

TRAINING THE COMMUNITY MUSICIAN

Trinity Laban Conservatoire of Music & Dance

17TH AND 18TH
FEBRUARY 2020



Evaluation Report

This project was delivered in partnership between Sound Sense, Trinity Laban Conservatoire of Music and Dance, University of Aberdeen and Edinburgh Youth Music Forum and Sound Connections. The project was supported by Thomas Deane Trust.

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Welcome

Dear All,

On the 17th and 18th of February 2020, we welcomed 39 delegates from across the four nations of the UK, Europe and USA and 8 students studying community music at a range of institutions across the UK for the second Training the Community Musician symposium. The symposium, which was the 2nd in a series of four, was aimed at practitioners who train those who deliver community music in formal, informal and non-formal sectors and any community music practitioner who have an interest in engaging with the discussion and becoming part of a growing network of those who train practitioners in community music settings.

Following on from feedback from the 2019 symposium, TTCM20 used a mixture of traditional symposium presentations on Day 1 and a full day of Open Space on Day 2. The symposium set out to investigate the training needs of the sector, to map gaps and to work towards meeting these.

Day 1 explored the following themes:

- What are the essential and desirable skills required by a community musician?
- What is the Community Musicians Duty of Care; to self and others?
- Within training, what is the balance between training the person and training the musician?

Day 2 followed an Open Space Facilitation format, enabling participants to call and lead their own discussion groups on the themes from day one and to call sessions on subjects important to their own practice.

This report has been created to provide an overview of the symposium proceedings, share outcomes from the evaluation process and to make recommendations for the third TTCM event which will take place in June 2021.

We thank all those who gave their time, energy, openness and innovation at TTCM 2020 and we look forward to continue to build relationships with you all in years to come.

Best wishes

Åsa, Tim, Chris and Jess

Sound Sense
Trinity Laban Conservatoire of Music & Dance
University of Aberdeen
Edinburgh Youth Music Forum

Thoughts from the Organisers

Åsa Malmsten

Director of Sound Sense

Sound Sense is a community of professional music facilitators and practitioners. As an organisation we work to enable thousands of participants across the UK each year to take part in meaningful music making activity. It makes sense that the musicians who deliver this important work also have a say in the training of the next generation of community musicians and in the research into community music practice.

Training the Community Musician Symposium (TTCM) in 2019 allowed us to work with the sector to develop themes that fed into the 2020 symposium. This year we welcomed more delegates from across the UK, Europe and the US in conversation and debates. It is a joy to come together annually to celebrate the importance of community music practice. Connecting with each other allows us to develop new avenues and pathways, strengthening the sector longer term.

The TTCM symposium started in 2019 as a series of four symposiums delivered in partnership between Sound Sense, University of Aberdeen and Edinburgh Youth Music Forum. In 2020, Trinity Laban Conservatoire of Music & Dance and Sound Connections joined the partnership. The additions to the partnership has allowed Sound Sense to reach further, taking forward the themes from the first symposium and creating an interactive event that incorporated both key note speakers, opportunities to discuss and debate as well as a day of Open Space Facilitation. The symposium series has strengthened Sound Sense's position as the umbrella organisation for professional community music, increased our membership size and allowed us to work strategically in partnerships with others to deliver more to the wider community music sector in UK and Europe.

We have reached a half-way point, having delivered two successful and insightful symposiums, with two to go. We are finding that the symposium continues to attract delegates from across the globe and look forward to developing this work and to disseminating and exploring the themes coming out of previous symposiums.

Tim Palmer (host organisation)

Head of Music Education, Trinity Laban Conservatoire

It was a privilege to be able to welcome such a distinguished group of influential figures in the UK and international community music scene to Trinity Laban in February. As a world-leading conservatoire we have some amazing facilities to show off, including a Music Faculty designed by Christopher Wren that embodies the traditional nature of much music performance training.

It was wonderful to be able to showcase for this event our stunning RIBA award-winning Dance Faculty, built in the year 2000. We met in a part of London that is unique in remaining a location of heavy industry and long-established communities whilst also witnessing multiple shiny glass blocks of flats sprout up in the gaps.

Community music also has a 'tradition' – a backbone of concepts, practices, discourses, key texts, a journal and, in the UK, an international research centre. However, it continues to look forward, to question and challenge, and to respond critically to the changing times. It is indeed a 'restless art', and events like TTCM20 help to drive change onwards.

Trinity Laban's Department of Music Education offers programmes and modules that take a broad view of the nature of education, seeing it as a process of change that can involve multiple dimensions, including relational and non-musical learning. We work across the traditional silos of classroom, studio and informal settings, recognising that many of the skills sets of music leaders remain consistent, whilst the intentions of our actions can change both between and within contexts. The experiences of the student and alumni helpers who supported this event demonstrate this – thank you to Charlotte, Laura, Matthew, Nicola and Sviatlana, who between them have mixed experiences across the 1-1 studio, the classroom, music in healthcare settings, whole class ensemble teaching, and in a variety of placement contexts as part of their studies.

For me personally, hosting this event has been the culmination of a strong desire for my department to connect better with the Community Music ecosystem, and it has been a fantastic experience to be challenged and debated with, and to witness such a strong sense of fellowship within the profession. The learning that comes from the formal and the informal conversations has been invaluable indeed, and it has been a great chance to catch up with old friends and forge new friendships.

Also, of really significant value for me has been the ability to boast to senior management in my institution that my department hosted fifty of the most experienced community musicians, including a number of international delegates, for a vibrant and engaging conference. This sounds a rather personal conclusion, but it is events like this that enhance the viability and visibility of the only conservatoire education department in the country in an increasingly difficult economic climate, meaning that the depth and rigour of the future training of community musicians is more likely to be assured.

Chris Gray

Programme Director BMus (Hons) Community Music, University of Aberdeen

The Training the Community Musician Symposium '20, was an opportunity to continue the work started at the University of Aberdeen in 2019. Going into the second symposium I could not believe that a year had passed. The connections I made in TTCM '19, were still fresh and alive and the discussions and debates started still in progress, more questions were still being generated but progress was being made. I was ready for more.

The more hybrid approach to the second symposium gave the opportunity to begin a process of focusing in on themes that emerged from the first. Not by just continuing discussion but starting a process of creating and developing further reflection that would lead to deeper analysis and hopefully the creation of resources. The format also provided the opportunity to continue to work with the Open Space format in day 2 to develop new themes and discussions, an integral part of opening the floor to a very different but equally engaging and vibrant delegation.

Looking back at the symposium I feel (and continue to feel) nourished. The quality of discussion and debate was exceptional. I continue to be grateful for the opportunity to be immersed in a community of like-minded practitioners from a hugely diverse set of backgrounds and contexts in and around the field of Community Music.

The impact of the two TTCM symposiums has been significant in contextualising the issues, debates and discussions around training community musicians, this contextualisation continues to impact on the way I work at the University of Aberdeen where I reflect upon, and adapt our programme to meet contemporary needs and thinking on a continuous basis.

After the last symposium I was empowered to take pride in being a declaring that I am a Community Musician. My resolve in this continues to grow and my passion for the evolvement of the field and to the models of training of those entering continues to strengthen. This is a journey that is beginning, but I strongly believe that it is this journey that counts.

Jess Abrams

Director of Edinburgh Youth Music Forum and Music Practitioner

The TTCM offered me time to focus on what's important to me as both a practitioner and someone who is supporting and enabling others to become, or to consider becoming, a community musician. I purposefully use the words 'supporting and enabling' vs 'teaching' as this was my real take-away from TTCM20. Something I already knew, but was very much affirmed and expanded upon over the event. That becoming a Community Musician is a process of 'evolvement'. It's not a 'I studied and therefore I am' field. Although to study the field academically is something that I think really can serve, whether one trains formally or informally (e.g. in an academic institution or out 'on the job', one is never done evolving as a practitioner.

The Community Music landscape has changed in Scotland since the Edinburgh Youth Music Project (EYMF) started back in 2009 and we have now moved into a 'light version'. So, the institutional impact of TTCM is more to do with bringing back the learning and sharing with other practitioners as and when we can as well as the EYMF helping to fund attendance.

We based the themes for TTCM 2020, on the themes that emerged from TTCM 2019; one of those was Duty of Care for ourselves and our participants. We had no idea of the change that was about to come due to Covid-19. Now it's more important than ever as we look to the present and future role of Community Music in its role in solace, recovery and healing. I believe we as practitioners, in our 'evolvement' are in a strong position to help; to respond, to be flexible, to find creative ways to make music with people as long as we care for ourselves along the way.



The event:

The Open Space format of TTCM '19 was designed to allow for the emergence of themes in this area, on the basis that no conference or symposium had tackled this subject in a substantive form previously. It was important for TTCM '20 to continue to remain open but also begin to focus the discussion using the three themes that have emerged in order to create tangible, meaningful and useful outcomes and outputs.

DAY 1:

THEME 1: WHAT ARE THE ESSENTIAL AND DESIRABLE SKILLS REQUIRED BY A COMMUNITY MUSICIAN?

Participants were given 3 minutes to think (on their own) and write down three essential and three desirable skills that a Community Musician should have training in. They were then given 3 minutes to discuss their thoughts (and vice versa) with the delegates seated across from them, making notes of additional thoughts, and of changes to their original notes. After three minutes a bell sounded and one side moved one seat to their left, then the process continued. To conclude delegates were grouped into groups of six to pull together some overarching points.

WHAT HAPPENS TO THE DATA?

The data, not presented in this report, is in the process of analysis. This analysis will produce an initial skills framework. The initial skills framework will be presented at TTCM '21 for discussion, debate and revision¹. Further activities to augment the framework through analysis of a Community Musician's values, beliefs, attitudes and behaviours are intended.

WHAT WOULD YOU TELL YOUR TAXI DRIVER...

Each participant was asked to respond via a mentimeter to the provocation: 'Just imagine for a moment, it is the middle of the night, you have spent the day delivering workshops (in three different venues) then done the mad dash for your evening gig. You finally off the train and in the taxi for that last leg of the journey that ends at your bed. It is just you luck to get the really chatty taxi driver! She asks you "so what do you do for a living?", what do you say?

This activity was designed to give an overview of how delegates identify themselves, the data provided will give a broader context and discussion for the initial skills activity.

¹ The initial analysis will follow a classic inductive (generative) content and thematic analysis leading to a deductive (testing) approach at TTCM '21. (HARDING, J. (2019) *Qualitative Data Analysis: From start to Finish*. London: Sage)

THEME 3: WHAT IS THE COMMUNITY MUSICIANS DUTY OF CARE; TO SELF AND OTHERS?

Philip Flood

Sound Connections

My presentation at TTCM2020 focused on *'What is the Community Musicians Duty of Care; to self and others?'*

I was keen to explore the various definitions of 'duty of care' from obligations placed on people to act towards others in a certain way, in accordance with certain standards to prioritising people, practising effectively, preserving safety and promoting professionalism and trust to Duty of Care being about individual wellbeing, welfare, compliance and good practice.

We talked about compliance. We often only think about duty of care when things go wrong, when there is a concern, or a breach of duty. And these can be many: fire safety; health and safety; food safety, personal safety; safeguarding, equality; bullying; violence; harassment; stress; or discrimination.

But I prefer to see duty of care as the creation of an environment, an ecology, where very special things can happen, where there is opportunity.

We then looked at our definitions again in a slightly different way and tried to work out where we, as musicians and practitioners fit and considered what a music practitioner's duty of care is to oneself. As Nicola Naismith wrote in her article for Arts Professional called 'Caring for the Carers':

"If the arts are positive for participants, so too should they be for the artist providers. Providing opportunities for creativity shouldn't be at the expense of the person delivering them."

If we consider the Sound Sense Code of Practice, through the lens of duty of care then we can begin to see it not as a set of competences or principles but more as a way of being, of existing as a music educator: Being well prepared and organised; Being safe and responsible; Having appropriate musical skills; Working well with people; Evaluating and reflecting on my work; Committing to professional development.

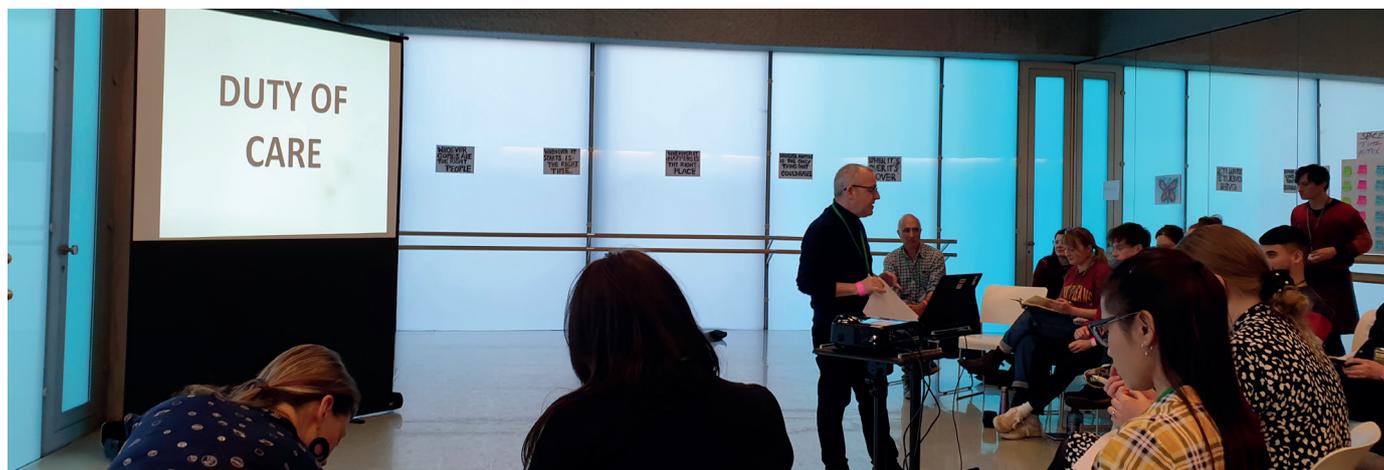
Sound Connections undertook research in 2012 into what the key skills are a music practitioner needed in order to work successfully with children in challenging circumstances and as I was reading it through, I was struck with some of the findings in relation to duty of care. These included personal qualities and values: being open minded and tolerant, kind, calm, empathetic and patient; creative and adaptable; having a creative and personal back-story which informs their development

And finally, we looked at the support that both MU + Help Musicians offer in terms of supporting musicians and peer support. I'm a great believer in peer support and believe that we all benefit from sharing our fears, our weaknesses and our challenges with each other. In the world of health and social care this is called supervision. And if we take care of each other, it's not only good for us, but for the organisations and most importantly, the person that we are working with.

THEME 2: WITHIN TRAINING, WHAT IS THE BALANCE BETWEEN TRAINING THE PERSON AND TRAINING THE MUSICIAN?

This session took the form of a fishbowl² discussion focusing on the third theme: Within training, what is the balance between training the person and training the musician? The fishbowl started with three short provocations by Jess Abrams, Ceri Tippets and Tim Palmer. Key themes from this activity have been extracted and are included in the Emerging Themes, Conclusions and Recommendations sections towards the end of this report.

The transcript of the discussion can be found in the appendix to this document.



DAY 2:

Day 2 followed the Open Space method and was informed by the events and conversations of Day 1 as well as whatever was at the forefront of people's minds.

What is Open Space:

Open Space Technology was developed in the 1980's by Owen Harrison an Episcopal Priest and civil rights activist. He observed that unorganised encounters were the most productive aspect of formal meetings. Open Space meetings are considered to be 'self-organising'. Although participants are invited by an organiser to discuss an explicit theme the agenda, in full, is created by the participants.

Open Space meetings are introduced by the organiser but facilitated independently. The facilitator is said to be 'fully present and totally invisible', where they are 'holding a space' for the participants to self-organise. Open spaces are governed by four guiding principles and one law.

The Four Guiding Principles:

- 1 Whoever comes are the right people
- 2 Whenever it starts is the right time
- 3 Whatever happens is the only thing that could have
- 4 When it's over, it's over

The law (of Mobility)

If you are not learning or contributing it is your responsibility to respectfully find somewhere you are. Participants are encouraged to consider how they engage with the agenda and can move freely but respectfully between sessions:

Be a Bumblebee: Moving between different sessions taking energy and ideas from one session to the other

Be a Butterfly: Moving between sessions quietly listening and reflecting

² The fishbowl is a method to organize presentations and group discussions that offers the benefits of small group discussions – most notably, a spontaneous, conversational approach to discussing issues – within large group settings. This is done by arranging the room so that the speakers are seated in the centre of the room with other participants sitting around them in a circle watching their conversation 'in the fishbowl.' Best used in conferences, workshops and town hall-type meetings, the Fishbowl focuses the entire group's attention on a discussion among 3 - 6 people. Other people present become observers, active listeners, and potential participants through a rotation process which reduces the distance between speakers and audience. (UNICEF, Knowledge Exchange Toolkit)

Discussion Topics called by delegates

On the following pages you will find a list of the topics proposed and discussed during TTCM20. Introductory notes follow this from those who called the sessions (note: not all introductory notes were available at the time of publication).

Details

Wake Up and Sing (Janet Ayres)

How we use tech? (Mike Dodd, Peter Keserue , Kate Wilkinson)

How do musicians decide whether to train to be `Community Musicians` if they don't know what it is? How do you find out whether you can if you don't know? (Judith Gardner Jones)

COMBINED SESSION:

There is more to diversity than colour and class (Åsa Malmsten)

Encouraging diversity in our profession (Jamiee and Ronald Jensen McDaniel)

The role of coaching in Community Music CPD (Åsa Malmsten)

What can not be taught? (Lars Kolstad)

Do we need to talk more about evidence? (Tim Palmer)

COMBINED SESSION:

What are the key elements in Community Music training? (Graham Dowdell)

What could an ongoing training offer/community look like? (Rachel Perrin)

Aren't school's communities too? How can we embed community music practice in mainstream schools vs music education? (Anna Macken)

Let's Jam (Ronald Jensen-McDaniel and Lars Kolstad)

The role of the Community Musician in the social prescribing agenda (funding quality assurance training /sign posting referrals) (Kate Wilkinson)

COMBINED SESSION:

Should a Community Musician be trained or provided with the opportunity to evolve? (Ceri Tippets and Christopher Gray)

Training those who don't really want to be there/trained (Jess Abrams)

Working in inclusive settings (skill share) (Ben Sellers)

Music and well-being; how might Community Musicians contribute to a shift into/towards a 'well-being economy' (Oli Furness)

Can you teach desirable traits and make them skills? i.e. approachability and empathy (Sarah Hardman)

To what extent does the training of instrumental teachers need to change in response to the changing demographic of Students? (music hubs, specialist music centres etc...) (Nicola Tagoe)

COMBINED SESSION

What do you want from Sound Sense? Are you getting it? (Siggy Patchitt)

Sounding Board; would you like to write for Sounding Board what would you like to read/see in Sounding Board? (Clare Adams)

Sessions as explained by those who called them

Wake Up & Sing session

JANET AYERS

Connecting the voice and the body is key to freeing up the voice. The aim of the session is to introduce some vocal-physical warm ups and for participants to share ideas. It is also a chance for practitioners to explore the reasons why people feel they can't sing and find practical solutions to unlock the singing voice. It is also a chance for a good old sing and to improvise & harmonize which is the instant feel good factor! Hopefully the participants will come away with a few more tools to get groups singing together with this starting point: KIS: keep it simple. It really doesn't need to be complicated. As a Natural Voice Practitioner I like to use the chaos of play & movement to free up the singing voice to have a meaningful musical time.

How we Use Tech

MIKE DODD, PETER KESERUE, KATE WILKINSON

This session was called to explore how Community Musicians could make use of technology in their music making activities - particularly looking at the potential of apps to use on ipads and tablets. As we had a very experienced user of the Thumb Jam app in attendance - Peter Keserue - we spent most of the time receiving his excellent tips and ideas about the possibilities of this app.

Although Thumb Jam itself is a very powerful musical tool, Peter demonstrated ways in which it could also be linked through a mixer app - e.g. AUM - to other musical apps such as Bloom, Middle Eastern Drummer, Tambura etc. to create even more varied musical landscapes. As time was quite limited, we decided to set up a WhatsApp group (Music tech TTCM2020) to post the short videos from that session and provide a space to share information in the future. It was an inspiring and useful session and we have already put some of the ideas generated here into our practice. **MIKE DODD.**

There is more to diversity than colour and class and Encouraging diversity in our profession

JAMIEE & RON JENSEN – MCDANIEL AND ÅSA MALMSTEN

Intentions and expectations: We work in an area quite different from a lot of the conference attendees (southern United States.) This area is quite diverse and we work often with primarily African American populations; however, it has been our experience that often, facilitator populations are often from the same background: white, middle class, straight, college-educated, neurotypical, no physical disabilities, etc. These are not negative traits. The problem lies when these voices are often the ONLY voices present at the facilitator (and academic) level. We called this session to open a discussion on how we can recruit a more diverse facilitator population.

I expected to have a conversation around recruitment, and while we did talk about that, we talked extensively about how to define diversity (it's not always visible) and what we should be talking about when we think of diversity (race, economic background, orientation, education, neurodivergence, etc.) We also talked about safe space and defining safe space: it's not a space where there are NO risks, it's a place where it's SAFE to take risks and be uncomfortable.

JAMIEE & RON JENSEN – MCDANIEL

The role of coaching in Community Music CPD

ÅSA MALMSTEN

I called this session because as a passionate believer in the power of coaching, I wanted to find out how transferable or useful it would be to the community music sector. I am glad I did. The conversation started out defining coaching versus mentoring and continued down a path where the importance of peer to peer mentoring was made clear and a gap in provision of effective mentoring schemes to develop new or nearly new community musicians in their first years of practice was identified.

What cannot be taught?

LARS KOLSTAD

My intention, as I remember it, was something like this: We are talking a lot of what, why, when and how to do community music. Some of it in a practical perspective, and some in a more academical or research -based context. It all sums up to an enormous pile of knowledge. Yet all of this would be in vain without there being something present in the human interaction which is of primary importance. Something that is pre-conceptual. (Perhaps similar to what Alfred Schütz calls «the tuning-in-relationship»). What would that be? I don't know! But even if I don't know what it is, it is of vital importance in all these interactional settings. Inspired by a Chinese proverb that says something like: « Knowledge is adding to the content, wisdom is subtracting from the content (i.e. what's left), I wanted to get in touch with other community musicians' experiences and views on that way of seeing it.

Do we need to talk more about evidence?

TIM PALMER

Evaluation of the work of community music is a contested area, and whilst there are some who argue that 'value' emerges in such multifarious dimensions in ways that are unique to each participant that it is impossible to capture or report in any meaningful way, there are others who argue that the future of the sector depends upon exactly this. Given that evaluation methodologies and the heuristics that underpin them are once again being examined, and that there is much evidence of advocacy masquerading as evaluation, how should the sector respond?

What are the key elements in Community Music Training and What could an ongoing training offer/community look like?

RACHAEL PERRIN & GRAHAM DOWDALL

'I posed this question out of interest in how we can create stronger communities of practice in the training space. There is a huge amount of high quality CPD in the community music world, but I have found few opportunities for practitioners to be part of ongoing support programmes and networks. I am interested in how we can best support one another and how Soundcastle can help our associate facilitators and wider community connect and grow.

Many practitioners in the sector work in challenging community settings, often alone or with very small teams. The potential for professional development if we find ways to connect these communities is vast and I was keen to hear other perspectives. It's about finding ways to combine and develop people's existing skills and also a CPD programme that supports people to challenge their practice.

Community musicians often work unseen and unheard by those who exist beyond their community members. How can we connect and grow practice collectively? How can we improve our own wellbeing and resilience as practitioners? As people who champion the importance of community and live connection, why do we often feel isolated and disconnected?' **RACHAEL PERRIN**

I was interested in what people feel are the most important things we should be teaching emerging community musicians. The field seems to be "formalising" and moving away from the very informal place it was when I trained 25 years ago and I wanted to hear from people who might have come through routes like conservatories but also the "self taught" so that we might create some agreement or diversity on what we need to know, be, or be able to do. I'm interested as to whether people see ethics, understanding and principles are primary or whether things like traditional music skills are seen as more important. Also the importance or not that people attach to the academic or whether practical leadership, musical and life experiences are seen as paramount. For me community music is a broad church and the diversity of approaches is a strength rather than a weakness but I was very keen for people with different perspectives to hear from each other and maybe have their minds opened a bit by differing opinions and to ensure that those of us who deliver training are in step with what community musicians need. **GRAHAM DOWDALL**

Aren't schools communities too? How can we embed Community Music practice in mainstream school's vs music education.

ANNA MACKEN

The question stems from frustration around the perception that music education places the most value on expertise in learning an instrument, rather than the value of exploratory music-making; composing and improvising from EYFS; tapping into the natural curiosity and playfulness of children to learn through doing. A community music model of exploring sound & music in school would open more doors for more pupils; it would embed the building blocks of music-making and also free participants to reflect their wider community through their music.

The initial intention was also a reflection of the feeling that the current music education system is reductive and disregards our innate ability to make music and connect with others through fear of 'getting it wrong', for pupils and for teachers tasked with delivery; something that often needs to be undone for musicians coming to community music/ music therapy through a western traditional music education route.

I'm not sure what my expectation was for the session but given our current situation maybe it's a rallying cry to all musicians to view mainstream schools as communities with need of our skills, care and knowledge. Also, perhaps subversively, to challenge music education in its current guise.

Let's Jam

LARS KOLSTAD AND RON JENSEN-MCDANIEL

Ron and I were talking in a break (or session?) about how we felt for having musical conversations with each other. What brought us all to this conference, was the shared love for – and interest in, playing music with people. Yet, all that happened was talking about making music, which in its nature is secondary to making music. So, we agreed that to remind both ourselves and all of us about what brought us here in the first place, we should make the opportunity for playing together! That's what we did. We scheduled an open jam in one of the open spaces. We went on a hunt around the house for instruments, and then we just started.

The concept was «having a musical conversation with each other» or «getting to know each other through playing music together». Which also acknowledged the art of curious listening and aware responding. It was a great experience! From my point of view, a conference about community music without the opportunity to play music would be somewhat tragic. The practical experience of the jam to me made the theoretical discussion more adequate. **LARS KOLSTAD**

Should a Community Musician be trained or provided with the opportunity to evolve? AND Training those who don't really want to be there/trained?

CERI TIPPETTS & CHRIS GRAY AND JESS ABRAMS

From the shared stance that training infers that something is 'done to' an individual the panel chose to combine questions with the intention of exploring the fine balance between providing a formalised training to musicians working in community settings and providing the opportunity to allow their practice to evolve by a more organic route.

THE THREE MAIN THEMES THAT EMERGED FROM THE DISCUSSION WERE

- Language, focusing on issues of choice, tone, voice, and tutor, student relationship
- Commitment to experiential learning focusing on the students experience of learning in placement contexts and how this relates to the demonstration of values and practices
- The intention to provide quality and alleviate risk to participants when engaging students as facilitators in live contexts.

Additional note, **JESS ABRAMS**: I called 'Training those who don't really want to be there/trained as I am, at the moment, teaching a Community Music module that department managers made mandatory without consulting with me or students. I have very mixed feelings about making the unit mandatory as, in my mind as a practitioner, it's not ethical to 'force' people to do anything. However, as an educator in the music department and knowing that many will, at some point in their career end up either teaching or facilitating others in music making, I feel that planting the seeds of good practice and duty of care is important. So this inner dilemma is something I'm keen to discuss further and hear from others.

Working in inclusive settings (skills share)

BEN SELLERS

In this session we aimed to do two things:

- 1) Share practical warm-ups, composition and improvisation exercises and games that we find work particularly well in inclusive settings
 - 2) Outline specific challenges we are finding in our current work and invite comment and advice
- It will also be a chance to make new connections and contacts.

Music and well-being; how might Community Musicians contribute to a shift into/towards a well-being economy

OLI FURNESS

In 2018 Scotland joined New Zealand & Iceland to form a partnership called Wellbeing Economy Governments (WEGo), with the aim of working to find ways of moving away from GDP as a measure of economic progress. Together with the Wellbeing Economy Alliance, WEGo are working to find approaches and policy frameworks to deliver improved wellbeing for their citizens.

CM is all about wellbeing, so I was curious to know first of all if many of our community of practitioners were aware of this shift in political thinking (albeit only in 3 small countries), and what people's initial thoughts were on the topic. And secondly, Oi Musica has been working with Wellbeing Economy Alliance to develop ideas for the creation of a mass musical response to the climate emergency, to be staged at the 2020 UN Climate talks (cop26) in Glasgow - originally scheduled for November but now postponed to 2021 or beyond. I was keen to throw some ideas out there and gauge interest in the project, via digital involvement / remote participation in some form.

Can you teach desirable traits and make them skills? i.e. approachability and empathy

SARAH HARDMAN

My initial intention for calling this session was to ascertain whether people considered some of the desirable traits that we had listed for a Community Musician as skills that you either had or you didn't.

My expectation was that there would be discussion as to whether you can teach a trait or not, and to then consider how the traits could be reached if they could not be taught. I wanted to explore the relationship between a trait and time – if someone did not have the traits that we found desirable, would they gain them over time through experience or would they just never have those skills?

What do you want from Sound Sense, are you getting it?

SIGGY PATCHITT

Sound Sense exists to support and champion community music. It does this by supporting and connecting community musicians, so I wanted to find out from those who know best (the community musicians themselves), what they value most, in terms of the support Sound Sense currently offers and also what else they would like to see offered to them.



Emerging Themes

The following wordle represents the overarching themes that have come out of the extensive activities, discussion and conversations of TTCM '20. The organising committee want to acknowledge that these themes have been drawn from their experiences of the event and also through a close analysis of the materials presented in this report.

The themes from TTCM '19 and TTCM '20 are well connected. Some of the questions remain and have continued to be considered and discussed here. However TTCM '20 started to demonstrate a more critical look at Community Music training with a proliferation of language around what it is we do: facilitate, mentor, teach or train. Diversity in relation to practitioner and participant involvement came through strongly in the discussion bringing to the front our duty as Community Musicians to practice in a way that is cognisant with the field within which we operate. The continued focus of these emerging themes across the two symposiums allows us to focus more clearly the theme for TTCM '21 which will be discussed later in the report.



Post event feedback – a snapshot

Shortly after the TTCM20, we sent out a survey with a series of questions about the event. Below are the questions with some of the responses.

What impact, if any, will your attendance at the conference have on your approach(es) to your thinking and/or practice in the short and long term:

"The conference has affirmed my feelings about the need for employing organisations/project leads to ensure that community musicians are valued for the wealth of knowledge, skill and care they bring to their work. I will be using my professional skills as a music therapist to advocate and argue the case for community musician, also to ensure that where I lead a project that musicians feel supported in the ways that they feel they need."

"I really valued the conference and feeling part of such a strong and committed sector. "

"TCCM '20 made me realise how diverse yet interconnected community music and community musicians truly are. It showed me how valuable it is to exchange ideas and be exposed to new ways of working and thinking. This is a lesson that I will be applying not only in my work, but in my life, too."

"There is a definite positive impact for me in terms of working with my community music students-being involved in the conference has meant conversations and networking with others in similar positions and the sharing of ideas and face to face discussions are invaluable. Also, sharing with other vocal practitioners gave a lot of opportunity to reflect on my current practice and consider alternative approaches as well as solidify my current thinking, especially with regards to working with women who have experienced trauma. The Ethics of Care session was also very useful and an important consideration for all those involved in the practice and research of community music"

"I feel that I am better informed on the work of other freelancers and how things such as social prescribing are really working from country to country in the UK"

"I think I will be a bit more focused about my work with the next symposium on the horizon. I think I will probably be more likely to record some reflections on my practice and maybe try some new things"

What are the next steps?

"I've been inspired to set up a CIC to support local community musicians to explore the projects that appeal to their hearts, I e exploring working in palliative care, intergenerational projects, working in local shops. I hope to act as a project lead/manager to look after funding, liaise with local organisations and schools and to provide supervisory support for musicians involved in projects using therapeutic group work as a way of exploring issues that arise over the course of projects"

"To continue to develop ongoing relationships with those I met at the conference and to implement fresh ideas and fresh approaches within my teaching with students and practice as a community musician"

"Since the conference I have started a peer mentoring group with a colleague. I will write a blog post on important elements of training practitioners. I will visit and observe someone I made a connection with at the conference."

What are the three issues you feel need to be discussed further in relation to how we 'train' Community Musicians?

"Psychological grounding/frameworks about how's and why's of the impact of making music. The importance of self-care. Valuing the work that you do, especially the time aspect as in this work is not just the direct contact time but the thinking that happens around the work too. Ways to cross pollinate the trainings of community musicians and music therapists."

"How do we match placements to community musicians, do we make sure the fit is right with all parties?"

“How do we support community workers who are also musicians (e.g. day care centre workers, support assistants, activists, to step into more of a ‘workshop leader’ role? - What resources can we develop to support new leaders in the medium term?”

“The role of Creativity in our practice as opposed to re-creativity. The personal and social development that takes place when people engage in music making activity, and the skills that community musicians need to support this. How community musicians understand and speak about their work confidently, in terms of inclusive practice and the social value of community music.”

“How can we form a more diverse group of community musicians that represent society as a whole, better? How can we include community musicians that are not coming from the usual ways (universities) in training and at work? Mentoring schemes.”

“One big issue - to try and find the common ground between theory and practice - the need for continued conversation in this area can be disconcerting when those who have been in the field for a long time have seen the same discussions come and go over the years - can we think about how to change the conversation to a more constructive approach rather than raking over old territory?”

Please tell us about your conference experience, including theme, approach, venue, catering etc?

“I thought the theme was very relevant to where I am at in my practice at present. I enjoyed the breakout sessions and discussion. I was glad that an opportunity arose for me to go out of my comfort zone and chair a session. The venue was very good and easily accessible”

“Found it really stimulating. Great venue. The balance of led and open sessions worked well for me. It struck me that training community musicians within a university music program is one of many settings that training occurs, and that a greater representation of other approaches, e.g. MEH led, could be informative. Having said that, I appreciate the context of the conference was an academic one and it was a great insight for me to hear about Uni programs in depth”

“Beautifully facilitated and curated by the whole team. A welcoming vibe and plenty of space to chat and share ideas”

“I don’t feel that I learnt an awful lot or took a lot away from the conference. There were lots of ‘profound’ disclosures and speeches and discussions which didn’t reach any conclusion – it was more like a support group than anything else. I am lucky that my organisation paid for my ticket or I would have felt like I had wasted my money. Some members of the conference also didn’t know when to stop talking – I felt this should have been steered a little more. Day two was far too long and I got tired by mid-afternoon. I feel this would have benefited from some guest speakers who could hold some constructive learning opportunities”

“I loved it. Great venue and easy to get to and find accommodation. Good price conference as the added travel and accommodation can make these opportunities too expensive. It would be wonderful to have accommodation ‘on site’ Excellent programme and the Open Space format is very good indeed. Two days just the right length. “

Conclusions and Recommendations

As the organising committee reflect on the outcomes of this year's symposium as a team, we are happy that the initial intentions for TTCM have been met. The quality of interaction between participants and the freedom offered by the symposium ensured that the voices of those that wanted to be heard continue to be.

In pulling together conclusions we feel that those outlined in last year's report still stand. Although we feel strongly that TTCM '20 participant feedback and indeed the conversations that continue around the symposium have advanced them significantly. We therefore feel that these conclusions should continue to guide us in the development of TTCM'21:

1. There is a need for continued and regular dialogue and discussion in relation to the training of Community Musicians
2. There is a need for the development of further, formal connections between those working in the training of Community Musicians
3. There is a need for discussions to be fully representative of the field

TTCM '21 Recommendations

The success of TTCM '20 is due to the adjustment of the symposium format to include a blended approach to activity. Bringing together more traditional formats with those of Open Space. Therefore, a continuation of this format is recommended. However, it is the intention that Day 1 will be opened asking TTCM participants to become the facilitators, expanding the voices heard at all times:

This year, in addition to the Open Space, we invite you to submit a idea for a session (e.g. workshop, poster, presentation...) that shares with us your response to this theme: **How do we prepare Community Musicians for the challenges of 21st Century practice?**

Ideas for your session should be submitted by 31st January '21 and include; title, format, duration, resources, 200 word outline, six key words.

We hope that this format will allow for the continuation of opening the theme(s) of how we Train the Community Musician.

Due to the ongoing Global Pandemic and the uncertainty this could potentially cause for the hosting of, and travel to events, it has been decided to postpone the event to June 28th and 29th 2021. TTCM '21 will be hosted by the Bristol Music Trust.

"Just to say thank you again for an enlightening and stimulating couple of days and for all the undoubted hard work that went into making it such a brilliant event. Well done!"

Participant Feedback, TTCM '20)

