

ARTICLE

The role of leadership and facilitation in fostering connectedness and development through participation in the Just Brass music programme

Katrina Skewes McFerran

The University of Melbourne, Australia

Jessica Higgins

The University of Melbourne, Australia

ABSTRACT

Many extracurricular music programmes provided for Australian students highlight wellbeing benefits; although the programmes vary significantly, with some being uniquely tailored by facilitators to the specific needs of each group, and others being manualised and delivered across the country. This research project investigated a manualised brass ensemble programme run by The Salvation Army with students from schools in areas of disadvantage. We interviewed a group of young leaders who had been involved in the programme for a number of years and asked them to reflect on their experiences of participation and leadership, both individually and as a collective. Analysis highlighted the importance of programme facilitation and leadership, as demonstrated through the understandings of the young people that their wellbeing was prioritised over their musicianship within the programme. This finding may provide a feasible explanation as to why some very different music programmes, from tailored therapy groups to manualised ensemble-playing on brass instruments, result in similar wellbeing outcomes being described by participants. It also challenges the demands of evidence-based research methodologies that attempt to separate out the influence of leadership from the effect of the music in order to prove the wellbeing benefits of music.

KEYWORDS

community music,
music therapy,
young people,
leadership,
connection,
personal development,
identity,
musical resources,
belonging

Publication history:

Submitted 23 May 2018
Accepted 12 Apr 2019
First published 1 Jun 2019

AUTHOR BIOGRAPHIES

Dr Katrina Skewes McFerran is Professor of Music Therapy and Co-Director of the Creative Arts and Music Therapy Research Unit at the University of Melbourne in Australia. She is author of *Adolescents, Music and Music Therapy* (Jessica Kingsley Publishers, 2010), and co-editor of the forthcoming OUP *Handbook on Music, Adolescents and Wellbeing*. Her research focuses on the ways young people use music and is often conducted in schools. [k.mcferran@unimelb.edu.au] **Jessica Higgins** is the founder and director of Jig Music Therapy, providing music therapy services in regional Victoria. She is also the Victorian and Tasmanian State Manager for Sing&Grow Australia. Jessica is passionate about strengthening all communities through music participation but especially for vulnerable groups. [jigmusictherapy@gmail.com]

INTRODUCTION

Music is increasingly being used as a tool for promoting student wellbeing in Australian schools and community settings. The potential of music for this function has been endorsed by evidence presented at hearings for the Victorian Parliamentary Inquiry into the Extent, Benefits and Potential of Music Education in Victorian Schools (Stevens & Stefanakis, 2014), with claims made about improvements in social, emotional, academic, and creative domains (Parliament of Victoria, 2013). This emphasis exists alongside the inequitable provision of music education programmes within

schools. Whilst independent schools continue to fund and resource high-quality music programmes, government schools have been increasingly pressured to focus on the core subjects of English, maths and science (Proctor, Freebody & Brownlee, 2015). School leaders are then encouraged to stretch their remaining budgets across those topics considered to be elective, such as the arts, languages other than English, and media/technologies.

Within this neoliberal context where schools are dominated by economic thinking², a number of external organisations have begun to provide music programmes for Australian school students to fill gaps in arts provision. The in-school programmes do not provide the kind of extended and systematic music opportunities that are associated with skill acquisition (Lowe & Belcher, 2012), as they are usually relatively brief and often focused on more immediate outcomes such as performances and exhibitions. School staff can be enthusiastic about such programmes because they expose students to the arts and artists in ways that are impossible within the school curriculum; an approach we have labelled the 'Exposure Model' (McFerran, Crooke & Hattie, 2017). Indeed, a number of Australian programmes described in the literature claim wellbeing benefits such as increasing student confidence (e.g., Haynes & Chalk, 2004), academic outcomes such as NAPLAN scores (e.g., Vaughan, Harris & Caldwell, 2011), as well as general claims towards increased cultural capital (e.g., Robyn, 2010). However, staff also experience frustration at the demands externally provided programmes make on the school timetable and the resultant reduction of classroom time in which they are expected to achieve the core learning outcomes. Therefore, even when the financial responsibility of providing arts programmes is significantly reduced in this way, tensions continue to exist within schools because of the burden staff perceive in making space in the overcrowded curriculum and the expectation that they will provide support to non-teacher trained professionals.

These barriers have contributed to the need for out-of-school music programmes for students, where providers take full responsibility and place no pressure on the school system. Higgins (2008) describes the emergence of community music in the UK as addressing gaps such as these, with an intention of addressing barriers to access and inclusion. Although 21st-century community music has evolved from these roots, the commitment to values such as social justice, participation and hospitality remain, amongst others (Bartleet & Higgins, 2018). This is demonstrated in programmes for youth around the globe, including the sustainably funded Youth Music programme in the UK (Mullen & Deane, 2018), the Aardvark music programme in Australia (Bolger & Hunt, 2018), and in multiple countries around the world, including Israel, Venezuela and others (Cohen, Silber, Sangiorgio, & Iadaluca, 2018). The focus on access, equity and cultural participation demonstrated in such programmes is balanced with fostering youth resilience; although the question of 'delivering empowerment' has also been soundly critiqued within the discourse (Rimmer, 2018). Although some programmes do take place in schools, many choose to serve youth beyond the barriers enacted by the neoliberal school systems that dominate many developed countries.

The focus of this article is one such out-of-school music programme that has been running in the Geelong area in Victoria, since 2010, and is now expanding across Australia and New Zealand through the infrastructure of The Salvation Army. The Just Brass programme, as the name suggests, focuses on brass ensemble playing, and players meet every week to rehearse as a whole band, crossing school boundaries and forming a music-based community. The Salvation Army purposefully focuses on recruiting from less privileged schools and invites primary school students in Grades 3 and 4 to participate, providing them with brass instruments, free individual tuition, and transport. Just Brass then provides a manualised programme where facilitators are expected to implement set session plans, activities and discussion points. Just Brass leaders are given online access to a Leader's Toolkit, which contains resources, rehearsal plans and pedagogical suggestions. This

expectation of following a predetermined plan is in some ways more similar to music education than to music therapy and community music programmes, which both emphasise tailoring to participants. Music therapists typically focus on designing unique programmes through a process of assessment of needs, design, implementation and evaluation (McFerran, 2012). Community musicians tailor with a slightly different emphasis – on the importance of collaborative designs and adjusting to participant interests (Bartleet & Higgins, 2018). This makes the Just Brass programme both distinct but also similar, since skilled facilitators of all types are likely to tailor the given resources and structures to suit the needs of the specific group.

Despite the differences in approach, anecdotal reports often suggest the outcomes of such programmes are similar. It is common for school staff to describe student engagement in a range of music programmes as being confidence-building, and to see more benefits for students who have greater needs for inclusion within the school community. The first author has observed this phenomenon previously, in a different research partnership with The Salvation Army (McFerran, 2008). In discussion with the Just Brass programme leader, John Collinson, we decided to investigate this more closely, in order to gain further understanding of the positive outcomes of this distinct music programme, and the leadership and group music-making conditions that afford these benefits.

METHOD

Research design

In order to better understand this phenomenon as the basis for comparison between programmes, we chose to gather rich descriptions through first-hand accounts, and adopted a descriptive phenomenological lens for this purpose. Linda Finlay (2011) explains Husserl's descriptive approach to phenomenology as aiming to encounter the less tangible meanings and intricacies of our social world by focusing on a person's lived experience. This was appropriate to our task since the social context provided by Just Brass was of interest, as well as the ways that young people would choose to describe the programme. Jonathan Smith has described how this creates a double hermeneutic, whereby "the researcher is trying to make sense of the participant trying to make sense of what is happening to them" (Smith & Osborn, 2015, p. 41). Although Smith is describing a more interpretive form of phenomenology (IPA) than used in this study, Simms & Stawarska (2013) claim that phenomenological methods should always require the researcher to not only describe the data but make careful interpretations, attending to "the unsaid within what is said" (p.13). Our intention was to generate rich descriptions that would provide a foundation for us to compare aspects of the particular experience for these young people with those described in other programmes.

Participants

The Just Brass programme has now involved over 1,200 people (both participating students and community members) across eleven programmes. Since we had no desire to generalise from a representative sample, we sought a contained, purposive sample from which to gather rich descriptions. In collaboration with the programme founder, we identified a leadership group consisting of seven young people who began the programme in 2010 and were now in middle high school. This group suited our purposes because they had prolonged engagement with the programme and were potentially more able to articulate their experience than younger participants. When invited, the young

people were enthusiastic about participation based on the information in the plain-language statement and a careful explanation from the second author that emphasised how participation was voluntary. They chose to use names rather than pseudonyms, with parental permission, and details are provided in Table 1.¹

Name	Age	Year level at secondary school	Instrument	School
Bailey	15	10	Trumpet	Private School
Caitlin	15	9	Trombone	Public School
Ebony	14	9	Euphonium	Public School
Grant	16	11	Tuba, trombone & euphonium	Private School
Hamish	13	8	Percussion	Home-Schooled
Hunter	15	9	Tenor horn	Public School
Lachlan	15	9	Trombone	Private School

Table 1: Participant details

Data collection

Data was collected through an initial individual interview with each participant, followed by a focus-group meeting to discuss the researcher-generated descriptions and themes. The individual interviews were conducted by the second author and based on the research question: *How do a group of young people describe their experiences of participation and leadership in the Just Brass programme?*

The second author asked for descriptions of the programme, sought clarity about aspects of the description, followed up with more questions related to what had been described, and offered summarised statements to the participant so they could agree or clarify in the focus group. Care was taken to describe the phenomenon in inclusive ways in these statements; acknowledging the broad views of the participants and their own histories (Simms & Stawarska, 2013). The authors were conscious of the role that both researchers and participants play in the co-construction of data, as described by Finlay (2011), and we used supervision to engage reflexively with the reactions and pre-assumptions that were provoked during the interviews. In keeping with phenomenological methods (Finlay, 2009), these biases were bracketed in the interview and consciously acknowledged as part of the reflexive analysis described below.

Data analysis

A seven-step process of descriptive phenomenological microanalysis was used (O'Grady & McFerran, 2007). To begin, the transcriptions were analysed separately, beginning with the identification of key statements and clearance of material that was not related to the research question (Step 1). The key statements were then categorised into structural meaning units (Step 2), where descriptions of the same aspect of the phenomenon were gathered together from across the parts of the interview. A

¹ Ethics approval was from the HREC at the University of Melbourne #1646579.

second round of analysis then re-categorised the data into experienced meaning units that grouped statements that seemed to have the same underlying meanings (Step 3). The iterative analysis involved movement between these layers and both researchers played a key role, discussing multiple interpretations of each grouping. In total, 127 experienced meaning units were created out of the seven interviews and participants' own words were maintained throughout the creation of the meaning units in order to honour the young people's unique voices. A description of the essence of each individual's interview was then created (Step 4) and shared with each participant in order for them to offer feedback and correct any misunderstandings that may have occurred through the analytic process (Step 5). A collective analysis was then undertaken, where the meaning units from the seven participants were gathered together under what eventually became eleven collective themes (Step 6).

In order to illustrate the movement from individual to collective analysis, we have included an example here about the creation of the collective theme of 'social capital'. During the creation of individual meaning units (Steps 2 and 3), a number of individuals seemed to be describing how Just Brass enhanced their status within their communities and schools. Meaning units from five of the participants seemed to contribute to this larger theme, and were drawn together in Step 4. The relevant meaning units (in the original words of the participants) were:

- "I feel proud that everyone knows who I am at Just Brass"
- "Playing an instrument gives me a reputation and other opportunities"
- "It's a good feeling meeting people from all over the world and playing for them"
- "Other people think it's really cool that I do these gigs and do advanced music in school"
- "It feels good that we have something to share and give back to the community when we perform"
- "Working towards performance goals helps keep us driven"

As we worked across the individual meaning units, we saw that a number of the collective themes were similar and we expanded the label of this theme to become: 'Just Brass provides opportunities to increase social capital', incorporating a range of ideas that had seemed distinct into this higher-level category. The final collective theme then included the following individual meaning units.

- We get lots of cool opportunities to play at special events and things and it gives us a really good feeling to play and support people
- It's a good feeling meeting people from all over the world and playing for them
- I have the opportunity to meet other kids from different Salvation Army corps
- We get special opportunities
- Just Brass has given me opportunities to go to places for the first time
- There are lots of travel and performance opportunities around the country, which is really good
- Playing an instrument gives me a reputation and other opportunities
- I've met other highly respected musicians by touring and travelling and they kinda get to know you and has gotten me opportunities to play in other bands
- Working towards performance goals helps keep us driven and makes us look good when we play well
- Other people think it's really cool that I do these gigs and do advanced music in school
- When I grow up I wanna be a concert band conductor and lead others

Once we came to a point of saturation (Strauss & Corbin, 1998) in categorising the individual meaning units into collective themes, the second author returned to the young people for a focus-group discussion of our findings. All seven young people, as well as founder John Collinson, attended the meeting and were provided with a copy of the collective themes we had generated. The young people had the opportunity to add further insights –for example, expanding the vocabulary and imagery used previously to describe the programme– and critique the analysis. The young people felt strongly that there were too many distinct themes and that many of them were interconnected and inseparable, which led to the creation of two global categories.

The two global categories that were created incorporated both the common and significant themes. These themes were then used to generate a distilled essence of the experience as described by the participants, utilising their words and idiom as much as possible (Step 7). We will begin the results section by presenting the distilled essence and the details of meaning units that comprised them. We will then use the two global categories to present a discussion that contextualises these themes with some relevant ideas about music and leadership from the literature.

RESULTS

Just Brass is different to what many of us thought it would be before we started. It's been more than having fun and connecting with other people, even though those things have definitely been there. We've had the opportunity to develop into leaders who are respected by younger members of the band as well as by people outside of the Salvos – it's made us look cool. Not only have we been exposed to new music styles and established advanced music skills, for many of us it has provided opportunities to travel and perform and learn how to deal with performance anxiety. It's not always perfect, and working together in groups means dealing with issues, but we're encouraged to develop as people and give something back, as well as grow as musicians. Most of us feel that Just Brass provides the safety and support that is needed for us to express ourselves and build our confidence, and we have a lot of respect for one another and our leaders. Plus, it has introduced some of us to Christianity and increased our connection to the wider Salvation Army community, as well as to the specific people in the programme. Just Brass is more than any one individual; everyone has a part to play and contribute. (Distilled Essence)

Eleven collective themes were identified and verified by the young people and are presented with a selection of pertinent statements that succinctly illustrate the theme.²

Collective theme	Illustrative statement
Connection to others	"It feels good knowing that I've got somewhere to go each week and that I'll have friends there"
	"Being in Just Brass means that we are connected with people from all around Geelong"
	"We know each other so well that we're pretty much like a family"
	"We're all so close and connected to each other"

² Full data set can be made available on request.

Linking to Christianity	<p>“Just Brass has introduced me to Christianity, which has been an important aspect of my life and helped me through things and helped my self-esteem; Christianity has given me confidence that I can always talk to God no matter what”</p> <p>“Just Brass isn’t overtly religious but Christianity is part of the underlying culture of the band”</p>
Developing musicality	<p>“We connect with each other through the music by learning the qualities of each other’s playing and matching our tones”</p> <p>“We go deep into the music experience at Just Brass and because we all play individual parts, we’re really needed and valued musically”</p>
We work hard but have fun	<p>“At Just Brass we are trusted with responsibilities and respected”</p> <p>“We have so many shared memories and in-jokes”</p>
Opportunities to increase social capital	<p>“Working towards performance goals helps keep us driven and makes us look good when we play well”</p> <p>“Other people think it’s really cool that I do these gigs and do advanced music in school”</p>
Developing as leaders	<p>“In Just Brass I’ve learnt about friendship and leadership, how to help the younger kids”</p> <p>“I’ve also learnt how to lead myself and be responsible”</p>
A safe and supportive space	<p>“Just Brass is a safe space and somewhere too get away from your troubles”</p> <p>“The support that Just Brass gives me has helped me through really hard times in my life, it means so much to me”</p>
Giving something back	<p>“It feels good that we have something to share and give back to the community when we perform”</p>
Developing maturity and confidence	<p>“It feels good when my other friends and people like John see that I have potential to do something with my life and this has given me confidence and maturity in other areas of my life too”</p> <p>“Just Brass has helped me overcome my nerves and boosted up my confidence; it’s taught me who I am”</p>
Overcoming performance anxiety	<p>“I used to feel nervous and edgy when we performed but everyone is so supportive and afterwards I always realise that my playing wasn’t actually <i>that</i> bad”</p>
Just Brass is more than that I thought it would be	<p>“I wasn’t expecting Just Brass to be anything more than just a music education programme”</p>

Table 2: Illustration of quotes categorised under Collective Themes

Two global themes were created as a way of capturing what seemed to be the central categories in the data.

1. Personal Development for the Young Leaders - developing musicality, developing as leaders, developing maturity and confidence, opportunities to increase social capital, and overcoming performance anxiety.
2. Being Part of a Community - giving something back, connection to others, linking to Christianity, and a safe and supportive space.

Two of the themes are not encompassed by the global themes, namely: Just Brass is more than what I thought it would be, and we work hard but have fun.

DISCUSSION

Global theme 1: Personal development for the young leaders

The Future Leaders Group has been developed at the South Barwon Corp of the Just Brass programme in response to the interests and capacities of the young founding members of the programme, as well as newer members who have shown leadership qualities. The seven young people interviewed in this study chose to describe a number of ways they had grown during their involvement in the programme.

The young people in Just Brass are given opportunities to further their leadership skills. For example, members of the Future Leaders Group described being invited to 'hang out with' a leader of one of the larger Melbourne Salvation Army corps; play at numerous functions in the greater Geelong region; and regularly lead rehearsals at their weekly band practices. As well as these opportunities, the young people felt recognised as leaders within the larger Just Brass programme and encouraged to act as mentors to younger musicians in the beginner bands, recognising and appreciating the sense of responsibility that comes with leadership. A number of the participants acknowledged that they enjoyed being looked up to by, and helping out, the younger people in the programme ("I feel proud that everyone knows who I am at Just Brass" (Bailey) and "we empathise with the younger kids and know the fear of being on stage" (Caitlin)).

These descriptions of leadership experiences match well with Gialamas's (2012) views on innovative leadership as having three dimensions: interpersonal inspiration (motivating all members of the institution); modeling standards of behaviour and ethos; and commitment to serving one's community. The Just Brass programme is designed to promote qualities like these, and the young people are shown through all three components of leadership how to be innovative leaders. The young Just Brass leaders have learnt to model appropriate behaviour to the younger band members and, as Lachlan expressed: "We model the right behaviour as well modelling how to play music". This statement shows maturity and self-awareness, and demonstrates how the programme fosters personal development by placing young people in positions of authority and trusting their capabilities. As Cook & Howitt (2012) posit, the qualities of great leadership mirror those of musicianship: high levels of mastery; being attuned to their context; openness to experiential learning; and an ability to provide sufficient structure to enable others to be their best.

Like many community music programmes, Just Brass teaches the fundamentals of music literacy and instrumental technique. However, as Ebony recounted, this programme goes further towards imbuing students with a deeper and "more nuanced understanding of the music and the

reasons why musicians make particular musical decisions". Pavlicevic and Ansdell (2009) describe this process of cultural learning (musicianship) and direct social participation (musicking) as 'collaborative musicking' (p. 358). Grant expanded this concept of collaborative musicking further, recalling that "we connect with each other through the music by learning the qualities of each other's playing and matching our tones." This statement shows that the young people in Just Brass have developed not only keen and discerning aural skills but also a sense of responsibility, mutual trust in each other, and the interpersonal skills of matching, mirroring and reflecting back the music of others.

Global theme 2: Being part of a community

During the focus-group interview, Ebony spontaneously formulated a touching analogy for how she sees Just Brass in response to hearing the 11 themes.

I kinda envisioned it like Just Brass is a city kinda thing, with all these different themes as the mini suburbs. And that's like the umbrella of the things that we do and then, like, cos, like, in all the suburbs there's, like, different houses but all those houses are connected because they live in the same city.

This illustration poignantly summarises the collective themes that make up the global heading of Being Part of a Community. Every participant talked about the importance of knowing that they were part of something bigger than just themselves and that they feel truly connected and valued within the programme. Lachlan described the joy and importance of being part of a group who "share a passion"; while Caitlin shared that "it's a good feeling watching my friends in band get along so well".

Whilst a range of community groups can foster similar feelings of connectedness, McFerran (2010) describes how musical engagement promotes a uniquely deep, interpersonal connection, both on a micro and macro scale (p.73). Some evolutionary theorists refer to this unique capacity of music as the reason for its ongoing existence. The musical conditions enhance emotional connectedness on the one hand (Dissanyake, 2009), whilst simultaneously reducing the potential for disagreements based on political, social, or intellectual differences on the other hand by removing the emphasis on verbal interaction (Cross & Morley, 2009).

Perhaps even more profoundly, a number of the young people also spoke about the opportunities they have been given to share their talents with the wider community, resulting in a sense of both self-worth and gratitude. In Lachlan's words: "it feels good that we have something to share and give back to the community when we perform."

Over the last decade, the positive-psychology movement has shown the far-reaching positive health effects of gratitude upon individuals and cultures (Martin, 2011). These young people readily expressed their appreciation of the opportunities they had, and displayed a number of other characteristics associated with Seligman's flourishing life – such as experiencing pleasure and joy in their experiences; as well as a meaningful life – being emotionally connected and committed to one another and the programme. Despite being the youngest, and often quieter, member of the group, Hamish's statement that "I've learnt about friendship and leadership...how to help the younger kids" shows the development of real empathy and dedication to his community.

Finally, all of the young people described how Just Brass feels like a welcoming and safe place, where they could be themselves and feel "comfortable bringing other people along" (Hamish). Furthermore, a number of the participants shared that, during hard times in their life, the consistency, support and acceptance of the programme gave them a sense of purpose and helped develop

resilience in the face of challenges. Hunter acknowledged that “the support that Just Brass gives me has helped me through really hard times in my life, it means so much to me”, while Lachlan described the programme as “a safe haven” for him.

Broadening Rolvsjord’s (2006) concept of music as a resource for psychological wellbeing, engagement with a music community may be an even greater resource for young people whose need for peer engagement is primary. Jose and Lim (2014) found through their large sample surveys, that whilst self-reported feelings of social connectedness did not act as a safeguard against depression in young people, identifying as being socially connected did seem to ameliorate some symptoms. For the young people in the Future Leaders group, Just Brass has turned out to be much more than simply the music education programme they were expecting when they began, and they now see it as ‘a family’. Just Brass has also become the medium for connection to the wider Salvation Army community. As a Salvation Army programme, Just Brass is fully resourced by staff, volunteers, finances and stated philosophy. The Salvation Army volunteers have become mentors to the young people and have provided a stepping stone for many becoming part of the church and faith community, beyond simply the music programme. As Caitlin acknowledged, “being in Just Brass means that we are connected with people from all around Geelong.”

However, not all Just Brass programme locations have the financial and community benefits of being supported by their local church. The differences between programme locations and the impact this has on outcomes needs to be explored further in future research.

Just Brass not only provides a strong connection to the community of The Salvation Army but also seems to connect young people to the wider musical community of greater Geelong through performances, touring, and other opportunities. For example, Bailey described how touring has led to further musical experiences:

Yeah, well, I guess I've obviously met other high-respected musicians, umm, by touring and traveling, which is, yeah, good, because then they kinda get to know you as well. And yeah... Like meeting Ken Waterworth, the conductor of Staff Band, has gotten me an opportunity to play in the Territorial Youth Band, which has been great too.

Rolvsjord (2010) persuasively argues that access to musical opportunities and resources helps build individuals’ sense of identity and promotes resilience and wellbeing. She claims that engaging and investing time in the pursuit of musicking provides opportunities for the development of character strengths, which leads to energy and enjoyment (p. 123). As Stige and Aarø (2011) describe, music “provides people with various artefacts, such as musical vocabularies and formulas, works, instruments, and techniques. Such artefacts are tools that people can use in processes of cultural learning and identity development” (p. 123). For the young people in this study, their musical experiences in Just Brass have afforded them both individual and collective resources such as these: “it’s a good feeling meeting people from all over the world and playing for them” (Hamish).

As well as developing the young people’s sense of self-worth, for some of the interviewees Just Brass has “introduced them to God” and brought them into the faith community. Participants spoke about attending church even though there is no expectation that young people will participate beyond the programme; as Caitlin described, “Christianity is part of the underlying culture of the band”. Just Brass does not apologise for being a Christianity-based programme and provides students with Christian resources and opportunities for Christian mentoring and pastoral care when requested. One of the programme’s three foci is “to contribute to the personal, social and spiritual development of

children and young people in the programme” (Just Brass online brochure, 2016). However, Just Brass’ primary mission is to “transform young lives through music” (Just Brass website, 2016). The young people seemed to feel this musical commitment as more prominent than any secondary evangelistic aims, describing Christianity as “an element and it’s good that it’s a little bit there, but not the major factor” (Bailey) and conveying that “there’s no pressure” to become part of the church (Ebony).

CONCLUSION

The descriptions provided by these seven young leaders within The Salvation Army’s Just Brass programme are slightly different, but also surprisingly similar, to the kinds of experiences reported by school-aged participants in other forms of music programmes. Whilst the Just Brass programme is not a music therapy intervention, music therapists working in the community music sphere, or therapists who see their clinical work through a community music therapy lens (Stige & Aaro, 2011), can learn much from the experiences of Just Brass participants. Just Brass also provides a sound example of a sustainable programme model for music therapists who seek to start programmes that aim to change systems (Vaudreuil, Bronson & Bradt, 2019) and are then continued by non-music therapists. There is a distinction between the amount of freedom and control experienced in tailored therapy programmes for youth struggling with mental health challenges (McFerran, 2011) as compared to the more developmental focus of these young people who have overcome performance anxiety, developed maturity and confidence and given something back to their community. This may reflect the different needs of the two groups; the first are grappling with crises bought on by challenging personal circumstances suiting therapy, as opposed to a need for social capital and access to resources in order to have equitable opportunities for success and achievement. But there are also many similarities. Music affords opportunities for both fun and focus, as seen in this study and in an array of other music programmes (MacDonald, 2013). It also promotes bonding and cohesion between young people who participate in making music together, and develops a sense of connectedness (McFerran & Rickson, 2014). Young people also regularly report appreciating the safety and support provided by a facilitator who is committed to their wellbeing and flourishing (Baker & Jones, 2005).

This suggests that the way in which participation is fostered is a critical mechanism for the success of any music programme for young people. Whilst classroom music teachers face the demands of measurable musical achievement in addition to managing ever-changing groups of 25 or more students, these programme facilitators are afforded the freedom of a different kind of focus and can move beyond curricular demands. The young people in this study were clearly appreciative of the generous leadership and mentoring they had experienced. They knew that their development was being privileged over their skills, but they were also clear that music-making was the process by which they would achieve this outcome. Similarly, participants in music therapy groups describe valuing the kindness and understanding of the therapist who uses music to foster personal expression and increased insight into the challenges they are facing in order to help them cope better with their circumstances (McFerran & Teggelove, 2011).

Music therapists are often challenged to provide evidence about the benefits of their services, and to do so using carefully controlled designs that separate the influence of music from the benefits of the therapeutic presence (Abrams, 2010). This study suggests that the two should not be separated, and that it is the combination of the conditions afforded by shared music-making, plus the intentions of the music facilitator to foster personal development, that leads to positive outcomes.

This partially explains why there is not as much difference in the outcomes described from participating in different types of music-making experiences (tailored versus prescribed) as would be expected if it was facets of the music that made the difference.

More research is needed to better understand what kind of leadership facilitates personal growth from participation in music-making programmes. Given the reasonable evidence base for the predominantly humanistic profession of music therapy, it is likely that many of these qualities are to do with the facilitator's ability to create mutually empowering conditions with music, that convey respect, understanding, and emotional presence. However, further research will allow this to be more carefully examined, and more empirically based outcomes to be posed.

ACKNOWLEDGEMENTS

This research was supported by funding from The Salvation Army, Geelong.

REFERENCES

- Abrams, B. (2010). Evidence-based music therapy practice: An integral understanding. *Journal of Music Therapy*, XLVII, 351-379.
- Baker, F., & Jones, C. (2005). Holding a steady beat: The effects of a music therapy programme on stabilising behaviours of newly arrived refugee students. *British Journal of Music Therapy*, 19, 67-74.
- Bartleet, B.-L., & Higgins, L. (2018). An overview of community music in the twenty-first century. In B.-L. Bartleet & L. Higgins (Eds.), *The Oxford Handbook of Community Music* (pp. 1-20). Oxford: Oxford University Press.
- Bolger, L., & Hunt, M. (2018). The Aardvark Programme: Learning from experience and striving for sustainability in a combined music therapy/community music songwriting programme for young people facing adversity. *Journal of Applied Youth Studies*, 2(3), 43-49.
- Cohen, M. L., Silber, L. H., Sangiorgio, A., & Iadaluca, V. (2018). At-risk youth: Music-making as a means to promote positive relationships. In G. McPherson & G. F. Welch (Eds.), *Special needs, community music and adult learning: An Oxford handbook of music education* (Vol. 4, pp. 185-203). Oxford: Oxford University Press.
- Cook, P., & Howitt, J. (2012). The music of leadership. *Industrial and Commercial Training*, 44, 398-401.
- Cross, I., & Morley, I. (2009). The evolution of music: Theories, definitions and the nature of the evidence. In S. Malloch & C. Trevarthen (Eds.), *Communicative musicality: Exploring the basis of human companionship* (pp. 61-81). Oxford: Oxford University Press.
- Dissanayake, E. (2009). Root, leaf, blossom, or bole: Concerning the origin and adaptive function of music. In S. Malloch & C. Trevarthen (Eds.), *Communicative musicality: Exploring the basis of human companionship* (pp. 17-30). Oxford: Oxford University Press.
- Finlay, L. (2009). Debating phenomenological research methods. *Phenomenology & Practice*, 3, 6-25.
- Finlay, L. (2011). *Phenomenology for therapists: Researching the lived world*. Chichester: John Wiley & Sons, Ltd.
- Gialamas, S. (2012). Educational institutions: Preparing young people to serve humanity. *International Schools Journal*, 32, 66-70.
- Haynes, F., & Chalk, B. (2004). *The impact of arts education programmes on student motivation: Final report of a research project*. University of Western Australia, West Australian Department of Education and Training and Western Australian Department for Culture and the Arts.
- Higgins, L. (2008). Growth, pathways and groundwork: Community music in the United Kingdom. *International Journal of Community Music*, 1(1), 23-27.
- Jose, P. E., & Lim, B. T. L. (2014). Social connectedness predicts lower loneliness and depressive symptoms over time in adolescents. *Open Journal of Depression*, 3, 154-163.
- Lowe, G., & Belcher, S. (2012). Direct instruction and music literacy: one approach to augmenting the diminishing? *Australian Journal of Music Education*, 3-13.
- MacDonald, R. (2013). Music, health, and well-being: A review. *International Journal of Qualitative Studies on Health and Well-Being*, 8, 20-35.
- Martin, S. (2011). *Flourish: A visionary new understanding of happiness and well-being*. Sydney: Random House.
- McFerran, K.S. (2008). Who says I can't sing?: Musical justice for adults with disabilities. Retrieved from <http://www.salvationarmy.org.au/Global/News%20and%20Media/Reports/2008/7-who-says-i-cant-sing.pdf>
- McFerran, K.S. (2010). *Adolescents, music and music therapy: Methods and techniques for clinicians, educators and students*. London: Jessica Kingsley Publishers.
- McFerran, K.S. (2011). Music therapy with bereaved youth: Expressing grief and feeling better. *Prevention Researcher*, 18, 17-20.
- McFerran, K. (2012). Commentary: Music therapy in schools: An expansion of traditional practice. In G. McPherson & G. Welch (Eds.), *The Oxford Handbook of Music Education*. New York: Oxford University Press.
- McFerran, K. S., Crooke, A. H. D., & Hattie, J. (2017). Understanding sustainability in school arts provision: Stakeholder perspectives in Australian primary schools. *Music Education Research*, 1-18.
- McFerran, K.S., & Rickson, D. J. (2014). Community music therapy in schools: Realigning with the needs of contemporary students, staff and systems. *International Journal of Community Music*, 7, 75-92.
- McFerran, K.S., & Tegelove, K. (2011). Music therapy with young people in schools: After the black Saturday fires. *Voices: A World Forum for Music Therapy*, 11.
- Mullen, P., & Deane, K. (2018). Strategic working with children and young people in challenging circumstances. In B.-L. Bartleet & L. Higgins (Eds.), *The Oxford handbook of community music* (pp. 177-194). Oxford: Oxford University Press
- O'Grady, L., & McFerran, K. S. (2007). Uniting the work of community musicians and music therapists through the health-care continuum: A grounded theory analysis. *Australian Journal of Music Therapy*, 18, 62-86.

- Parliament of Victoria. (2013). *Inquiry into the extent, benefits and potential of music education in Victorian schools*. (Parliamentary paper No. 277). Education and Training Committee: Victorian Government Printer Retrieved from http://www.parliament.vic.gov.au/file_uploads/Music_Education_Final_041113_FJWsJhBy.pdf.
- Pavlicevic, M., & Ansdell, G. (2009). Between communicative musicality and collaborative music-making: A perspective from community music therapy. In S. Malloch & C. Trevarthen (Eds.), *Communicative musicality: Exploring the basis of human companionship* (pp. 357-376). Oxford: Oxford University Press.
- Proctor, H., Freebody, P., & Brownlee, P. (2015). Introduction: Heresy and orthodoxy in contemporary schooling: Australian educational policy and global neoliberal reform. In H. Proctor, P. Brownlee, & P. Freebody (Eds.), *Controversies in education* (Vol. 3, pp. 1-12). Dordrecht, The Netherlands: Springer International Publishing.
- Rimmer, M. (2018). Community music and youth: Delivering empowerment? In B.-L. Bartleet (Ed.), *The Oxford Handbook of Community Music* (pp. 195-212). Oxford: Oxford University Press.
- Robyn, E. (2010). *The arts and Australian education: Realising potential*. Camberwell, Victoria: ACER Press.
- Rolvjord, R. (2006). Therapy as empowerment: Clinical and political implications of empowerment philosophy in mental health practises of music therapy. *Voices: A World Forum for Music Therapy*, 6. Retrieved from <https://voices.no/index.php/voices/article/view/283>
- Rolvjord, R. (2010). *Resource Oriented Music Therapy*. Gilsum, NH: Barcelona Publishers.
- Simms, E., & Stawarska, B. (2013). Introduction: Concepts and methods in interdisciplinary feminist phenomenology. *Janus Head*, 13, 6-16.
- Smith, J. A., & Osborn, M. (2015). Interpretative phenomenological analysis as a useful methodology for research on the lived experience of pain. *British Journal of Pain*, 9, 41-42.
- Stevens, R. S., & Stefanakis, M. (2014). Filling the gaps: What research is needed to assist with music education advocacy in Australia. *Journal of Music Research Online*, 5, 1-13.
- Stige, B., & Aaro, L. (2011). *Invitation to community music therapy*. New York: Routledge.
- Strauss, A., & Corbin, J. (1998). *Basics of qualitative research: Techniques and procedures for developing grounded theory* (2nd ed.). Thousand Oaks, CA: SAGE.
- Vaudreuil, R., Bronson, H., & Bradt, J. (2019). Bridging the clinic to community: Music performance as social transformation for military service members. *Frontiers in Psychology*, 10, 119.
- Vaughan, T., Harris, J., & Caldwell, B. J. (2011). *Bridging the gap in school achievement through the arts: Summary report*. Melbourne: Song Room. Retrieved from http://www.songroom.org.au/index.php?option=com_content&view=article&id=149:publications-and-reports&catid=31&Itemid=309

Ελληνική περίληψη | Greek abstract

Ο ρόλος της ηγεσίας και της διευκόλυνσης στην προώθηση της συνδετικότητας και της ανάπτυξης μέσα από τη συμμετοχή στο μουσικό πρόγραμμα Just Brass

Katrina Skewes McFerran | Jessica Higgins

ΠΕΡΙΛΗΨΗ

Πολλά από τα εξωσχολικά προγράμματα μουσικής που παρέχονται στους Αυστραλούς μαθητές υπογραμμίζουν τα οφέλη τους για την ευεξία των συμμετεχόντων· αν και μεταξύ τους τα προγράμματα αυτά διαφέρουν σημαντικά, με μερικά να προσαρμόζονται από τους διοργανωτές αποκλειστικά στις συγκεκριμένες ανάγκες της κάθε ομάδας, και με άλλα να κωδικοποιούνται, να μετατρέπονται σε εγχειρίδια χρήσης και να διανέμονται σε ολόκληρη τη χώρα. Η παρούσα έρευνα μελετά ένα τέτοιο κωδικοποιημένο πρόγραμμα με σύνολο χάλκινων πνευστών το οποίο διοργανώθηκε από τον Στρατό Σωτηρίας [The Salvation Army] με μαθητές από σχολεία υποβαθμισμένων περιοχών. Πήραμε συνεντεύξεις από μια ομάδα νέων ηγετών που συμμετείχαν στο πρόγραμμα για αρκετά χρόνια, και τους ζητήσαμε να αναλογιστούν τις εμπειρίες συμμετοχής και ηγεσίας, τόσο μεμονωμένα όσο και συλλογικά. Η ανάλυση κατέδειξε τη σημασία του τρόπου διευκόλυνσης και ηγεσίας των προγραμμάτων, όπως αυτή καταδεικνύεται μέσα από τις αντιλήψεις των νέων ότι η ευεξία τους είχε προτεραιότητα έναντι της καλλιέργειας της μουσικότητάς τους στο πλαίσιο του προγράμματος. Αυτό το εύρημα μπορεί να προσφέρει μια εφικτή εξήγηση ως προς το γιατί ορισμένα πολύ διαφορετικά μουσικά προγράμματα, από τις προσαρμοσμένες θεραπευτικές ομάδες έως το κωδικοποιημένου τύπου ομαδικό παίξιμο χάλκινων πνευστών, καταλήγουν στην περιγραφή παρόμοιων αποτελεσμάτων ευεξίας από τους συμμετέχοντες. Αυτό το εύρημα αμφισβητεί ακόμη τις απαιτήσεις των ερευνητικών μεθοδολογιών που βασίζονται σε τεκμηριωμένα στοιχεία οι οποίες επιχειρούν να διαχωρίσουν την επιρροή της ηγεσίας από την επίδραση της μουσικής με σκοπό να αποδείξουν τα ευεργετικά οφέλη της μουσικής.

ΛΕΞΕΙΣ ΚΛΕΙΔΙΑ

κοινωνική μουσική, μουσικοθεραπεία, νέοι, ηγεσία [leadership], σύνδεση, προσωπική ανάπτυξη, ταυτότητα, μουσικοί πόροι, αίσθηση του «αήκειν»