rural Ipswich.

COMMUNITY MUSIC

Public music-making is a phenomenon that occurs in most, if not all, human societies. Ethnomusicological studies confirm that music, song and dance may be associated with the expression of spirituality and the oral transmission of music heritage and culture in tribal societies. Indigenous tribes in the Northern Territory use Waanga songs and dance as part of people’s everyday occupation (Marett, 2005). Within tribal societies, people’s involvement in music usually occurs throughout the lifespan and involves all members of society (Feld, 1990). John Blacking (1973, p. 4) questioned “Why apparently general music abilities should be restricted to a chosen few in societies supposed to be culturally more advanced?” Phillip Bohlman (1999, p.17), is
among those who remind us that music is so integral to living that not all societies have a specific term for music in their language.

Christopher Small introduced the word ‘musicking’ to describe people’s active participation in music events (1998). He argued that a verb is needed to separate the action and event from ‘music’ which could be understood as commodities, such as music scores or recordings (ibid., p.7). His emphasis was on music in the real life situation, “music as it is actually practiced by the human race.” Musicking is also linked with places where it is performed. Small argues that music events in concert halls are accompanied by socializing, but the socializing and listening are kept separate by allocating separate spaces (ibid., p. 23). At the core of his philosophy is the idea that “to music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing” (ibid., p. 9). At times the definition may even be extended to piano removalists, roadies, sound technicians, and cleaners, because they all contribute to the musical events (ibid., p. 9).

The term ‘Community Music’ seems to have arisen in the decade after the First World War, to connect the music of communities with agendas of social action and human rights. J. Lawrence Erb appears to be the first to use the term ‘Community Music.’ He reflects on history and explains that the French Revolution and the World War I holocaust is part of “a gradual but relentless destruction of aristocracies which has characterised the progress of civilised society for the past two centuries” (1926, p. 441). For Erb, “the increasing importance of Community Music becomes apparent;
…[in] music which serves its new Master, the Community, in its various relations and activities” (ibid., p. 442). He states that “the aim of a community-music campaign should, in brief, be to create so widespread an interest in such a diversity of musical activities that every individual in the community may find an outlet and may be stimulated into musical expression” (ibid., p. 446).

“Community Music properly includes all forms and phases of music which serve the Community and grow out of it” (ibid., p.1). Erb’s description of community music is significant in the way that it connects musicians with service to their community. He recommends that musicians “look about them” and adjust their actions to the spirit of the times. This seems to be a critical reflection on the role of musicians in society. The concept that musicians’ actions can be responsive to social change is an area that I wish to explore because it has connections to the music heritage and culture of rural Ipswich and the way that local musicians have taken on leadership through social action at the local, national, and international levels. Other facets of community music are explored later in this chapter.

**Community musicians as cultural leaders**

Several authors have recognised that musicians can play an important public role in cultural leadership (Vaillancourt, 2007; Stige, 2002; Laycock, 2005). *The Purga Music Story and Harold Blair* (Kirkwood, 2005a), reveals that local musicians such as Harold Blair and Meta Maclean, rose to prominence as cultural leaders and social activists in the twentieth century. They moved away from the local area to study at tertiary institutions and even though this may have been a loss to their community, it seems to have increased their ability to respond to issues of broader social importance.
The transformation from local musician to social activist seemed to occur when their high profile musical careers gave them access to communicate with national and international audiences. Their contributions are analysed further in Chapter 7 on Purga music history.

With the enhanced communication technology that is available in many contemporary societies, it may not be necessary for people to leave the local area, or to become highly prominent or renowned musical personalities, in order to have their voices heard and make positive impact on society (locally, nationally and globally). There is greater access to media and communication that allows people to express themselves through many different creative modalities. It would be worthwhile to explore this potential, as many communities have not yet realised their capacity for creative collaboration and personal engagement with their music heritage and culture. Local people can empower themselves to have a voice and act on issues that are meaningful and relevant to them, and one strategy is through participation in community music.

**Community music and health and well-being**

There is growing evidence that supports the importance of engagement with community music and arts to the health and well-being of people from different national and cultural backgrounds, throughout history. The fourth recommendation of Anne Dunn’s Australia-wide *Community Partnerships Scoping Study* on community arts states that “The Australia Council should adopt National Leadership Initiatives in the three priority areas – health and wellbeing, education and the arts, and community harmony – as part of its Creative Communities Strategy” (A. Dunn, 2006, p. 16). This was supported by the findings of consultations and submissions, such as Deborah
Mills’ *Art and Well-being* (Mills & Brown, 2004). In the final report, Anne Dunn (2006, p. 1) concluded that there were certain national values for community arts practice:

- Arts and cultural practices are valued as an integral part of everyday life;
- Communities are valued as creators and active participants (not just consumers);
- Cultural diversity is valued as a foundation of innovation, creativity and artistic excellence; and
- Creativity and innovation are valued as means of engaging communities, building capacities, responding to issues and generating change.

The National Rural Health Conferences have validated the importance of community arts to health through live performances and priority recommendations that are available at the National Rural Health Alliance website (http://nrha.ruralhealth.org.au/conferences/?IntCatId=9). Priority Recommendation 6 (2007), states:

There is substantial evidence that arts activities are valuable both as a means of communication of health messages, as health promoting and community development activities, and as therapy. Commonwealth and State health authorities should therefore have substantial budget line-items for arts-in-health programs, including those that are already established and shown to be effective. In addition, the Australia Council should create a new program specifically for arts-in-health.

Priority Recommendation 15 (2009) states:
[The] conference calls on the National Rural Heath Association to develop a position paper on the important role played by arts-in-health in health promotion and community engagement. This paper will help make the case to funding agencies for support of arts-in-health activities.

Because of the growing recognition of the importance of arts to health and well-being, it appears timely to investigate practice frameworks for culturally engaged community music that are relevant to music and health professionals. I use the term ‘Music Health’ professional to refer to people who have professional qualifications in both music and health.

**Music-making campaigns**

There has been large-scale professional interest in raising people’s level of participation in music-making in Australia. The Music Council of Australia (MCA) started the *Music: Play for Life* advocacy campaign in 2003, as “Australia’s one-stop music-making campaign: Encouraging Australians to make more music: in schools, communities, everywhere!” (http://www.mca.org.au/mpfl/community.htm). Music-making, in and of itself, does not necessarily enhance people’s lives or transform society in any way. The programs that are primarily concerned with encouraging music-making across all ages and ability levels, I will call ‘Music Life Education’ to distinguish them from more specific examples of community music practice that are focussed on addressing issues of local concern and assisting people to engage with the music heritage and culture of the place where they live.
Several studies have been undertaken to investigate the demographics of contemporary music participation in Australia (Costantoura, 2001; Hoegh-Guldberg & Letts, 2005; Letts, 2005; Nexus, 2001; Pascoe et al., 2005). A study of *Australians and the Arts* indicates that 84 percent of people report that arts should be more accessible to average Australians (Costantoura 2001, p. 63 & p. 242). It appears from these studies, that not everyone has equitable access to music and cultural activities of their choice. A major limitation of Costantoura’s study, and others, such as the 2020 *Australia Summit* (Australian Government, 2008b, p. 7), is that music is combined with the ‘Arts’ in general, and this may not necessarily include active participation in music-making. This confounds the findings, as they are very general and the recommendations can not be applied specifically to people’s cultural engagement with music in particular community environments.

**MUSIC HERITAGE AND CULTURE**

There are several international initiatives and policies that apply to people’s cultural engagement with their music heritage, such as the *UNESCO Convention for the Promotion of Cultural Diversity* (2005). Some progress has been made in considering models for cultural diversity within music education (Shehan, 2004; Shehan & Schippers, 2005). The *Present and Future Ideals: Policy Statement of the Community Music Commission of the International Society of Music Education* (http://www.mca.org.au/web/content/view/113/6) promotes cultural diversity in music education, but Sheehan & Schippers indicate that this is far from a reality in most education practices at the current time (ibid., p. 1). Both the International Music Council and the Music Council of Australia are cooperating with UNESCO to promote musical diversity and to reduce the adverse effects of globalisation (Letts,
Cultural engagement in community music implies that practice needs to extend beyond the rhetoric of global models, into the reality of everyday life encounters between people of different cultural backgrounds.

The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003) acknowledges that there may be local music and other cultural traditions that are in jeopardy, possible due to past colonisation, recent trends toward globalization and industrialisation. This convention promotes financial and practical support to safeguard particular intangible cultural heritage. There are some difficulties with this notion, such as defining “What are the intangibles of music that may be in jeopardy for particular cultural groups?” There is also lack of clarity over which strategies may be effective in safeguarding endangered music heritage and culture in particular places. Australia is not yet a signatory to this convention, so there are no national guidelines or protocols for safeguarding intangible musical cultural heritage.

My study begins to charter creative processes that may be useful for helping people to engage with their music heritage and culture. There are few precedents, however, The Indigenous Contemporary Music Action Plan (Cultural Ministers Council, 2008), outlines proposed principles, goals and actions to take Indigenous music forward. The intention of the policy is to provide financial support for promising Indigenous musicians to succeed in the music industry, as a strategy to stimulate employment opportunities. Unfortunately, the final principle contradicts self-organisation of music by local people as it imposes financial goals; “To be effective the Action Plan will need to ensure that there is a clear return on investment…tracked and evaluated in a comprehensive way.” This indicates that there are government restrictions that still
control frameworks for Indigenous music in Australia, over-ride the right of Indigenous people to self-organise their own local frameworks, according to their own agenda. This freedom of self-expression is thought to be important for the health and well-being of people in particular localities with unmet need and possibly their neighbours, not only for people who are part of distinct Indigenous communities.

Lack of opportunities to participate in music can be likened to ‘occupational deprivation,’ a term that describes a situation in which people are precluded from opportunities to engage in occupations of meaning due to factors outside their control (Whiteford, 2000, p. 200). Nicholas Kronenberg et al. (2005) use the term ‘occupational apartheid’ to describe the more serious circumstances in which people are denied opportunities to engage in occupations of their choice due to discriminatory policy or social, political and physical environmental conditions.

**Ecology and Society**

Another thread that emerges in relation to culturally engaged community music practice is that there seems to have been a gradual awakening to the importance of the socio-cultural and environmental context of music. Nicholas Cook (1998, p. 86), states that in the period following World War II, musicologists used to analyse scores but not necessarily apply the findings to understand the significance of the function of music within society in particular historical periods. “Archival scholars were building up knowledge, but to no apparent purpose” (ibid., p. 86). Recognition of the importance of the social context of music became evident in Alan Merriam’s, *The Anthropology of Music* (1964, p.6), in which he stated that “Implicit in it is the assumption…that music sound is the result of human behavioural processes that are
shaped by the values, attitudes, and beliefs of the people who comprise a particular culture.” This can be represented diagrammatically in Figure 5.1.

![Diagram of Alan Merriam model, 1964.](image)

Figure 5.1. Diagram of Alan Merriam model, 1964.

“The study of music in culture” is central to ethnomusicology (ibid., p. 6), because research has focused on understanding and describing people’s cultural engagement with music in natural environments. For example, John Blacking wrote extensively in the 1970s about Venda music traditions (Bohlman & Nettl, 1995). Steven Feld wrote about the socio-cultural meanings of music (1984), developed through his long-term experience of Kaluli music culture in Papua and New Guinea (1990). Joseph Kerman (1985), a musicologist, encouraged scholars to become ‘critically-engaged’ with the music and to question the academic practice of separating music performance from the academic study of music. All of these developments highlighted the importance of considering the context of music within society.

Ethnomusicologists, such as Timothy Rice (1987, p. 478) continued to build on Merriam’s model by including other contextual aspects, such as, historical
construction, social maintenance, and individual adaptation and experience – as shown in Figure 5.2.

Figure 5.2. Diagram of Timothy Rice model (1987)

Rice’s theoretical models are indicative of the trends within ethnomusicology that support complex inter-connecting relationships between music, people’s behaviour, beliefs, experience, and the socio-historical context. The full dimensions of time, place, active participation and emotional involvement of the researcher are not considered however, and the physical environment is not mentioned in this model. The idea of ‘historical construction’ is limited to intellectual constructs of the past without a full appreciation of broad temporal perspectives concerned with people’s aims, expectations, and aspirations for the future. No explanation is given as to why people behave as they do, or the motivation they have for wanting to pass on music from one generation to another.
Merriam’s and Rice’s models are intellectual in that they appear to be envisioned within the minds of the music researcher as ways of understanding and describing other people’s music culture. They rely more on observation of people’s behaviour, rather than first-hand experience as a participant in encoding and performing music heritage and culture. There is little recognition of the capacity for the researcher to learn to negotiate music heritage and culture through creative collaboration with others, and shared social, emotional, and spiritual experiences. Similarly, the host community may not understand or benefit from the researcher’s agenda that usually comes from sources that are external to the community.

**Participatory Action**

It seems that in more recent years, there has been a trend for ethnomusicologists to move into a more experiential and locally useful application of research. Nicholas Cook (1998) indicates that fieldwork was once viewed primarily as observing, transcribing, and collecting samples of music as a researcher that is detached from the socio-cultural setting. The situation has been changing, however, as first-hand experience is now considered essential to understanding music culture (Clayton, Herbert, & Middleton, 2003).

Applied ethnomusicology has emerged in the last twenty years with a purpose that is “larger than advancement of knowledge about the music of the world’s peoples; a purpose that answers the next question, To what end?; a purpose that shapes our action into concrete lines of strategy that are not preconceived or predetermined by an absolute idea of what these actions should be” (Sheehy, 1992, pp. 323-324). The Working Group on Applied Ethnomusicology of the International Music Council is
actively exploring forms of social action that are aimed at safeguarding musical traditions and promoting cultural diversity in some countries (personal communication, Huib Schippers, February 6, 2008).

The importance of experiencing and understanding music in real-life settings has become integral to the Kerman-inspired New Musicology (Cook & Everest, 1999; Williams, 2001). “The new fieldwork leads us to ask what it is like for a person (ourselves included) to make and to know music as lived experience” (Titon, 1997, p. 87). This is part of the trend to try to “ground knowledge in the world of lived experience” (ibid., p. 90). Timothy Rice (1994) proposed the concept of “dancing scholars” who share in music experiences in communities. Deborah Wong, leading ethnomusicologist, however questions the distinction between practice and theory, “It is generally recognised that writing is not the only side of intellectual work, ie. praxis (whether music-making, preaching, or community organizing) is inherently intellectual” (2004, p. 303).

While first-hand experience may be a valid way of understanding music culture, there are however, long-standing dilemmas and ethical issues about the impact that cultural researchers can have through their close involvement with host communities. Through the posthumous publication of anthropologist, Bronislaw Malinowsky’s field notes, it became apparent that field researchers were more involved with the society in which they conducted their research than was previously recognised (Malinowski, 2000). Personal values of social anthropologists have been under scrutiny since the 1950s (Firth, 1953). Wong points out that the social responsibilities of cultural workers are difficult to determine conclusively, “the micro-politics (let alone macro) of the role of
the musicianly expert in an autoethnographer’s experience remains uncomfortably untheorised” (2004, p. 299-304).


> Musical practices are frequently central to identity and the knowledge of self, especially when groups must together make decisions necessary for coherent performance. Epistemic knowledge does not reside at the surface of musical style, rather, it inheres in the spaces of a shared knowledge that makes performance possible…

This passage refers to people’s inter-relationships as they encode culture through group music performance. The process is something that is not observed, but is experienced, and there are many intangibles in how people relate to one another that are not easily controlled or captured in text. Beaudry (1997, p. 63) states, regarding the human relations and emotional issues that are often associated with fieldwork, “this dimension of our work is infrequently discussed in detail, let alone analysed.”

Therefore, the general trend in which phenomenological analysis of experience is becoming more recognised as a legitimate form of research investigation, needs further examination especially with respect to the ethics involved with intervening in people’s lives through cultural work involving music performance (Karp, 1999). Wong (2004, p. 303), states that, “The cultural work, whether creative, religious or political should help the community to gain equal access to cultural resources,” but
this statement implies a generalized value judgment about equity and what is desirable for all communities. There are no absolute rules on this and the level of concern may vary according to whether the researcher is an insider or outsider to the community.

Most researchers in the Musicological Society of Australia are supervised by university or other research authorities, so have protocols for dealing with the sensitive interface between the music researcher and members of host communities. Similarly, registered health professionals have codes of ethics and competency standards for professional practice established by professional bodies, such as OT Australia (1994, 2001), to regulate the provision of human services. There are also state government standards for community services (Queensland Government, 2006), and Parliamentary legislation pertaining to registered health professionals (Queensland Government, 1999, 2001a and 2001b) that are relevant. There is less certainty about ethical issues that can arise for community music volunteers, and this topic is discussed further in Chapter 8.

Local micro-histories and Culturally Engaged Research Facilitation (CERF)
The Purga music history project involves the techniques of thick description, micro-histories and micro-ethnography that were discussed in the methodology (Chapter 2). I have taken a noticeably different approach to many place-based music history accounts however, as these are usually written in very narrow time–limited periods, such as Allan Thomas’ *Music is Where You Find it: Music in the Town of Hawera, 1946, An Historical Ethnography* (2004), and Anne Doggett’s *And for Harmony Most Ardently We Long: Musical Life in Ballarat 1851-1871* (2006). Writing about a particular time period, provides useful details, but it can mean that the accounts are
largely divorced from the broader temporal, personal-social, behavioural, cultural and ecological connections with the present.

The full appreciation of time, with respect to past, present and future, is missing in some detailed studies. Inter-generational connections can be lost when studying brief historical episodes. Music communities, such as bands and choirs, can span over hundreds of years as one generation influences the next. The participatory action research that I have undertaken is geared to considering these inter-generational communities and how people living in a particular place adapt to social change over long time spans. The full spectrum of temporality is considered to be important and relevant to current place-based planning for strategic action.

One example of how music researchers can become more actively engaged with music heritage and culture is demonstrated through Philip Hayward’s Culturally Engaged Research Facilitation (CERF) (2005). The CERF concept relates back to Kerman’s (1985) idea of ‘critical engagement,’ in that the findings of the research may be applied to enhancing music performance in particular places, such as Norfolk and Pitcairn Island (Hayward, 2006a) and Darwin (Hayward, 2006b). The study of the music heritage and culture of Darwin allowed Hayward to provide recommendations on music heritage and cultural planning for the city of Darwin (ibid.). This applied focus to research meant that the findings had relevance to local people, so could be used to lobby for culturally relevant policy for community music and more appropriate distribution of resources. I took this kind of approach with Music Project 1 and 2, long before CERF was developed, but prefer to use the terminology
‘culturally engaged community music practice,’ because most community music practice is service, with no research agenda.

Music Museums and Local Knowledge Centres

There have been various attempts to safeguard cultural heritage, such as the initiative that arose from The Garma Festival of Traditional Culture (Marett, 2002) to preserve performance traditions of Indigenous music through recording and documenting the remains and establishing local Knowledge Centres with digital storage and retrieval systems. The aim is to repatriate audio-visual recordings from communities (ibid., p. 12). This approach has some similarity to early musicology concepts of trying to sustain music heritage and culture through preserving samples of folk song, and while this can be important, it can have disastrous consequences for the sustainability of music traditions, particularly those that rely on oral transmission. Once the samples are recorded and publicly available, it can divest cultural bearers of their important responsibility to pass on traditions. The music in the recorded form is unchanging, so loses the dynamic, continual change that is characteristic of living music traditions in natural environments.

Many installations and web-based displays of music heritage and culture in Australia promote music that is decontextualised from their natural environment of origin, possibly so they can reach larger audiences. Attracting tourists to the local area seems to be important to sustaining economic benefits, and to counter threats from globalisation, industrial development, and rapid social change (Galla, 2002). There has been some attempt to preserve soundscapes that are considered nationally important, through the National Registry of Recorded Sound project that is described
on the Sounds of Australia website
(http://www.nfsa.gov.au/whats_on/soundsofaustralia/index.html.). There are, however, no tangible economic incentives for local communities to supply music, so in some ways the preservation of music through disembodied recordings may inadvertently disempower and frustrate local efforts to sustain music-related cultural tourism through local music resource centres and museums.

Encouraging people to actively engage with music traditions may in fact make the traditions more likely to remain dynamic and sustainable. For example, an eco-museum situated in Ha Long Bay, Vietnam, empowers local people to use their knowledge of local fishing practices to educate tourists, about traditional lifestyles in a world heritage listed environment. The knowledge of the traditional practices is sustained through people’s active engagement. In a similar way, the Purga Music Museum is an attraction that can make it more interesting for people to attend community dinners and to share their knowledge with one another. Positive comments in our visitor’s book indicate that this approach has been successful and appreciated by people from diverse cultural backgrounds who have visited the Purga Music Museum.

Another approach that seems to benefit local tourism and helps people to engage with music heritage and culture has arisen from community attempts to revitalise rural townships through holding cultural arts festivals. The Spar Festival held in Boonah, Queensland, each year is an example of how an arts collective works with local government and the business community to enhance the development of visual and performing arts in the Fassifern area (Boonah Arts Collective, 2007; Community
Builders, 2001). Similarly, the Woodford Folk Festival video-recording (2005) illustrates how people, from various walks of life, come together to creatively express their heritage and culture through visual and performing arts. The annual Black Snake Creek festival, at Marburg in rural Ipswich, showcases performances by local musicians and bands (Kirkwood, 2006a). Cultural festivals appear to be successful in rejuvenating community arts participation in certain locations. Funding directed into supporting these initiatives may have a snowball effect on increasing levels of participation in future.

Conclusions
The foregoing discussion has revealed that there has been a gradual development within applied ethnomusicology and community music practice that has resulted in more active participatory processes being used. Community development initiatives are becoming more responsive to the local cultural heritage and environmental context, as cultural festivals abound around Australia. There are a multitude of studies from various disciplines that describe the music heritage and culture of other peoples, but more attention needs to be devoted to understanding how local communities engage with their music heritage and culture over broad spans of time, and implications this can have for future place-based planning. Encouraging insiders to actively engage with their music heritage and culture may help to sustain music traditions, and reduce some of the ethical dilemmas that are experienced by outsiders who try to research music communities for their own gain. Since there are few protocols that outline universal procedures for safeguarding music heritage and culture, then locally negotiated agreements and frameworks may be the best strategy to use at present. There is growing recognition of the value of arts-in-health programs,
so it is timely to investigate links between music, health, and self-management of local music heritage and culture.

**HEALTH PROMOTION**

This section reveals how the principles of health promotion are relevant, and can be applied to culturally engaged community music practice. The concept of ‘Health for All’ arose from the *Declaration of Alma Ata* (1978, point 1), which “strongly reaffirms that health, which is a state of complete physical, mental and social well-being, and not merely the absence of disease or infirmity, is a fundamental human right and that the attainment of the highest possible level of health is a most important world-wide social goal whose realisation requires the action of many other social and economic sectors in addition to the health sector.” The World Health Organisation (WHO) Global Conference on Health Promotion website (http://www.who.int/healthpromotion/conferences/en/index.html) outlines further health promotion charters that were developed from 1978 to present. These charters raise awareness of the importance of people’s self-management of health and well-being, which are key issues in my music practice.

*The Ottawa Charter of Health Promotion* (1986) created a vision of the importance of health promotion based on the WHO policy of Health for All. It outlined resources, key actions and basic strategies to pursue. The prerequisites for health were identified as peace, a stable ecosystem, social justice and equity, and resources such as education, food and income (p. 1). Key actions to promote health included building healthy public policy, creating supportive environments, strengthening community actions, developing personal skills, and reorienting health services (p. 2).
recognised that factors such as poverty and public policy were instrumental in influencing people’s health and well-being. This highlighted the importance of organisations, systems, and communities to the health and well-being of society at large. Concepts of ‘population health’ and ‘social determinants of health’ took priority in health promotion over bio-medical and bio-psycho-social approaches to health care.

*The Jakarta Declaration on Leading Health Promotion into the 21st Century* (1997, p. 3) established five priorities that were confirmed by the World Health Assembly in 1998:

1. Promoting social responsibility for health
2. Increasing community capacity and empowering the individual
3. Expanding and consolidating partnerships for health
4. Increasing investment for health development
5. Securing an infrastructure for health promotion

*The Jakarta Declaration* (p. 2) states that “comprehensive approaches to health development are the most effective.” Those that use combinations of the five strategies are more effective than single-track approaches. Particular settings were identified that offer practical opportunities for the implementation of comprehensive strategies, such as, mega-cities, cities, municipalities, local communities, markets, schools, the workplace, and health care facilities (p. 2). Participation, learning, empowerment of people and communities were considered to be all important strategies that are ‘core elements’ and ‘relevant for all countries.’ “There is a clear need to break through traditional boundaries within government sectors, between
governmental and nongovernmental organisations, and between the public and private sectors. Cooperation is essential” (ibid. p. 3).

The Bangkok Charter for Health Promotion (2005, p. 2) identified further challenges:

... other factors that influence health include rapid and often adverse social, economic and demographic changes that affect working conditions, learning environments, family patterns and the culture and social fabric of communities... The vulnerability of children and exclusion of marginalised, disabled and indigenous peoples have increased.

Cultural factors, disability and child health, therefore, became more central to national health agendas. These developments in health promotion gave rise to shifts in health policy that resulted in new community-based rehabilitation approaches that supported self-management of health through community cultural programs.

The need for socio-cultural approaches to health promotion in Australia became critical after the Australian Government released the (1987-1990) Royal Commission into Aboriginal Deaths in Custody, and The Bringing Them Home National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from their Families (HREOC, 1997). The recommendations of the report were supported by extensive evidence from personal accounts of Aboriginal and Torres Strait Islander people around Australia. People’s narratives provided details that highlighted the important relationship between cultural engagement and the health and well-being of Indigenous people in Australia. A strong need was identified for cultural workers to assist individuals and communities to actively participate in cultural engaged community arts and music programs that facilitate learning about traditional
Indigenous heritage and culture. Thus health promotion strongly links with culturally engaged community music practice and safeguarding the local music heritage and culture.

**Indigenous health**

There are four national research priorities in Australia, one of which is “promoting and maintaining good health” (Australian Government, 2008). As mentioned earlier, review of current literature, statistics and news reports indicates that health and well-being is of critical importance, especially for Indigenous people. The average life expectancy of Indigenous Australians is seventeen years less than for the non-Indigenous population (AIHW, 2002). A key recommendation from the *Australia 2020 Summit* (Australian Government, 2008b) was to “Close the life expectancy gap between indigenous and non-indigenous Australians.” The concept of ‘health’ described by *The National Aboriginal Health Strategy* (Australian Government, 1989), states that "health encompasses the social, emotional, spiritual and cultural well-being of the whole community" so this is in line with health promotion agendas that focus on social determinants of health.

**Community-based rehabilitation**

‘Border-work’ is a term that has been used to describe the kind of programs that support social health and political advocacy for people from a wide range of disadvantaged minority groups (Hodge & O'Carroll, 2006). The concept grew out of the ‘Doctors Without Borders’ project that was established by a group of French doctors in 1971. The project, described on the Doctors Without Borders or* Medecins Sans Frontieres* website (http://www.msf.org.au/), was originally a response to the
growing refugee crises in formerly colonised developing countries. The project won the Nobel Peace Prize in 1999. Since then, various other groups have started to use the term border-work to refer to the social concerns and health issues that fall outside the usual parameters of human service professions and government programs.

This is closely related to the concept of community-based rehabilitation; health promotion work that is carried out by human service professionals in collaboration with people in need, families, community groups, and sometimes society at large. Community-based rehabilitation supports the principles of health promotion -- empowerment, enablement, social justice, the importance of an active and meaningful lifestyle, and respect for cultural differences (Fransen, 2005, p. 167).

Many organisations, such as the Australian College for Child and Family Practitioners, have responded to the health promotion challenge and increased their focus on social determinants of health. Advocacy for community-based rehabilitation has also occurred in relation to the National Primary Health Care Strategy (eg. Australian Health Promotion Association, 2009) and through submissions made to the National Health and Hospital Reform Commission on *The Healthier Future for all Australians Interim Report* (eg. Services for Australian Rural and Remote Allied Health, 2009). This has resulted in a wide range of services, focused on empowering and supporting communities toward social inclusion of people who are marginalised or disadvantaged.

There are accounts of successful Aboriginal and Torres Strait Islander projects, that use creative arts, drama and music for healing and reconciliation. Australians for
Native Title and Reconciliation (ANTAR, 2007) report that more than one hundred young people in a South Australian Aboriginal Health Service participated in NunkawarrinYunti’s ‘Tune into Your Health’ music program. It involved song writing and recording *Risky Business*, a 14-track CD, to educate youth about mental health and Hepatitis C (ibid., p. 26). Matharu (2009) describes how Indigenous Australian drama was used to break cultural barriers in health care relationships. Four Indigenous Australian plays were used to educate health professionals about human suffering from an Indigenous perspective, and to help bring about better understanding of the socio-cultural basis of poor health. The Australian Government has established a Healing Foundation Development Team that is currently exploring programs that will support communities and individuals to address trauma and healing needs. Culturally engaged community music could be part of this process that is described more fully on website (http://www.fahcsia.gov.au/sa/indigenous/progserv/engagement/HealingFoundationDevelopmentTeam/Pages/default.aspx).

**Socio-ecological frameworks**

The international developments in health promotion have led to the rise of new socio-ecological frameworks for the delivery of health services in Australia. Sandra Taylor et al., (2008, p. 42) define the socio-ecological approach as “Multi-focused practice [that] involves working with individuals, communities, environments and systems towards creating conditions for optimal health.” Socio-ecological frameworks differ from the bio-medical and bio-psychosocial frameworks of traditional health care because they focus more on population concerns, rather than on impairments or disease within individuals. The socio-ecological approach considers the whole
environmental context, including physical, social, personal and political aspects. The recognition of the close inter-relationships between people and their environment in socio-ecological models tends to increase the alignment with Indigenous knowledge systems (Cyr, 2007; Denzin et al., 2008), concepts of ‘non-body’ or ‘social’ health (AIHW, 2002), and the relevance of local ecologies (Berkes & Folke, 1995; Berkes, Colding & Folke, 2003).

Another important development is that standardised terminology has been developed through the *International Classification of Functioning, Disability and Health* (ICF) (World Health Organisation, 2001), that re-oriented health care to an overall focus on ‘human functioning.’ The ICF ‘universe of well-being’ includes people’s participation in activities and the impact of the environment on their functional ability (ibid., pp. 211-215). As a consequence, health professionals place greater emphasis on considering how social relationships, attitudes and physical barriers can restrict or enable performance. Participation in community music activities fits in well with this paradigm, because music is popular across many different environments. Music-making is a valued activity that is socially-appropriate across cultures and for people of all ages. Community participation is preferred to segregation of people with disabilities in centres, because people are more likely to form relationships with others in natural settings.

**Social values-based approaches**

This focus on function and attitudes is also derived from social models of disability that can be applied to community music practice. For example, the ‘developmental model’ promotes the idea that people are able to improve their function regardless of
their age or ability (Fine, 1985). ‘Social role valorization’ (SRV) involves supporting people to engage in roles that are socially valued, rather than roles that may be demeaning or inappropriate to their age and ability. SRV is part of the overall philosophy of ‘normalization,’ which accords people who are disadvantaged the same respect and dignity that is given to other people (Flynn & Lemay, 1999). The concept of the ‘least restrictive alternative’ is also a part of the philosophy of normalisation, in that it promotes working with people in the most appropriate environment where they can directly use the skills that they are learning. These principles have general application to community music in that local people (insiders) can be given opportunities to control, direct, and participate in music activities of their choice. This personalised approach is sometimes termed ‘client-centred practice,’ which fosters consultation and shared leadership rather than direct control by experts (Holburn & Vietze, 2002). Principles of person-centred planning have been used successfully with communities as well as individuals (Grieder & Teis, 2008; O’Brien & O’Brien, 2000).

These values-based approaches have become well embedded in the professional practice of human service professionals, but the terms rarely appear in literature related to cultural engagement in community music practice. Some of the positive attitudes may have been absorbed into practice, without fully understanding the underlying principles, so further involvement of Music Health professionals in community-based rehabilitation programs may be beneficial. This would help advance campaigns for people with unmet needs that are supported by the Australian Government ("Government Welcomes Convention on Disabilities," 2008). There are many human service professions that can contribute to wide-angled views on culturally engaged community music practice. It is not enough to have programs
delivered by arts practitioners, as recommended by Pat Rix (2008). A well-informed inter-professional approach appears to be necessary, such as that developed by the Learning and Teaching for Inter-professional Practice network (2008) that advocates working together, learning together, and using strategies such as national profiling to build capacity and capability.

MUSIC AS OCCUPATIONAL PERFORMANCE

Contribution of Occupational Therapy

The *International Classification of Functioning* (WHO, 2001) and socio-ecological perspectives of health are highly relevant to Occupational Therapy because the profession has always been concerned with maximizing people’s performance and functional ability within particular environments (W. Dunn, 2005; Kielhofner, 2008). Occupational therapists have a legal mandate to carry out the following key function (Queensland Government, 1999, 2001a, 2001b):

> Occupational therapy promotes, within the context of peoples’ lifespan and environment, health and wellbeing, function, independence and productivity. Occupational therapy principles and practices enable the development of the potential of individuals, organisations and communities through the use of culturally appropriate occupations. These occupations include work, activity, self-care, leisure, play and rest within a framework of physical, mental (includes psychological, cognitive and spiritual) and social development. Occupational therapy is applied in a number of areas including health, education, the community and industry. The principles of social justice are upheld (OT Australia, 1994, p. 1).
The scope of occupational therapy practice is described in this way: “Occupational therapists work with individuals throughout their life span in a wide variety of institutional, community-based and organisational settings involving broad ranging issues concerning their actual or potential occupational performance” (ibid., p.1).

![Figure 5.3. Occupational Performance Model - Australia (Chapparo & Ranka, 1996)](image)

The Occupational Performance Model – Australia (Figure 5.3.) was developed by occupational therapists, Chris Chapparo and Judy Ranka, in 1996. It is available in various levels of complexity at the Occupational Performance website (www.occupationalperformance.com). The OPM-A model can accommodate music within the context of people’s cultural environment, space and time. Participation in music occupations can, therefore, be understood within a whole eco-system of people’s occupational performance. This model includes many areas that have not previously been considered a standard part of anthropology (Merriam, 1964),
ethnomusicology (Rice, 1987), or community music policy (International Society for Music Education, 2008).

A sociologist and occupational therapist, Michael Iwama, developed the Kawa Model – Culturally relevant occupational therapy (2006) which is said to challenge the ‘Western’ style of thinking embedded in most models of occupational therapy. People are encouraged to think of their life using the metaphor of a river. Pictorial diagrams are used to show how the flow of the river can be impeded by obstacles such as logs and stones that need to be removed. Sample diagrams are available on the Kawa model website (http://www.kawamodel.com/). People are assisted by occupational therapists to identify obstacles that may be impeding their progress in life. The therapist helps them to plan their occupational therapy goals to restore the flow of life, which is likened to human occupation. Iwama claims that the Kawa model embeds the person’s understanding of life in collective concepts of relationships; a view that is more prevalent in Asian cultures than in Western thinking, which he claims is strongly individualistic. Iwama indicates that such a model could be applied to culturally engaged community music, especially for people from Asian ethnic backgrounds.

There are several case studies that describe the flexible use of music by occupational therapists with people of all ages (Kronenberg, Algado, and Pollard, 2005). Imelda Burgman and Abigail King (2005, p. 153) for example, state “The use of language, play, art, music, humor, and daily activity reflects and connects children with what is meaningful in their lives.” Music has also been used successfully in life reminiscence programs with elderly people (Bennett & Maas, 1988). Creative arts and expressive
therapy are used as a part of counseling and psychotherapy, and this may include the use of music (Wagner; Boey & Ying, 2007; Frank, 1996; Hutchison, 2005; Karp, 1999; Walsh & London, 1995). Occupational therapists have also worked in Indigenous schools to facilitate child development, literacy and numeracy in collaboration with parents, community members, and other professionals (Nelson & Allison, 2004). These programs, while school-based, reveal the potential for collaboration with communities that was also realised in our community music projects in rural Ipswich. I have included an extensive reference list on the use of music by occupational therapists on the Music Health Australia website (http://www.musichealth.com.au/page7.php). It appears that there has been a shift in health care toward providing services in generic community settings, rather than in clinics and hospitals.

**MUSIC LIFE EDUCATION**

Review of music education literature indicates that there are a great variety of approaches to music being used in schools and community environments (Moser, 2005; Laycock, 2005; Pascoe et al., 2005). Kari Veblen (2004, p.1) explains that people are moving beyond the thinking that “Community Music is just another word for a wide range of music education programs that take place ‘outside’ the boundaries and schedules of ordinary school music programs.” ‘More Music’ is an example of a community music organisation that offers a variety of different music programs, shown on the website (http://www.moremusic.org.uk/). It states that More Music was established in 1993, and provides programs that encourage people of all ages and abilities to participate in music-making. Children aged five to eight can participate in clapping songs. Baybeat Street Band offers people of all ages an opportunity to play
in a street band or dance. Tuition available on jazz standards that help improve musicianship. There is a drumming group for people with learning disabilities, and singing and guitar classes for people of all ages. The Seagulls social afternoon caters for the musical interests of people over 55 years of age. This emphasis on music-making per se, is a distinctly different agenda from my concept of culturally engaged community music in rural Ipswich.

There are, however, community music programs provided by More Music which are more engaged with social issues that are meaningful to people. The ‘Long Walk’ project, used a massed orchestra involving hundreds of people from Northern England and China, to help communities deal with the Morecambe Bay tragedy of 2004, in which twenty-four illegal Chinese immigrant workers lost their lives at sea (Moser, 2005, 2008). This project resonates better with my practice as it supports the idea that music can be used to help communities deal with grief and loss. There are closer parallels between this and the Purga music project, in which community music storytelling helped people to cope with grief and loss associated with the Stolen Generation, and their families.

In some instances, educational approaches have shown a tendency to frame ‘Community Music’ from the perspective of what professionals can do for communities, rather than from the perspective of what local people and communities would like to do for themselves. There have been attempts to develop global models. Lee Higgins declared at the 2002 International Society for Music Education Conference, “My overarching quest is a search for national traits of Community Music activity that may provide a springboard for the development of a global
Community Music model.” Brynjulf Stige (2002, p. xv) in writing about Community Music Therapy, however, warns against ‘uncontextualised generalizations’ and recommends that “local knowledge be taken seriously in a global perspective.”

It would seem that there is a challenge for broadening perspectives of music education to maximise opportunities for learning across school and community-based environments where there are natural opportunities for inter-generational relationships to develop. The social health agendas indicate that it may be important for Music Health professionals to support culturally engaged community music so it relates to what people see as relevant and meaningful to their lives, not only meeting the school curricular objectives and examination standards. It may be possible to bridge the gap between music education and community-based rehabilitation through linking school programs with health promotion and community arts initiatives that are now based in community environments. In reality most music education occurs outside of school environments, so collaboration is vital for enhancing social and cultural engagement.

Stige is part of a network of therapists that have developed Community Music Therapy which is described as “practices that are linked to the local communities in which clients live and therapists work, and/or to communities of interest.”

Basically two main notions of community music therapy exist: a) music therapy in a community context, and b) music therapy for change in a community. Both notions require that the therapist be sensitive to social and cultural contexts… Music therapy, then, may be considered cultural and social engagement and may function as community action; the community is not
only a context for work but also a context to be worked with (Stige, 2002, p. 328).

This approach explicitly acknowledges the value of ‘cultural engagement’ and Stige explains that this term was chosen because there was no single word in the Norwegian language that was equivalent to the English language concept of ‘community’ (personal communication, Brynjulf Stige, February 12, 2009).

Socio-ecological frameworks are not unique to health care. Stige states that “History and culture are the backdrops in which every story unfolds” (2002, p. xv). The importance of music history and culture was evident in the early twentieth century folk-music collection work of European ethnomusicologists, such as Zoltán Kodály and Béla Bartók. For example Kodály made several insightful statements about this in a 1953 address to graduates of the Budapest Academy on ‘Who is a good Musician,’ stating that “The laws of morals and the laws of music are the same” (Kodály, 1974, p. 192). He closed this address showing further social concern:

And what is the aim of all this long and tiring work? To win competitions? To out-shine one’s fellow-musicians, to obtain fame and renown? – No. It is the bounden duty of the talented to cultivate their talent to the highest degree, to be of as much use as possible to their fellow men. For every person’s worth is measured by how much he can help his fellow men and serve his country. Real art is one of the most powerful forces in the rise of mankind and he who renders it accessible to as many people as possible is a benefactor of humanity (ibid, p. 199).
Kodály spoke of the ‘human community,’ and the rights of the smallest nation to fulfil its cultural function. He bemoaned the socio-cultural effect of repeated invasions of Hungary: “whoever refused to allow this nation to live, destroyed not only men, not only physical life, but murdered a whole culture” (ibid p. 38). Kodály also acknowledged the importance of participation: “it is urgently necessary to make the widest range of people participants in music culture” (ibid p. 36). This thinking has some basis in the writing of Greek philosophers, such as Plato’s ‘Introduction’ to the *Republic* (paragraph 4):

The first care of the rulers is to be education of which an outline is drawn after the Old Hellenic model, providing only for an improved religion and morality, and more simplicity in music and gymnastic, a manlier strain of poetry, and greater harmony of the individual and the state.

**Participation**

Much has been written about the importance of promoting active participation in community life (Wilson & Simson, 2006), but there needs to be critical examination of whether participation is of actual value to people (Hudson, 2008, p. 125), and whether it can be expected as a civic responsibility. There is some evidence from case studies that participants receive satisfaction and benefits from the social aspects of arts programs (Williams, 1995; Costantura, 2001), but further research on the efficacy of participatory programs is necessary. There are still questions as to whether the volunteer labour of disadvantaged and possibly vulnerable people is unjustly exploited in community arts and music programs that do not have corresponding
financial support from government or other sources to remunerate creative producers and skilled workers.

Research has highlighted the importance of ‘doing’ or performing as a means of interpreting and encoding culture (Johnston & Klandermans, 2003). Carlson reports that “the real meaning of culture is sought in its praxis” (2004, p. 211-212). An essential part of the process of encoding culture appears to be having meaningful group dialogue, ability to make choices, and sharing experiences in significant places with others. This concept of hands-on experience and participation with others is common to several active learning approaches, including my practice in rural Ipswich. ‘Praxis’ is a term that educationalists use to refer to approaches that involve taking practical action, rather than theorising. David Elliott uses the term ‘praxis’ in his books *Music Matters* (1995) and *Praxial Music Education* (2005). Kari Veblen applies David Elliott’s concept of praxial music to community music (2005, p. 308). She encourages music educators to focus predominantly on learning from critical reflection on practical experience. The concept of praxis is closely related to the idea of participation, but is not necessarily linked to cultural engagement or broader socio-ecological concerns.

There is only one study with a randomised control research design, which appears on the Cochrane Library database. It is by Cohen et al. (2006), and supports the value of elders’ participation in cultural activities. The investigator measured the impact of professionally conducted community-based cultural programs on the physical health, mental health, and social activities of 165 individuals aged 65 and older. The results from questionnaires and self-reports of the individuals who participated in a chorale
indicate that the intervention group (in contrast to the comparison group who carried out their usual activities) reported higher overall rating of physical health; fewer doctor visits, less medication use, fewer instances of falls, and fewer other health problems. There was also self-reported evidence of better morale and less loneliness. The activity level of the intervention group showed a trend toward increased activity whereas the comparison group showed a significant decline in the number of activities. This study provides evidence to support the idea that participatory community cultural activities can have important health promotion and prevention effects and reduce risk-factors that impact on people’s need for long-term health care.

Community Music in Australia research

Several community music case studies have been investigated through the Sound Links: Community Music in Australia research project (Bartleet et al., 2009). The purpose was “[to look] … into music education at the community level in six contrasting communities across the country, and [to study] the relationships to formal music education in the schools” (Letts, 2008, p 36). The project team conducted on-site visits to the following locations: Boroloola, a remote Indigenous community in the Northern Territory; Inala, a suburb in Brisbane that has a strong urban Indigenous community; The West Australian Music Industry Association in Albany; the multi-ethnic population of Fairfield in western Sydney; music programs of the Dandenong Ranges Music Council just outside of Melbourne; and the McLaren Vale Lutheran College in South Australia and its many connections with local communities (Bartleet et al., 2009).
The surveys, descriptions of case studies, and a national ‘Music in Communities’ competition have provided a systematic study and useful evidence as to what is actually occurring in vastly different music environments. While there are differences in the nature of music in these communities, the Sound Links report suggests that there may also be common critical indicators of success within nine key domains. The case studies were analysed across these nine domains: infrastructure, organisation, visibility/PR, relationship to place, social engagement, support/networking, dynamic music-making, engaging pedagogy/facilitation, and links to school (ibid., p. 138). Naturally, the communities varied in the degree to which each variable was evident, and this allowed the external evaluators to make judgments about the relative strengths and weaknesses of particular approaches. Recommendations were made for development of the community music sector, particularly in relation to the interface between community and school music. A MCA Music in Communities website was developed to encourage supportive networking, and further research and development (http://www.musicincommunities.org.au/).

The interpretation of this qualitative information is dependent on demonstrating that the variables are valid indicators of success, and that they can be consistently and reliably measured by external evaluators across different community environments (ibid, p. 3-4). The interpretation and conclusions were made in relation to music education in formal and informal settings. This raises speculation about whether the findings can be generalised to other community environments, and applied to the practice of health professionals. The sampling was limited and some professional groups were not considered. While it is helpful to have a standard structure for analysing case studies, I prefer to use strategic perspectives analysis that provides
greater scope for identifying trends, making interpretations and envisaging future directions.

Clem Bezold stresses the importance of community consultation is to create a shared vision (2009, p. 81). There is a British example of strategic planning for community music that has similarities to the strategic planning that I conducted in rural Ipswich in 2006 (Music Project 2). *The Music Strategy for Dorset* outlines a Music Action Plan that was developed by the Dorset Arts Advisory Group (Millman, 2006). Mark Saffrey developed a *Music Manifesto* and *Music Manifest report no. 2*. The second report “[pulls]… together the views of over 600 organisations and individuals from the world of music education” (Moser, 2007). This consultation is very significant as one of the largest national research investigations of community music, but it is also limited in scope to the domain of music education.

This review indicates that there is still the need for further inter-professional education and holistic understanding of particular strands of community music practice, especially the Arts Health and Music Health sectors that have received less attention in the literature.

**ARTS HEALTH**

**Arts Health in Australia**

It appears that in most states of Australia, university researchers, health professionals and arts practitioners are exploring inter-disciplinary collaboration in Arts Health, and to a lesser extent, Music Health. The concept of Arts Health is only just gaining momentum in Australia, even though there has been a long history of therapists using
music and creative arts in therapy within the health sector. For example, Michael Bishop, an occupational therapist, pioneered the production of the rock musical *Lillian* that was first performed in association with consumers of mental health services in Tasmania in 1989 (Johl, 1990). Johl states that the music for the songs was composed by Anna Waters. There have been sporadic conferences on Arts in Health that date back at least to 1995 (eg. *Proceedings of the First National Arts in Health Conference*, 1995).

Outlining further developments, Newcastle University organised the ArtsHealth Symposium #1 in 2008, but no mention was made of earlier Arts in Health initiatives at this conference. There are indications that Newcastle University consider it to be quite unique to have co-location of a Medical Humanities program and the ArtsHealth Centre for Research and Practice. The Newcastle University website states that “ArtsHealth is the connection between the humanities and creative arts, and health, medicine, science and well-being” (http://www.newcastle.edu.au/research-centre/artshealth/). The increased focus on ArtsHealth seems to have arisen from concerns that the health sector is being dominated increasingly by bio-medical scientific approaches that do not acknowledge the importance of creative arts and humanities to health.

There are similar initiatives at other tertiary institutions, as The University of Melbourne Faculty of Architecture, Building and Planning became the site of the UNESCO Observatory: Community, Health and the Arts ‘Vital Arts – Vibrant Communities’ conference in 2008. The website explains “as the therapeutic and transformative possibilities of arts programs continue to attract interest from
practitioners in diverse fields, the importance of multi-disciplinary research and collaboration is increasingly apparent.” This shows that arts workers and professions outside of health are increasingly becoming recognised and involved with Arts Health practice and research.

In Western Australia, Healthway is a state government initiative about “promoting and facilitating healthier lifestyles, policies, and environments” and “empowering individuals, groups and communities to be healthier” (http://www.healthway.wa.gov.au/). The W.A. government has therefore clearly recognised the value of health promotion and research through devoting funding to arts within this program. Recently, Victoria Health provided some Arts Health projects. Social Workers from the Tasmanian Regional Health Authority were involved in a community arts knitting project that promoted social recovery from the Beaconville mine disaster (display at the National Allied Health Conference, July 18-20, 2006). The other states of Australia may follow and provide health department funding to health promotion through the arts.

The Music Council of Australia (MCA) established a Music and Health working party as an outcome the MCA conference in September, 2007. Both the MCA and the Australia Council for the Arts researched the evidence-base for Music Health through an Arts-Health Demonstration Project led by David Sudmalis (2007) with input from the Brain Mind Research Institute (University of Sydney), Alfred Psychiatry Research Centre (Monash University), Arts Access Australia, ArtsHealth: Research and Practice Centre (University of Newcastle), Alexandria Park Community School, and a Darlinghurst based Homeless Persons Support Service. Obvious key stakeholders,
such as the Australian Society for Performing Arts Health, and Allied Health
Australia were not involved.

Initiatives in Arts Health have been cropping up all around Australia as people
network and raise the profile of the arts in healthcare. The Australia Medical
Association of New South Wales developed a Creative Doctor’s Network that hosted
the DOC-ART Festival 2009, on the theme *Nurturing Creativity in Doctors*. Arts and
Health Australia was established by Margaret Meagher in 2008, and the website of
their first conference (2009), showcases other important developments; music therapy
scientific research and training, art and Alzheimer’s programs, the role of the media,
creative ageing, community arts and health, Indigenous arts and health, clinician’s
well-being through creativity, and palliative care on stage
(http://www.artsandhealth.org/the-art-of-good-health-and-wellbeing/program-
highlights.html).

**Community arts programs to promote health and well-being**

There are a number of community arts programs that are designed to assist people
from different ethnic backgrounds. The multi-cultural ‘Freedom Flight’ program uses
arts activities to enhance mental health as part of the Multicultural Mental Health
Australia (MMHA) service. The MMHA website reveals that Freedom Flight assisted
people from Sudanese and other African ethnic groups to perform at the Adelaide
Festival Centre to an audience of over a thousand people
body). These programs can be used as possible examples of how to facilitate people’s
cultural engagement in the arts.
MUSIC HEALTH

Music Health in Australia

The International Society for Music in Medicine (ISMM) sponsored the first International Music in Medicine conference to be held in the Pacific region at the University of Melbourne in 1998. The focus of Music in Medicine was largely related to bio-medical models. There was little evidence of uptake of the recommendations from health promotion conventions within Music Medicine, as they were mostly limited to performance science and music therapy with individuals. Recently, there was a major innovation with the commencement of a new dual degree in Music and Medicine at The University of Sydney in 2007; and medical humanities were added in 2009. The website reveals that this was the first program to provide formal qualifications in Music Medicine (http://www.medfac.usyd.edu.au/futurestudent/combineddegree/index.php), in Australia, so doctors can now equip themselves to specialise in music. There is some evidence that other health professionals may follow this trend.

The Australian Society for Performing Arts Healthcare (ASPAH) was established in 2007 to deal specifically with the health needs of performers, and the need for specialist professional learning and development in this area. The website indicates that ASPAH is concerned with “holistic lifespan healthcare for performing artists” (http://www.aspah.org.au/). This development was part of a proliferation of organisations that deal with specific aspects of health care, and unfortunately, the therapeutic use of music was not included in the ASPAH brief. As a consequence, occupational therapists were divided as to which association to join, as they can work
in both areas. In February, 2008, I made a proposal for all professionals to collaborate together on promoting ‘Health for All’ through negotiating a ‘Music Health’ framework that was published on the Music Council of Australia website (Kirkwood, 2008a). Prior to this time, music therapy was the only category available for discussion of music and health, and I did not consider this inclusive of all professions who may specialise in music. This was followed by an article by Peter Roennfeldt (2008), that raised concern about the health of performers within the tertiary music sector.

In 2008, the University of Melbourne launched a new subject called ‘Music and Health.’ The website indicates that the subject “will provide an overview of the ways that music can be used to promote physical health and healthy behaviours for a range of people, including musicians” (https://app.portal.unimelb.edu.au/CSCApplication/view/2009/740-345). Students can participate from the study areas of arts, biomedicine, commerce, environments and science, so there is potential for inter-disciplinary dialogue and problem-solving.

In recent years, an International Society for Music Communication Science was also established by music psychologists, and they held their first conference in Sydney in 2007. After consulting with the Music and Health working party of MCA and music therapists at their national conference, I established Music Health Australia in September, 2008. This is primarily a Music Health service, but also supports a collegiate network of people interested in music health. The services described on the
website (www.musichealth.com.au) include: music performance, community music, music occupation, health promotion, music life education, and singing for good health.

Initiatives to improve the health and well-being of musicians were discussed at the Musicology Society of Australia conference in December, 2008, and a conference on Music and Well-Being that was hosted by Katrina McFerran Skewes, of the University of Melbourne in February, 2009. The website states the aim of the conference is “to learn about the cultural and biological reasons that active music-making improves community life” (http://www.mccp.unimelb.edu.au/music-and-wellbeing). In July, 2009, a new inter-disciplinary journal on Music Medicine became available through the online at (http://web.mac.com/nordoff_robbins/iWeb/IAMM/music%20and%20medicine.html). This chain of developments over the last fifteen years, has led to the gradual expansion of Music Health as a field of specialisation for music and health professionals in Australia.

**Australian examples of community music and music health programs**

There are several programs that encourage participation in music with a view to improving health and well-being. Some music therapists conduct ‘Sing and Grow’ programs in several states, and are collecting data for research into the benefits of this program that was established by Vicki Abad. ‘The Choir of Hard Knocks,’ ‘Weekend Warriors,’ and John Foreman’s ‘Sing, Sing,’ are also examples of programs that seek to promote well-being through music.
Since the population of Australia is spread over vast distances, there have been attempts to deliver community music programs in flexible, innovative ways, especially to help people with unmet needs in rural and remote locations. The Music Outback Foundation (MOF) provides mobile music education services to Indigenous children in outlying Indigenous schools. Video-recordings of MOF programs in schools are available at the website (http://www.musicoutback.com.au/). ‘Flying Arts’ provides an aerial response to delivering training in the visual arts, to people in remote areas (www.flyinarts.org.au/). A similar concept may be useful for delivery of community music services.

Some community music programs focus on healing in places where trauma has occurred. Choral Island is an example of a community music project that involved twenty-two choirs and soloists singing at the historic Port Arthur penal settlement in Tasmania. The event is described as a “powerful and healing day of music” (Heartwork, 2004, p. 22). The Migrant Resource Centre of South Australia explains that new groups of migrants need to express their cultural identity through music and dance because this is the only heritage that they have been able to bring with them when they migrated to Australia. They state “Food feeds my body but only music and dance can calm my spirit” (http://www.mrcsa.com.au/). These reports suggest that sharing music heritage and culture in places of significance may benefit the health and well-being of communities. Further studies of the efficacy of different streams of community music may address more specific concerns.
CONCLUSION AND SIGNIFICANCE

Since community music is a very broad term, I have broken it down into several different service areas, so that approaches designed to increase people’s level of participation in music-making are not conflated with health promotion strategies. I propose that the functional subdivision may increase the potential for the development of particular streams pertaining to music heritage and culture, music life education, music occupation, and music used in health promotion or community-based rehabilitation. My conclusion is that the music projects that we conducted in rural Ipswich represent a very specific, tailored approach that was developed for the special needs of communities in that locality. It draws on our first hand knowledge about the Stolen Generation and local music history that we gleaned from participatory action research and community consultation. The Music Health service that I offer is somewhat unique, especially in regard to the ethnographic recording of music heritage and culture and establishment of a special keeping place (local music museum) where people can gather together to share the music story of the whole neighbourhood.

It was necessary to integrate health promotion approaches with cultural heritage management strategies, so that this culturally engaged community music practice can become an identifiable service making an important contribution to broader place-based planning agendas. I find that this knowledge base supports a strategy of enabling people to self-organise their own music heritage and culture, which can in turn, possibly influence their health and well-being. There is still the need for further evaluation of the efficacy of community music services, and we also need a better classification system of terminology for the new Music Health domain of practice -- which can encompass so many different approaches. Throughout the rest of the thesis,
I will draw on this review of services to formulate conceptual dimensions, and then to critically reflect on my community music practice and the creative processes we used.
Chapter 6:

Conceptual dimensions of community music practice

THEORETICAL CONCEPTS

After having reviewed the various approaches, I selected theoretical concepts that are most useful for interpreting Purga Music history and carrying out reflection on practice. I have chosen to use a broad socio-ecological perspective that is related to music occupation, ethnomusicology, and community-based rehabilitation.

Community music is seen as a form of occupational performance that is associated with people’s engagement with music throughout their lifespan, and the lifespan of music communities. Music is usually a part of people’s daily living activities, so it is analysed with concepts of ‘doing, being and becoming’ that are found in models of occupational performance. This means that community music does not stand alone, but can be compared and contrasted with other aspects of life.

Temporal aspects of community music

According to the theory of temporal adaptation, the lifespan of particular communities has a past, present and future (Meyer 1922; Farnworth, 2003; Kielhofner, 1977). For example, the Ipswich Thistle Pipe Band celebrated the band’s centennial in 2009. The band community preceded or outlived the lifespan of each band member. The members can speak of the past history, the present performance, and the future aspirations of the band (Kirkwood, 2009). This illustrates that even though people’s memories, perceptions and expectations occur in the present, people’s understanding of their music history and culture gives them a temporal perspective that is broader than the time period in which they live. With digital and multi-media recording,
people can access certain aspects of historical music performance, music scores, musical memorabilia, and writing about community music. Recordings from these sources, however, fall far short of actual community music because they are decontextualised and only contain certain elements of the original experience.

**Creative collaboration – encoding culture**

The music museum or band hall is an environment where people can meet to experience community music and actively encode music heritage and culture. Active group participation in cultural encoding allows people to negotiate culturally relevant understandings. As a facilitator, I assist people with cultural encoding through creative arts, such as making displays, writing, telling and enacting stories with song and musical accompaniment. My findings are therefore presented not only in text, but also through creative performance and curatorship of events. The community shares in organizing their own music heritage and culture, so they also share ownership of the cultural products that they create. Recording my observations and interpretations in a research diary allows me to reflect on people’s responses and opinions after the event. My interpretations and frameworks change over time as they are influenced by feedback that I receive, and in turn have an impact on the next cultural performance. There is therefore, an art and science to encoding culture through creative social action.

**Geographical, social and cultural dimensions of community music**

The geographical and cultural context of community music may vary throughout the lifespan of individuals and communities. Music cultural traditions can be translocated from one place to another. They can influence, as well as be affected by, people’s
music heritage and culture. For example, Harold Blair, performed Anglicised renditions of traditional Indigenous music and European art song at the New York Town Hall on March 18, 1951 (Harrison, 1975, pp. 143-144). This involved a dynamic cross-cultural interaction between people and music, in a new social environment. This recontextualisation of music is closely related to the phenomenon of ‘glocalisation,’ which concerns the inter-play between local, regional and global influences (Robertson, 1995, pp. 28-29).

Concepts of occupational performance: Musical doing, being and becoming

Social inclusion, active participation and becoming able are principles that are valued by health professionals as part of the International Classification of Function, Disability, and Health (WHO, 2001, p. 10-11). Community-based rehabilitation is based on tailoring solutions to the needs of particular populations. This occurs through collaborating with people and not viewing them as passive recipients of services but as active citizens and co-creators (Fransen, 2005, p. 171). The politics of living is based on the premise that individuals can derive power from cooperation with others (Kronenberg & Pollard, 2005, p. 58). Enabling people means helping them rise above their concern for survival to enjoy the human capacity of doing, creating, interacting and participating in public life. Thus, socio-political action can be an integral part of community music practice.

Personal factors impact on music occupation. Several occupational therapy models acknowledge that people are spiritual beings who are concerned with finding meaning in life (Chapparo & Ranka, 1996; Kielhofner, 2008). “When spiritual qualities are expressed through the self they become qualities such as resilience, self-esteem,
playfulness, humor, enthusiasm, curiosity, adaptive behavior, engagement, connection with others, forgiveness, and meaning in life” (Burgman & King, 2005, p. 155). Other authors emphasize the importance of emotions such as anger, and recognizing people’s need to seek justice in societies that have suffered trauma (Prager, 2008; Ure, 2008). Hutchison and Bleker (2008) discuss the emotional and political complexity of trying to heal social trauma. It is possible to be responsive to these communal psycho-spiritual and emotional needs for healing through occupations such as community music (Yerxa, 1998).

**CONCEPTUAL MODELS FOR COMMUNITY MUSIC PRACTICE**

Since the various branches of knowledge and approaches to service delivery that were discussed in the review seem to be converging on the use of participatory processes, I have integrated selected aspects of functioning into broad conceptual models that can be applied to culturally engaged community music practice. I presented these models that I have devised at the ‘Partners in Practice,’ Department of Communities state conference (Kirkwood, 2008c).
Personal-social support

Figure 6.1. Conceptual model of personal-social support (Kirkwood, 2008c)

Figure 6.1 shows personal factors that affect people’s level of engagement. Individuals are supported to participate in music through relationships they have with others at home, within communities, or at the societal level. Media, technology, policy and social relationships are fundamental to shaping and sustaining people’s cultural engagement with community music or other daily living occupations.
Socio-ecological support

Figure 6.2. Conceptual model of socio-ecological support (Kirkwood, 2008c)

The second diagram (Figure 6.2) that I developed in 2008, shows the inter-relationships between the social, temporal and physical environment, and the socio-cultural context that affect people’s quality of life. The historical aspects that are part of the temporal dimension are not normally explicitly mentioned in models pertaining to community music or social health, for example: the Five Key Domains Influencing the Sustainability of Musical Cultures in Contemporary Contexts (Schippers, 2007b);

Eco-Systems Models

The models that I propose allow the significance of intra-personal (emotions, spiritual beliefs, values) and external factors (advertising, media, social attitudes, and politics) to be considered part of a functional analysis of music history and critical reflection on practice. This concept initially arose in the 1960s when Systems Theory that was used in the biological and physical science, was applied to human relationships (Bennis, Benne and Chin, 1961, and 1976). The thinking originally involved consideration of how external forces held themselves in ‘a stable stasis’ or ‘dynamic equilibrium.’ Tensions such as stresses, strains and conflict could unbalance the system. The term ‘boundary line’ was used to distinguish between variables inside, and those outside a system. There were open, closed, or intersystem models of operation. I have not taken these mechanical concepts onboard, and prefer not to imply simple causal relationships between variables that are found in the simple ‘input’ versus ‘output’ feedback models. I prefer to think of reverberating cycles that have multi-directional influences and impacts.
Music researchers have recently applied Mihály Csíkszentmihályi’s systems model of creativity, which is sensitive to social networks and contexts to processes such as music-making in the recording studio (McIntyre & Paton, 2008, p. 65). This aligns with the cultural consideration of contextual factors that has long been inherent in the practice of ethnomusicologists. Much of the terminology that I use in this study, such as adaptation, resilience, and transformation, originated from ecological science and is now applied more creatively to human social eco-systems theory. For example, ‘resilience’ was defined in social ecology as “the magnitude of disturbance that can be absorbed before a system changes its structure by changing the variables and processes that control behaviour” (Berkes & Folke, 1995, p. 1). I tend to think of resilience in more flexible, abstract terms, as a way of coping successfully with trauma.

There has been little application of comprehensive eco-systemic models to community music practice, even though Even Ruud (2004) defined Community music therapy as "the reflexive use of performance based- music therapy within a systemic perspective," in a moderated discussion on the Voices forum website. The International Society for Music Education (2008) Present and future ideals: Policy Statement of the Community Music Commission mentions personal-social factors, such as cultural diversity, but makes no specific mention of place-based aspects of community music. Some approaches that mention the importance of ‘place,’ do not however mention intra-personal factors and health (Bartleet et al., 2009; Gibson & Dunbar-Hall, 2006).
I chose socio-ecological models for my community music practice primarily because they interface well with the values and beliefs expressed by Indigenous and other Australians, about the importance of spirituality, emotions, local knowledge, people and places of special significance, broad time spans, our health, and relationship to all living things and country. At present, I consider that socio-ecological frameworks are the best conceptual dimensions for my community music practice. This approach is innovative and distinctive to my community-based Music Health practice in Australia (Kirkwood, 2008f).

INTEGRATION OF MUSIC HISTORY AND CONCEPTUAL DIMENSIONS
Through these models, music history can be used as a point of reference to understand other aspects of living. Often the music heritage and culture that we display in a domestic situation, or in local communities, is an aspect of life that we can directly influence -- so there is some capacity for self-expression. Culture is enacted through a creative process; encoded, recorded, and transmitted through various modalities and actions that are meaningful to people. Sometimes people have little active engagement with the music history and culture of the place where they live, and may rely on mass media representations that are often skewed to global rather than local perspectives (Gruenewald & Smith, 2008, p. xv). Our music culture can therefore become increasingly mediated from outside the local area. In my reflection on practice, I will therefore consider people’s lack of engagement as being of equal significance to their active engagement with local music issues. Choosing to participate or not to participate can be equally important. Change is expected as part of the course of everyday living.
In conclusion, the conceptual dimensions that I have used for analysis of music and reflection on practice include aspects of:

- people’s values, beliefs, customs (spirituality and cultural traditions),
- thinking (perspectives, interpretation, opinions),
- emotions (dissonance, tension, fear, uncertainty vs solidarity and harmony),
- people’s actions (social, political consequences) and performance,
- the temporal perspective of the actors (past, present, future),
- place – (geographical, socio-ecological context and musical associations),
- processes (adaptation, change, resistance, resilience and transformation),
- and relationships (eg. creative collaboration and consultation).

Adopting this holistic socio-ecological conceptual framework (Figures 6.1 & 6.2) may lead to some new perspectives in understanding frameworks of culturally engaged community music practice. While this chapter is theoretical, the creative processes that lead to practice frameworks will be discussed in Chapter 9.
PART 4

REFLECTION ON PRACTICE
Chapter 7
Purga Music History

HISTORICAL EXAMPLES OF LOCAL MUSIC TRADITIONS

The purpose of this chapter is to reflect on the music history of Purga through functional analysis of music scores, recordings, composition and performances by musicians who lived there. The musical examples that I discuss in chronological order, were drawn from scores and recordings actually found in the area, or from repertoire that is associated with local people (Appendix F). The musical repertoire represents the cultural diversity of the area and also relates to different periods of music history; so it is thought to be significant to people’s cultural engagement with music in rural Ipswich. The conceptual dimensions from the previous chapter are used to interpret the findings and to draw conclusions about the functional significance of the music.

SANKEY’S SACRED SONGS


In 2007, I found a well-preserved timber box with leather hinges, and hand made nails, in the cupboard in the Purga church. It contained multiple copies of Sacred Songs and Solos and New Hymns and Solos songbooks by Ira Sankey (1873), and a John Brown Bible. Sankey’s songbook contains 750 sacred songs and solos, with 138 new hymns and solos. The Bible and the Sankey’s songbooks are the earliest known tangible remnants of music from Purga. They were the ‘tools of trade’ for early colonial evangelism. The age of the box is estimated from the nails, as being late nineteenth century.
The Sankey’s song books sprang from protestant gospel preaching, specifically the evangelistic ministries of Dwight Lyman Moody (preacher) who teamed up with Ira David Sankey (singer and song writer) in Chicago in 1870 (Sankey, 1906). Moody and Sankey travelled to Scotland in the late 1860s and England in 1873, so gained an international reputation (Sankey, 1906, p. 18-45). The songs conformed to the Protestant style that was initiated by Martin Luther in the Reformation (Hastie, 2003, p. 141).

Early settlers to Purga may have come out of the climate of the Scottish and English protestant revivals, or they may have been influenced by Rev John Dunmore Lang, the Scottish Presbyterian minister, who recruited missionaries and ministers, particularly to Queensland (Innes, 2001). Dr William Lambie Nelson, the first Presbyterian minister of Ipswich, bought land at Purga in the mid-1850s (G. Harrison, 1980), in close proximity to where James Dick and his family settled in 1863. A typical example of a Sankey’s song is number 145 “What a Friend We Have in Jesus;” chosen because the book falls open at this page -- so it was probably an old favourite.

**Sankey’s social activism**

Moody believed that social renovation could only be effected by the moral and spiritual regeneration of individuals and that political, social, and economic reform must be an appendage of revivals (Downey, 1965). There was widespread adoption of this belief and the methods of Moody’s and Sankey’s revivalism after their British evangelistic campaign in 1873-1875 (Troughton, 2005). Music was a very important
part of the meetings in which Sankey performed vocal solos and led community chorus singing. “The role of music in the meetings of the revivalists changed greatly in the latter part of the nineteenth century because of a mystical power believed to be inherent in the text and music of a gospel song” (Downey, 1965, p. 119).

Young men were particularly targeted, “In smaller towns and rural areas where these issues were particularly acute, meetings for young men were a priority” (Troughton, 2005, p. 152). In 1867, Sankey became secretary, and later president, of the Young Men’s Christian Association (YMCA). He used more than $40,000 raised from the sale of his *Gospel Hymns* to erect a YMCA building for the city of Newcastle (USA) that included gymnasium, library and bathrooms (Sankey, 1906, p. 5). Rural communities of European settlers were small and relatively homogeneous, so the close personal relationships established through this ministry may have attracted settlers (Downey, 1965). Churches saw this kind of revivalism as an “immediate solution to the problem of forging a ‘Christian’ nation” (Troughton, 2005, p. 162). The songbooks became family albums for singing at home as well as in the general community and at church (ibid.). The preaching was in the vernacular, and used conversational anecdotes to hold people’s attention (ibid.), and thus made it highly accessible.

The music was popular in its own right; uncomplicated, lyrical, and easily remembered (Downey, 1965).

“In general, the tunes had much the character of the German secular Volkslieder – more so than that of English folk-songs. They had a strongly defined rhythm and no syncopation; the melody was complete in itself and
fitted to the simplest and most obvious homophonic harmony. Modulation was not always shunned, but, if present, involved only the nearest related keys. Though printed in four-part harmony for voices, they were largely sung in unison; and a good accompanist would usually expand and enrich the chords – sometimes, when the singers knew the tune too well to be misled, even going so far as to add an interesting discant or counter-melody” (Pierce, 1940, p. 356).

Revivalism broke with established musical traditions of the Roman Catholic Church. “Revivalist religion provided a pattern of what church life could be, with music, emotion and colour” (Troughton, 2005, p. 162). The musical skill required to sing Sankey’s songs was far less than that of choirs for Mass (Farmer, 1970). The Salvation Army used music in connection with evangelism in a similar way (ibid., 2005). While some applauded the energy of their efforts, others regarded their existence as an example of “revivalism gone mad” (ibid., 2005, p. 161).

**Significance of Sankey’s songs to European settlers at Purga**

Since the Salvation Army ran the Purga Aboriginal Mission (1920-1948), this style of singing with portable organ accompaniment became part of the everyday life on the mission (Salvation Army, 2003), and the church nextdoor. The genogram of music transmission reveals that musical traditions were passed through the Dick and Forsyth families (Purga church-goers), through choirs in central Ipswich, and on to a band that played for local dances.
James Dick and his family emigrated from Scotland and brought a violin with them to Purga in 1863 (personal correspondence, Stewart Dick, May 30, 2003). A Sankey’s song book found at the Purga church bears the name of ‘Malcolm Dick’ (James’ brother, son or grandson). The third generation Malcolm Dick’s sister, Bella, was an organist at Purga church; his daughter, Coral Rouse, was a church vocalist/chorister; Coral’s son, the fourth generation Malcolm, is a long-term member of the Rhythmaires dance band. Members of the Dick and Forsyth families played music for Purga Dances that were held at the Thomas Dick’s homestead, and later at the Purga School. The families were inter-related through marriage of Thomas Dick to Mary-Ann Forsyth (aka Dolly Dick).

Figure 7.1. Music Genogram of the Dick family: James Dick to Malcolm Rouse
The Dick family played an important civic role in the early settlement of Purga (Starr, 1988, p. 35-37). James Dick was a Councillor on the Purga Divisional Board and he was also elected as chairman four times. He was also secretary of the Purga State School for twenty years. Malcolm Dick was a Moreton Shire Councillor from 1933 to 1954 (Buchanan, 2004).

By all accounts, members of the Dick family were also important to the musical life of Purga. Coral Rouse (born 1909), assisted with music instruction at the Purga State School. She was a member of the Ipswich-Blackstone Cambrian Choir and St Stephen’s Presbyterian choir (personal communication, Malcolm Rouse, August 14, 2008). It is said that Coral used to sing with Harold Blair when he worked on the Dick’s property (personal communication, Rhonda Pocock, April 15, 2003), and her mother, Clara, was apparently “the one who taught Harold Blair how to sing” (ibid.). Malcolm says that his mother sang in an operatic style, but some people dispute whether she had a beautiful voice or not (personal communication, Ruth Whybird,
May 23, 2007). Many other people claim to have taught Harold Blair to sing (Hilda Perrem, personal communication June 27, 2003), but there is photographic evidence in the Fassifern Guardian of him singing with Clare and Billy Bode (music teachers from Roadvale).

Dolly Dick, sister-in-law of Malcolm Dick, played the piano for Purga dances in their home, or in the local school. Members of the Music Memories Group who attended the dances say that she thumped the piano and ‘played by ear’ (Kirkwood, 2003). No one remembers how she learned to play, but Malcolm Rouse inherited her music books, so it can be assumed that she could also read music. Thailure Lewis (née Forsyth), her relative, was also a member of the Rhythmaires band for over sixty years (memorial in Peak Crossing hall). This suggests that the musical interconnections and their role in informal music education continued from one generation to the next (Silkstone State School, 1982). The descendants of James Dick, therefore, are credited with serving the Purga and Peak Crossing communities through school and community music from their arrival in 1863, to the present day.

A book with the music of Sankey’s songs and solos was found in the cupboard of the old Purga church in 2003. It has a roughly hand-sewn calico cover with the year ‘1945’ hand-written on the front cover in ink. This indicates that the songs probably persisted throughout the World War II era. Sankey’s songs were also sung in the post-WWII period when the Gospel Hall conducted services in the Purga church (personal correspondence Graeme Sharp, June 30, 2003).
The Estey reed organ that is currently in the Purga church dates from around the opening of the church in 1922 (personal communication, Les Rub, August 1, 2003). It has been restored by Les Rub and is still used in church services to this day; so Sankey’s songs have been sung with the traditional reed organ accompaniment for the last eighty-seven years at Purga, and possibly longer, before the organ arrived. The Music Memories Group indicated that people still request Sankey’s songs such as “Onward Christian Soldiers” during church services (Kirkwood, 2003). The metaphor of the Christian life being like a battle persisted throughout the history of Christian communities at Purga, particularly through the Salvation Army, which used military classifications of rank such as Captain and Commandant.

The simple hymn singing tradition meant that every English-speaking person who attended church could participate in congregational singing, and the lyrics have not changed. This reveals a steadfast attitude to maintaining traditions from USA and Britain. There is little distinctively-Australian quality to sacred music and Colonial hymnody (Gome, 1997).

There has been some criticism that Sankey’s songs only relate to people’s conversion to Christianity and hope in the after-life (Sizer, 1978). This may be due to Sankey’s primary intention of using the songs to evangelise. Other musical material may have been needed for more comprehensive church development and Christian education. There is some evidence that this occurred because hymnbooks from other denominations were found in the church. The triteness of Sankey’s music may be unsuitable for contemporary public audiences that are accustomed to far greater depth
of musical complexity. The style of music is no longer in synch with popular contemporary secular music, as it was in the time that it was composed.

Congregational singing at the Purga church now includes more modern songs, such as “Morning has Broken” (by Cat Stevens), so there has been some passing over of the old tradition for more contemporary popular music. The development has stalled, however, because church-goers have not taken on the post-1960s popular sacred R ‘n’ B songs that are heard on radio and TV. There is quite a strong country music following in rural Ipswich, but this has not yet infiltrated into the Purga church. The country gospel music performed at services of the Salvation Army Murri Indigenous church, such as “Coat of Many Colours” by Dolly Parton, seems to be more popular than traditional hymns (personal observation at opening in August, 2005).

In summary, the primary source memorabilia and oral histories indicate that Sankey’s Sacred Songs and Solos are important as an unbroken line of musical transmission through some local families at Purga. People have adopted this style of congregational singing that originated in USA and Britain and it has not really been challenged or overthrown. The music tradition is not related to place, but seems to unite people who share common Protestant beliefs. The concern for social activism and evangelism is still present.
THE QUEENSLAND TEACHERS’ MUSIC MANUAL


The Queensland Teachers’ Music Manual: A Course of Instruction and Exercises for Use in Schools (Sampson, 1912), was found in the cupboard of the Purga church in 2003. The music manual is based on a standard text from London that George Sampson customised for Queensland through adding the composition, “The Queensland Children’s Song.” Crouchley (1988) outlines Sampson’s very significant contribution to Queensland music history. This song is nationally patriotic (in a British sense), as would be expected following Federation of states in 1901. It is in the style of an anthem with great dignity, opening with a Con spirito “Introduction for Two Cornets,” scored with regal triplet figures. It shows that children were instructed in ceremonial style, national pride, as well as Christian belief in divine assistance, “God grant that from age to age, we cherish more, come peace or war, our Queenly heritage” (verse 4).

The Queensland Children’s Song
E.W.H. Fowles, M.A., LL.B. George Sampson

Final verse:

This land is ours; we can till or spoil.

God grant that from age to age,

We cherish more, come peace or war,

Our Queenly heritage.
The lyrics of the final verse are particularly significant because they evoke the notion of *terra nullius*, the assumption made by European settlers, that Australia was uninhabited so could be used in any way the settlers wished: “This land is ours; we can till or spoil…Our Queenly heritage.” In 1992, the High Court rejected the doctrine of *terra nullius* and recognised Indigenous land interests in the Mabo Case. This set a precedent, so when reading the lyrics with this hindsight, they appear cavalier and offensive. This attitude was, however, prevalent at the time and was inculcated into children in state schools through the singing of such patriotic songs. It appears that the separation of children into schools on the basis of skin colour, combined with the singing of nationalistic songs, would have exacerbated racial discrimination. The discrimination was not removed in legislation until the introduction of the 1975 *Racial Discrimination Act*, and the 1995 (Commonwealth) *Racial Hatred Act* (HREOC, 2001).

Overall, there seemed to be common views and shared values about religion and school musical traditions for European descendants, at least among church-going people. It has been argued that singing in Australia connected Colonial settlers to cultural links they had with Europe, and provided them with strong elements of religious continuity (Gome, 1997, p. 1). Not only the settlers, but the employees of the Department of Public Instruction were involved in spreading the sacred song tradition in schools. This supports the view that there was strong institutional control of musical repertoire. In reality, however, the past pupils of Purga School indicate that they had very little music instruction, except for when Coral Rouse visited to sing with them (personal correspondence Joyce Jones and Esme Couper, May 30, and June 27, 2003). This was possibly because there were no specialist music teachers
employed by schools at that time. When Basil Jones was Director of the Queensland Conservatorium, a full-time Diploma for Music Teaching was introduced in 1969, and many of the graduates went on to become specialist music teachers (Roenfeldt, 2007).

**PURGA ABORIGINAL MISSION CONCERT PARTY (1931-1932)**


Ruth Whybird (née Tunstall), who lived on the mission when her father was the Salvation Army manager there from 1931-1932, provided a photograph of the Purga Aboriginal Mission Concert Party, also known locally as the ‘Gum Leaf Band’ (Appendix E1). The band consisted of Aboriginal men from the Purga Mission, Commandant John Tunstall, his son (John) and two daughters (Joy and Ruth). Ruth Whybird says that several of the men could play any song they knew on gum leaves, including popular songs and hymns (interview, June 6, 2007). Much of their repertoire was drawn from black-faced minstrel music hall entertainment from USA or Britain. Minstrel troupes from America and Britain toured Australia in the late nineteenth and early twentieth centuries (Whiteoak, 1999).

Ruth Whybird, who was part of the Concert Party, said the group toured south-east Queensland to raise funds for the Salvation Army, which was essential in the Great Depression. Whybird describes how they sang Herbert de Pinna’s song, “Bunyip,” from Fuller’s 1914-1918 *Bunyip Pantomime* (interview, September 3, 2004). The performance was unaccompanied. “At a certain point in the song, Sid Brown jumped out dressed as a bunyip.” She states, “My mother made his costume.” Apparently, Sid chased the other members of the concert party around as they ran, jumped, squealed
and sang. The lyrics that Whybird sings to the “Bunyip” song show that the reference to firearms has been removed. The lyrics in the score state “If you try to shoot you’re bound to miss him,” whereas Whybird sings, “If you turn around you’re bound to miss him.” The lyrics were probably changed to make them more morally appropriate and suitable for children.

The choice of the “Bunyip” song is locally significant because people who lived in the area say that Aboriginal people were very scared of bunyips and they would not go to the waterholes after sunset (personal correspondence, Mr Sel Foote, May 30, 2003). John Long, son of Peter Long (a member of the 1931-32 Purga Concert Party), said that when he and his sister were fishing with their father, there was a commotion under that water and Dad said, “We have to leave because there’s a bunyip.” John Long reports that there are three waterholes on the southern side of Ipswich and bunyips only live in the waterholes that have no waterlilies growing on them. He said, “The bunyips used to move between the other two waterholes.” So it appears that Purga has a distinctive bunyip tradition that was represented in the song chosen for performance (Kirkwood, 2007a). This reveals an important connection between music and place.

The bunyip stories have become a mysterious cross-cultural tradition that is shared by Indigenous and other Australians (personal correspondence, Ruth James, March 23, 2007). Other cross-cultural traditions have been noted by musicologist, Robin Ryan (2004), who discussed case studies of several gum leaf bands around Australia and concluded that there was uncertainty whether gum leaf playing was an Indigenous tradition or not. She states that it is clear, however, that the gum leaf bands from
mission reserves played the music and songs of the colonists, not traditional songs of
Indigenous people (ibid.).

The Purga Aboriginal Mission Concert Party sang ‘Coon songs’ such as the Afro-
American inspired “Lily of Laguna” (1898) (personal communication, Ruth Whybird,
May 23, 2007). Locals say that the words to “Lily of Laguna” were changed by the
Salvation Army officers to convey a Christian message (Music Memories Group, May
30, 2003). The cross-cultural ramifications of using this song with locally composed
sacred lyrics, sung by Australian Indigenous people, are problematic, as many web
sources indicate that “Lily of Laguna” was originally composed by the British, Leslie
Stuart, and performed in British music halls by black-face minstrels such as Eugene

When the popular song was translocated to Purga, people in the neighbourhood heard
residents of the Aboriginal mission singing their sacred version of “Lily of Laguna,”
and a few men in the neighbourhood joined in singing across the creek that separated
them; but the men sang the secular words that they knew (personal communication,
Graeme Sharpe, June 30, 2003). This is an example of when singing together is not
really ‘singing together,’ as it occurred in a society with sharp racial division and
segregated residence. It appears that the Salvation Army officers considered certain
styles of music hall repertoire were appropriate for Indigenous Australians to sing.
They did not seem to perform their traditional Indigenous music in public, even
though they were allowed to have corroborees on the Mission (Appendix E3).
There was strict control placed over musical traditions on the mission, and participation in outside sporting competitions required prior approval of the Mission manager (Habermann, 2003). Dancing was not allowed, but was popular in the general neighbourhood (personal communication, Mary King and Hilda Perrem, June 27, 2003). Alcohol was strictly prohibited on the Mission, but freely consumed in the general neighbourhood.

Analysis of photographs of children singing on the mission shows that they adopted the traditional European style of choir performance, with Georgie Hill acting as conductor (Appendix E2). It is remarkable that Hill was still able to conduct the choir and play the guitar in spite of blindness and amputation of part of his hand and arm from an accident with dynamite when he was an infant. Members of the King family describe how he used a comb that was modified for him so he could still play the guitar (Music Memories Group, June 27, 2003). This attests to the resourcefulness of Indigenous people on the mission, and the manager’s family; that they would sing and play music in the face of all kinds of hardship and economic struggles. Having some form of music occupation may have provided some relief from daily chores, and equipped people, such as Harold Blair, for successful musical careers.

The loss of Indigenous languages would have affected the music traditions, which became coalesced, decontextualised, or lost from memory through the strong control of Indigenous people, who originated from many different areas of Queensland and northern New South Wales (Stubington, 2007; Marett, 2005; Walker, 2000). The voices of Indigenous people were generally not heard in public places, so there are few records of successful local resistance to government authorities (Habermann,
Harold Blair seemed to be the first Aboriginal singer to publicly promote the rights of Indigenous people through his concert tours of Australia, England and America in the late 1940s and 1950s, until his death in 1976 (Harrison, 1975). Merritt (2007) stresses the importance of valuing Aboriginal and Torres Strait Islander people’s perspectives and acknowledging the strength of people’s capacity to survive through hardship.

**META MACLEAN**


Meta Maclean’s “Forward, Ever Forward” song composition, celebrates the important role of pioneering women in rural areas of Australia, and the formation of the Country Women’s Association (CWA) in 1922. Purga CWA existed in 1945, (possibly earlier), but the exact date that the Maclean’s CWA anthem was sung is unclear (Creighton, 2007a). The score of the music was found in pieces in the Purga church where the CWA used to meet (personal correspondence, Esme Couper, January 15, 2005 and May 31, 2008). It has been folded tightly and some parts were missing.

The song is written as an anthem, with a dotted military beat, in the pompous style of French overtures or patriotic national hymns. Such anthems were popular in Britain and Australia around the turn of the twentieth century, and after Federation (Whiteoak & Scott-Maxwell, 2003). The expression marking, *Con spirito*, indicates that it is to be sung with passion and commitment. The lyrics speak of Australian CWA women as ‘golden hearted pioneers’ who are united in service through all kinds of hardship. The women are described as heroes: “In Australia’s fame they have blazed their name
tho’ drought, and fire, and flood!” It seems that Maclean was proclaiming them as victors, almost as war heroes would be acclaimed -- “Ours to share their vict’rys cheers”. This advocates for recognition of women’s service on lonely home frontiers while men were at war, droving, or trying to find work in the Great Depression. The music is a strident, simple tune that is written in a march tempo with vamped-style of accompaniment. When it is played briskly on the piano, one can image the impetus it would have given country women to join in singing triumphantly. There are no indications as to how well the music was accepted or for how long the anthem persisted in CWA circles.

In the early days of the Purga CWA, Esme Couper does not recall singing the CWA song, but she does recall reciting the CWA creed at every meeting. I asked what kind of community service the Purga CWA was involved with, and she explained that they made little handkerchiefs to give to people at Christmas time (personal communication, November 13, 2005). The ladies of the CWA did not appear to engage in protest or social action about the removal of Indigenous children from their parents. There is no evidence that this was a controversial issue for the community at the time when the Mission operated in the neighbourhood.

**Significance of Meta Maclean’s music**

Meta Maclean was a pianist, composer, author, radio broadcaster, and educator (Creighton, 2007a & 2007b). She was born at Boonah in 1896 grew up in Munbilla (half-way between Boonah and Purga), and later attended Ipswich Girl’s Grammar School (Creighton, 2007a). It is said that she was an excellent scholar, and started choirs when she returned to visit the rural areas, near Purga (ibid.). Her Aunt, Isabella
MacLean, was described as “a brilliant pupil of the Leipzig Conservatorium of Music” (ibid.). The family provided important community service. Her father was a pharmacist who travelled around the Fassifern area delivering health care, and her sister was a doctor who provided aerial medical services in New South Wales (ibid; Maclean, 1947).

Maclean trained as a kindergarten teacher at the Froebel College in Sydney (personal correspondence, Wendy Creighton, June 20, 2006), so was steeped in the knowledge of child development, psychology, and the educational methods of Frederick Froebel. Froebel (1782-1852) was a German educator who developed the idea of Kindergartens, and laid the foundation for the activity-based learning approaches to education (Bruce et al., 1995; Lilley, 1967). She is poorly remembered in Australia, but left a legacy of significant song compositions such as “The Digger’s Jazz” and “Sunny Southport.” Maclean probably would have described “Forward! Ever Forward,” as a ‘Hurrah’ song, a term she uses in The Singing Ship (1941), her autobiography about her voyage on the ship Batory, in which she escorted when she 480 children who were evacuated from Britain to Australia in 1940.

She describes her musical methods with the children on the ship, “They’re benefiting from the wealth of folk songs, march songs, rousing hymns, campfire choruses and patriotic songs we’re giving them. They’ve heard no crooning songs and very little of syncopated, sophisticated types at all, since embarking” (ibid., p 111). Maclean writes,

I wasn’t surprised to hear these things, for they had been part of a carefully made plan, only to be abandoned if the response from the children proved that
the plan was not coinciding with their interests…we had given them satisfaction in presenting happy melody, clean sentiment and a certain beauty in the daily songs. I felt that the change in the spirit of the singing, and in the facial expressions during it, had something to do, also, with changes taking place in the children themselves (ibid., p 112).

Maclean’s psycho-educational application of music with children experiencing grief and loss was innovative for the time. She arranged for crew members from other countries to give lectures to the children about their home countries to broaden the children’s understanding and to better equip them for living in a new country. There were cross-cultural aspects to this incidental learning. Maclean tried to pass on an appreciation of music of other cultures to children through taking down, translating, singing and playing songs that were heartfelt by the Polish captain and crew (ibid.).

**Social action and Australian music**

Maclean campaigned to promote the broadcasting of music written by Australian composers, rather than American jazz and popular music, which she thought would corrupt young people. According to ‘The Meta Maclean Case’ (Cambridge University), a summary report of her campaign, this brought her into contention with some sectors of the music industry. She gave evidence to an Australian Parliamentary Commission in 1948, and the *Royal Commission on Television*, Sydney (1953-1954). Maclean fought against what she described as the take over of the Australian music industry by “large American combines.” “As a consequence she was ‘black-listed’ and paupered through the destruction of many of her existing works and rejection of
others she sought to have published even though local publishers and critics praised the merit and worth of her work” (Creighton, 2007c).

Maclean’s significance lies in her public example as a music educator who worked rigorously in school and community settings, and advocated for social justice. She strove to use music therapeutically with Indigenous and disadvantaged children, particularly those living in outback rural areas. Her books, music compositions, and ABC and BBC radio broadcasts, helped to raise public awareness of issues that affected the development of youth. The anthems she wrote for Australian organisations promoted the importance of voluntary community service to people in need. These achievements, in many ways, position Meta Maclean as an exemplary role model for culturally engaged community music programs that seek to address unmet needs, especially for young people and families in rural communities of Australia.

**HAROLD BLAIR PERFORMANCE OF TRADITIONAL INDIGENOUS MUSIC**

<table>
<thead>
<tr>
<th>Trudinger, R. (1941-1942). Nananala kutuja. [Unpublished music score].</th>
</tr>
</thead>
</table>

**Nananala Nututja**

Nananala Noodoodjah Nananala Noodoodjah


**Translation of lyrics** (English)

With us always O God do Thou stay (repeated)

We, having sinned, must henceforth avoid evil,
So - do Thou, Oh God always with us stay.

Harold Blair established the tradition of performing songs on the concert stage that were based on Lethbridge and Loam (1937) transcriptions of traditional Indigenous music, and another song called “Nananala Kutuja” that was given to him by a music student from South Australia (Harrison, 1975, p. 155). Blair performed this song when he was a music student, and it was part of his repertoire when he performed at the New York Town Hall in 1951 and on ABC Australian concert tours from 1949 to 1951. “Nananala Kutuja” has indirect connections with Purga as a link with the contemporary performance of traditional Indigenous songs and dances by Nunukal Yuggera, an Ipswich dance troupe that was established fifteen years ago by Eddie Ruska and his family.

Musical analysis of “Nananala Kutuja”

I chose “Nananala Kutuja” because it appears to be more traditional and authentic than the other Indigenous language songs on the Harold Blair CD (ABC, 1995). Information about the song was confirmed through discussion with Dorothy Blair, Harold’s widow (personal communication, April 18, 2004). Kenneth Harrison (1975, p. 155) writes:

“Nananala Kutuja” was one of the two aboriginal airs which Harold frequently sung in New York [1951], and after his farewell concert at which he had been forced to repeat the song as an encore, the switchboard at the Australian Embassy had been jammed with enquiries as to where it could be bought and the name of the composer … [The composer] proved to be the Rev. Ronald Trudinger, a Presbyterian minister in charge of Ernabella Mission,
Hermannsberg, a thousand miles north of Adelaide … Trudinger is quoted as saying (ibid., p. 156) ‘The hymn tune that Mr. Blair sang was taken from two corroboree chants which are part of the folk lore of one of Australia’s most primitive tribes, the Pitjanatjaras. The hymn was taken from a chant of the hunt and it describes the throwing of the spear, and grasping of the animal. The song is the first hymn Ernabella natives learn. There were originally two chants and I have arranged them in harmony with words that introduce the natives to the idea of God.’

Information supplied on April 12, 2005, by Bill Edwards, superintendent of the Ernabella mission from 1958 to 1980, confirms that R. Trudinger arranged the Pitjantjakara tune with lyrics he wrote in Pitjanjatjara language in 1941-1942. The manuscript record in Appendix F5 states, “This was the tune of a little inma (song) usually made up about some current event. We used to sing it on the back of the truck laden with happy teenagers and children as we went to picnics – people were always singing in harmony in those early days – it was a very happy place” (Trudinger, 1941-1942).

A newspaper article, "More hymns may be set to native chants," (1951) states:

‘There were difficulties in publishing arrangements of native tunes used in this way,’ Mr. Trudinger said yesterday. ‘For example, “Nananala Kutotja” – meaning “With us always” – would not translate into English which would fit the tune. And you do not get a Harold Blair to sing them every time,’ he added. ‘My purpose in arranging this hymn to a native chant was to initiate them into hymn singing.’ It was this arrangement of the hymn which created a
stir in America when it was sung by the aboriginal tenor Harold Blair. Mr Trudinger said: ‘I have also hesitated to turn more chants into hymns because we do not want to interfere with the spirit of tribal corroborees. The policy of the Presbyterian Church of Australia is to encourage and not to discourage tribal music, drawing and corroborees. They do prefer a hymn set to their own tune rather than hymns set to European tunes. I have trained a choir of 80 voices at the mission and their singing is of a high quality. They love to sing in harmony, whereas previously they always sang choruses.’

It seems that Blair in 1949-1951, during the period of Assimilation policy, was deliberately harkening back to any remnants of traditional Indigenous songs that he could find. His reasons for wanting to perform traditional songs are unclear since Harrison indicates that he had little knowledge of the traditional Indigenous lifestyle. Nerida (Blair’s daughter), however, reveals “As a parent, as a father, his sense of Aboriginality was something that was so strong” (ABC, 2004).

Analysis of the score in the light of Trudinger’s comments, reveal that there are two chants; the first from bars 1-8, and the second from bars 9-18. The da capo indication at the final bar shows a return to section one, as per the usual European convention of ABA song form. The chants have been regularised into a 3/4 time signature with regular beat and accents. The Western harmony is uncharacteristic of traditional Indigenous songs. Blair sings the song as a solo, so the harmonies in the score are only evident in the instrumental accompaniment, in which a clarinet echoes short melodic phrases after they are sung. Percussion instruments, such as claves (wood sticks), clap on the off-beat towards the end of the song, but the off-beat syncopation
does not sound authentic. The harmonic structure is very simple, even though there are a few chromatic notes added for colour. There are strong, emphatic, perfect cadences at the end of each section, making it typically European in structure.

Chant 1:

\[
\begin{align*}
\text{C} & \quad // & \quad \text{am} & \quad \text{E7} & \quad (I & \quad I & \quad \text{vi} & \quad V) \\
\text{G} & \quad & \text{C} & \quad \text{G} & \quad \text{C} & \quad (V & \quad I & \quad V & \quad I) \\
\end{align*}
\]

Chant 2:

\[
\begin{align*}
\text{F} & \quad // & \quad \text{fm} & \quad \text{C/G} & \quad (IV & \quad IV & \quad iv & \quad V) \\
\text{am} & \quad & \text{E7} & \quad \text{G} & \quad \text{C} & \quad (vi & \quad V & \quad V & \quad I) \\
\text{G} & \quad & \text{C} & \quad & \quad (V & \quad I) \\
\end{align*}
\]

All these features indicate that the chants have been stripped of their original traditional qualities and modified into a bel canto European style of vocal performance. The lyrics, even though they are written in the Pitjanatjara language, are not of traditional origin.

Dorothy Blair explained to me that some of the songs on the ABC-CD recording (1995) were taken from Blair’s rehearsal sessions (personal communication, April 18, 2004), but even so, my impression is that Blair sounded a little uneasy singing this song. Perhaps he struggled to learn to pronounce the unfamiliar words, or had no personal experience of learning the song through oral transmission. When “Nananala kutuja” was sung in the Ernabella context, it may have retained more of the traditional Aboriginal characteristics that could not be notated accurately with Western notation. There are no other known recordings of this song and Bill Edwards (personal correspondence, November 9, 2008) indicates that it has not been performed since, by the Ernabella choir.
One question to consider is, “Why was there such a positive public reaction to Blair singing a Traditional Indigenous song in 1949 (USA) and 1951 (in Australia)?” Harrison (1975, p. 156) writes, “‘Nananala Kututja’ was one of the most eagerly demanded items on the ABC tour.” “It was richly deserved publicity for a fine man and it brought to millions of city dwellers a taste of the Never-Never land, the great outback that most had never seen and of which they were so oblivious that it might well have been on another planet” (Harrison, 1975, p. 156). The Indigenous song may have been a cultural curiosity, so the promoters of the concert would have realised the potential to capitalise of this to attract an audience.

Blair actively searched for his traditional Aboriginal culture and heritage later in life. Warren (Blair’s son) speaks of his father when he was fifty years of age:

“I think he was still confused. I don’t think he’d fully resolved any of those issues, really… He wanted to do more on issues of a cultural nature, he was getting more involved travelling to outback areas, culturally becoming more aware. I think he would have loved to have been able to be brought up in a strong cultural community and know his past, and all the songs, and everything else that goes with it” (ABC, 2004).

**Blair’s significance to rural Ipswich**

Blair left Queensland around 1946, to study in Melbourne, and never returned to live in Ipswich. Some criticised him for leaving, but his legacy lives on through the positive effect he had; promoting Indigenous people’s participation in higher education, empowering self-determination and seeking recognition of traditional Indigenous heritage and culture. Maria Davidson, his niece, said at the Purga
reception for Dorothy Blair, “I just thank you, that my children enjoy a free education today” (Kirkwood 2005b, DVD 3). People at Purga still remember Blair and talk about experiences they had with him. His achievements have opened the way for further development in the performance of traditional Indigenous songs by descendants of the Purga Mission through the Ipswich Aboriginal dance troupe, Nunukul Yuggerra. These public performances have played an important role in advancing national and international cultural tourism and community education about traditional Indigenous culture in Australia.

NUNUKUL YUGGERA PERFORMANCE

“Waltzing Matilda” and “Dreamtime” by Nunukul Yuggerra: Ipswich International Tattoo, DVD, chapter 16 and 17 (McGhee & Stead, 2006).
Appendix F6– back cover.

Nunukal Yuggerra performs dances and songs that Eddie Ruska says were handed down to him by his forebears in traditional Indigenous language. The Nunukul Yuggerra dance troupe are cultural ambassadors who have performed extensively around Australia. They opened the Sydney Olympic Games in 2000. The Nunukul Yuggerra website indicates that the troupe has toured internationally to perform in Germany, London, Milan, Paris, Amsterdam, Berlin, Greece, Saudi Arabia, Taiwan, Korea, and New Zealand (http://www.nunukulyuggerra.com.au/index.htm).

Nunukul Yuggerra often takes a ceremonial role, performing the traditional ‘Welcome to Country’ at public cultural events. This is similar to the ceremonial role that the Ipswich Thistle Pipe Band has taken in leading the ANZAC and Labour Day marches, and other civic events. In 2005 and 2006, the Ipswich Thistle Pipe Band invited
Nunukul Yuggera to perform at the Ipswich International Tattoo. They performed their traditional “Dreamtime” fire-lighting ceremony, music and dance.

Joe McGhee, producer of the Tattoo, suggested in 2006 that Nunukul Yuggera combine with Scottish and Irish dancers, pipers and drummers to perform “Waltzing Matilda” with didgeridoo accompaniment. This was an innovative combination of Celtic and Indigenous Australian dance and music traditions, that McGhee termed ‘cultural integration.’ They chanted and danced to “Waltzing Matilda,” before performing their traditional Indigenous “Dreamtime” segment. The audience gave a standing ovation and applauded loudly when the three cultural groups danced together (personal correspondence, Joe McGhee, 30 June, 2009). It appears that each group were able to maintaining their own respective styles of dance, which showed respect for each other’s traditions. This was a landmark performance in many ways, as it showed creative collaboration and experimentation about how Indigenous people relate to other ethnic groups, while still recognising and celebrating their distinct music heritage and cultural traditions.

The traditional songs and stories performed by Nunukul Yuggera reveal a link between Indigenous music heritage and culture and care for the natural environment. This encourages people to be more aware of their responsibility for the sustainability of the environment and promotes caring attitudes. The stories told by Nunukul Yuggera help to educate young people about their relationships with other people and to warn them about the consequences of socially irresponsible behaviour (Ruska, 2005). As cultural custodians, it is appropriate for the Nunukul Yuggera dance troupe
to advocate for the social and moral development, and health and well-being of Indigenous youth and other Australians.

**FUNCTIONAL SIGNIFICANCE OF PURGA MUSIC**

Having analysed six historical examples of Purga music, this leads to key themes that can be explored in future. Singing has always been paramount to Purga music history, and is currently the most common form of community music practised by local people at Purga. There are possibilities for further development as there is no community choir at present, and the only instrument available in a public place is the reed organ in the Purga church. There is now greater cultural diversity in the neighbourhood, so it can be worthwhile to showcase new music traditions as well as recognising the common bonds that we share for maintaining the natural environment, and promoting healthy lifestyles. There are several different alternate paths that could be developed to allow people to pursue enjoyment of community music that suits their cultural preferences, needs and tastes. We have capacity to build on sacred and secular music traditions through linking with community organisation, schools and churches in rural Ipswich or the Fassifern region.

There is still the need for people to express themselves in creative ways, to ensure that all people can ‘have a voice.’ We need to publicly recognise that some members of the Stolen Generation and their families are still suffering grief and loss due to the past history of colonisation. Repatriation of traditional Indigenous music culture and languages is very important to the health and well-being of Indigenous people. The elders and pioneers of rural Ipswich have exhibited a determined spirit in the past that enabled them to cope with adverse living conditions, and hard social and economic
times. A spirit of united faith, courage and resilience is still needed to cope with future challenges.

People interested in Music Health can continue to explore innovative solutions as we support one another and try to provide musical mentorship and educational opportunities for young people. That will help us to develop cultural leaders of the future. In turn, youth can share their expertise and knowledge of technological applications to creatively explore solutions to community issues of concern. We need better public transport and local facilities for music, but perhaps what we need most, is respect for the elders and to cultivate a sense of humour, because that may help to build bridges and bring people back into harmonious relationships with one another.
Chapter 8: Practice issues.

Reflection on practice commenced when I first met with people and canvassed their interest in participating in the music projects. I started listening, observing, consulting, recording information and trying to interpret the findings. As a participant-observer, I began to sense concerns or dissonance about certain issues and questioned aspects of the music history of our neighbourhood. As I became more involved in actively exploring community music practice and researching the music history, I reviewed literature and discussed issues with local people and my professional community of inquiry. These informal conversations and the foregoing chapters provide a foundation for the problem-solving that occurs in this chapter. The discussion reveals some of the challenges that I faced in day-to-day community music practice and the critical reasoning that I used to explore particular concerns. This is a work in progress, as I continue to inquire, converse with others and make new discoveries.

1. FACILITATING STORIES, LISTENING, SENSING CONCERNS

Participants seemed to enjoy recounting stories about their lives in the Musical Memories group morning tea sessions. Storytelling appeared to be a very effective way of stimulating natural conversations and sharing our music history. While it was important to find dates and details about the music history of our neighbourhood, I considered that it was more important to help people to relate to one another and to share their personal views. It was not difficult to collate details about the music history at the surface level of commonly held beliefs, but it soon became apparent that there were multiple perspectives and opinions that had to be taken into account. I found myself making decisions about what to include, and what to leave out of The
Purga Music Story, and was concerned about how to best represent people when telling the story to children. My first concern was to clearly understand what people were telling me. I also wanted to know the personal relevance of what they said, and this was not always immediately obvious, so I decided to transcribe and analyse the DVD transcripts of group meetings. I developed a series of ‘psycho-ethnographic’ techniques that were drawn from literature review and my professional experience as a therapist and counsellor. The methods of analysis were drawn from those used by linguists, psychologists, therapists and sociologists (Arriaga & Oskamp, 1998; Fitch & Saunders, 2005; Govan, Nicholson & Normington, 2007; Quinn, 2005).

**Thematic analysis**

The text from the DVD recordings of the Music Memories Group meetings was firstly broken down into key themes for analysis. Because the session involved free discussion around the topic of music history, participants had some freedom to choose topics that they wished to discuss. I categorised the themes from each meeting into broad categories and was therefore able to compare, contrast and graph the relative frequencies of topics that were discussed in each session.

Figure 8.1 is a comparison between the main themes of discussion at the first and second meetings of the Music Memories Group. The first meeting was held on May 30, 2003, at the Purga Community Cultural Centre; and the second meeting was held on June 27, 2003, at the Purga Elders and Descendants Aboriginal Centre. The participants seemed to be initially most interested in social reunion and recollecting details about people and places. They described their personal achievements and the general history of the neighbourhood at the first meeting. They only paid slight
attention to discussing the topic of music history that I suggested, and had to be brought back to focus on that topic. The conversation kept reverting back to old friendships and recollections of events from their school days. This may have been influenced by the location of the venue, being at their old school campus (Figure 8.1). They all seemed to be very happy about the reunion and warmly embraced one another.

During the second meeting, however, at the Purga Aboriginal centre, the group was much more focused on talking specifically about their memories of the Purga Aboriginal Mission and the music history of the area. There was a greater than expected emphasis on giving details of the places where people used to live, and places where particular events occurred. People were mostly interested in talking about family and friends, and made little mention of concerns about the hardship of life on the Mission. This may have been partly because the group was largely composed of European descendants and only three people who actually lived on the Mission or were descendants. I sensed that people were rather cautious in these new surroundings.

Figure 8.1. Bar graph -- Analysis of themes of discussion at the Music Memories Groups.
Listening, understanding underlying meanings, emotion and cultural significance

The psycho-ethnographic analysis allowed me to consider some of the possible underlying meanings and emotions associated with what particular people said. The content was thought to be important as it could reveal cultural meanings, cultural models and cognitive schemas that constitute people’s personal interpretive frameworks (Strauss, 2005). Strauss also uses the term ‘Personal Semantic Network’ to refer the individual ways of thinking that can be inferred from what people say.

People may seem to take some information for granted, so they do not clearly explain all the intangible details about their music heritage and culture. The underlying meaning will not appear in music scores or recordings, and has to be deduced from what was said or the way in which music is performed. For example, it could be assumed that people who choose to sing hymns, long after the closure of the Mission, did so because the beliefs expressed in the lyrics were consistent with their personal beliefs (semantic network). It follows that people who preferred to sing traditional Indigenous songs would be more likely to identify with traditional Indigenous spiritual beliefs. Thus the song repertoire chosen by a person, could possibly indicate cultural meanings and people’s pattern of thoughts (cognitive schema).

As discussed in the first chapter, dissonance can also be an important indicator that reveals differences of perception between speakers (inter-personal), or internal conflicts for a particular speaker (intra-personal). I also considered the sequence of ideas, as this may reveal cognitive associations, assumptions, or leaps in thinking. The
viewpoints were then broken down into distinct categories of cognitive schema that Strauss (2005, p. 223) defined as; ‘compartmentalisation,’ ‘ambivalence,’ and/or ‘integration.’ ‘Compartmentalisation’ occurs when speakers keep conflicting ideas separate in largely unconnected cognitive schemas. ‘Ambivalence’ is where a speaker seems to hold inconsistent ideas, and shows psychic conflict as a result. If the speaker reveals mixed feelings, this could be an indication of ‘integration’ -- drawing on multiple social discourses selectively, and or blending them into a view that is consistent and makes personal sense. The table (in Appendix A4) shows excerpts from the transcript that I categorised in this way. This was helpful to some extent, as it allowed me to consider interpretations that were grounded in what people actually said. My conclusions were only speculative.

In addition to analysing the content, I also considered analysing non-verbal communication, through coding techniques devised by DuBois et al., (2003); and collated into the table by Hill (2005, p. 196-197). Hill contends that the non-linguistic aspects of communication may reveal aspects of people’s culture, through their emotional responses to particular issues. The coding symbols were originally developed for transcription of audio-recordings so they did not include important visual cues, such as; facial expression, positioning, posture and gestures. Rate of speech and tone of voice were also not included. I decided not to use these symbolic codes on the transcript because I found that I gained a better overall impression through observing all the visual and auditory signals simultaneously. I made summary notes about non-verbal communication, with reference to the numbered sections of the transcript. This helped me to identify parts of the discussion that seemed to have special emotional or cultural significance.
For example, an Aboriginal lady who lived on the Mission used a quiet monotone voice, as if confiding with group members, when she told them how they lived on rations of “sugar, syrup, flour and tea.” She repeated this, for emphasis, and used a similar tone of voice when describing how the boys only received sixpence or an Arnott’s biscuit for errands they ran to farms. Her facial expression became sombre at these points and she looked directly at group members, as if waiting for their response, before wiping her mouth – perhaps to control the emotion. I concluded that the non-verbal communication was congruent with the feelings of hardship that seemed to be expressed.

After further analysis I was able to distinguish between the dramatic and reflective modes of storytelling (Pasupathi, 2006, p. 132). The DVDs revealed how people’s voices became more lively and expressive when they were telling the story directly (giving a ‘blow by blow’ account). The expository tone of voice and dramatic features (laughing, smiling, and gasping) were usually absent when people were reflecting on what occurred. Two ladies used humour to question commonly held beliefs. They were debating whether a lady they knew was alive or dead. As they told stories dramatically, they became very animated; one raised her eyebrows and said, “Ruth Whybird… Somebody told that me she was dead?” Another frowned and said, “I saw her just the other day when I was shopping.” They used a highly expressive, modulated tone of voice, facial expression and dramatic pauses. This made the discussion more lively and interactive, until another person interjected to inform the group that there were two different ladies with the same name! Reflective modes of storytelling allow people to review, create and express meaning. It became evident
from this kind of discussion that listeners’ responses can also affect the way that the story is told (Pasupathi, 2006).

Some attitudes and practices that were considered acceptable in the past were perceived quite differently under present day social conditions, especially by family of the Stolen Generation who were present. In one case, a daughter counselled her mother about how to respond. The group also found ways of sorting this out and interacting harmoniously. I did not try to fill in all the gaps in information, because I reasoned that more information would be shared over time, as people were ready to do so. At times when difficult questions arose, I informed individuals that they do not have to discuss certain issues that might upset them; reminding them that they had choice in what they decided to share, or not to share with the group. I allowed people to choose their own topics of discussion, and tried not to interrupt the flow of conversation, however, I found that I asked many more questions than I originally intended, to clarify historical details. This may have affected the sequence of topics discussed.

**Writing the Purga Music Story**

The key questions that I asked about my role were, “How does an author decide on which views to represent when describing the music history of the area?” “Is it ethical to use narrative therapy techniques to mediate, or re-orientate people’s views?” On the one hand, I felt there was the need to synthesise views and to shape them into a story that could be easily understood and appreciated by children, but at the same time, there were moral and ethical decisions about representation that were difficult to make. During the group discussions people collaborated in shaping stories. This
helped me to write the stories in a way that was acceptable to all the cultural custodians that were present at the time. Having both Indigenous and other Australians present was beneficial, because I could check and re-check details from their different perspectives. Final drafts of the story were provided to key representatives of community groups for feedback, and this resulted in correction of some minor details.

When I reflected on my style of writing in *The Purga Music Story*, I realised that I had written a verbatim account, making a patchwork of the information that had been passed down to me, with little interpretation. I did this deliberately with the intention of presenting first-hand accounts with minimal interference, however, I realised that it was impossible for me to completely remove my own perspectives and values. For this reason, copies of all the recordings were backed-up and stored in the music museum for future reference. Families were encouraged to visit and use the resources when they held gatherings in the hall. I anticipated that the recordings would be especially important after some group members no longer visited, or passed on.

**Life review process, cultural accommodation and metaphor**

The participants seemed to see few boundaries between their musical memories and other areas of living. Their stories combined music with a whole range of other experiences, and details of events, places, cultural heritage, and social relationships. For example when talking about the pianist Dolly Dick, they mentioned where she lived, how loudly she played the piano, how people arrived at her house in horse and sulky, what she wore, and the fact that the house had recently burnt down. They did not say the name of pieces that she played or comment on the style of dances. There
was naturally some reticence to divulge highly personal matters and slight anxiety about discussing issues that people were ashamed or fearful about. This meant that the accounts that people shared were highly selective and perhaps chosen to represent themselves, and those close to them, in a positive light.

Several authors have described this kind of storytelling, as a ‘life review,’ a natural process of reminiscence that is a healthy aspect of ageing (Goodley, 2004; Kunz & Gray-Soltys, 2007). Being in the actual place with the music memorabilia seemed to enhance people’s ability to recall and re-live the experience, because they could point out landmarks and hold items to better communicate parts of the story to others. The significance of being in the place where the experiences occurred, with significant others, also added to the emotional impact of the story when it was told. One lady went back to have a cup of tea in the house where she lived and told the new residents about waltzing in the living room at her 21st birthday party.

Leong (2007) mentions processes of cultural accommodation and metaphor that are associated with conversations. I noticed that participants did not tend to use abstract metaphors, and mostly spoke in concrete terms. I was able to cross-check and validate some details through triangulation; comparing what was said with other accounts, photographs, newspaper articles and memorabilia available. I made some adjustments to the story, in the light of my own understanding of the situation. I also began to imagine metaphorical parallels between railway images of trains and the performance of obligatory musical repertoire. These images were personal and very specific to place, and so influenced my interpretation.
Personal account: Creative performance - telling the Purga Music Story

As a member of the middle generation, I told the Purga Music Story that was passed down to me for the opening of the Purga Music Museum (September, 2003). I used audio-visual aids (over-head projector) and invited Neville Bork, a volunteer, to play the button accordion before and after the story. This was a personal embellishment that we added to help sustain the interest of the audience. The concept of interspersing live music performances, videos and learning activities throughout the story was part of my philosophy of active learning, but I also realised there were parallels with the Froebel educational methods used by Meta Maclean (local music pioneer), and in the more recent occupational therapy and praxial theory of music educator, David Elliot (2005). I reasoned that if people experienced the Purga Music Story, they would be better able to pass it on. I continued to consult with people and took their responses into account each time the Purga Music Story was told.

Once I started telling the story, others joined in enthusiastically with improvised stories and jokes. These ad lib performances were characterised by dramatic colourisation of the story and exaggeration, which we fondly refer to as ‘gilding the lily.’ The story grew each time it was told. New families added parts about their forebears that were not in the original script. Visiting musicians wrote themselves into the music story through their performances, and some people brought in further memorabilia to share. An Indigenous elder, Margaret Daylight-Armstrong, shared poetry and self-composed songs about her family experience of living on the Purga Mission at an ‘Aussie’ night dinner. In this way, the Purga Music Story became a living music story rather than an archival record.
I concluded that ideally the *Purga Music Story* would be told spontaneously by local people who could respond to children’s questions and involve them, as they go along. Most of the original participants could not be involved, however, because they became increasingly housebound or confused. I continued to research and expand the *Purga Music Story* by adding analysis of music scores and recordings that were associated with rural Ipswich (Kirkwood, 2008e). After gaining better understanding of the music and people’s perspectives, I realised that my thinking about storytelling had changed from a task of gathering historical data, to facilitating shared creative performance of the music story.

2. BECOMING A PLAYER IN THE REAL-LIFE CONTEXT

The second important issue to be discussed is the concept of getting involved. The music projects started out as interesting and worthwhile recreational experience. People came together with an adventurous spirit of wanting to socialise and to get to know one another better. While there were benefits, ‘getting involved’ also brought challenges. I had no intention of trying to change or shape the future of the community, but was curious to find out more and to understand how the music of particular communities had developed.

By 2003, little had been written about the general history of the area, so I relied on people’s accounts of their life experiences and information from news articles. Around the time of the Purga Dawn Ceremony and opening of the Purga Music Museum, Dan Habermann (2003), a local lawyer, released a book which described the general history of the Deebing Creek and Purga Aboriginal Missions. In 2005, Bill Thorpe, University of Queensland historian, also released a book about the history of
the Deebing Creek Aboriginal Mission 1887-1915 (Thorpe, 2002, 2004). This made it possible for the music history of the area to be placed within the broader context of the general history of the area.

Since starting the music project in March 2003, I had a number of encounters with Indigenous people from the local area through visits I made to the Purga Elders and Descendants Aboriginal Corporation (PEDAC), and through contact with Indigenous officers and people they invited to the Music Memories Group. I visited David Thompson, Chairperson of PEDAC, to request his consent for the Purga music project. He helped me by explaining family relationships and Indigenous music history of the area. I also attended an open day at PEDAC to learn about local Indigenous culture, but while I was there audio-taping a concert (for my personal research), I discovered that I was being studied by young Caucasian researchers from Griffith University who filmed me receiving a sausage on bread from the BBQ. One of them asked me to sit on a chair rather than on the ground when they were filming, but as they never sought my consent for participation, I said that I preferred to sit where I was. That experience gave me insight into how people can feel humiliated by the experience of ‘being researched.’ I was concerned about not knowing who would see the video footage, and what conclusions people would draw from seeing me there.

I went back to the Purga Elders Aboriginal Centre several times when invited, to speak with elders and learn about music history. The discussions were not limited to music history. I was taken on a tour of the site of the Deebing Creek Aboriginal Mission which operated from 1887-1915, before the mission relocated to Purga. William ‘Junior’ Davidson, caretaker, and Eddie Walsh (neighbour) showed me the
area that was believed to be the burial place of Deebing Creek residents. They told me
of Bill Davidson’s success in having the cemetery area protected through heritage
legislation, but there were private landholders who owned the adjacent land, which
was the site of the former Aboriginal reserve. Through my meeting on-site, and a
subsequent meeting at Bill Thorpe’s book launch at the Museum of Brisbane, I came
to sense some of the deep emotion and angst that people expressed. I noted that a
mouth organ had been found on the Deebing Creek site, but somehow that was not the
most significant issue to local Indigenous people. They were grieving over their lack
of access to the former Deebing Creek Aboriginal reserve, and the lack of facilities
for the caretaker of the cemetery to live on site. People were distressed that a highway
was being constructed that encroached on the burial ground.

It seemed that the concept of music as fun, play, and adventure was fading in the light
of the stark reality of life for Indigenous people, who felt they were disadvantaged
and oppressed by adverse social conditions. McCarron (2004) states that “The work
by volunteers is actually ‘play’ because it is how they choose to fill their leisure.”
There is evidence, however, of a trend toward significant decline in participation of
the baby boomers generation in community group activities (Wilson, 2006). I started
to question the level of my involvement after this visit to the Deebing Creek
cemetery, as I felt a growing weight of emotion associated with the history and
culture of Indigenous missions and the Stolen Generation.

Working as a volunteer organising and facilitating creative cultural programs is
exhausting and can lead to experiences of burn-out. The more I listened to people’s
stories and battled with my busy lifestyle, the more I sensed a disquieting uneasiness
about people’s unmet needs and the gaps in provision of support services. My social
encounters had far greater emotional impact on me than reading about history in
libraries or on the web. Hearing people tell stories about living at Purga, seemed to
fall outside my ordinary life experience, and brought greater depth of understanding.
There were contradictions and complexities that challenged my habitual ways of
thinking, behaving, and feeling.

I sensed that change was underway in my life, and that I would not be quite the same
after having encounters with people who had such vastly different experiences of life.
As an insider who lived in the neighbourhood it did not seem quite right to offer the
excuse, “I’m only interested in collecting information on music history,” because I
had become enmeshed in relationships with people. I asked “What degree of social
responsibility does this imply for me as a volunteer?” As a music and health
professional, I decided to explore assumptions that I had made about cultural
engagement with music heritage, and to consider possible impacts on people’s history
on their health and well-being. My motivation for research was related both to my
professional practice and also to personal agendas and concerns that I felt for people
with unmet needs.

The observations that I have made in music projects and community consultations
indicated that people were interested in coming along to social events, but there were
limitations in the infrastructure and resources available to support their cultural
engagement in community music. The need for voluntary labour exhausted the social
capital reserves of communities that were needed for so many different agendas.
Because there are ethical issues relating to Indigenous people, cultural heritage and
place, I found it essential to tap into the expertise of elders and advisers from the local area. It was serendipitous that Indigenous officers came to our meetings and asked me to be involved in community events such as the Purga Dawn Ceremony, an annual festival on the old Mission site. This was largely due to the efforts of Aunty Pat King, the Ipswich City Council Indigenous Officer (and Purga elder), in bringing Indigenous people together with our group, and assisting with meetings.

My inquiries revealed that in 2003, there was no capacity within state government organisations (Queensland Museum) or tertiary education institutions to provide support by sending out field officers. A visit was arranged, however, with advisers from Global Arts Link (now called Ipswich Art Gallery). Unfortunately, the Global Arts Link social history museum closed and there is no longer such a facility to deal with music heritage and culture in Ipswich. I was also able to receive helpful advice from a family member who was completing Museum studies at University of Queensland, under the supervision of Professor Amar Galla, a member of the International Council of Museums (ICOM) and UNESCO adviser on cultural heritage management.

Having established links with people who were knowledgeable about music history, I sometimes received phone calls from people who wished to donate memorabilia. A piano that is believed to have belonged to Rebecca Woolley, a teacher on the Purga Aboriginal Mission, was donated to the Purga Music Museum and is on display in the old Purga State School ("Purga people and pianos," 2006). It was donated by Zillah Norrak (a relative of Rebecca Woolley) on the understanding that “you continue the love that Miss Woolley had for Aboriginal people.” Some older people associate the
passing on of music memorabilia with the transmission of living traditions, values and attitudes. It can be a moving and disconcerting emotional experience to be involved with passing on precious memories and personal belongings when a person is reviewing the meaning of their life.

I was privy to a discussion about some secret memorabilia that an older person was safeguarding, and the person asked me about my cultural background to help him to decide what to do with the ‘wobby-gong-a-bilia,’ as he called it. As a person living in the area, it was impossible to escape involvement in these conversations, even though I continually referred decisions back to stakeholders. A group of elderly (Caucasian) people advised me that they had made an agreement amongst themselves, as to what information they would share with me, and what they would keep confidential. In this way, elderly people in our neighbourhood accepted social responsibility for deciding how to safeguard, keep secret, or pass on traditions and items that had sentimental value and importance them – and possibly the wider public. This is consistent with the developmental stage of middle-to-late adulthood that has been described by Eric Erickson (1982) as generativity; “How the individuals within a society pass on and inherit the legacies of the past, consider the present, and anticipate the future…[that] results in continuity and change in society” (St. Aubin, 2003, p. 83). I decided not to interfere or to question the processes that elderly people had put in place at this time, and realised that when I was older, perhaps the responsibility would fall to my own generation. These are difficult decisions to make, because the heritage, if not shared, may forever be lost from community memory.
3. FACILITATING COMMUNITY-PARTICIPATORY SOCIAL ACTION AND RESEARCH

What happens when local people and communities initiate their own research? In my experience, when people start to delve into their music heritage and culture and begin organising their own culturally-engaged community music programs, it can raise all kinds of personal-social and cultural complexities. There is the need to discuss what people would like to accomplish and to negotiate realistic goals. Facilitators can assist community groups to develop ground rules, but the accessibility of venues and openness of social attitudes is also important. The Purga Community Cultural Centre had full physical access so there were no physical limitations on who could participate. We were thankful for the diverse knowledge and skills that co-researchers and participants brought to the music projects. An atmosphere of creative collaboration was established through our discussions and shared decision making. The group agreed to accept my leadership, but later people who had not been involved with the initial group questioned the value of the music museum historical display that we had established.

I sought to understand what associations people had with Purga and why they had decided to become involved. Learning to collaborate with a small voluntary community association was challenging, but being patient started to become a habit, as I had to work at a slower place with elderly people. There were often complaints and grumbling, but they mainly came from those of working age who were largely responsible for running the community association. Some limitations on what could be done were imposed by the members of organisations, but we were grateful for the free use of the Purga Community Cultural Centre and the manager’s house at the
Purga Elders Aboriginal centre. Keeping a pleasant social atmosphere alive and having fun was important, but costly in personal time, and in the financial expenses for catering, travel and administration. My need to collect information on music history took second place to doing what the participants wanted to do, as participants would only cooperate with certain activities of their choice.

I kept some distance from political issues that were not associated with music history and tried not to side with particular factions. The distinction between my role as a neighbour and my role as music history researcher or therapist was blurred, but I was enriched by my personal involvement in the life of the community. The creative works produced became community assets, but the products appeared to be of less important to the participants than engaging in meaningful social relationships with one another. It is impossible to calculate the value of the intangible social-emotional, psychological and spiritual support that people received, or to predict the long term benefits to communities. The memories and experiences shared were priceless, so the value lies largely in the strength of the personal relationships that resulted from becoming involved. Local people had very little interest in my academic or music study, but Dorothy Blair always inquired about how the work was progressing; so she was a great encouragement to me in that respect.

As the team leader of the music projects, I encouraged people to openly share their thoughts and feelings (as long as they were not about involvement in illegal activities). This led to some executive members of the Purga Friends Association going next door to speak with the Chairperson of the Purga Elders and Descendants Aboriginal Corporation about low attendance levels of Indigenous people at the
annual Dawn Ceremony event. The tensions were not completely resolved and separate divisions between the neighbouring community associations continued. People participated as long as they were actively engaged in pleasurable social activities, but once the funding expired and there was no centralised coordination of activities, the group disbanded. Some people continued to maintain informal contact with one another by phone or through social visits from time to time. The music projects resulted in an increase in attendance levels at community dinners and events that were run by the Purga Friends Association, so this had ongoing benefits in strengthening at least one organisation.

Early on, it became evident that I was using participatory action research to encourage local people to share in the organisation of their music history and culture. I was generally aware of self-directed and life-long learning approaches to education from my professional training. Through the voluntary music project and my paid employment activities, I moved synergistically toward discourses of community action by local people. I still had an incomplete explanation for what we had uncovered and what it meant, so I was grappling with the theoretical reasoning and principles behind culturally engaged community music practice from 2003 to 2008. There was a question in my mind as to whether local people really wanted to be ‘empowered’ to participate, or whether they were happier just to enjoy social events as a passive member of a large audience.

Some of the discoveries that I made were alarming, such as finding through the second music project that there was no long-term funding available to support professional involvement in community music practice. I realised that the work of
community musicians was under-valued. As a result, I moved from wanting to be a ‘village musician’ into the more respected role of Music Health professional. This was an extension of my work as an occupational therapist that led to further specialisation in music.

The publicity from the music projects resulted in a commission to write a book on the 100 year history of the Ipswich Thistle Pipe Band for the band’s centennial celebrations in 2009. I was pleased to have this opportunity to work with people from a different cultural group to explore whether the discoveries I made through our projects in rural Ipswich had application to working with other music communities (Kirkwood 2008f).

4. SETTING PARAMETERS FOR USING PERFORMANCE AS THE GUIDE TO PRACTICE

The benefits of participatory action research became evident through the music projects, and I came to rely more on community consultation, local knowledge and personal experience than evidence from research literature that had little application to rural Ipswich. Perhaps because I was living in a rural area and operating in isolation from tertiary institutions, I became very involved in ‘doing’ community music, but grappled with explaining our social action in theoretical terms. It was clear that I was using performance as a guide to practice, and learned primarily through experience.

Through the literature review, I identified that my approach was similar to the participatory community-based rehabilitation and occupational justice frameworks described by Elizabeth Townsend and Gail Whiteford (2005). There were, however,
aspects of ethnomusicology and ethnography, and cultural heritage management issues that continued to arise. I experienced difficulty trying to integrate clinical practice of health professionals with ethnomusicological and cultural studies explanations, because they were usually abstract and theoretical. There seem to be no consistent terminology that meshed with practice, so I adjusted the wording of explanations according to who I was talking to. Colleagues from the different disciplines did not normally interact with each other, so there was little possibility of having full in-depth discussions that crossed inter-professional borders. Even in this English-speaking environment, the tenor of the language we used influenced our negotiations for support and recognition of our efforts.

When writing the *Purga Music Story* for mixed audiences at Purga, I used ‘Easy English’ because it seemed to be appropriate and closer to natural conversation than academic conventions. Easy English is based on the use of clear, simple language to make information more accessible to people of lower literacy levels. The Flesch index, available in *Word* software, allows text to be modified to suit the comprehension level of a particular age group. I used the twelve-year old age level as a benchmark for writing material to a level that could be easily understood by as many people as possible. I learned from supervisors, however, that conversational English was inappropriate for use in the academic dissertation, although I suspect that Aboriginal English may be acceptable in certain circumstances. As the socio-political situation changed, I changed my terminology to meet academic requirements, and to gain the best social, political and economic advantage. This undoubtedly brought about conceptual shifts and a fluidity that became characteristic of my practice frameworks.
The concept of performance and creative expression resonated well with the practical approach that I used instinctively as an occupational therapist working in community settings. New ideas about performance ethnology, community cultural development, and creative practice as research, seemed to interface well with Creative Arts Therapy that had been a staple part of my therapy practice from the 1980s. By mid-2008, I developed a succinct statement about my community music practice, which stated that in essence, it was about ‘collaborative transformation of society through creative action.’ I explored terminology with young people about ‘transformers’ and ‘musical cybernetics’ and made Powerpoint presentations in different versions that suited particular social groups (youth; health professionals), realizing that the thesis was really not very accessible. The terminology that I used changed so quickly, that by the time I had written some parts of my thesis, I had to go back and change other parts to make the vocabulary consistent throughout. Achieving stasis was not seen as a goal, hence there are multiple strands of thinking and practice at various stages of development.

Throughout the research higher degree (2007-2009), I placed equal emphasis on creative practice and theory, and continually advocated for formal recognition of the practical element. It was clear that there was artistry involved with music curatorship, and facilitating public dialogue and positive social action.

5. QUESTIONING ETHICS: MORALITY, SPIRITUALITY, AND RECONCILIATION
When I critically considered my involvement with communities at Purga, I often reflected on the ethics concerned with community cultural development and saw disparity between the government social planning approach and the approaches used by local people, churches and voluntary community organisations. Given the recent history of Purga and people’s close connections with the Stolen Generation, the question arose, “Should we involve ourselves with community cultural issues, or let development take its natural course?” Within ethnomusicology, there are sensitivities associated with active intervention within communities, but the social responsibility of neighbours is probably even greater than for researchers. I considered issues surrounding the representation of people from disadvantaged minority groups and those who may be vulnerable to exploitation and received advice from university ethics advisers who approved the methods chosen for the study. Members of the local community relied largely on personal integrity, but we also consulted and cross-checked with others about values and the approaches that we adopted.

People’s values, beliefs, and responses were taken into account in designing practice frameworks. The process of consultation and getting to know one another, can not be entirely based on facts and reason, because people respond emotionally to hearing personal accounts – especially about sensitive social-emotional and cultural dilemmas. There are complex thoughts, actions and feelings involved with the whole process and resolution of issues that affect the whole neighbourhood. I found it helpful to discuss these complex issues with local people, trusted advisers, and my Community of Inquiry.

Personal account: Public interactions at opening of Purga Music Museum
I was emotionally affected by hearing personal accounts of removal of children from their families and segregation of Indigenous people on government reserves. At the opening of the Purga Music Museum, which was part of the Purga Indigenous Dawn Ceremony, I addressed the crowd but found it difficult to find words that would be acceptable to all members of the diverse audience. There were Indigenous people in attendance from the local area, Cherbourg (Queensland), and as far away as Samoa and New Zealand. An Indigenous lady from Cherbourg claimed to be one of the first children to participate in the Harold Blair Children’s Holiday project. The daughter of a Salvation Army Manager of the Purga Mission was present, along with other members of the Salvation Army. The ages of audience members ranged from primary school children to people in their late eighties, including elders who had lived on the Purga Aboriginal Mission and their family members.

I told parts of the *Purga Music Story* and projected over-head transparency photographs of people who had lived in the area and on the Purga Aboriginal Mission. I played the *Harold* video about the life and achievements of Harold Blair (Thomas, 1995). There was complete silence for the fifty minute video and people reported that they did not know the full extent of his story. Some Caucasian people expressed the view that Indigenous people had been treated badly in Australia, and I had not heard them say that before. I was surprised by the solemn tone of the occasion and there seemed to be a sense of mourning and concern present in the atmosphere. My music history university supervisor played some very quiet contemplative music on the reed organ in the Purga church, and it seemed very appropriate to the occasion.
I was puzzled by the quietness. It was an eerie lack of sound that is sometimes present at funerals, as though someone in the neighbourhood had died. I realised that in fact this was so, because the chief protagonist in the music history video, Harold Blair, had died in Melbourne in 1976 and his ashes had been ‘brought home’ by his family and scattered at the Purga Aboriginal Cemetery, about one kilometre away from the community centre. I had not lived in the area at that time, but perhaps the video raised memories for people who had lived in the area, and knew Harold Blair and his family personally.

Unknown to me, was the fact that just before I started the music project, a homecoming service had been conducted by the Salvation Army on December 22, 2002, at the Purga Elders Centre, to reunite people who used to live and work on the Purga Aboriginal Mission (Salvation Army, 2003). The Salvation Army recently welcomed the government’s national apology to the Stolen Generation and their family through a news release on their website (http://salvationarmy.org.au/SALV/NEWSRELEASE/PC_62208.html). The national reconciliation with Indigenous people is still far from complete, so we are faced with complex social interactions as part of living in a culturally diverse country that has indistinct boundaries and protocols. The local community organisations have different needs and agendas, but each group freely practises their music, religious, spiritual, and cultural traditions on their own campus. The gatherings we held in 2003, seemed to be important milestones in bringing people together from different community groups and ethnic backgrounds. There was a strong sense of creative collaboration that seemed to be therapeutic and beneficial to the health and well-being of the whole neighbourhood.
Personal account: Inter-cultural interactions

People had been educated in separate schools: one for Indigenous children on the Mission, and the other at the Purga State School. I was confronted with the dilemma of Indigenous people arriving ‘back home’ to the Purga Community Centre and asking me questions about the history and culture of their families. This was disconcerting because I had not intended to provide this kind of service but found that we had resources to do so and a social responsibility to share what was available in the music museum at the Purga Community Cultural Centre. I wondered how to welcome Indigenous people who claimed that they had been turned away from the Purga Elders and Descendants Aboriginal Corporation next door, because they were considered to have not descended from local tribal groups.

I recalled that through the morning tea meetings of the Music Memories Group, we were able to support and help to re-establish relationships between people from the area. So when people came back sight-seeing, I opened the community centre, brought out all the historical records and welcomed them with tea, coffee and cold drinks. We spent time ‘yarning’ about what we knew, and shared contact details of other people and services that could provide information and records. The Long family brought photographs and information about their relatives and forebears with them. I was able to put them in contact with Ruth Whybird who used to live on the Mission, and who remembered their mother and father. John Long remarked that welcoming his family and work crew to the Music Museum was an example of how reconciliation should happen (personal communication, March 22, 2008). He invited the rest of his family and friends to visit the centre the next day. The whole extended
family joined the Aussie Dinner held by the Purga Friends Association in April 2007, and told stories, played music and shared Bunya nuts with us. This was a very happy occasion, even though I felt ‘out of my comfort zone’ as one of the facilitators of the event. I was grateful for the assistance provided by Douglas James, an Indigenous cultural facilitator who was in attendance. Douglas told Indigenous koala stories, played guitar, and sang love songs to the elderly ladies -- who enjoyed his performance very much. Members of the audience also told stories and jokes. One of the storytellers, Gavin Ott, a retired minister, also discussed appropriate social attitudes.

**Personal account: Interactions with Indigenous women’s health group**

In 2007 at the Aussie dinner at Purga, I was invited by an Indigenous elder to participate in a women’s group that was held weekly at the Kambu Aboriginal Health Centre. The original request was for me to help to run a choir that would perform at the National Aboriginal and Islander Day Observance Committee (NAIDOC) event, but the ladies said they preferred to make jewellery and crafts that they could sell there. As we worked on craft projects and chatted with one another, I came to better understand the views of Indigenous women and issues that were considered to be important. The group eventually closed, however, due to review of operations and closure of the Indigenous health service for a period. Other community services also closed at this time, such as Queensland Community Arts Network (QCAN), and the Brisbane Ethnic Music and Arts Network (BEMAC) scaled back their operations. The Kambu health service has since reopened, but the women’s group has not recommenced. A brand new purpose-built building is under construction for the service, so this is promising.
I concluded from these experiences that the socio-cultural and political environment has a great effect on what can be achieved through facilitating people’s cultural engagement in community music. The positive encounters that we had with Indigenous people and other Australians at the Purga Music Museum and at the Purga Elders, and the Kambu Aboriginal Health Centre were very encouraging. The establishment of the Purga Music Museum as a meeting place holds promise as a possible model for promoting healing and reconciliation. My ideal was that through active participation in community music, local people would have opportunities to express themselves on issues that have social, moral, spiritual, and political significance to them. For various reasons, this goal has not yet been fully realised in the current economic and political environment. Further place-based planning with stakeholders and sponsors appears to be necessary.

6. **ECOLOGICAL INFLUENCES: PEOPLE, MUSIC AND ENVIRONMENT**

Socio-ecological perspectives of health hinge on responding to the interdependence between people and their environment. The implications for health promotion are that people can be affected by the physical, social and sonic environment in which they live or work. People can in turn influence the state of their environment through the music and sounds that they choose to generate. Local people have commented in public forums that they moved to live in the area because of the natural beauty and quietness of the rural environment. Sustaining the environment would then seem to be important to local residents. The Purga Elders and Descendants Aboriginal Corporation has taken the lead in setting up programs to revegetate Purga Creek
through using plants raised in a greenhouse on their property. This was part of a funded project that was aimed at enhancing the environment and planting bush tucker trails that would benefit the whole neighbourhood. Since the beauty of the natural environment is one of the best assets of the area, there may be scope for promoting environmental appreciation and responsible land care through culturally engaged community music projects. There are various ways this can be approached.

Musicians with an interest in sonic environments may provide leadership in advocating for the preservation of the peace and quiet of their surroundings. There has been some development of resources for this on the Australian Forum for Acoustic Ecology website (http://www.afae.org.au/) and the World Forum for Acoustic Ecology website (http://interact.uoregon.edu/MediaLit/WFAE/home/index.htm). The Purga Music Museum could make this resource information available to give people ideas and encourage involvement.

There are many landmarks in the natural environment that are of special significance to music history. For example, the local waterholes are associated with local stories and songs about bunyips. The waterholes in the nature reserve were also where annual Purga Creek Bikers rallies were held in the 1990s, so there is a rich tradition of heavy metal music associated with that location. The Aboriginal cemetery is musically significant as a site that is closely related to the life of renowned singer Harold Blair, as his memorial is located there. People may be interested to tour these areas that are of musical, social and ecological significance.
Various forms of musical entertainment, including opera, have been staged outdoors at Ivory’s Rock Convention Centre, suggesting that the natural environment lends itself to being effective as an aesthetic backdrop to music performance. The Irbyana forest in the Purga Nature Reserve may also provide a wonderful natural atmosphere for artistic activities and music performance because it is an eerie place that gives a sense of time standing still. It has been registered as an endangered eco-system, so is of regional, national and international significance for environmental protection. The old Purga School currently houses the historic piano of Miss Woolley, a school teacher from the Aboriginal Mission, so gives insight into personal music life stories. Other places, such as schools, libraries, museums and community halls may also be potential places for installations and public participation in music heritage and cultural activities.

I have explored some synergies between the ecology of the natural environment and community music through consultations with researchers Ken Keith (University of Queensland), and Dr Sally Rickson (Griffith University) when they were investigating community development in our area. Keith undertook individual interviews and focus group consultations to inform the Western Catchments of South-East Queensland organisation about local people’s knowledge and perceptions of environmental issues. The findings of the September 24, 2005 focus group at Purga revealed that local people were very concerned about a number of environmental issues. The highest priority concerns were urban encroachment, water availability, weeds along the creek, and land management. The aim was to encourage a wider range of groups to participate in activities to improve natural resources. I suggested to Keith that there may be potential for connection between the arts, community music and
environmental education, and he replied agreeing that there were strong possibilities for combining these activities (personal communication, Ken Keith, June 27-29, 2005).

There are many areas of possible social and ecological interaction that are yet to be explored in relation to culturally engaged community music practice. The terminology for this area of community music practice is lagging behind other fields, because bio-environmental language is rarely used in music education, but it is very important for inter-professional discussions about socio-ecological perspectives of music. The person-music-place connection requires further consideration, especially in relation to globalisation of music through technology and the impact this can have on community music at the neighbourhood level. In effect, the place connection can be easily lost through digital technology, as local music is diffused throughout the world. There is potential for people to consider glocalisation and compose songs and music that relate to local environmental agendas.

7. NEGOTIATING AN AREA OF PRACTICE

When I was conducting the music projects, I drew on knowledge and skills from various areas, but it was unclear as to where my community music fitted in relation to domains of professional practice. I proposed ‘Music Health,’ as my practice domain since this enabled me to combine my expertise in both of these fields. Before going ahead, I consulted with others whom I thought would have significant interest in this area.
On February 7, 2008, I organised a teleconference with Dick Letts, Tina Broad, Catherine Threlfall, and Pat Rix (MCA Music and Health working party), and presented a proposal to establish an area on the Music Council of Australia website for ‘Music Health.’ At this time, ‘Music Therapy’ was the only available category for publishing information about music and health. I proposed that this was not inclusive enough for the wide range of professionals who could potentially be involved. I argued that the more professions involved, the greater the potential for advocacy. The skeletal outline of my ‘Music Health framework,’ was accepted by Dick Letts for publication and posted on the MCA website at (http://www.mca.org.au/web/component/option,com_kb/task,article/article,97/).

**Music Health framework** (Kirkwood, 2008a)

Health is integral to many aspects of the music industry, such as:

- adapting to impairment of body structure and disease
- enhancing functional ability to be able to participate in music activities
- optimising environments to support music health and well-being
- promoting physical, social and cultural access for all
- product design and development (e.g. the ergonomic design of musical instruments)
- research, policy development and planning to maximise health and well-being

Many people are involved with optimising and promoting health and well-being to support the music industry, so contributions to the mapping of this sector can come from diverse fields:
• music workplace health and safety
• medicine and music
• music therapy
• allied health
• nursing
• education
• optometry

**Focus Group with Music Therapists**

Further to this consultation, on September 18, 2008, I presented my research findings to music therapists at the Australian Music Therapy Association conference PDS, and then conducted small focus group discussions to canvas their views about the development of Music Health services in Australia. I defined Music Health according to the above description.

The questions that I gave to each focus group for discussion were:

1. What is the current approach to Music Health locally, nationally, and internationally?
2. Is the current situation sustainable and acceptable?
3. What are the pros and cons of separate disciplines vs creative collaboration?
4. What changes are needed?
5. What would you like to see happen in future?

The music therapists provided a list of programs that were currently running to promote better health and well-being. I included the details in Chapter 5. The full findings from the focus groups appear in Appendix A3.
Findings and Discussion

A general concern of music therapists is that they would like to see clear definitions and terminology that separates the role of music therapists from community musicians and health professionals. “We need concise agreements that give definitions of terms and approaches.” Some asked, “What is Music Health?” There were differences of opinion about whether it is beneficial to involve health professionals in music. Some thought that this may encroach on the number of referrals made to music therapists and could cause role confusion. Others stated that collaboration with health professionals would lead to stronger advocacy regarding the health benefits of music therapy. Music therapists considered ethnomusicology to be important, but they generally did not focus on music history and culture, or involve ethnomusicologists.

Most music therapy practice is conducted in a clinic and is directed toward adjustment and skill development. Music therapists generally follow psycho-social or bio-medical frameworks that are predominant in undergraduate training in Australia, but some are venturing into community-based music therapy programs.

One of the reasons for the slow uptake of community music therapy, in the current environment, may be the difficulty of making a living from short-term grant funding. Music therapists reported that it was exhausting to have to write submissions and to continually have to justify the value of their services. The feeling was expressed that many music therapists work in multi-disciplinary teams, but few people understand what services they can offer, and so referral rates are often lower than for other disciplines. Some music therapists stated that Music Health requires greater promotion and marketing. One stressed the importance of obtaining professional
advice on business planning. “A lot depends on the skill of pulling resources together.” “Unity is power.” “Social networking with important people is beneficial for fund-raising.”

Music therapists made several suggestions for future changes. There was a recommendation that “It’s important to have projects that are needed socially and musically to fulfill a need.” “Separate disciplines need to collaborate, and network on projects that are valuable and have therapeutic outcomes.” “Specific projects will help to pull people together.” Collaborative research was thought to be beneficial. Special interest groups were recommended. Some music therapists suggested the idea of creating a website on Music Health and establishing an email group, or holding networking meetings with other ‘like minds.’ An annual meeting was suggested. Some participants in the focus groups signed a form to join a Music Health interest group.

I gathered from this consultation that there were mixed opinions about inter-professional involvement in Music Health, but enough support for me to establish a Music Health service and network around Australia. This is an objective that stands outside the Music Action Plan for rural Ipswich, but has possible indirect ramifications through addressing issues experienced by people who live in our local area.

**CONCLUSION**

In this chapter, I have explored a broad range of issues that impinge on my community music practice, and this has expanded my understanding of people’s
cultural engagement with community music in rural Ipswich. I have used a socio-ecological approach and a broad temporal perspective to demonstrate how the music heritage and culture of rural Ipswich is interconnected with a whole range of intra-personal and political-social civic agendas. Music experiences are an integral part of people’s everyday living; people’s life stories about music seem to reveal what is meaningful to them, their significant relationships, and their hopes and dreams for the future.

Local people have the capacity to collaborate creatively to organise their own place-based community music. This can raise visibility and give people a voice in public to address contemporary issues, such as environmental sustainability, social change, reconciliation, and the future threat of industrialisation. The issues that arose from the participatory action research about our music history and Music Action Plan, were not unique to rural Ipswich, but also inter-connected with regional, national and global agendas.

There is a sense in which we seek to negotiate creative solutions through collaborating with people in our own communities, but also further a-field. Through this study, I have come to appreciate broader cross-cultural relationships with people and gained better understanding of the place in which I live. This study reveals that we can use community music in a way that helps us to better understand our interconnectedness with one another, and the shared responsibility we have for influencing our future.
PART 5

PRACTICE FRAMEWORKS
Chapter 9: Creative practice frameworks

The discussion so far has prepared for the establishment of Music Health as my primary domain of practice, which can include community music practice. Since active participation was predominant throughout the music projects, I will outline the creative processes that I used in order to describe the underlying principles and philosophy of practice.

Figure 9.1. Cycle of creative processes and reasoning that leads to philosophy of practice

The diagram above shows the dynamic relationship between theory and creative practice. The cycle of professional reasoning alternates between the theoretical
conceptual dimensions discussed earlier, and principles derived from the actual creative processes used in practice. Provisional theories that I described in Chapter 6 are continually revised in the light of new experiences and critical reflection on practice (Chapters 7, 8 and 9). This leads to new understandings that can transform the future and the way musical encounters are understood. This dynamic process of review of service approaches, reflection on practice and creative processes, feed into a cycle of continuous quality improvement, such as illustrated in Figure 9.2 from AS/NZS ISO 9001 (Australian Standards, 2008).

![Figure 10.2. Model of process-based quality management system (AS/NZS ISO 9001, 2008)](image)

This general diagram was developed for application to many different industries. However, it does not completely correspond to culturally engaged community music
practice, because the ‘customers’ may in fact be the organisers and drivers of the self-managed process. I consider that the most crucial parts of the action cycle for community music are the relationships and understandings that open the way for creative collaboration to occur. Without people’s expressed wish to participate and cooperate with one another, the cycle can break down. If people are estranged from one another, then just bringing them together can be worthwhile to build reserves of social capital that are fundamental to community music practice. There is an art to facilitating the social dynamics. Some authors have used the term ‘social artistry’ for this process (Houston, 2000; Bishop, 2008), but some of their ideas are quite radical. I plan to revise the concept of social artistry in this chapter to resonate better with my community music practice.

SCOPE OF PRACTICE

In 2008, after five years of community music practice in rural Ipswich, I decided to establish a particular domain in which to frame my practice. Literature review and networking revealed that there were no suitable frameworks for cultural engagement in community music practice, at that time, that were inclusive of the mandates of music and health professions, so I chose the new term ‘Music Health’ for my practice domain. Taking this direction allowed me to provide services that were consistent with socio-ecological approaches that aligned with UNESCO and World Health Organisation health promotion charters. Music Health, therefore, became a domain in which I could incorporate many of the service approaches that I described in Chapter 5. The holistic perspective of dynamic inter-relationships between people, community music and the environment was appropriate for enabling local people to organise their
own music heritage and culture, and was suitable also for promoting self-management of health and well-being.

**PROCESSES: PHASES OF ACTION**

In mid-2008, I wrote out a description of the processes that I had used, and noticed that I had written about several phases of culturally engaged community music practice that could be described in a developmental sequential order. I have used the term ‘facilitator’ for convenience, but it could refer to people who take on a multiplicity of roles.

**Phase 1: Getting to know the music and culture of the area**

At the initial phase, the community music facilitator seeks to understand the history, personal beliefs, cultural traditions, political forces, legislation, economic, and other factors that shape the community and the performance of music occupations. I found that ethnology was a useful approach. Listening to people tell stories, and recording music performance, helped to generate understanding and awareness of how communities had arrived at their present level of involvement with music. Questions to ask are: What helps to progress people’s engagement with community music? What leads to a decline in people’s engagement with community music? Knowing which factors shape people’s engagement helps the facilitator to generate hypotheses about developmental processes that are culturally relevant to people and the locality.

For example, it appears that facilitating cultural engagement in small Music Memories Groups may help people to re-negotiate social relationships with one another. This occurs when people who used to live in the area came back to the neighbourhood and
reminisce about their life stories. It takes some time for people to describe and reflect on their musical experiences. They are free to direct the conversation and choose which parts of their music story they wished to discuss. There can be tension and dissonance, however, as controversial parts of music history are shared. Professional expertise in counselling is therefore useful in helping to moderate and balance the group dynamics. It is also appears to be important to have elders present who are partners in the participatory research process. The elders share the responsibility of group decision-making and help to guide the process. Group members can choose the creative modalities they wish to use, according to what is of interest to them and what they consider to be culturally appropriate to the locality.

**Phase 2: Recognising well-being or deprivation**

Through observation of the current music scene, the facilitator can evaluate the level of social and musical well-being of communities. It is helpful to consult with people about what music occurs in the area, who is involved, where and what music is performed in public. In situations where there is little public music-making, there may be deprivation in musical opportunities and resources available. The facilitator and group can consider: Are all members of local communities have opportunities to share, learn and express themselves through music? If not, what is restricting their access or interest in community music participation? Are there social, physical or cultural barriers that can be removed? Perhaps communities have decided to express themselves through an alternate modality (other than music). Does the modality allow for social interaction, communication of emotion, values, beliefs, and public dialogue? Does the modality bring people together into creative collaboration? There are some modalities and technologies that may not support creative collaboration, but
can still be appropriate for music occupation that others can appreciate. Community music is only one alternative and does not exclude other possibilities such as solo music performance and composition.

As the evaluation of the music environment in a particular time and place is largely subjective, it can be best carried out in consultation with members of each community. Participants define for themselves what is and what is not desirable for their own community music. Observation and discussion helps to reveal people’s values and motivations for wanting to become involved with music. Sometimes people’s values and dreams are not directly stated, but tacitly implied through what they do or say. Community consultation can reveal musical aspirations and directions that people wish to take in future. If discussion is carried out in a group situation, this can help with negotiating a Music Action Plan that clarifies future directions and gives people the opportunity to commit to particular actions, if they wish to do so. People who are interested in participating in community music can usually advise on the level of assistance that they require from music facilitators.

It seems that where there is music deprivation, there may also be oppression, neglect, deprivation, or decline in other more basic areas of living. There can be a lack of primary needs such as food, clothing, accommodation, basic health care, and education services that may need to be addressed as the first priority. There could also be social justice issues that would need to be addressed before investigating the potential for culturally engaged community music. Community music may be a potential strategy for promoting health and quality of life, while other primary needs are being met. It is important to ensure that community music programs support, and
do not divert attention away from, more urgent and critical matters. At the same time, using music to give people ‘a voice’ may be a way of empowering them to speak up for their needs and aspirations through songs and music compositions.

**Phase 3: Consultation, strategic planning, and networking**

If a situation of music deprivation and under-development is identified, and it is prudent to become involved, it is important to consult with people from local communities and support the cultural and music leadership that already exists. It may not be helpful to have ‘experts’ in music move into communities and usurp the leadership roles, to run short-term programs because when the experts leave, there may be no locals empowered to continue the work. If experts out-perform local people, they may feel disempowered and displaced from their music occupations in communities. It is important to support local musicians, teachers, therapists, ethnomusicologists and others who are involved in music environments and allow them to outline areas where they need assistance.

As well as working with individuals and communities, it is also necessary to be aware of relevant conventions, legislative, political and organisational issues. There are many external factors that can impact on culturally engaged community music practice. While there may be a lack of economic support for programs, it is also possible that there may be a wealth of human resources, with people willing to commit time and energy into program development. Being aware of people’s values and how they like to invest time may reveal where music is situated in relation to other priorities. Time use may be a suitable measure of the music occupations that people value most, assuming that people spend more of their free time carrying out
occupations that are meaningful and rewarding to them. As more people commit time to enabling the community to participate in music, more opportunities and music occupations may develop. Assisting people to free up the use of their time may be one of the best enabling strategies for community music development, rather than specific music skill development alone. Engagement in music occupations can result in a natural flow toward skill development and may encourage people to look for further educational opportunities.

Forming a community-based working party or reference group ensures that the facilitator has more support to enable participation in culturally engaged community music. It may be ideal to have a working party that is diverse in age and range of abilities so people can complement and support one another. The working party can observe and discuss programs that are running in other locations if resources are provided to demonstrate other alternatives. All of these suggestions can occur in the establishment phase of culturally engaged community music for particular environments.

**Phase 4: Addressing unmet need**

If communities reach the stage where they are enthusiastic about participating and carrying out a Music Action Plan with support from music facilitators, then a whole range of music services may be appropriate. Locating people who can act as: music mentors, supporters, teachers, facilitators, therapists, counsellors, historians, ethnologists, music researchers, coordinators, managers, leaders and technicians, may have already occurred throughout the community consultation process. Establishing a
Creative Communities team with people in some of these music roles may help communities to reach their community music goals.

Facilitation can be minimal. One small enabling gesture may open a range of possibilities, so it can be important to wait for responses from communities before taking further action. The aim is for reciprocal interaction where communities share in the facilitation process and leadership. When people respond with positive action then the facilitator can respond with further enabling if required. The aim is for the facilitator to eventually withdraw from providing support, and have the community still able to function and continue leadership of community music.

At this phase, facilitators may be able to provide training that enables people to participate more fully in organising their own community music development. Case examples can be reviewed and discussed to reveal what is possible. Multi-media aids such as videos, audio-tapes and photographs of music sessions allow for debriefing and reflection on activities with people after events. Once the idea of a Creative Community is established and people start to actively participate in community music, then facilitators can gradually expand the range of music occupations and opportunities available.

Music may not be the first modality explored by a community because a high level of skill may be required to perform some musical genres. There may be progressive growth from storytelling into writing stories, illustrating and making visual displays, reciting, or dramatic improvisation, before musicians have the self-confidence and courage to come forward and play or sing in public. All kinds of creative expression
may be valuable, not only music performance. People may develop more meaningful relationships with one another over time as they progress on a journey toward self-expression, and creative collaboration with others. The group may improvise and develop their own ways of working, so facilitators need to leave space for natural group processes and innovations to occur.

**Phase 5: Creating an environment that supports engagement with music**

This final phase of activity is also about creating an environment that will nurture and sustain creative collaborative efforts. If the program is short-term, there will need to be preparation before services are withdrawn, and careful hand-over of activities to ensure that gains are not lost at transition points in programs. If there is no-one to hand over to, then the value of short-term programs needs to be questioned.

Music facilitators, due to their intimate knowledge of members of communities, may be able to develop community music programs that interface with planning and social action at a local level. Music agendas may have inter-relationships with broader social policy and planning for facilities, personnel and resources that are required. A place-based approach considers and helps to allocate resources that are needed by the community overall. A community music facilitator may be one stakeholder who is invited into multi-disciplinary socio-ecological planning for community cultural development. Advocacy for involvement of the community music facilitator in strategic planning may be required, in order for support and infrastructure to be directed into culturally engaged community music programs.
Putting processes in place for data collection and evaluation can be essential for lobbying and advocacy. Being able to demonstrate effective governance is usually a requirement for community music services to establish long-term funding sources. The aim is to move away from external supports to greater self-sufficiency within communities as soon as is possible. Local people can be involved in deciding what to research, and participating actively in research and decision making with appropriate training and support. It can be a long-term campaign to effect positive social change in communities and there are many personal issues and ethical dilemmas that may complicate the process. Facilitators may need support and professional advice on some of these matters, so could benefit from engaging in a Community of Inquiry with other colleagues. The goal of creating supportive Creative Communities is something that may be negotiated and achieved by local people working in collaboration with inter-professional support networks. This emphasis on the development of pre-musical social relationships and engagement with music heritage and culture of the place where people live is somewhat unique to my music practice.

**PRINCIPLES OF PRACTICE**

Having described the rationale for the general approach and procedures used in practice, the next step was to examine each proposition that I made above, and to consider the broader principles that underlie practice. I printed the above description, so I could paste each proposition on to a separate card, and then sort them into broad themes. The sorting process increased my understanding of the principles that I was emphasising. I determined their relative importance by counting the frequency of occurrence.
The key principles that arose from this sorting process were:

1. **Place-based socio-ecological approach**: concerned with people, community and environment; focused and directed by locals (28 propositions).
2. **Health Promotion**: social justice, equity, supporting local cultural leadership, ethics, morals, spiritual significance and meaning (28 propositions).
3. **Creative community collaboration**: active participation, problem solving, creative expression through different modalities (15 propositions).
4. **Music as occupational performance**: music performance for all, access, equity, play, fun (14 propositions).
5. **Strategic planning, dialogue, partnerships**: politics, advocacy, research, legislation, governance, resource development, action plan and timeline (21 propositions).

Figure 9.3 shows the relative proportions of the propositions for each key principle that I used to describe culturally engaged community music practice in rural Ipswich.

![Figure 9.3. Bar graph -- Principles of practice](image-url)
Graphing the frequency of occurrence of my own propositions, allowed me to compare and contrast my perceptions with the major themes that arose from discussions with community groups. Even though this had not been formally organised, there was a general indication that there were major differences between my emphasis on particular themes and the issues that participants chose to discuss in Music Memories and focus groups. Because the process of developing frameworks is continuous, I realised after analysing the DVD recordings and minutes of our meetings that I needed to listen more carefully to what people were saying and what they considered to be important. Now that I understand this process better, I am more able to incorporate community consultation into my informal conversations with people.

PHILOSOPHY

My philosophy of practice is that the effect of our actions or non-actions may go on beyond the time in which we live, and may have repercussions for other people, places and cultural groups. For this reason, I consider it important to reflect on our journey throughout the phases of community music development to ensure that we act wisely and in the best interest of individuals, communities, societies, and humanity at large. In the past, traditional music expression of certain cultural groups was suppressed, so I aim to provide space and support communities to organise their own community music.

SIGNIFICANCE AND CONCLUSIONS

People’s creative engagement with music and social action are both vitally important, and of no less significance than highly-esteemed concert performances where
audience members may be passive bystanders. Every participant adds value, whether it is through direct participation in music-making, listening or modifying and supporting the environmental context so that community music can thrive. Erb’s article on “Music for a Better Community” is still very relevant today in his assertion that “the aim of a community-music campaign should, in brief, be to create so widespread an interest in such a diversity of musical activities that every individual in the community may find an outlet and may be stimulated into musical expression” (1926, p. 446). Each society or community may vary, but the processes and phases of development that were identified through culturally engaged music practice in rural Ipswich, may have relevance to people in other locations.

What I have discovered through relationships with people in my own neighbourhood, is that we have grown to know one another better through meetings, consultations, and social events. We have learned the issues that spark interest and desire for musical expression in particular communities. There are concerns that people would like to express through community music so it appears to be timely to consolidate understandings that are currently working in practice by representing the frameworks in text, diagrams and creative activities. We have identified who is available to assist with facilitating creative collaboration in rural Ipswich and which groups wish to be involved. This chapter has documented the beginnings of a new, respectful and personalised approach to culturally engaged community music practice. It explains how we can start to understand and help people to engage with music and thus express their memories, feelings, experiences and aspirations for the future.
Epilogue: Strategic perspectives and future directions

To this point, the study has raised awareness and enabled better understanding of the past and present function of music within rural Ipswich society. This has informed the discussion about a range of issues that are related to contemporary community music practice. There has been some creative collaboration in sharing new discoveries through the music museum displays, and developing a Music Action Plan for the local area. Now that the creative processes and philosophy of practice have been described, we can use this vantage point of knowledge and experience, to determine how the new perspectives for community music practice will equip us to deal with new challenges in the future.

In this chapter, I present a real life scenario about the imminent threat of industrialisation to rural Ipswich, and consider ways of removing some of the barriers and limitations that this kind of scenario poses at various levels. I developed the future directions through strategic perspectives analysis, a method that allowed me to analyse my perceptions of trends and to consider resolves. The full analysis is available in Appendix C. This discussion helps me to crystallise future directions and to position my practice for continuous improvement through creative social action.

SCENARIO: THE NEW CHALLENGE OF INDUSTRIALISATION

The South-East Queensland Regional Plan 2005-2006 (Queensland Government, 2005b, p. 1) reports that there will be a dramatic increase in the population of Ipswich over the next twenty years. The Ipswich 2020 and Beyond report of the Ipswich City Council (2007c), states that the population of Ipswich is anticipated to grow from
143,649 (ABS, 2006), to an additional 180,000 people by 2026. A growth of 205% is predicted for the Ipswich population by 2031. This represents the highest forecast population growth for local government regions in Queensland, so heralds impending social change over the next twenty years. The *South-East Queensland Regional Plan* is intended to “help to manage this growth and associated change in the most sustainable way and to protect and enhance the quality of life in the region” (p. 1).

There are possibly new threats that arise with this plan, because Purga was proposed as a site for a multi-modal inland port, involving trucks and two kilometre long, high-speed, double-decker freight trains and warehouses (p. 90-91). Inter-state road networks are also due for construction in the near future, including the Ipswich motorway from Goodna to Yamanto; and the Centenary Highway Extension from Springfield to Yamanto. It appears that Purga is destined to become a hub of interconnecting transport networks for south-east Queensland.

The reason given by government for this industrial development is that there are large tracts of land available in the area. The location is considered strategic for connection of the Western rail line, near Rosewood, with the interstate rail line north of Beaudesert. There are also expediencies for connection of freight from coal mines, and manufacturing for the aerospace industry in close proximity to the RAAF and Army Superbase at Amberley. A corridor has been designated for study and possible future protection through Community Infrastructure Designation under the *Integrated Planning Act, 1997*. The latest report, *Southern Freight Rail Corridor Study* (Queensland Government, 2008) and the most recent *Draft South East Queensland Regional Plan 2009-2031* (Queensland, Government, 2009) indicate that the future
course of industrial developments at Purga are unknown. This means that anxious residents and developers are living in uncertainty as to what will happen in the next twenty years.

Even though the *South East Queensland Regional Plan* (p. 1) promises strategies for “maintaining and enhancing the quality of life for the existing and future communities” local residents fear that the proposed development may have adverse consequences. This issue has amalgamated residents into a lobby group called “Fair Go!” The committee recently advised that the report on the designated freight rail study corridor had been delayed because it traversed a protected koala habitat area in Peak Crossing, and further information is being sought from koala habitat research studies. There is also a Crime and Misconduct Commission inquiry underway because of accusations of fraudulent business dealings concerning sale and acquisition of land holdings thought to be related to this development (“CMC to investigate multi-million dollar ‘Magic Pudding’ land sale,” 27 April, 2009).

**TRENDS AND IMPLICATIONS**

**Local level**

The historian appointed by Maunsell, the company that researched the proposed freight rail corridor, advised me that no Indigenous issues of concern had been identified for the Purga region (personal correspondence, Mark E. O’Neill, 24 February, 2008). Contrary to this advice, however, the historical consequences of the government’s decision to site an Aboriginal Mission in the area, have not disappeared; there are ongoing concerns for the health and well-being of Indigenous people around Australia, and concern for the capacity of people within our
neighbourhood to adjust to the rapid social change. There is the need to create supportive community cultural environments that recognise the importance of elders, and that have capacity for mentoring young people. At the present time, there are no volunteers available to man the Purga Music Museum, so the facility is underutilised as a potential site for community development. Spokespeople are needed from the local community to facilitate displays and performances of local music heritage and culture, and particularly to link with programs for young people in schools.

I reviewed the *Health and Social Impact Assessment of the South East Queensland Regional Plan 2005-2026* (Queensland Health, 2005) with interest, to determine if there were risks to social health that could be addressed through facilitating Creative Communities projects. There was no evidence of consultation with local people to date, so it appears that community members have not yet had the opportunity to consider how they might participate pro-actively in local place-based planning.

There continues to be a need for synergic local action, and partnerships at each level of government. This necessitates having spokespeople who are well informed and able to represent communities at national forums, professional conferences, and local events. Local cultural leaders can support participation of community musicians in locally organised concerts and festivals, and encourage people to have a voice through music recording, radio interviews, news articles, and the development of promotional websites. Local facilities and expertise are needed for production and appropriate storage of locally produced creative works and multi-media resources.
State level

The Queensland Government (2007) has proposed the idea of ‘Creative Communities’ as a strategy for community development that promotes health, education and the arts, and social harmony. The possibility of using this approach in a neighbourhood which has socio-cultural concerns for its past Stolen Generation history, and faces the threat of future industrialisation does not seem to have been considered a priority in government planning, even though it was the home of a renowned Australian artist, Harold Blair. Road construction, water, defense, education and other agendas seem to have taken priority. The common perception that community music, arts and cultural programs are of lower importance than these other issues could possibly be addressed through ensuring that community music is relevant to key issues of concern expressed by community members.

If participation in culturally engaged community music is shown to be beneficial to health and well-being, as Bartleet et al., (2009) suggested, resources need to be directed into promoting and supporting people’s engagement with music heritage and culture, within and beyond their own neighbourhood. It is not reasonable to expect communities to meet the full costs, or for artists and musicians to work as volunteers. There are expenses involved with advertising and promotion, and travel costs to allow people to visit places of cultural significance to them.

These aspects are sometimes overlooked in policy that places the responsibility for social development on local people providing community projects in their neighbourhood with minimal support. Rural communities have some reserves of
social capital, but in many cases, people with unmet needs are taken out of their local
neighbourhood to attend Day Respite Centres in metropolitan areas and entertained
with generic sing-a-long and activity programs that do not relate to the place where
people live. This centre-based approach segregates elderly people from local
communities and may ignore the potential for social relationships and cultural
connections with people in their community of origin. Government funding is usually
directed to large incorporated organisations that can offer greater efficiencies of
service delivery, but they may not have the same sense of personal responsibility to
community members as their neighbours have. There can be benefits to providing
programs for developing Creative Communities in people’s own neighbourhoods.
This is in line with the principle of ‘Aging in place.’

Anne Dunn’s national Community Partnerships Scoping Study (2006) and the
literature review presented in Chapter 5, indicates that culturally engaged community
music practice may be of crucial importance to people’s health and well-being. If this
is the case, well-informed professional place-based planning and community
development is required. The future needs and aspirations of people have been
considered in the Music Action Plan for rural Ipswich 2006-2007 (Kirkwood, 2006b),
that outlines some key actions that local people would like to take. There has been
some progress with our local community music projects in rural Ipswich, as they have
progressed to the Phase 5 level of development that I described in Chapter 9; which
involves “Creating an environment that supports people’s engagement with music.” In
order to achieve supportive environments, possible partnerships have been
considered. There are indications (Chapter 8.6), that community music practice may
interface well with participatory environmental protection programs, but a strategy is
still needed to ensure that practice is viable and sustainable in the long term. These barriers and limitations can be addressed through asking, what can be done to enhance community music practice for rural Ipswich in future?

RESOLVES – FUTURE DIRECTIONS

I have proposed that the perceived importance of community music could possibly be raised by linking practice with broader agendas, such as health promotion, environmental protection, and community-based rehabilitation. Promoting and demonstrating the value and socio-ecological relevance of community music projects may help to raise the level of community support and participation. Targeting specific issues, such as the threat of industrialisation may create opportunities for partnerships with corporate sponsors, government, and private benefactors, if common synergies can be identified. We all share in the social responsibility for the well-being of people in Australia, whether we are individual citizens, or part of larger corporations (Goddard, 2005). Since there are significant threats to economic sustainability and protection of the natural environment, placed-based planning across sectors is very important. The frameworks for cultural engagement in community music that I have developed have been written with a view to responding to this kind of socio-ecological challenge that is expected to occur in future.

To improve this situation on a national scale, the first priority would be to investigate strategically which locations or community populations have the greatest level of unmet need. Some community consultations have been carried out in regard to the development of the Creative sector, through the Australian Government 2020 Summit. The Music Council of Australia initiated a more specific consultation with
stakeholders, Towards 2020, that was specific to music development.

Recommendations are posted on the MCA website (http://www.mca.org.au/web/content/view/268/50).

To bring about the development of the Music Health sector that was recommended in the above consultations, it would be important to promote further networking of music, health or other service providers who can respond to the Health for All challenge. It is also necessary to establish better communication between potential sponsors from government, private benefactors, the corporate sector and local community representatives to ensure equitable allocation of resources. Broad-based socio-ecological planning is required for whole regions, not only minority groups that are perceived to be disadvantaged or marginalised.

At present, music, health and other sectors are often seen as separate concerns, and there can be little cooperation between the peak bodies of professional associations throughout Australia. ‘Borderwork’ and health promotion necessitates collaboration across sectors, and across regional, state, and possibly national borders. Since these issues of concern are systemic and not unique to Purga, national advocacy appears to be necessary to promote better coordination of community services and provision of infrastructure to assist individuals and communities with unmet needs, who may not be able to pay for the services that they require. The health of Indigenous people continues to be a high priority, and there are indications from the music projects and literature review presented in this study that culturally engaged community music may assist with reconciliation and healing.
In order to support this development, it would be beneficial to support further development of national organisations, such as Music Health Australia, which has established networking and coordination of services around Australia. This can help to increase the support available for local community music projects, through providing professional learning and development opportunities. This study reveals how critical reflection on practice has been used to promote continuous quality improvement of my community music practice. Developing a professional Community of Inquiry for reflective practice can encourage problem solving. This is important for dealing with broad systemic issues such as industrialisation and social change that are known to impact on population health.

It appears there is a need for holistic community education and campaigns that raise the public perception of the importance of shared social responsibility for the well-being of communities and the environment. Edgar Morin, a renowned philosopher and sociologist, was commissioned by UNESCO to create a conceptual blueprint to guide educators in the training of global citizens. This resulted in Morin’s *Seven complex lessons in education for the future* (2001), described on the UNESCO website as “a publication of essential knowledge that should be covered in education for the future, in all societies, in every culture, according to the means and rules appropriate to those societies and cultures.” Many of these principles can be incorporated into culturally engaged community music practice. Community education is important for responding to issues of cultural diversity and the growing proportions of the aged population in future.
The professional organisation of tertiary education and political structures for delivery of community-based Music Health and Music Education programs requires attention. There is currently a separation between fields that needs to be overcome by coordinating better integration of community services across professions. This involves ensuring better cross-flow of information and expertise across professional borders. Frameworks and models used by health professions for community music may not be well understood in relation to Music Education, and the reverse applies. It appears that inter-professional education, and collaboration is necessary. This study also recommends expansion of the International Classification of Functioning (WHO, 2001), or development of a similar taxonomy that facilitates shared terminology for cross-cultural and inter-professional discussion about community music programs and research.

The separation between arts and science can be problematic when creative collaboration is required for large-scale eco-systemic planning and problem solving. Issues such as the impact of social change and industrialisation on people’s quality of life, call for input from many different sectors. Involvement of music and health professionals in community-based rehabilitation may stimulate the application of new conceptual dimensions to community music, such as social role valorisation, temporal adaptation, models of occupational performance, and place-based health promotion approaches. It is envisaged that through these suggested resolves, community music may move beyond personal and socio-cultural concerns to more holistic socio-ecological perspectives in the future.
CONCLUSION

This study has traced a process of discovery that led to the planning and development of frameworks of culturally engaged community music for rural Ipswich. I have given an account of my personal experience of becoming involved (body, mind and spirit) in the place where I live and how this led to personal growth and signs of social transformation.

Through adopting a broad temporal perspective, the thesis contributes to our understanding of past and present community music in Australia and envisions future directions. The investigation of Purga music history elucidated the functions of community music in a culturally complex neighbourhood that once contained a reserve for Indigenous people. The scoping study of contemporary music in rural Ipswich led to better understanding of the present state of community music which became the springboard for launching a music action plan that was developed in consultation with local people. The appreciation of people’s past and present concerns and future aspirations for community music, led to the realisation that in order to move forward, strategic responses are required at the local, state and national levels.

While this study was initiated and led by local people in relation to the community music of rural Ipswich, it inspires a new creative vision for enabling people’s cultural engagement in community music through health promotion strategies that help to address people’s unmet needs through well informed social action.

The strategic perspectives analysis that was grounded in literature review, and reflection on practice, resulted in adoption of the ‘health for all’ mandate and the
establishment of conceptual dimensions for a new Music Health service. Towards the end of the research, the frameworks for culturally engaged community music were actualised through establishment of the Music Health Australia service in September, 2008. A network of music and health service providers joined with me and agreed on the shared mission, “We explore and use music to make a difference in people’s lives, and consider how mankind can benefit from music experience, especially from a holistic perspective.”

In light of the National Apology to the Stolen Generations, their families and communities, by the Prime Minister of Australia, I hope that this study will awaken a community-based musical response to assist people with unmet needs to achieve better health care in their own country. The reconciliation and healing process may involve the creative collaboration of Aboriginal and Torres Strait Islander people and other people living in Australia. With this in mind, I hope this study can alert readers to listen carefully to local music stories, and to support and enable local people to realise their potential for organising their own music heritage and culture.
APPENDICES
Appendix A1: Community Consultations Music

Project 2

Minutes of Creative Communities Focus Group 8 September, 2006

Present:
GC, BY, KB, DS, EK, BG, SK, DP, M, DK, GH, DF, GS, DS, BM.

Apologies:
RK, LL

Minutes:
The meeting opened at 10am with a short welcoming address from Cr Pahlke. Each person then introduced themselves and described how they are involved with music.

Discussion:
After the introductions, the group engaged in lively discussion and had firm personal opinions about which kind of music is “the best”. Some group members suggested that they were comedians rather than musicians. Some brainstorming of thoughts and ideas followed:

- **Helping youth**: Many people spoke of their desire to help young people who miss out on many of the experiences that the older people had when they were growing up in the country. The older people wish to set up things for the young to do. Music is thought to help young people because the discipline involved has spin-offs for improving their academic work. Young people are too involved with computers & MP3 players and are too passive & not actively involved with music as much as they used to be. “Young people are loosing self-esteem. They need to get away from computers. It’s like a bush fire….young people and disconnection of young people from the community”. “We want to recognise younger talent that is exceptional and give them somewhere to go with it”.

- **Transport**: KB explained that transport is difficult for many young people and a bus or other form of transport assistance may be necessary.

- **Playing music in local area**: Marburg has really gone ahead as a venue for local performers because they have a new hall and a new stage. The Marburg Residents Association and EK assist locals to perform at their BBQ’s and dinners at Marburg. They are planning the Black Snake Creek Festival for Marburg on 28th Oct with arts, music & culture from the local area on display.

- **Local Music History**: DF & others pointed out that the music that people were performing should be recorded in the historical museums at Marburg and Harrisville, and at the Purga Music Museum, so young people can learn of their history – even if they don’t particularly like the style of music that older people use. “If you don’t pass on knowledge then it gets lost”. A leader “learns from the past and looks toward the future”.

- **Sacred music, singing and Choirs**: GC has been performing as a vocalist for many years, so she was very knowledgeable about the local music history. She
performed patriotic songs as a child and then was part of a factory choir in Rosewood (slipper factory). GC won events in the Rosewood Eisteddfod in the mid-late 1940’s and also participated in church choirs of up to 80 voices. They performed works such as Handel’s “Messiah”. She says this is the “best thing she has ever done” & also enjoys 4-part singing in groups. She is uncertain whether she will be able to be involved with future meetings because her interests are different from all the other people in the group and she does not play an instrument.

- **Guitar:** The guitar seems to go across different musical genres and age groups. Many people present are guitarists. “The guitar gives power”. There is a program of donated guitars. When people perform on the guitar, the one who gets the loudest clap from the audience gets to keep the guitar. DF described the musical history of the guitar.

- **Quality & career development for musically gifted:** It is important to encourage self-discipline and high-quality performance. Members of the group also expressed a desire to assist those youngsters, who show high levels of musical potential, to progress in their musical career and studies. SK had a phone call from a father of a young violinist who was concerned about the high costs of individual music tuition and was looking for more affordable ways of accessing training for his daughter in rural Ipswich (who wished to go to the Con). GH felt that he would be able to assist. Some thought that people who are not up to performing should be told to “go home and practice some more”.

- **Participation by all:** At the same time, though, some said it is important to provide opportunities for all people to participate in music-making (eg. drum circles & making instruments). “Music is in us”. Participating “gives joy back to people to play”. All people have innate musical ability, regardless of their level of musical training or competence. Some group members were happy to have people perform in public even if they were not very good.

- **Young Carers Music program & linking to community:** KB & DS are working with a group of young people who are carers for parents with a disability. They engage the youth in group music-making and find that this helps them to express emotion. For some group members, it is the only time that they do anything outside the home. The project has short term funding and when finished, Kerri would like to link the young people with the mainstream community to provide ongoing training alternatives such as: cello, guitar, voice, and drum.

- **Priorities for music training:** DF explained that the most important things that he looks for in his students are: spiritual growth and involvement in music; being a musician and playing well; and lastly the guitar or musical instrument. Schools sometimes take credit for the hard work done by private teachers. In USA, all music instruction is provided by private teachers, and we don’t want Australia to become like that. GC and others agreed “music is good for the soul”.

- **Busking:** Some people have been involved in busking and find this enjoyable & a good way to reach out to young people who might walk by and show interest. An example was given by GS & DS when they were singing on a train going to the Drovers Reunion, “She’ll be coming around the mountain”. Young people joined in and made up lyrics for the verses. Buskers at the markets have to pay for the space on which they are permitted to perform.
• **Venue availability:** There was some concern over venues that could be used with the new requirements for insurance (ICC may have details of legislation and guidelines for performing in public). KB & DS are using the upper level of the Humanities Bldg, Ipswich Central on Sundays.

• **Preserving Traditions - or not:** The group seemed to generally agreed that they would like to preserve musical genres that are popular (e.g. acoustic country music). At the same time, though, they had concerns about the Marburg Dance that is still the same after 60 years and seems to be very regimented in who dances where, and the traditional way that things happen. “The Marburg Dance blocks up the hall in the Marburg Showground every Saturday night so it is unavailable to other music groups who might want to use the facilities”. The age of people attending the Marburg dances is gradually becoming older. There was no one from the Marburg Dance present to speak in favour of the dances for those who enjoy attending regularly. EK and some others would like to see “Rock ’n’ Roll Dancing” in Marburg.

• **Assistance to write music score & computer music technology:** The mandolin players said that they often heard songs on the radio that they would like to play but are unable to write down the music for themselves. SK explained the computer music applications that allow her to compose and print out music scores from recordings. Some musicians are able to hear and play tunes by ear, but described that it took them a long time to pen down the music by hand, and in some cases they expressed frustration at not being able to do this. Some hands-on assistance with writing and composing music was requested. The professionally trained musicians may be able to assist here with skill-building workshops. SK to get music software on laptop computer for demonstration at next meeting.

• **Musical Equipment:** BG and others explained that they need portable sound and musical equipment that can be used for training people and for running musical events in the community. Apparently $10,000 was spent in the past to equip the young people’s Project Music run by the Anglican Church in Rosewood. This equipment is believed to still be held at the church. It may be worth investigating whether access to this equipment by local community members is possible.

• **Future events:** Some of the country music performers suggested the idea that a BBQ be held in the locality where each group member lives (e.g. street party). Variety concerts could be held at the street parties with assistance from all the people on the Creative Communities team who attended the morning tea. Perhaps this could be funded through the “Active Ipswich” ICC program, as it has in the past.

The meeting closed at 12 noon.

**Next Meeting:**
6 October, 2006 at Cr Pahlke’s Community Meeting room. Topic of discussion will be strategic planning for community music in future. Bring original CD’s to share.

**Minutes by:** Sandra Kirkwood (RADF Ipswich Rural Music Study).
Minutes of Rosewood-Walloon Consultative Committee – Discussion on Rural Music 26/9/06 (Speaker Sandra Kirkwood)

Question 1: What music is happening around the rural areas of Ipswich?

- Peppers – Jazz meets Opera; but the music is for those ‘you-know’ kind of people (‘stuck up’ gesture) and ticket prices are very expensive; we don’t go to those kind of things like Peppers and Ivory Rock.
- Ivory Rock – Opera
- Gospel music in churches (7 churches in Rosewood)
- Friday night at 8pm at Rosewood Uniting church – youth music jam to equip people to play in church. A couple of people who played in church have gone through the Con, but not returned to Rosewood.
- The Project Music that was run in Rosewood some time ago by EK and Anglican Church has now ceased, but EK continues to tutor.
- Scouts: Used to have a band. RF – good drummer; butcher at North Ipswich; his son SF is also a drummer.
- Pine Mountain Dance as well as Marburg Dance
- Marburg Dance has traditional rituals: eg. sandwich and tea making. Dances are now “new vogue”, but used to be 60/40 (Details from SA and DA).
- School choirs; School Concerts; Rock Eisteddford (Boondall Entertainment Centre)
- Rosewood High have a number of music concerts; Stewart Riddle runs several ensembles
- West Moreton Anglican College has many music ensembles: jazz; orchestra; speaking choir
- St Brigits Rosewood also has school music
- Pub Music: Pub anthems: Jimmy Barnes “Working Class Man”; “Sink the Bismark; the man who looks after the juke-box would know the top 10 favourite pub songs that are played very frequently. ?pub-culture as a sub-culture that attracts people to the pub.
- Country Music at Royal George by “Country Mates” – a new outfit with some of the same members as Country Music Heritage (eg. DS & GS & mandolin players from first focus group)
- There are 2 line dancing groups. RSL hall. Tony runs one group that performed at the Grandchester railway celebration festival a couple of years ago.
- Music Teachers: Mrs Marion Cummins, Mt Marrow; Erny Kuss and Joanne Baker, Marburg; Dennis Freeman, Rosewood; organ teacher from Harrisville; Sr Mary Britten, St Brigits Rosewood.
- ‘Just Rock’ 60’s rock ‘n’ roll dance group practices at Booval, but some people from country areas attend. They sometimes hire the Marburg show hall.
- Gary Mears bush band: he plays mandolin; band is called “Life of Riley” Irish-Australian music; from Karana Downs.
- SB has a wealth of knowledge about music and would be a good person to interview to find out more. She used to play for the Marburg dances and has had many other musical roles.
• IK wrote:”Someone called Val advertises for people interested in singing/instruments; her poster is in the Community Billboard at the Rosewood Bank.

Question 2: Ideas for the Future
• IK suggested that an eisteddford be held in the area that includes instrumental, as well as speaking. Eisteddfodau in some places also include arts and crafts and literature as categories.
• The children from the local schools, taught by GF and other teachers, should be given opportunity to compete in eisteddfodau to improve the quality of their performance.
• Something needs to be done about the issue of adults who give up playing music, and their instruments may not be used.

Minutes by Sandra Kirkwood
Ipswich Rural Music Study
Minutes of Purga Music Museum Consultation 5/10/06

Attendance:
MDA (Purga Elder, poet and musician), SK (Purga Music Museum), LT (Purga Elders), CT (Purga Elders), ET (Purga Elders), and young child, DW (RADF Committee), LS (Multicultural Officer), HP (Music Museum R&D), DP (Music Museum R&D), RS (President Purga Friends Assoc. Inc), EC (Music Museum R&D), DB (QCAN), BC (Access Arts).

Speaker: MDA Purga Elder
The group listened to a presentation by MDA, accompanied by Powerpoint slides. She spoke about her life experiences from Purga Mission, to Churchhill School, to All Hallows High School, marriage, work on cattle station, raising children, work on meatworks, Kambu Medical Centre, Qld Health Mental Health Services, Winning award, and performing as a poet, musician and vocalist in the country and Tina Turner style. MDA is a very inspirational speaker and has achieved much in her life to benefit her family and community. Her CD is available for listening on request from the Purga Music Museum.

Review of Purga Music Museum and “Purga Music Story and Harold Blair” book:
The group viewed the Museum display and visited the organ in the church and the historic piano in the school. Copies of “The Purga Music Story and Harold Blair” community education package book were distributed for feedback. Additional information on MDA and her relatives’ musical achievements need to be added to the story. Also DP requests that the spelling of HP surname be corrected in future editions. Phone discussions with EM’s daughter (MG) resulted in further information on EM to be forwarded for inclusion in the story.

Plans for the future:
- Members of the group wanted to give Indigenous youth, and perhaps other Ipswich youth, the opportunity to develop skills in the music style that they choose eg. country, classical, rock and maybe not so much hip-hop and rap. Suggestions were given of people with music skills who may be able to facilitate musical development.
- The Purga Elders centre on Boonah Rd was suggested as a possible venue. Naturally we would have to check with the Purga Elders & Descendants Aboriginal Corporation to see if they think it’s a good idea.
- There was also mention of people wanting to put on a cultural arts festival like the one held at Whites Hill in Brisbane - with arts, crafts, music, drama, dance and multi-cultural involvement. DM, BC, SK, MDA, LS, and DW were interested.
- People were keen on the idea of films or videos being made that showcase the stories and achievements of local artists. Don is interested in being involved.

Sandra Kirkwood
RADF Ipswich Rural Music Study
Strategic Planning and formulation of “Music Action Plan for Rural Ipswich”

Organisation of arts network:
The group decided that they would like to continue to meet on a rotational basis at each other’s venues. The person who hosts the meeting will run the event. IW offered to publicise events on her website and agreed to contact local newspaper or radio for advertising. It was decided that the group would be an arts collective network and would not become an incorporated entity at this stage. The already incorporated arts groups are to be used as auspicing bodies – if they choose to host arts activities, grants and events. The aim is to continue to network between artists and with the community.

Music Action Plan.
The following ideas were put forward for inclusion in a Music Action Plan to be drafted by SK as part of the RADF Rural Ipswich Music Project:

1. A central artisan’s database is to be developed by IW.
2. Develop the community art – Creative Communities concept.
3. Ask “what do people want to achieve”. It may be necessary to provide education in the benefits of active participation: learn by observation.
4. Develop a system for loan of instruments.
5. To cover all arts: visual and performing.
6. Reconnect with community, breaking down isolation.
7. Places for art / music are needed eg. Fiddlers Inn, Dancing Tiger studio.
8. Funding and marketing – to appeal to youth and community. Perhaps GM, Manager Civic Hall, may be able to assist with ideas and suggestions.
10. Newsletter for circulation to artists via email or post.
11. Newsletters could be placed in community venues, such as, public library.
12. Community facilities for arts: eg. 4 Bell St (Qld Rail Institute); Worker’s Club.
13. Purga Music – liaison with the Purga Elders.
14. Transport required and access for all.
16. Apply to CDEP (Community Development Expenditure Program) for funding or provision of transport). Members of group to volunteer for tasks such as this.
17. Final report to go to anyone who has been involved, whoever is interested, and to local, state and federal government members.
18. Instrument library – Database of who has what or grant to subsidise cost (retailers may contribute).
19. Fund raising – Multi-cultural
20. Computer technology workshops and support.

Minutes by: Sandra Kirkwood, RADF Ipswich rural Music Study
Appendix A2 – Report with Music Action Plan

Towards a “Community Music Strategy for Rural Ipswich” for Ipswich City Council
2006-2007

Report prepared by: Sandra Kirkwood

Purga Music Project 2006-2007
This project is supported by the Queensland Government, through Arts Queensland and Ipswich City Council, by funding through the Regional Arts Development Fund.
Community Music Strategy for Rural Ipswich
2006-2007

Contents
1. Background & Purpose
2. Objectives
3. Staffing Requirements
4. Resources
5. Administrative Support and Management

Appendix: Proposed format for Music Action Plan

1. Background and Purpose
The Purga Music Project Community Music Scoping Study is currently underway. There are early signs that people from the local community are interested to come together to get to know what music is happening, meet the people involved, and to make plans for the future. Many local people have registered their interest in attending the Music Focus Groups planned for September 6, and October 8, 2006. It is recognised that when the community consultation and research is complete, there will be ongoing need for support and development of community music initiatives. This will require more long-term financial support and resources. Community Music is defined as “a practice which involves musicians from any musical discipline working with people to enable them to develop active and creative participation in music”(Millman, 2006, p.1).

This paper is a first draft toward outlining a strategic plan for developing community music in the rural areas of Ipswich. It outlines in dot-point form the financial support and resources that will be required initially to provide Community Music Support Services, so there will be no gap between the community consultation process, the tabling of the final report, and application of findings. The sectors of the community who require most support with community music are least able to fund this service for themselves. Local government is recognised to have some responsibility for supporting the development of ‘Creative Communities’ where people come together and engage with the arts in their local area. Local government authorities in other areas have engaged Cultural Arts Development officers and Music Practitioners to support people’s engagement in the arts.

While the Ipswich City Council provides strong support for the visual arts and literature through Ipswich Art Gallery, Library, and Information Technology supports, the resources allocated to supporting active community participation in music are very limited and restricted mostly to central Ipswich, or particular youth age groups. Community Music is very versatile in that it allows people of all ages and cultural backgrounds to participate. There is potential to meet each one of the
policy objectives from the ‘Cultural Policy for Ipswich’ through applying the Creative Community concept. It is proposed that ‘music for rural areas’ would be a good starting place for developing the Creative Communities approach because it is the area that is currently most in need of attention and support from local government services. Specialist expertise in music is necessary for facilitating community music development. I am currently well on the way to developing partnerships that will allow me to facilitate community music development at a very high level of excellence.

In summary, I wish to assist people in my local area to carry through their Music Action Plan as a form of community development that supports outcomes in health and well-being, education and the arts, community harmony, engagement and participation.

2. Objectives
Literature review of other rural communities reveals that it is likely that community consultation will result in objectives such as:

2.1 Promote innovative music activities, events and projects.

2.2 Develop music activities, events and projects through consultation with the community, and local, state and federal government.

2.3 Develop working networks, and partnerships between arts organisations, musicians and the wider community development sector.

2.4 Help to support capacity and develop an infrastructure for music within communities within rural Ipswich.

2.5 Liaise between community agencies, music practitioners and government on funding potentials.

2.6 Develop forward looking strategies and ensure projects are put in place to deliver these.

2.7 Produce a Creative Communities - Music Newsletter.

Recommendation A:
Sandra Kirkwood to complete the RADF sponsored Purga Music Project to consult with the community and develop a Music Action Plan for Rural Ipswich that will allow objectives to be clarified, prioritised, and operationalised.

3. Staffing Requirements
3.1 Rationale:
It is envisaged that it is likely that the people in rural Ipswich communities will need practical hands-on support to implement the Music Action Plan that is developed. As a Purga resident who has professional qualifications in music and occupational therapy, I would like to assist by continuing to work as the Creative Communities Team Leader. It is important to locate this position within local government to ensure adequate linkage to other Council
programs, line management and administrative support. If I am selected by an Ipswich City Council or community-based agency employment process, I require funding equivalent to my current state government salary level of PO3.4 or AO6, at least two days per week on 12 months trial. This will allow time to develop a whole-of-government strategy for supporting rural Creative Community Music development.

**Recommendation B.:**
Liaise with the Manager of Community & Cultural Services to create a position within Ipswich City Council - on a trial basis for 12 months (0.4) Creative Communities Team Leader ($25,600).

### 4. Resources

**4.1 Office base:**
An office base would be needed with a work station, telephone/fax, computer with internet connection, printer, and occasional loan or supply of a data projector and laptop computer. Ideally the office would need to be located in a rural area of Ipswich where local people can drop in and participate in singing, playing music, composition, media, and technology, and creative group activities. The Electoral Office in Rosewood is a possibility, but alternative office locations could be considered to allow for making more musical sounds. Advice from the local Councillor and Council planners would be important. There may be some potential for negotiating office space within the Rosewood Community Centre.

**4.2 Music Resource Centre:**
It may take some time to fully equip a music resource centre, but we have the beginnings at the Music Museum at the Purga Community Cultural Centre. If funding was directed to supporting cultural development in rural areas, then the Music Museum could be gradually developed toward becoming a world-class facility for community and cultural music development. I expect that public transport will be coming to that area in the future as population expands outwards in the Ripley Valley.

**4.3 Travel:**
It has been necessary for the Creative Communities Team Leader to travel around the rural areas of Ipswich to provide direct support services in the community, and also to access research and development activities in Brisbane. 900 kilometres have been travelled over the last month, so annual travel is estimated at around 10,800kms. This would be calculated at the usual ICC rate for a 4 cylinder vehicle with 1.5 litre engine.

**Recommendation C:**
Liaise with Ipswich City Council Community Cultural Services Manager for $10,000 to be allocated to set up an office base and community music resource centre base in rural Ipswich during 2006-2007. Travel allowance for at least 10,800 kilometres will also be required.
5. Administrative support, and Management

Recommendation D:
Liaise with Manager of Community and Cultural Services to investigate the use of existing Ipswich City Council administrative support and management structures for supporting employment of the Creative Communities Team Leader.
### AIM: Strategic Objective – Community Music Development

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<th>Timescale</th>
<th>Resource Implications</th>
<th>Arrangements for Monitoring</th>
<th>Evaluation of Effectiveness</th>
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| 1.0 Change the concept of the Purga Music Museum into cross-generational experience of community music. | 1.1 Form an advisory committee of local people and representatives from QCAN, Access Arts, Purga Elders, research advisers, friends, family and former residents of the area.  
1.2 Network through website, email, telephone, newsletters, and meetings to raise community awareness and encourage participation. |                      |           |                        |                             |                             |
| 2.0 Help youth with music development                                     | 2.1 Support participation in shared music experiences through engaging music mentors and facilitators from the local area to assist young people.  
2.2 Develop portable music resources and loan or donation of equipment    |                      |           |                        |                             |                             |
### IPSWICH CITY RURAL AREAS: MUSIC ACTION PLAN 2006-2007

#### AIM: Strategic Objective – Community Music Development

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<td>2.4 Provide opportunities for training and assistance to write music scores and use musical equipment.</td>
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<td>3.0 Developing participation in playing music in local area: festivals, and street parties.</td>
<td>3.1 Engage local people of all ages in making music in rural Ipswich localities.</td>
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<td>3.2 Encourage volunteers to engage in and support local music festivals.</td>
<td>3.3 Seek supply of portable music and sound equipment that can be used at various venues.</td>
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<td>3.4 Seek infrastructure support and use of appropriate and safe venues for community music.</td>
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<tr>
<td>Objective</td>
<td>Actions</td>
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<tr>
<td>4.0 Support local music conservation by local people of all ages.</td>
<td>4.1 Support performance of local musical works. This can involve displays or performances from various cultural groups within the community. 4.2 Each group to decide how their musical material is to be represented or passed on from generation to generation (recording may be desirable).</td>
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**AIM: Strategic Objective – Community Music Development**

<table>
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<tr>
<th>Objective</th>
<th>Actions</th>
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<tbody>
<tr>
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</tr>
</tbody>
</table>

**Responsible Officer**

**Timescale**

**Resource Implications**

**Arrangements for Monitoring**

**Evaluation of Effectiveness**
Appendix A3: Minutes Music Therapist Focus Group

Australian Music Therapy Association National Conference: Professional Development Seminar

Feedback from Focus Groups: Music and Health 18/9/08 (Brisbane)
Sandra Kirkwood

Facilitators: S. Kirkwood, C. Kildea, R. Kirkwood

1. What is the current approach to Music Health?
   “Be stronger together” is a slogan on Infraweb of Dept of Ageing, Disability & Homecare. This is a website for networking and sharing information about what is happening in local community. It is a good model. The slogan is important. Helps to link events in the workplace between colleagues. It builds an attitude of working better as a group by working together.

   Music: Play for Life, “Making music being well” (Catherine Threlfall), “One day, one song”
   Sing and Grow programs operate in each state.
   Weekend Warriors, Brisbane.
   Sing, Sing. John Foreman.
   Music Together in Victoria helps to connect people into Music therapy.
   These programs increase people’s awareness.

   Music = Identity.
   On a local level is diverse enough. Regular group gathering. Strengthen identity and closeness of relationship of township?

   National: Aussie Idol eg. Choir of hard knocks impacts on national level. This is a good example.

   International Top 40. Relationships developed (how personal).

   Importance of clarifying definitions of music therapy and community music therapy. Differentiation between RMTs and community musicians.

   Speech & language pathologist (SLP): no involvement at present. Aware that community (local) groups exist. Aware of music therapy involvement in acute / paediatric divisions of some state hospitals. Aware of music health incorporation in some private schools. Have had some involvement with music health in education setting (with disability).

2. Is the current situation sustainable & acceptable?
   In Canberra there are different schools of thought on Music therapy. Musos doing entertainment vs therapy. In Canberra 3 Registered Music therapists work with a community musician.
Music therapy is better respected these days than it used to be. Of course it is sustainable otherwise I wouldn’t be doing it.

Music therapy is the service that receives the least referrals in our multi-disciplinary special education team. Parents may not be aware of what we can offer. OT and Physio are more tangible and better understood by public.

Therapeutic aspects of group activity vs music per se.
  eg. “Choir of hard knocks”

What is the difference between music therapy and community musicians?

Ethnomusicology is important. How does music evolve as a population changes? In the Northern Territory there is work being done on conserving local music and setting up local knowledge centres. Use technology.

Population evolves over time. You have aging population and younger uni students in Ipswich which are growing. Need to find some community work / music to preserve them for the older population and form something new to cater to younger population.

Having to rely on grants is exhausting and can lead to burn-out.
Building and maintaining relationships with people in the community is important.

Filling in generational gaps. Passing down info. Younger people’s views on music history.

Collaboration takes so much energy to sustain connection.

Evolving of music from different populations from new music from older focus to younger focus.


SLP: “I think music health requires greater promotion and expansion”.

3. **What are the pros & cons of separate disciplines vs creative collaboration?**

It is about a process. It is important to respect professional boundaries and not to think that anyone can use music in the way that a music therapist would. Some Music therapists had some concern over professional boundaries and felt there could be professional rivalry if a broader definition of “Music Health” were adopted. Some music therapists are working with a transdisciplinary approach on their teams. Many are situated in multi-disciplinary allied health teams.

In the old days everyone from different professions used to use music however they pleased and they can still do that.

Concerns that the quality may decrease if health professionals start to use music themselves rather than relying on music therapists.
Concern over disciplinary boundaries, don’t want it to become too homogenised. Overlap.

The Choir of Hard Knocks is an example that has seen different areas combine: community workers, Opera Australia singer/facilitator, homeless shelters etc.

It depends on one’s skill of pulling resources together.

Cons: One discipline overshadowing the other
Pro: Unity is power

Pros: strengthening on smaller ‘community scale
Based on the need of that community.

Cons: misleading info. But stronger sharing of info = pro

SLP: Creative collaboration leads to more positive outcomes for clients providing professionals share goals and actively support and encourage each others involvement.

4. **What changes are needed?**

We need a concise statement of terms, definitions and approaches that allow for individuality. “What is the essence of music?” and “What are the outcomes of music for individuality?” Work out terms and definitions for music therapist, community musicians and music teachers. Defining what music therapy is and what music health is, is paramount. “What is Music Health? Music Medicine?”

Need money and business people with expertise to write grants. Use correct words to obtain results. Need to sell it. Business marketing. Market it – use feature articles. Need business people to write grants that will be approved. Social networking with important people. Use of simple feature articles.

Need to collaborate with other professionals – business accountants to write plans / apply for grants.
Musicologists
Developing network and contacts
Media advertisements
Use technology to facilitate communication

Networking on specific projects can make it sustainable.

Separate disciplines need to collaborate, network, have projects that are valuable and have therapeutic outcomes.
Its important to have projects that are needed socially and musically fulfill a need.

SLP: Increase promotion. Increase the scope and integration into more settings.

5. **What would you like to see happen in future?**

We need a concise agreement to decide terms, definitions and approaches.

Special interest groups. Generate questionnaires about special interest groups for different age groups / cross-generational.

“People already want links, common projects. Specific projects will pull people together. You need to say, “Help me with this”. Common specific projects. Need concrete projects for people to join up around. Most important things is to do what the community wants. Find communities that have a need for conservation of music.

Collaborative research. Build projects and invite people to be involved.
Collaborative research projects.

Start a Music Health Website. We would go there and look at what different health professions are doing with respect to Music.

We could have one day per year to meet and have a conference on Music Health.

Some people signed up to join a Music Health interest group.

Create email networks: networking meetings with other like minds.

Networking with other therapists to have joint sessions.
More specific project to pull people together.
According to needs of community.

### Appendix A4

**Excerpt from transcript Music Memories Group**

<table>
<thead>
<tr>
<th>Cognitive Schema</th>
<th>Examples from transcript of Music Memories Group</th>
</tr>
</thead>
</table>
| Compartmentalisation | **DVD 1** (May 30, 2003) *Excerpt from Music Memories Group meeting transcript:*  
END OF CHAPTER 7:  
50. SK: Can you tell us about the music?  

CHAPTER 8  
51. MK: Do you really want to know? Harold Blair (HB); That scally wag?  
52. JJ: HB broke in two horses for the Dicks  
53. MK: Yes HB he had a very good voice finally and made it to the top. (pause) We called ourselves the Purga kids and Georgie Hill who was blind. He played the trumpet and he could play the organ.  

*The responses here are presented as separate pieces of information with little overall synthesis. It suggests that MK is thinking on her feet and reveals that she considers HB to be just one of many Purga kids who were musical, but this is inferred from her emphasis and rising vocal inflection, but not explicitly stated.*

| Ambivalence | **DVD 2** (June 27, 2003) *Excerpt from Music Memories Group meeting:*  
END OF CHAPTER 7  
85. SK: I wonder could if I get some names of your favourite songs from the olden days?  

CHAPTER 8  
86. (Daphne repeats question to Hilda because she didn’t hear properly). Any favourite songs from anyone or favourite tunes?  
88. SK: You mean down here recently?  
89. JF: Yes  
90. DP: What a friend we have in Jesus.  
91. MK: The old rugged cross.  
92. SK: The old rugged cross (writing down a list)  
93. LB: What about when they sang down the corner, what sort of songs were they singing down there?  
94. MK: What corner?  
95. HP: Down the end of the lane.  
96. MK: Shrugs
<table>
<thead>
<tr>
<th>Cognitive Schema</th>
<th>Examples from transcript of Music Memories Group</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>97. HP: It was mainly hymns but um…</td>
</tr>
<tr>
<td></td>
<td>98. DP Jesus loves me</td>
</tr>
<tr>
<td></td>
<td>99. MK: Because around here. You know.</td>
</tr>
<tr>
<td></td>
<td>100. SK: That’s what you learnt.</td>
</tr>
<tr>
<td></td>
<td>101. HP: When Dad was here, there was nothing</td>
</tr>
<tr>
<td></td>
<td>forced on them, no religion or anything.</td>
</tr>
<tr>
<td></td>
<td>102. MK: (looks incredulous and draws body</td>
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<tr>
<td></td>
<td>backwards, raises eyebrows, looking at HP).</td>
</tr>
<tr>
<td></td>
<td>Laughing.</td>
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<td>103. SK: You don’t have to answer if you want</td>
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<td></td>
<td>104. MK: Good. I’ll leave it at that.</td>
</tr>
</tbody>
</table>

In this conversation, there is ambivalence and disagreement expressed by MK (resident of Mission) in discussion with HP (Mission Manager’s daughter). While MK told me that they sang the hymn, “The Old Rugged Cross; ” she shows ambivalence through shrugging her shoulders, laughing, and responding with heightened body position to HP’s statement that “there was nothing forced on them.” MK later stated that “The Old Rugged Cross” is her favourite hymn, in spite of forced religion.

Integration

<table>
<thead>
<tr>
<th>DVD 3 (August 29, 2004). Excerpt from Cameron Thompson’s (MP for Electorate of Blair) speech about Harold Blair at the Purga reception for Dorothy Blair:</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHAPTER 3</td>
</tr>
<tr>
<td>36. I also meant to say something about music too and</td>
</tr>
<tr>
<td>37. obviously it was a massive part of his life and</td>
</tr>
<tr>
<td>38. the core part that music plays in every culture of the world. Every culture.</td>
</tr>
<tr>
<td>39. Without music we would be, you know, so much greatly diminished and</td>
</tr>
<tr>
<td>40. he used it as such a part of his life,</td>
</tr>
<tr>
<td>41. and we can all use it to help bring people together.</td>
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</tbody>
</table>

In CT’s speech there is synthesis of ideas (as the speech was probably prepared ahead of time): that Blair used music to benefit Indigenous people (historical information); that music is important and linked to culture (application to present); and that music can bring people together from different cultural groups (application to future). The ideas have been interpreted and integrated into a positive recommendation for future directions of community music.
Appendix B: Portfolio

Conference presentations:


## Appendix C

### STRATEGIC PERSPECTIVES ANALYSIS: TOWARDS SUSTAINABLE FUTURES

<table>
<thead>
<tr>
<th>Level</th>
<th>TRENDS</th>
<th>IMPLICATIONS</th>
<th>RESOLVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOCAL</td>
<td>Industrialisation is proposed for rural Ipswich</td>
<td>There can be risks to social and environmental health</td>
<td>Broad place-based planning with music health professionals involved.</td>
</tr>
<tr>
<td></td>
<td>The historical consequences of past actions present some barriers and limitations.</td>
<td>Need to create environments that support people’s cultural engagement with community music.</td>
<td>Support grassroots cultural leadership by recognising the importance of elders and their capacity for mentoring young people.</td>
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<tr>
<td></td>
<td>In the current economic climate, people who are interested in culturally engaged community music may be despondent about the potential for success of local music projects.</td>
<td>The music museum and displays about music heritage and culture need to be manned and widely accessible so people can be inspired by the example of local cultural leaders and music pioneers.</td>
<td>Community Music Health spokespeople can be appointed to facilitate local displays/activities and represent communities at regional, national and international forums.</td>
</tr>
<tr>
<td>STATE</td>
<td>Government strategic plans place music heritage and culture, and people’s participation in music as a low priority – relative to infrastructure for water, roads, education, health, defence etc.</td>
<td>Social health impact studies of the South-East Qld Regional Plan reveal that no consultation has occurred around Creative Communities strategies.</td>
<td>Pilot studies to investigate whether supporting community music development would build Creative Communities that have capacity to lead and respond to social change.</td>
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<td></td>
<td>Community volunteers struggle to provide community music programs with little long-term support.</td>
<td>People with unmet needs are transported to Day Respite Centre in the central city, so lose connections with their local neighbourhood.</td>
<td>Support community music and arts development that has relevance and meaning to local people, within their own neighbourhood (eg. Aging in place model)</td>
</tr>
<tr>
<td></td>
<td>Case studies of community music programs tend to raise community awareness of how local people can deal with social change.</td>
<td>Need to move beyond case studies to demonstrate efficacy, and provide cost comparison with other alternatives (eg. Sport).</td>
<td>Support further research and development through State Department of Social Development, and corporate sector (social responsibility funding).</td>
</tr>
<tr>
<td>NATIONAL</td>
<td>Case studies from Sound Links research support the value of community music programs. This is also supported by Anne Dunn’s nation-wide consultation on community arts.</td>
<td>There is a need for well-informed professional planning of community music and development activities.</td>
<td>Develop programs that foster and support local cultural leadership. Raise awareness of the benefits of participation, and common synergies/partnerships that can develop.</td>
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<td></td>
<td>Analysis of demographics allows identification of populations and places with the greatest level of unmet need for community music development.</td>
<td>Tailor the response to meet community needs in particular strategic places, or with particular populations.</td>
<td>Pilot the use of the ‘Five phases of creative processes for community music development’ that are presented in this study.</td>
</tr>
<tr>
<td>Seems to be decreased support and recognition for benefits of community music participation.</td>
<td>Encourage inter-professional co-operation</td>
<td>Facilitate Australia wide networking for the Music Health sector.</td>
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<tr>
<td>Information tends to be stored in discrete areas. There is not a good flow of information across disciplinary borders.</td>
<td>Community education is needed on a range of socio-ecological issues.</td>
<td>Encourage schools and other cultural bodies to provide community education about socio-ecological issues and people’s social and environmental responsibility as local and global citizens.</td>
<td></td>
</tr>
<tr>
<td>Music and Health professions tend to operate in segregation from one another.</td>
<td>Need to foster better inter-professional collaboration and problem-solving across sectors. Services need promotion and advertising to public. Students need opportunities to work on inter-professional teams.</td>
<td>Build on the Music Health Australia network that has been established, and support other cooperative ventures and partnerships. Support tertiary student placements in community-based Music Health rehabilitation where possible.</td>
<td></td>
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<tr>
<td>Music and Health professions could be better organised</td>
<td>Tertiary music education programs need review to bring about better integration with community-based (music and health) services. Professional bodies need to support and develop better inter-professional partnerships.</td>
<td>Re-organise tertiary music education to facilitate better flow of information and access to professionals in other sectors; particularly community-based rehabilitation. Advocate for professional bodies to support inter-professional partnerships and learning opportunities.</td>
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</tr>
<tr>
<td>Music Health service providers can be isolated, particularly in regional areas of Australia.</td>
<td>Need cost-effective opportunities for effective critical reflection on practice.</td>
<td>Support the established membership of the Music Health network and encourage dialogue on pertinent issues. Consider technological alternatives for conferencing.</td>
<td></td>
</tr>
<tr>
<td>People providing community music services sometimes find it difficult to maintain their operations or achieve continuous quality improvement.</td>
<td>High standards are required for effective culturally engaged community music. Service providers need access to professional development and supervision.</td>
<td>Professional development, education, training and supervision are required to raise the standard of community music services in Australia. Theory and practice are equally important.</td>
<td></td>
</tr>
</tbody>
</table>
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Music arranged by

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