

Community Music

PHIL MULLEN

Freelance | United Kingdom/Ireland*

ABSTRACT

Over the last two decades community music has grown from differing local activities into a global field of study and practice. Despite this development, the term still lacks an agreed international definition. Building on over three decades as a community musician, I will give an understanding of community music values and methods as they are practiced in Ireland, the UK and increasingly internationally. Additionally, I will link community music values and characteristics to aspects of peacebuilding, specifically initiatives that are bottom up. I will also talk about how I used these community music methods over eight years working in Northern Ireland on projects to further peacebuilding.

KEYWORDS

community music; peacebuilding; creativity

* 1 Quarry Crescent, Hastings, United Kingdom, TN34 3SD

COMMUNITY MUSIC

Community music has grown in this millennium from a range of differing local or national initiatives and practices to a global field of academic research and activity. It now incorporates local, national and international training, networks and support organizations, as well as grassroots activity that engages with virtually all societal groups. Since 2006 there has been a regularly published academic journal for the field, the *International Journal of Community Music* (IJCM). There are now Third Level training programmes in community music in the UK, Ireland, Norway, the USA, Canada, Portugal and South Africa. This study will explore understandings and characteristics of one form of community music, the so-called ‘interventionist’ approach (Higgins, 2012) in relation to peacebuilding. This ‘interventionist’ approach is the basis for community music practice in both the UK and Ireland and is becoming increasingly popular internationally. It provides a music development methodology that creates space for music progression intertwined with personal growth and social or community development.

DEFINING COMMUNITY MUSIC

In the introduction to the most comprehensive collection of articles on community music to date, *The Oxford Handbook of Community Music* (Bartleet and Higgins, 2018), the editors note that they have not provided a “concise, all-encompassing definition of what community music is” (Bartleet and Higgins, 2018, p.13). In addition, they highlight the disagreements in the field over whether there should be or could be a single definition (Veblen and Elliott, 2000; Elliott, Higgins and Veblen, 2008), or whether indeed there are multiple community musics (Veblen, 2002) requiring multiple definitions. While not defining the field does leave it open to evolution and development, it can also lead to confusion in the mind of both community musicians and non-community musicians as to what community music actually is. Although there may well be multiple forms of community music across the globe, I would suggest that, in peacebuilding contexts, *community music is an intentional intervention designed to create change among the participants* (Deane and Mullen, 2018), *whether that change be musical, personal, social or indeed a combination of all three*. For those peacebuilding contexts I would put forward the definition that *Community music is a relational encounter through music that prioritises creative exploration and shared ownership* (Mullen, 2016, p. 32). In this case I am taking the adjective ‘relational’ to mean “concerning the way in which two or more people or things are connected” (Oxford Dictionaries) and the noun ‘encounter’ to mean “an encounter with someone is a meeting with them, particularly one that is unexpected or significant” (Collins English Dictionary).

Higgins (2012, p.167) highlights “the relational action between individuals (music facilitator and participants) within the workshop environment” in community music programmes and this is emphasized in the words of John Stevens, a key figure in the development of community music practice in England:

The thing that matters most, in group music, is the relationship between those taking part. The closer the relationship, the greater the spiritual warmth it generates. And if the musicians manage to give wholly to each other and to the situation they’re in, then the sound of the music takes care of itself. Good and bad become simply a question of how much the musicians are giving. (Stevens quoted in Wickes, 1999, p. 57)

In community music programmes there is no fixed curriculum or material and the leader does not know in advance what the finished music will sound like. It is a

creative exploration between the participants rather than a recreation of a set piece (Mullen, 2002). There is a pluralist approach to music genre, i.e. no one style is seen to be more important than another. Often the choice of style and approach used comes from the participants rather than the music leader. Community music is different from traditional music teaching in that the role of the music leader is often that of facilitator rather than transmitter of musical knowledge (Lonie, 2013). According to Carl Rogers (1969), a facilitator brings qualities of realness, trust and empathic understanding while maintaining an attitude of puzzlement and living the uncertainty of discovery. The openness of the facilitator's approach to what occurs in the room creates an atmosphere of possibility and significance. Higgins (2012, p. 136) points out how community musicians provide both a space for encounter and for shared ownership:

Community musicians strive for understanding among individuals with common (albeit diverse) goals despite cultural, class, gender, economic, and political differences. The work of community musicians attempts to provoke discourse, stimulate active participation, and enable a sense of "voice", both for individuals and those complicit groups or communities of which they are part. (Higgins, 2012, p. 136)

The community music workshop provides a safe space for participants to explore music together in the moment, to be present and active, to listen and respond to the other participants and to find their own creative voice affirmed within the larger group. Lee Higgins talks about the 'welcome' in community music, a stance taken by the facilitator to include without prejudice everyone who is willing to participate:

Through the welcome, the facilitator can create a pathway toward a genuine invention, an authentic and meaningful adventure. As a strategy, facilitation is employed in order to evoke this imaginative and inventive atmosphere, encouraging and nurturing a rapport with fellow human beings. This action requires that the working space be a safe space, in which the music facilitator attempts to create an atmosphere that is mindful of the participants' range of abilities but challenging enough to stimulate all concerned. (Higgins, 2012, p. 150)

In peacebuilding contexts, the welcome can be a starting point for people from diverse and possibly hostile communities to begin to develop a shared sonic vocabulary and engage in dialogue. The informality and looseness of community music environments can encourage participants to find an openness to new musical discoveries coming both from themselves and others and can enable them to see other participants as creative agents, working purely in the moment.

It is worth underlining the relatively recent awareness of the term community music internationally and its more recent emergence as a series of recognized practices and methods. Practitioners across the globe may be using community music methodologies in peacebuilding contexts without being aware of the existence of either the term or the field. Community music is not a style of music but a way of approaching music making based on ideas of social justice, inclusion and equality:

Through an openness and focus toward relationships, the [community music] workshop can become a touchstone through which diversity, freedom, and tolerance might flow. Consequently, pedagogical practices that work within workshop or laboratory structures are actively involved in the pursuit of equality and access beyond any preconceived limited horizons. (Higgins, 2012, p. 145)

If practitioners have evolved ways of working that are based on these ideas, then it may be that they would be seen as falling within community music. With issues around fairness, mutual respect and challenging established hierarchies likely to be at least strong considerations for any music in peacebuilding programmes, it is not unlikely that much of the work internationally could be seen as having at least strong parallels with community music practice, even if the work is not called by this name.

Having begun to explore some of the many layers of community music practice, we shall now turn to the emerging field of peacebuilding and explore where community music can align with goals within peacebuilding.

PEACEBUILDING AND COMMUNITY MUSIC

The term peacebuilding first emerged through the work of Johan Galtung who advocated for systems to promote sustainable peace. Galtung also promoted the idea of both positive peace and negative peace, which he defined as follows; “negative peace - the absence of violence, absence of war - and positive peace - the integration of human society.” (Galtung, 1964, p. 2).

Community music concepts within peacebuilding align to a large extent with Galtung’s concept of positive peace and are concerned with people sharing participation in meaningful musical encounters to further the integration of groups that may be seen as divided.

The term peacebuilding gained international familiarity following then UN Secretary General’s Boutros Boutros-Ghali’s 1992 publication of *An Agenda for Peace*, which states:

The concept of peacebuilding¹ as the construction of a new environment should be viewed as the counterpart of preventive diplomacy, which seeks to avoid the breakdown of peaceful conditions [...] only sustained, cooperative work to deal with underlying economic, social, cultural and humanitarian problems can place an achieved peace on a durable foundation. Preventive diplomacy is to avoid a crisis; post-conflict peace-building is to prevent a recurrence. (Boutros-Ghali, 1992, para. 57)

Peacebuilding is here seen as something that takes place after conflict has ended and works to prevent conflict from happening again.

Community music practice, which places emphasis on increasing access, community participation and shared ownership, resonates closely with the peacebuilding ideas of John Paul Lederach. Lederach argues that peacebuilding must involve community participation. He emphasises the importance of relationships and the need to “provide space for the creative act” (Lederach, 2005, p. 38), ideas which are central to community music practice (Deane et al., 2011). For Lederach, the key to transcending violence is to nurture and activate the moral imagination by

- (1) building a web of relationships that includes the enemy,
- (2) cultivating a curiosity that can embrace complexity,
- (3) believing in and pursuing the creative act,

¹ Boutros-Ghali used “peace-building” in the original text, but the editors have altered this to be consistent with the rest of the issue.

(4) accepting the risk of the unknown beyond violence (Lederach, 2005, p. 5).

Community music practice aligns with Lederach's ideas through its strong emphasis on relationship building through music, including building relationships with those formerly seen as the enemy. Community music practice also aligns with Lederach's ideas through seeing creativity as central to the community music workshop session.

Community music practices foreground the "voice" of the individual within their local community (Lonie, 2013). They emphasise shared ownership (Deane et al., 2015), and, while acknowledging the power of the leader (Mullen, 2008), this power is constantly interrogated by the leaders themselves:

While I utilise my musical ears and ability, I am not the one who is making the musical decisions; the group makes them. Working with socially driven outcomes raises three questions I always contend with in workshops: if the group is composing a song and making the lyric, chord and arrangement choices, how and when do I guide or intervene to ensure that the choices lend themselves to a quality musical outcome? A bigger question is: should I intervene at all? And the even bigger question: what constitutes a quality musical outcome? I try never to direct decision-making as, although it might be in the best interest of the song, I question if it's in the best interest of the participants. Being empowered to make their decisions, discuss, communicate, reason, debate and agree on choices is a key aspect of working with young people who may have had little opportunity to do this in their lives, especially in a creative setting. (Abrams, 2013, p. 62)

This set of approaches may be interpreted as running counter to UN led concepts of liberal peacebuilding (Leib, 2016, p. 36), which have been criticized for applying

a standardized social model that is insensitive to local contexts, disempowers local communities and in practice has delivered poor quality outcomes. (Selby, 2013, p. 58).

Bergh and Sloboda highlight the power imbalance between practitioners and researchers in music projects connected with peacebuilding, and "the tendency to interpret and observe the use of music in conflict transformation in a distinct top-down manner" (2010, p. 11). Practice wisdom suggests that professional community music practitioners are increasingly sensitized to issues of power within their work and the increasing adoption of reflective and reflexive practice as characteristic of the community musician's practice (Deane et al., 2015) enables practitioners to begin to address these issues. In the next section we will look at how community music in peacebuilding values came together in a post-conflict community music project in Northern Ireland.

DEVELOPING COMMUNITY MUSIC IN NORTHERN IRELAND

From 1997 to 2005 I set up and ran an eight-year community music development project in Antrim in Northern Ireland. The project programme was funded by the EU's peace and reconciliation budget and was primarily designed to use music as a way of enabling people (particularly young people) from the two divided communities to use music as a focal point to stimulate cross community dialogue and interaction. This work began at the end of 'The Troubles.' The Troubles were a low intensity politicized conflict between two communities in Northern Ireland, the Republicans (often identified with Catholics) and the Loyalists (often identified

with Protestants). Over a thirty-year period from 1968 to 1998 approximately 3,500 people were killed in the province. The violence essentially ended with the Good Friday agreement in 1998 (Dorney, 2015). At that time in Northern Ireland many children and young people from one cultural background would rarely if ever meet and socialize with young people from the other background. Schools were often (and still are) segregated and the communities often, but not always, lived in separate parts of towns or cities. Peacebuilding ideas, such as those of Lederach, and particularly the concept of developing relationships with those who might be seen as the enemy, were central to this community music project. Throughout the eight years of the project, care was taken to try and bring both communities together, whenever it seemed possible and appropriate. In addition, community music was seen to be a potential diversionary activity, to divert youth from such activities as rioting, especially in summer.

PROJECT SET UP AND STRUCTURE

From the beginning, the project was a close partnership between myself, a well-known practitioner of community music based outside Northern Ireland, and local partners, notably the Northern Ireland Arts Council, who oversaw the setup and original funding, and the local MADD Antrim musicians collective. This ensured shared ownership throughout the lifespan of the project. The project had the aim that over time it would be increasingly taken over and made sustainable by the local musicians, which eventually happened. Oliver Richmond advocates for the need in peacebuilding for agents to “adopt a hybrid localised identity to counterbalance its global or governmental metanarrative of cosmopolitanism.” (Richmond, 2011, p. 567). It could be argued that the combination of international (myself), governmental (Arts Council of Northern Ireland), and local (MADD collective) provided this hybrid identity throughout the work.

The project had three programme strands throughout. Firstly, an annual year-long training course for community musicians, which was the first of its kind in Northern Ireland. It was important in terms of our peacebuilding aims to develop work that would eventually be owned and sustained locally and would respond to local needs and concerns rather than be always dictated by international agents or government forces. For this training course we recruited musicians from a variety of musical backgrounds including rock, folk, jazz and classical. Some trainees were strongly associated with a specific community and part of their personal journey was to get to know the community of the other. As they graduated, the trainees worked across both communities with some ease. Success for this training strand was evidenced through the quality of the work they did in assignments, their retention on the programme and, most importantly, whether they could sustain a career as community musicians after their training had ended, something for which there was little precedence or infrastructure.

The second strand was a year-round music workshop programme for local young people onsite where MADD had its base in Clotworthy House, Antrim. This was targeted at all local young people and had take-up from both sides of the political divide. It was rare throughout this programme strand for any of those involved to mention the conflict directly or refer to cultural/religious differences and divides in the work. Instead we took the position of ‘normalising’ as a process towards peacebuilding. As was true of community music practice in mainland UK, the team worked with people from different backgrounds, including Republican and Nationalist but also those attending mainstream school and those suffering school and social exclusion, young people with and without disabilities and a range of other

groups. Unlike some other programmes we became aware of across Northern Ireland, the criteria for selection of the young people was not just that they came from opposing communities. It also included young people experiencing a range of different life challenges. In this way the programme could be said to have not focussed directly on the Troubles and the team worked to build a music community that was at least temporarily free of the sectarian divides, fears and oppressions that plagued Northern Ireland at that time.

We felt that allowing young people to work together on music, to express themselves through song writing and to sometimes (but not necessarily always) mix with young people from ‘the other side’ was a better approach to peacebuilding than doing issue-based work that was built around the divisions between the communities. On occasion young people were chosen because they did not have contact with ‘the other’ and in those projects time was allocated to allow the young people to mix socially and get to know each other, but political issues were never voiced by the team except on the training course.

For this strand, success was measured through numbers attending, retention of the young people, and increased creative involvement in the programme, as well as the movement of young people from one part of the programme, for instance rock music summer schools, to becoming part of the weekly creative workshop group. This onsite work was successful and continued for years after I had left the project.

The final programme strand was outreach, sending at first trainees and later, as they graduated, professionalised community musicians to work in schools and community settings in the North-Eastern part of the province. This included much work within divided communities within Belfast. In the outreach work we never insisted that both communities be always represented, partly because of research we had done at the start of the project which told us that at that time many young people wanted the opportunity to make their own music but were ambivalent or in some cases hostile to working with young people from the other side. Instead we balanced projects within both communities over time and where possible (i.e. if the project was local enough) encouraged the young people to become part of the non-segregated ongoing work at Clotworthy House. While we wanted to build dialogue over time, we were sensitive not to force local people to integrate if they did not want to, nor to discuss sensitive issues such as the conflict. We felt we could engage them with music and allow them to deepen their involvement with music and partake of its many potential and transformative benefits (Hallam, 2015), while offering opportunities to go further through becoming part of integrated summer schools and so forth, whenever they felt ready for that step. A big part of the shared ownership aspect of community music was not forcing integration from above and this formed a conscious part of our self-derived theories of peacebuilding. As a project continually informed by the grass roots knowledge of the local music collective, we were wary of an over-professionalised approach to peacebuilding and worked to avoid the type of unintentional destruction described here by a Belfast youth activist talking about the negative aspects of ‘expert-led’ peacebuilding:

In our own work with young people we didn’t set out with grandiose notions, we just provided space for them to come together to discuss everyday issues, including questions of culture and identity. And I am convinced that most of those young people left those interactions with a more positive view of the ‘other’ community, of one another’s identities. We were working away slowly, without fuss. And then what happened? All these high-powered agencies appeared – conflict resolution experts, conflict transformation

specialists, academics with highfaluting theories, funders who only wanted to hear of programmes which promised magic solutions to the problems of sectarianism. The result? Absolute chaos. (Hall, 2013, p. 8)

All three programmes worked well to counterbalance each other with the in-house and community-based workshop programmes offering initially placement and shadowing opportunities for the trainees and, over time, creating opportunities for professional employment. Trainees were able to use their required placement assignment to, in many cases, set up their own paid work and therefore begin their community music career.

All the programmes used a community music pedagogy, highlighting creativity, including improvisation, musical pluralism and a collaborative, non-didactic approach to musical engagement.

KEY ISSUES IN COMMUNITY MUSIC IN PEACEBUILDING

While there are many potential issues to explore within community music in peacebuilding, two that seemed to be significant all the way through the project were neutrality, especially of venue, and identity, in terms of respecting different people's understanding of their own identities and creating space to allow them to construct new identities through the music.

1) NEUTRALITY OF SPACE

From the start, the work was strongly supported by the Northern Ireland Arts Council, who were very clear that it needed to be in a venue that could be seen to be politically neutral, that would not attract controversy and that would bring in participants and trainee community musicians from both communities. Central to the development of the programme was a decision as to whether the work would be in either of the urban centres of Derry or Belfast, where not only were some areas physically unsafe but where the resonance and history of conflict could affect people's emotions and motivation or whether we would locate the work in an environment not overly associated with the Troubles. Howell writes about the ethnic conflict in Bosnia in a way that resonates with the religious conflict in Northern Ireland:

Ethnic partition of the geographical space – an increasingly common characteristic of post-war landscapes – further restricts the environment, creating the phenomenon of the divided city and enforcing rigid social and political norms that enshrine ethnicity as the primary form of identity across all spheres of public and private life. (Howell, 2015, p. 1)

After much discussion we located the community music programme in Clotworthy House in Antrim, a small town near Belfast that, while touched by the Troubles, had not been devastated by conflict in the way that Belfast had. Clotworthy House was a stately home converted into an arts centre with extensive landscaped grounds. Clotworthy House was very much a neutral venue, being located away from any housing that could be identified with one side or the other and so was ideal for a cross community programme. It was within an hour's drive of Belfast making it suitable for both training and outreach programmes. In terms of community music in peacebuilding in Bosnia, Howell writes the following about neutral spaces:

The provision of music and arts activities in a non-political space were found to make a contribution to the maintenance of cultural alternatives in the city and the nurturing of a "capacity to aspire" among individuals, findings which

have significance for locally driven development and the cultivation of more stable, tolerant societies. (Howell, 2015, p. 2)

Clotworthy House acted very much as a retreat or oasis environment. This was a conscious choice, with the team feeling that any form of peacebuilding would have a better chance to grow away from the ‘heat’ of Belfast. In many ways Clotworthy constituted a

completely different environment to their daily existence, provided a sanctuary in which to process difficult experiences, and opened their minds to an alternative future. (Howell, 2015, p. 14).

This idea of a safe space to create was enhanced by the content, which was creative, diverse and often came from the participants themselves.

2) IDENTITY

Throughout the eight years of the programme my own role and the identity I felt I had, as well as others’ perceptions of my identity, were very important parts of my community music reflections. I felt my practice evolved considerably the more I reflected on my ‘positionality’ (Foucault, 1982; Giddens, 1976) within the work. The more I reflected the more I questioned my values and allegiances, what I presented and how I presented it. Working in Northern Ireland I found myself challenged by myself and by others in terms of who I was and what I represented. That is, many people thought I was a Catholic and Republican as that was the community I had grown up in. This affected my credibility and the level of trust people gave to what I was saying and doing. Contrasting with this, my ‘cosmopolitan’ constructed identity as a community music trainer at times allowed me to take positions where I could enable trainees to move beyond their day to day concerns and view the world in terms of new and no longer localized possibilities.

This challenging of preconceived identity also became part of the training programme as each trainee had to listen to, respect, and develop shared values and practice with trainees ‘from the other side.’ Several trainees developed cross-community teams. While few if any of the trainees would have had conscious prejudices, all had been brought up in a society that fostered prejudice and sectarianism and for some it was a significant part of their peacebuilding journey to trust the other and to make original and spontaneous music together. Lee Higgins describes the workshop space as follows:

The workshop space becomes a site for experimentation and exploration through a de-territorialised environment. Although the space is bounded, it is not a tightly controlled location that fixes parameters with rigidity and barriers. (Higgins, 2012, p. 146).

Trusting the other and challenging longstanding ideas about who we are in relation to each other was something that occurred across the team, many of the trainees and some of the young people involved in the programme. As much of the work involved pieces being newly created by the group, trust building was essential within the group to achieve worthwhile musical outcomes. As Pestano says:

creative work needs an atmosphere conducive to participants lowering their customary defenses and relaxing enough to take up their own autonomy and agency in the activity. (Pestano, 2013, p. 121).

In a peacebuilding context this letting go of past musical identities and exploration of the creative selves may allow participants to see the other in new ways, not bounded by a shared history of conflict.

SUMMARY AND CONCLUSION

In summary, community music is a contested term with different meanings in different contexts. The so-called interventionist model of community music, as practiced in the UK and Ireland, foregrounds notions of access and equality of educational opportunity for all, is concerned with shared ownership, and seeks to affirm the musical voice and identity of participants within a safe space. Community music shares aims and values with some approaches to peacebuilding, particularly those concerned with community participation and societal integration. The de-territorialisation of community music, its acceptance of a plurality of musical genres and its endeavours to create a detribalized space align with concepts of international humanitarianism (Brysk, 2009) that are congruent with and part of contemporary notions of peacebuilding.

The concerns of community music during the Northern Ireland project outlined above are also the ongoing concerns of community musicians in England and beyond. Practice wisdom suggests that music leaders continually reflect on how their role is perceived, how they and others perceive their identity and positionality, and how they make worthwhile relational encounters with the other. Similarly, finding the right partners and ensuring the chosen venue is physically and psychologically accessible and safe is a consideration in almost every project. Perhaps the difference in places like Northern Ireland, which have seen war and conflict, is that the stakes are higher. We need to work with the other on equal terms if we want any chance of building a peaceful future. We need to have safe spaces where we can express our differences and our similarities in ways that are creative if we want to move our thinking out of hate-filled blind alleys. And we need to engage our young people in activities that are deeply involving, life affirming and over which they have a sense of ownership, if we want them to turn from a violence filled past to a future of mutual respect.

REFERENCES

- Abrams, J. (2013). Social and artistic-a reflection on balancing outcomes, in Chris Harrison and Phil Mullen, eds. *Reaching Out*. London: Music Mark, pp. 62-66.
- Bartleet, B., and Higgins, L., eds. (2018). *Oxford Handbook of Community Music*. New York: Oxford University Press.
- Bergh, A. (2010). I'd Like to Teach the World to Sing: Music and Conflict Transformation. Ph.D. thesis, University of Exeter.
- Bergh, A., and Sloboda, J. (2010). Music and art in conflict transformation: A review. *Music and Arts in Action*, 2(2), Available at: <https://musicandartsinaction.net/index.php/maia/issue/view/Vol%202%2C%20No%202> [Accessed 18th July 2018].
- Boutros-Ghali, B. (1992). An agenda for peace. Available at: <http://www.un-documents.net/a47-277.htm> [Accessed 28 April 2018].
- Brysk, A. (2009). *Global Good Samaritans*. New York: Oxford University Press.
- Collins English Dictionary. Encounter. Available at: <https://www.collinsdictionary.com/dictionary/english/encounter> [Accessed 21 July 2018]
- Deane, K., Hunter, R., and Mullen, P. (2011). *Move On Up: An Evaluation of Youth Music Mentors*. London: Youth Music. Available at: http://network.youthmusic.org.uk/sites/default/files/research/MoveOnUp_v02.pdf [Accessed 27 May 2014].
- Deane, K., Holford, A., Hunter, R., and Mullen, P. (2015). *The Power of Equality 2: Final Evaluation of Youth Music's Musical Inclusion Programme 2013-2015*. UK: Sound Sense and Youth Music.
- Deane, K., and Mullen, P. (2018). Strategic working with children and young people in challenging circumstances. In B. Bartleet and L. Higgins, eds. *Oxford Handbook of Community Music*. New York: Oxford University Press, pp. 177-194.

- Dorney, J. (2015). The Northern Ireland conflict 1968-1998 - an overview. Available at: <http://www.theirishstory.com/2015/02/09/the-northern-ireland-conflict-1968-1998-an-overview/#.WpUMiSOLSeU> [Accessed 26 July 2018].
- Elliott, D., Higgins, L., and Veblen, K., eds. (2008). *International Journal of Community Music*, 1(1), pp. 3-4.
- Foucault, M. (1982). The subject and power. *Critical Inquiry*, 8(4), pp. 777-95.
- Galtung, J. (1964). An editorial. *Journal of Peace Research*, 1(1), pp. 1-4.
- Giddens, A. (1976). *New Rules of Sociological Method*. London: Hutchinson.
- Hallam, S. (2015). *The Power of Music: A Research Synthesis of the Impact of Actively Making Music on the Intellectual, Social and Personal Development of Children and Young People*. London: International Music Education Research Centre (iMerc).
- Higgins, L. (2012). *Community Music: In Theory and in Practice*. New York: Oxford University Press.
- Hall, M. (2013). *Towards a Shared Future: (3) Irreconcilable identities?* Belfast: Island Publications/Farset Community Think Tanks Project.
- Howell, G. (2015). Post-war life-space and music in Bosnia-Herzegovina. Available at: https://www.academia.edu/26383425/Post-war_life-space_and_music_in_Bosnia-Herzegovina [Accessed 24 January 2018].
- Lederach, J. P. (1997). *Building Peace: Sustainable Reconciliation in Divided Societies*. Washington, D.C.: United States Institute of Peace Press.
- Lederach, J. P. (2005). *The Moral Imagination: The Art and Soul of Building Peace*. Oxford: Oxford University Press.
- Leib, J. (2016). Shaping Peace: an investigation of the mechanisms underlying post-conflict peacebuilding 1. *Peace, Conflict and Development*, 22, pp. 25-76.
- Lonie, D. (2013). Why music? A research rationale for making music with children and young people experiencing additional challenges. In P. Mullen and C. Harrison, eds. *Reaching Out: Music education with 'hard to reach' children and young people*. London: Music Mark, pp. 3-11.
- Mullen, P. (2002). We don't teach, we explore: aspects of community music delivery. [International Society for Music Education Community Music Activity commission conference. Rotterdam, Holland. July 2002] Available at: <http://www.worldmusiccentre.com/uploads/cma/mullenteachexplore.PDF> [Accessed 25 August 2011].
- Mullen, P. (2008). Issues in leadership for community music workers. *ISME conference proceedings*. Rome: ISME, pp. 253-262.
- Mullen, P. (2016). *Challenging Perceptions: Community Music Practice with Children with Behavioural Challenges*. Unpublished PhD thesis, University of Winchester.
- Oxford Dictionaries. Relational. Available at: <https://en.oxforddictionaries.com/definition/relational> [Accessed 21 July 2018].
- Pestano, C. (2013). Music group work with LGBT youth, in P. Mullen and C. Harrison, eds. *Reaching Out: Music Education with 'Hard to Reach' Children and Young People*. London: Music Mark, pp. 117-126.
- Richmond, O. (2011). *A Post-Liberal Peace: The Local Infrapolitics of Peacebuilding*. London: Routledge.
- Rogers, C. (1969). *Freedom to Learn*. Ohio: Charles E. Merrill Publishing Company.
- Selby, J. (2013) The myth of liberal peacebuilding. *Conflict, Security and Development*, 13(1), pp. 57-86
- Veblen, K. (2002). Apples and oranges, solar systems and galaxies: comparing systems of community music. [International Society for Music Education, Community Music Activity Commission Conference, Rotterdam, 2002, pp.115-126]. Available at: http://issuu.com/official_isme/docs/2002_cma_proceedings/115 [Accessed 30 August 2014].
- Veblen, K. (2010). The Many Ways of Community Music. *The Many Ways of Community Music: Chinese supplement of the International Journal of Community Music*, ISME, pp. 51-66.
- Veblen, K., and Elliott, D. J. (2000). *Community Music: Foundations and Practices*. Seminar reader. Toronto: CMA.
- Wickes, J. (1999). *Innovations in British Jazz. Volume One 1960-1980*. [London: Soundworld] Available at: https://www.academia.edu/479075/Improvisation_and_the_development_of_community_music_in_Britain_followed_by_the_case_of_More_Music_in_Morecambe [Accessed 29 December 2013].

ABOUT THE AUTHOR

Phil Mullen is one of the world's leading Community Music trainers and has worked for thirty-three years developing music with people who are socially excluded. He spent eight years working in Northern Ireland using music as a tool for peace and reconciliation. Phil has a Ph.D. from Winchester University and has written several book chapters on musical inclusion including for the *Oxford Handbook of Community Music* (2018).

This article is published in Open Access and licensed under a Creative Commons CC BY-NC-ND 4.0 licence – full information at <https://creativecommons.org/licenses/by-nc-nd/4.0/>

