

PROJECT MUSINC

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NEEDS ANALYSIS REPORT

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1. Objectives of the need analysis and specifications from application form

The needs analysis, as described in the project, is a research into the skills and competencies needed by professionals to enable them to be effective music leaders in a range of contexts.

The main output of the needs analysis will be a list of knowledge and skills that community music leaders must possess in order to work effectively.

The needs analysis will also act as a basis for:

- Designing in detail the contents of the on-line resource
- The quality assurance framework
- Evaluation of the impact of the project.

2. Methodology

The Need Analysis was carried out through interviews to expert informants. A total of 39 people were selected and interviewed, who can be placed in four groups:

- local politicians: 4 experts;
- social sector managers and workers: 15 experts;
- musicians: 12 experts;
- culture sector workers and managers: 8 experts;

The interviews consisted in conversations conducted along the lines provided by a shared “guide to the interview” (annex 1)

Each partner selected the experts among those considered more informed and prepared about the topics to be discussed, so the distribution of experts by group and country varies considerably (table 1).

Table 1: Distribution of Experts by country and by group

Group	Country					Total	
	HU	IT	LV	RO	UK		
Local politicians		1	2	1		4	
Social sector managers and workers	2	5	4	2	2	15	
Musicians	3	2	2	2	3	12	
Culture Sector managers and workers	1	1	3	1	2	8	
Total						39	

Answers were collected and processed by each partner at national level, producing local reports (annexes 2-6). A further aggregation of answers produced this overall, transnational report.

3. Summary of answers

3.1. Projects using community music for social inclusion

3.1.a) *What do you mean by/how do you understand “Community Musician”?*

The job title Community Musician (CM) sounded totally unfamiliar to Hungarian experts, who provided a description which is quite far from the concept of a professional who works for communities in order to promote cohesion, welfare and social inclusion. UK experts mentioned that another aim of community music could be empowering participants through music. Experts from the other three countries were apparently more familiar with the concept.

Working mostly with disadvantaged/disfavored people, for whom social inclusion is difficult, is a feature mentioned by Italian and Romanian experts. However, some informants said that target groups are not necessarily made up of disadvantaged people: even “normal” people can benefit from CM, especially in larger towns where the sense of community is lacking and social cohesion is weak, or in disfavored areas with high emigration rates.

In Romania CMs seem to be mostly volunteers, while some Latvian experts stressed the difficulty of the job and the time it requires, so that it can be effectively performed only by full time professionals.

The word “community” is also interpreted in different ways. Community is generally understood as a “plurality of persons”, but while some informants mention that members should share some common characteristics (e.g. old people, people with disabilities, immigrants, etc.), others link the concept to a specific territorial context.

Overall, the diversity shown in the answers to this basic question demonstrates the need for an in depth discussion about the job role of community musician.

“Music has always been communal. Doesn’t matter if the musician plays alone or with others, music is for all. So I don’t even understand this word.” (Hungarian culture sector manager)

“...the Community Musician is a person who uses music to create groups, to connect people, to let them communicate in spite of differences - age, abilities, etc.” (Italian musician)

“Community musician- it seems, that is a person, who is hired and necessary for a territory. They exist already, but it is not defined that way. Nowadays they may be bards („dziesminieks” in Latvian). Now the bard is on the stage, separated from the people, but this is a variant, how he could change.” (Latvian musician)

“...a person dedicated to music, always trying to improve his/her abilities in this field ... taking care to share its experiences and discoveries with community members...” (Romanian musician)

“A community musician can mean two things in UK: EITHER: a volunteer/amateur musician active in their community (of interest or neighbourhood/locality) OR: a professional who actively seeks to empower/enable members of a given community. Both will benefit from this quality framework” (UK Project Manager)

3.1.b) What do you mean by/how do you understand “social inclusion”?

This concept also is understood and used in slightly different ways in the countries represented by partners. Italians, Romanians and Hungarians focus on giving everybody a proper role in society, a role that allows him to feel useful and in a position to give his best to society. Latvians and British seem to focus on inclusion in collective processes. Other suggestions underline reciprocal knowledge and acknowledging the existence of the other as part of one's own society as a first necessary step.

It is also mentioned how certain artistic activities form social bonds between people that might not be formed otherwise, and that this has special beneficial effects.

“This community is not determined by friendships only. Both them and I meet people here, whom we wouldn't meet otherwise. And I can see that some members really need it. Otherwise it's possible that they would 'fall to the wayside', or they might have an extreme personality, and it does them good that they have to be tolerant to one another here. Some people might be able to function here as part of a community, who normally wouldn't want to.” (Hungarian musician)

“Equalization is the basis of inclusion: which is an effort to cancel hierarchies but not differences.” (Italian musician)

“Imagine, that I am somewhere alone, I don't have anywhere to go. I would be totally dead. In these three years I have so much gotten used to my group [...] Joy of making music continues outside the group. For example, we three participants go on an excursion in a bus and sing. The others listen and join in.” (Latvian musician)

“...attempt of society to repair the inequities produced to the weaker members by reducing the effects of these inequities...” (Romanian social sector worker)

“. . . means that people are not isolated in their need . . . that we can promote friendships within diverse communities . . .” (UK Musician)

3.1.c) What do you mean by/how do you understand “folk music”?

Hungarian experts show certitude about the concept and give big importance to it, as an essential component of nationality and culture. A reason for that is that learning and singing Hungarian folk songs has been a part of the curriculum of both elementary and secondary schools for a very long time. As the Romanians and Latvians, they stress the antique origin of those tunes. UK experts show a practical approach, considering it as the “music of the people”, that many know and are able to sing or whistle. This view is shared by some Italian experts, who in fact prefer to use the term “popular music”, while others prefer to stress the link to traditional tales, and also to political struggles or important social phenomena or historical events. Anyway, for them, this music is not necessarily old: its distinctive characteristic is that popular music enables and makes easy active participation of members of the groups to which the CM's activities are aimed. Other respondents relied on more “classical” definitions of folk music as music transmitted orally, subject therefore to an evolutionary process, with unknown composer, and of uncertain territorial origin.

“It’s the traditional music of a certain population that goes back to the beginning of that population defining itself as such. Any kind of dance or music. Any person that ever made a musical sound or made a dance move who identified as Hungarian is part of that tradition.”(Hungarian social sector manager)

“It’s terribly important, it shows the unity of a nation as a whole. After language this is the most important thing that unquestionably defines a nation, a community, and their culture. It carries the most important information about a culture through centuries and millennia, in my book it’s the most important thing.”(Hungarian culture sector manager)

“Music, which has been heard, familiar from child hood.” (Latvian politician)

“... a complex of factors as: transmission across generations, creator’s anonymity, types of instruments used, rhythm, style specific to area, and even traditional costumes of the region...” (Romanian musician)

“We can maybe define it by its transmission rather than its genesis, it is music that people have made their own over time, so we can trace English folk songs back to 16th century ballad operas, or even early twentieth century pop songs . . . and people retain them within their oral memory” (UK Musician)

3.1.d) Did you ever work with community musicians (in your organization or other contexts)? Did you ever implement projects entailing the cooperation of community musicians? Please describe your experience.

Experts provided a large number of examples of Community Musicians' work.

In Hungary:

HU Kesztyűgyár centre:

- hosting an open studio, where local bands can practice and record their demos for free – in exchange they play at the various events organized by the centre
- organizing a 2-day music festival every August for local musicians in the square next to the community centre
- hip-hop dance classes for children, for 3 different age groups
- teaching folk songs to children as part of a summer camp focusing on cultural traditions

Snétberger centre:

- teaching various types of music with various instruments during an intensive 12-week program for talented, underprivileged kids, mainly, but not exclusively of roma origin
- open studio available to anyone, who wants to record their music there (situated in Felsőörs, 120 kms from Budapest)

Chorus Matricanus:

- amateur choir for women at Százhalombatta (a town of 18.000 residents about 30 km from Budapest) with participants aged between 35-55 rehearsing once a week

Olajágak old people's homes:

- self-organized singing group of residents, rehearsing once a week, singing folk songs, performing at other old people's homes and also at other locations in Hungary
- music therapy for dementia patients in small groups
- individual music activities – one or more musicians visit the rooms of bedridden patients and play/sing for them
- religious (Catholic, Calvinist, Jewish) services with singing
- professional musicians give concerts either as charity or paid appearances – e.g. the Hungarian State Opera and the Budapest Festival Orchestra
- employee choir performing for the residents on certain occasions, like Christmas

Öröm a zene ("Music is Joy") music school and talent scouting program, and Gitármánia ("Guitar mania") music camp:

- organizing music camp open to children of all ages and backgrounds since 1994 (app. 300 children/year)
- organizing a nationwide musical talent scouting program
- organizing a nationwide musical training tour (unorthodox singing lessons, interactive playground with musical instruments etc.)

In Italy:

- Project with immigrants in the facilities where migrants are first received
- Women choirs and popular songs singing workshops
- Voci dal mondo (Voices from the world) choir, a multiethnic choir including asylum seekers and refugees
- activities for social inclusion of people with psychic problems
- community music project for people in a transit jail

- BIC, free events opened to everybody. It take place in a specific district of the city and all the inhabitants can take part, with no limitations relating to age or social origin. It is a territorial community
- Mikrokosmos multiethnic choir
- “Music and resilience”, a project of music therapy intervention in Palestinian refugee camps in Lebanon. It uses music in a community subject to physical constraints (the are confined in the camps) that have important negative consequences on the psychological well-being of people.
- community music project inside a judicial psychiatric hospital aimed at creating relationships between the inmates

In Latvia:

- Long-term project „Daugava skani” in Aizkraukle district, which is organized by the municipality. Festival for the singing families. Special attention to involve families, who are badly situated.
- Skrīveri district social department provides group singing lessons for children with special needs and seniors.
- Lielvārde folklore ensemble „Graudi” regularly perform in care establishments.
- Pociems care center attracts musicians for organizing different festivities, which assures old folks involvement in common activities, singing.
- In Lādezers elementary school many traditional music projects are realized for Latvian and Roma children to promote tolerance and cooperation.
- Lielvārde day care center. Regularly invite local amateur ensembles (folklore, vocal ensemble) to events, also organize performances for their seniors, which sing or play music instruments.
- Skrīveri day care center. A salary is paid for a constant music pedagogue, whose job is to prepare music activities for the center clients- people with special needs.

In Romania:

- Grundtvig Learning Partnerhip which was an important occasion to establish links/ exchange good practices and repertoire between choirs from six different European countries;
- „Zilele Betleemului Stefanian” & Filomelos psaltic choral music at Parish „Stephen the Great” Borzesti in the last 5 years and in local or regional community. <https://www.facebook.com/events/448845645478697/>;
- partnership in Comenius Project “Europe- Together in Tune”, <http://comeniusonesti.blogspot.ro/p/p.html>;
- Monthly Concerts / Stagiunea de Concerte (Traditional Folk & Classic Music) for Onesti Local Community;
- Local activities, preparations, rehearsals for participation of Onesti Team at the "Rencontres Européennes", funded by E.C.- program Europe for Citizens - festival of national traditions from the European countries, organized at Châtillon-sur-Indre, for the National Day of France. Romanian group sang traditional folk music in addition to other elements of tradition (art craft, culinary). <https://www.chatillon-sur-indre.fr/nos-partenaires>;

In the UK:

- Work with communities of locality: using traditional music collected in earlier times. This helps with a celebrating a sense of place, that your home town has an identity and by association so do you Regular adult community folk music ensembles: Folk music has a

form that is very open, allowing for beginners and virtuosi alike to engage in making music together.

- Singing for health: Working with old people in retirement homes using songs as reminiscence therapy to help alleviate the effects of dementia, and with people with respiratory disease learning about breathing and using the voice to increase lung capacity.
- Programmes of work with young people: they learn about their cultural heritage, and they engage their creativity through using the methods of 'folk production'.

3.1.e) What specific features and what advantages/disadvantages music offers, with respect to other forms of creative expression (such as writing, theatre, dance etc.) in projects about social inclusion?

According to the experts, major advantages of music over other forms of creative expression in social inclusion projects are:

- Music transcends language barrier, which is especially important in project with people belonging to diverse ethnic groups;
- It is possible to take part in musical activities at different levels: playing, singing, beating time, etc. In addition, world music repertoire is so vast that it is easy to find something fit to every conceivable situation and group;
- Music is “collective” in nature, is intrinsically a community phenomenon. It almost always involves cooperation between several people. Making music turn out in instant community building;
- Music is popular: everybody can relate to it, everyone has some kind of connection to music/singing/dance; music is ever present in our daily lives, on the radio etc, and everybody has musical tastes, when they may not have developed such a facility with other art forms;
- Music helps to keep people in the community because of strong emotional bonds, friendships are formed when making music together. it promote the creation of “community” relationships that, actually, once established during rehearsal or concerts, extend to normal life: choir members, for example, often share other things, eat together, etc.

“We took the kids abroad on a trip, they didn’t have many language skills, they would have been lost without the teachers. But when they met children there who also played music, they managed to connect through music instantly.” (Hungarian culture sector manager)

“There was this rehearsal, when I had a severe cold, I wasn’t feeling very well, but after the rehearsal, I noticed that I felt better, and I told them. They replied that they always felt better after the rehearsal.”(Hungarian musician)

“[After a musical activity] You can see them going to lunch in a different mood, talking to each other in a different way. Obstacles are overcome more easily, and the duvet feels lighter even for the bedridden. It’s easier to bathe the dementia patients, sleeping pills work measurably more effectively, the residents don’t roam around that much during the night. I’m betting it could be measured in the hours spent sleeping by the patients, or in work hours: on these days the nurse has more time to do something else, because the processes are quicker, because the residents are more cooperative.”(Hungarian social sector manager)

“Music is immediate. Participating in music is immediate. Who doesn’t know an African chant but senses the rhythm of the drum is already taking part” (Italian musician)

“One advantage of music is that you can take part in it at different levels...in a facility for old people there are persons with different disabilities, and when you make music each person can sing, or play an instrument, or listening, or using his/her body in some way.” (Italian musician)

“Everyone is taken by music, because it is very different. Music does not need language, words are not needed. It is hard if you cannot learn to sing correctly. But it is not an obstacle.” (Latvian musician)

“...the sound field that facilitates communication and communion between sensitive beings...” (Romanian culture sector worker)

“Music is everywhere, in shops in bedrooms. By moving people into active creators from passive consumers we can help people become more active critical consumers, as well as improving their physical health and well being.” (UK Project manager)

‘I have just been for a routine medical examination, and my lung capacity is 18% higher than average for a man of my age, thanks to singing in this choir’ (UK participant)

3.1.f) Which groups at risk of social exclusion can benefit more from projects based on the use of community music?

There is a consensus about the fact that community music is beneficial for all, both socially excluded people and people who are well included in society, including all intermediate states. In fact, even socially included people can benefit, gaining relaxation and entertainment, and recovering a sense of community that is often lost in our society.

Of course, it cannot do much, and might be completely ineffective in engaging target group members, when people have troubles satisfying their primary needs.

Music experience can be particularly important for people with physical disabilities, who can experience a different form of “freedom” through music.

“Music opens up the opportunity for happiness to everyone ... It’s the most natural source of happiness besides sex.” (Hungarian culture sector manager)

“Excluded people, these days, are people who live in closed places: asylums, group homes, places who gather only people with a certain characteristic: facilities for the elderly, hospitals with ill people, jails...” (Italian culture sector manager)

“Everyone becomes braver, more stable, and more confident. Nowadays everyone has a risk of losing confidence, risk of exclusion.” (Latvian politician)

“These projects are to be oriented not only for people with disabilities, but also for their relatives/ families which are strongly affected for long time” (Romanian culture sector worker)

“Making interventions with targeted groups is very important, and we can help alleviate their problems and issues. Taking instruments into areas of extreme poverty opens up the benefits of music making to a wider public. However, it is useful to remember that the population in general is all at risk of mental and physical health issues, and people are not easily recognized as needing intervention, so it is important to balance targeted and open access projects. (UK musician)

3.1.g) What are, or should be, the typical aims of projects involving community music?

Projects involving CM typically aim at promoting social interaction in an recreational setting, which in turn promotes the development of relationships, communities, and cohesion.

This may also result in social inclusion of socially excluded people, improvement in well-being, development of a sense of belonging. Some experts also mention the development, at different levels, of musical abilities and skills. Community music may also have a meaningful therapeutic effect, especially with small children and people with disabilities, even when not intentionally made as a form of music therapy.

“All those things! Music is certainly a bridge, works as a bridge between people, between what is inside people and the community around.” (Italian musician)

“...attempting to cause a positive reaction, support and involvement through volunteering or charity in solving problems of the disadvantaged groups...” (Romanian culture sector worker)

“To improve peoples feelings of self worth, to help them make friends, to have fun! . . .” (UK musician)

3.1.h) Is it important that projects including community music are integrated with the activities of the hosting facility/organization? How can they be a component of a more general strategy of social inclusion?

Community music projects are not always implemented inside facilities/organizations. Sometimes the organization that carries them out works independently and implements the projects in open spaces in the town/city or in their own facilities.

In both cases, Italian informants have stressed the importance of building networks of differentiated actors. For example, projects carried out in streets and squares could benefit from the interest and cooperation of theatres that offer opportunities for performances, artists who offer cooperation, social operators who send groups of people who can benefit from the activities, etc.

When projects are carried out in a facility belonging to a different organization, e.g. a nursing home for old people, networking with operators and other professionals who work there is also important, especially to give continuity to the musical activity. Besides, personnel working in the hosting organization know very well the problems of their community and can provide space and logistics, and also accurate feedback. A well structured and lasting cooperation between the musician and the organization can also lead to more efficient work and better use of (scarce) resources.

“Building networks is important. In our case [street music projects] the setting would be the city, the theaters that realize that we exist, an artist who came to meet us, someone working in a social cooperative who asks if he can send some boys who want to sing, it's a whole series of relationships that are established...” (Italian musician)

“Regarding to the old folks establishments it is important that all the possible resources are used to assure the clients the possibilities of valuable socialization. Community's music making has an important place in it.” (Latvian social sector manager)

“...music has an integrative role which can serve any social project...” (Romanian social sector worker)

“It is important that the musician briefs the setting staff so they can join in, and build on the benefits of the session afterwards . . . it helps to understand some of the limitations of participants e.g. how far can you ask old people to move about? Are there any risks involved?” (UK setting activities manager)

3.1.i) What sorts of relationship are typically established between the musician and the other professionals of the organization?

Somebody mentioned continuous exchange of opinions and discussions, which are often at the basis for working out new projects. Usually there is a good level of cooperation, but when this does not happen the work of the CM gets extremely difficult and fatiguing. Direct participation of personnel of hosting facilities in activities is particularly effective because seeing the employees taking part produces a strong sense of inclusion in the members of the target group.

There are also complex situations where employees of the hosting organization and CMs feel that their goals are actually not completing overlapping. Even in these cases it is important that the musician tries to integrate the other professionals too, who may be people who carrying needs and troubles themselves.

“I think that we should work without make distinctions...the other professionals are often people with some sort of difficulties and problems as well. Of course, if one of the professionals of the organizations has too many problems, we should avoid to dedicate all our attention to him/her.”
(Italian musician)

“Musician as a positive emotional experience promoter is respected and loved in the community. In connection with other professionals it is important, that they would have understanding about the importance of the community musician. If there is understanding, the attitude is explicitly respectful and positive. If there is no understanding, the attitude could be neutral or negative. That means- to increase also understanding in other professionals.” (Latvian social sector manager)

“...a professional one in the beginning till a friendly relation after long time spent together...”
(Romanian culture sector worker)

“We will often include setting staff briefing or training sessions so we can set goals together and the staff know how to work with the musicians” (UK Musician)

3.2. Musical knowledge and skills

3.2.a) *Which musical instruments, if any, should the community musician necessarily be familiar with to perform his/her job?*

The ability to have an instrument to support singing is particularly suitable for CM's activities. For traditional repertoires traditional instruments are also useful. In Romania, for example, violin / guitar and vocal is a typical combination. A preference for acoustic instruments is expressed by UK experts.

A working knowledge of several instruments is however important, in order to be able to adapt to diverse circumstances.

Many also mentioned percussions, as rhythm is a basic element of music, and of course voices. Voice is the first instrument, capable of drawing out emotions and within everybody's reach. Choirs work well even without instrument, which are sometimes difficult to combine with voices, especially in multiethnic choirs.

CMs should also have their instrument and a musical education, but they should be very open minded too and willing to use instruments that they don't particularly like or are not good at (especially voice). In fact, some instrument are more suitable for certain target groups than others. For example, Romanian experts mentions that for participants more than 50 years old, romantic tunes accompanied by piano are a particularly agreeable and stimulating. Or, in Hungarian talent centre and music camp, a wide variety of good quality musical instruments is needed.

"I probably shouldn't say this, but it almost doesn't matter. The pan flute is just as popular as the violin or the piano. Or, to tell the truth, even when someone sings to prerecorded music." (Hungarian social sector manager)

"I play everything, quite badly, but I know where to put my hands" (Italian musician)

"instruments, which are easy to carry and whose playing is easily connected with singing-accordion, guitar, kokle, mandolin. In cases, when it is necessary to create a mood without singing-also violin, flute." (Latvian social sector manager)

"accordion and violin/ guitar + vocal, seems to be the most preferred for the projects which are using traditional folk music for social inclusion;" (Romanian musician)

"All of them, although acoustic instruments are more easily accessible" (UK Project manager)

3.2.b) Which musical repertoires, if any, should the community musician necessarily be familiar with to perform his/her job?

Most musicians stressed the importance of the folk repertoire. Some musicians said that, in order to be effective, the CM should always be true to themselves, and play what is interesting to them. However, the majority stated that being flexible is also important: the CM should be ready to adapt to setting and audience, and possibly use material that they may not find interesting but that is appropriate for the project. Even commercial pop music from the 70s/80s could be important for people that are now 60-60 years old. Those who work with Roma children need to be familiar with hip-hop, traditional gypsy music and the modern, popularized versions of it, jazz, world music and soul. Whereas in the old people's homes well-known classical pieces (e.g. Vivaldi's Four Seasons), or opera/operetta arias (e. g. Verdi's arias) can work very well.

Folk music has many advantages: it has immediacy, because folk songs get to the ear faster; harmonization is never complex, so it is easier to sing with multiple voices. Folk music can help get in touch with the group, because it is well known by participants and their involvement will be greater.

Another advantage of many folk songs is that they are made up with strophes and a refrain that repeats unchanged, allowing also those who don't know all the words to take part. In addition, folk songs use a few chords, so simple instruments can be used to accompany them, and they are simple also from the rhythmic point of view. They can also be used as a basis to improvise texts, to entice people to make rhymes and other creative exercises.

"Many popular tunes have a structure with changing stanzas and a recurring refrain, so that they can be sang even by those who don't know all the words" (Italian musician)

"it is, however, mandatory to know the local conditions and be able to prove the authenticity of folklore, both for the majority and minorities" (Romanian culture sector worker)

"Music that is familiar to people, with a melodic structure that is easily learnt, can be changed (e.g. key) and arranged for all levels of ability" (UK Musician)

3.2.c) Which musical activities (e. g. improvising, singing, playing real or made up musical instruments,, dancing, etc.) in general and with respect to the various target groups can be considered more or less suitable?

There is a wide consensus on the fact that participants enjoy the activities they can join in and feel active. Therefore the CM should have a toolbox: they should be able to create a choreography, to dance, to sing, to improvise with instruments, voice or words, so to devise interesting activities for the different target groups he wants to work with. Besides, they have to be ready to adapt and change programs responding to what the group wants. They might programme something like e.g. improvise with instrument, but what if nobody uses the instruments laid down in front of them? So the CM needs several different resources to be able to productively lead the session.

Some musicians added that there is particular usefulness in movement such as dancing or performing warming up exercises. Dancing is a way to involve people and open them to the group. The physical contact and the movement help people feel closer and overcome anxiety.

It is also important the way the activities are proposed to participants. For example, when organizing an activity for children, it was highlighted that any activity could be successful as long as it is not perceived by the children as “studying”, but as “entertainment” or “fun”.

For some target groups, e.g. young, more or less talented, people, learning music and instruments is also an activity that, properly structured and offered, could lead to good results from the social inclusion perspective. It has been pointed out, however, that for musically talented children of Roma origin teaching traditional gypsy music is usually superfluous, because they mostly grew up with a strong musical tradition, they know it well already. For them this knowledge can be the base on which other musical skills and knowledge may be built.

Improvisation is really the singing that belongs to everybody because no structures, techniques, harmonies are needed, and can be built on very simple structures. It could be useful to give the participants a sense of freedom in some cases; on the other hand it can be frightening or intimidating for some people, so great care has to be taken when a musician wants to introduce improvisation into an activity.

“I think that one should have a toolbox with a little bit of everything: the ability to setup a choreography and dance, the ability of singing or playing something, improvising, etc.” (Italian musician)

“Concerning children auditory- the wider the possible activity choice, the multiform their application possibilities, the better the result.” (Latvian social sector worker)

“...Activities aiming at promoting and supporting the tradition will require interpretation to traditional instruments and voice...” (Romanian culture sector worker)

“It depends on the group, and the expertise of the music leader. The music leader needs to feel confident with the activity on offer. . . It does help with music making if people can dance as well as it helps understand the rhythm” (UK Musician)

3.3. Other professional competencies

3.3.a) ***Is it important to have systematic knowledge of psychology and pedagogy? How can strictly musical skills be enriched through knowledge of psychology/pedagogy?***

A familiarity with psychological and pedagogical concepts and practices and first-hand experience are much more important and valuable than an actual diploma. This is because the CM has to relate with people, to learn about the group and must be able to lead it. For example, unqualified volunteers sometimes don't understand the needs of the people they work with and can be even counterproductive.

Other respondent said, however, that empathy might more important than knowledge. This is where working in partnership with the setting helps, so the staff will have the specialist knowledge and understanding to reinforce what is happening through the music. A direct Psychological approach may even be counterproductive: psychological tests and direct questions from a psychologist could be foreign to some target groups (e.g.: underprivileged children) and they might feel intimidated and made resentful.

Importance of psychology skills is, of course, especially true for the music therapists, who often face illness and need to be able to discuss with psychologists, neuropsychiatrists and other professionals.

Pedagogy seems useful especially because helps to understand that one who works as CM has to develop a strategy, to ask themselves questions, to listen to people. Even without specific pedagogic competencies, a pedagogic attitude at least is necessary. The urge to help is not enough.

Some musicians strongly stated that, however, the musician, even a community one, is and must be first of all a musician, and that musical skills remain the main bulk of competencies that he must have.

“Pedagogy is not very much studied these days, but who decides to be, or finds himself being, a community musician should study it because it help understand that you must have a strategy, that you should ask yourself many questions, that you must listen, that you are dealing with people.” (Italian musician)

“Basic knowledge of pedagogy and psychology are needed, it is not enough to have the skill to know people. The musician will be the winner, will better understand the auditory, and can choose a better method or approach. Basic knowledge of interaction and development psychology has to be present” (Latvian social sector manager)

“Not compulsory psychology, just a bit of flexibility and adaptability...” (Romanian musician)

“Most community musicians work within a non-formal pedagogy, in that it is outside formal education, but relies on some instruction so not strictly informal (autodidactic) learning” (UK project manager)

3.3.b) Is it important to have systematic knowledge of the characteristics of possible target groups? (e. g. knowledge about dementia, learning disabilities, autism, etc.)

Knowing about the characteristic of the group, or their specific difficulties, prevents the CM from making too many mistakes and allows for the design of suitable projects where the participants can act according to their capabilities. Someone stated that knowledge about the peculiarities of the target groups is even more important than specific music knowledge. On the other hand, a few musicians (in Italy and Latvia) warned that stereotypes and prejudices about the group could also limit the creative activity and reduce the musicians' ability to get in touch, and should be avoided. For example, if the CM knows that the child they are working with is autistic, and another professional, e. g. a psychologist, explains that autistic children have this, this and this characteristics, the CM could see the child only through this abstract model and forget that they actually have in front of them a person that is certainly much more complex.

However, opinions in favor of a preparatory study of target group's feature are the majority. It was mentioned, for example, that to work with Roma kids in Hungary it's very important to have an understanding of their cultural background in order to devise activities for them that interest them and to know how to successfully involve them in these.

It was also underlined that this is especially important when working with people with disabilities. In this case any kind of community music is also sort of "music therapy" through which the musician tries to create situations of relaxation and well-being, and tries to establish a relationship and communication. In these cases, not knowing the particular kind of disability could lead to serious errors. For example, working with children with autism, one must know that if a child doesn't communicate and relate there is a reason, and even if it seems that he is not listening, he actually does.

According to the Hungarian experts, the target group that required the most in-depth knowledge on the part of the musician was definitely the residents of the old people's homes. This is obviously not a homogenous group by far, some of the residents are in very good physical and mental state (however this is quite rare), and some struggle with severe dementia and/or are bedridden. It was emphasized that the musician needs to know the specificities of the different states and illnesses, and how to react to the residents' behavior, which might seem extreme in some cases to an outsider. It's also important for musicians to be able to decode and understand the feedback they receive from the residents and react in an appropriate manner, and quickly involve the staff if necessary.

The alternative mentioned by some other musicians is that the CM works together with psychologists and other professionals. The musician should simply do their job with respect for the other professionals, but they need to be true to their own calling and promote a sense of openness and inclusion with a consistency across the different groups they may work with.

A last remark is that understanding the target group is also important for the well-being of the musician. If they misunderstand the target groups' reactions or takes them personally, they might suffer emotional trauma or experience a sense of failure, so it's also important to be well-prepared in order to avoid this.

"There is no need to differentiate the educational offer according to the target. The musician has the task to give his material with the right humbleness. That's because differentiating according to the subject she has in front of her would be less inclusive" (Italian musician)

"If the aim is to influence person's (child's, families, parent's) attitude to their own or surrounding world, then it is impossible to do without the knowledge about their characteristic features. If the aim is only to entertain, then it is possible to do without." (Latvian social sector manager)

“These skill sets are necessary especially for those who conceive and manage a project. It is a sign of good will and concern for our neighbour; if we do not possess this knowledge we can risk inappropriate attitudes...” (Romanian musician)

3.3.c) Which core skills are more important for each of the possible target groups?

The ability to get in touch with people, with a range of different needs, seems to be the most important skill, apart from musical competency, that the CM should possess. It has already been mentioned that a good dose of it can overcome lack of psychological, pedagogical and knowledge of the characteristics of the target group in order to achieve good results. Communication skills, as a corollary, are extremely important too.

Flexibility is another skill frequently mentioned: the CM should be able to change things when it appears that they are not working well enough. However, being too flexible could be dangerous if it means to adapt to every possible circumstances, even those that makes it almost impossible to do the job, requiring too big an effort.

Organizational skills are also important because a CM who possesses them gains the trust of users and makes them comfortable.

Both Latvian and Romanian experts mentioned resistance to stress as a must.

“Being well organized is extremely important, because it put the audience at ease” (Italian musician)

“The music leader must be well planned before any session, to have thought of the risks inherent in the activity for the particular group, mediate those risks, and plan to make everyone feel comfortable and secure in the professionalism of the music leader” (UK Musician)

3.4. Job opportunities

3.4.a) *In which sectors/for which possible target groups the demand for community music based activities is stronger?*

The experts identified a whole range of excluded people who might benefit from community music activities or programmes. There was also a feeling that excluded groups should be included within mainstream society through music programmes, otherwise the work of the CM could reinforce peoples' social exclusion.

- Old people, people in prison, immigrants, people with disabilities: all groups that express uneasiness should make music with the whole community.
- Another group are teenagers who are often left alone and only have relationships with the "pack": they could greatly benefit from community music as an alternative way to stay together.
- Children in schools should also have the opportunity to meet musicians, and also dancers or theater actors, to do things all together, with the aim to become active persons (not necessarily artists).
- Old people are another important target group. One reason is that there is a certain amount of economic resources in this sector; another reason is that people living today in nursing homes are usually of poor manual and intellectual capabilities in comparison to those living there a decade ago, so that the activities that can be done with them are not so many, and music is certainly one of them.
- A special sub-group are people who have just retired and that could be disoriented/uneasy in the transition from active working life to retirement.
- It is also mentioned that all choirs that exist in Italy are small communities. This is another relevant sector of activity for CMs.

"Certainly old people, I think. More resources have been appropriated to this sector...people who enter residential facilities for old people are changing. Before, guests had high manual and intellectual abilities, so you could organize a lot of different activities with them...reading newspapers with them is almost useless, while making music still has a meaning" (Italian musician)

"Nowadays, when real interaction starts to lack, community's music making can be useful for any auditory." (Latvian social worker)

"A special category for music therapy it's that one of disfavored people's relatives; passing through long periods of stress these relatives can acquire themselves psychiatric diseases" (Romanian politician)

3.4.b) Do you estimate that the demand for music community activities is increasing/decreasing/stable? Why?

Experts of the five countries represented by project partners' give a general idea of increasing demand for CMs' activity. However, this is only true for some target groups and contexts. For example, demand for community choir seems to be quite stable. On the other hand, the average age of the residents of the old people's homes is continually increasing, with higher rates of dementia, and so it is more likely that activities take place indoor rather than outdoor. Making music, dancing, etc, are therefore getting more popular. In addition, population in most country is getting older and activity for old people are increasing in general.

It is also a matter of trends: one musician remembers that a few years ago it was very easy for him to find funds and concert opportunities for his multi-ethnic choir, because inter-culture was quite en vogue. Today this is much more difficult.

Demand is increasing, at least in Italy, also for music therapists, especially for working with groups instead of individuals, probably because of the smaller resources per patient requested.

"I think it's growing. Some time ago there was more request for individual support, now they ask to work with groups, probably because there is less money and no home for old people would ask you to work with just three people" (Italian musician)

"...unfortunately, is growing, because our society has lost the human side and partially can be replaced with music..." (Romanian politician)

"The need for the type of work is there but the political will to fund it properly is not" (UK project manager)

3.4.c) Cooperation starts usually on the initiative of the organization or of the musicians who propose the project?

It seems that, in all countries, there is no general rule: sometimes it is the musician who takes the initiative, sometimes he is contacted by institutions or other organizations.

Often the opportunities arise because people in the institutions think that a CM could be usefully included. It seems, therefore, that the ability of working out projects, presenting them and “selling” them should be part of the CM toolbox.

*“It depends. If I were only a musician and not a school teacher as well, I would propose my musical projects to other municipalities. I am retiring in three years and maybe I will do that...”
(Italian musician - and school teacher)*

“Until now I thought, that the order has to come from the municipality and social service. But now I understand how many “from the bottom” have already achieved great things.” (Latvian politician)

*“...usually starts at the initiative of the organization, but it’s detailed as a project by the musician...”
(Romanian politician)*

“It varies from project to project, sometimes we approach potential partners, maybe as a result of previous work, or by the same token an organization may approach us for some work. We feel that it our role to make sure the project has a legacy, and a progression for the participants” (UK project manager)

3.4.d) Do you think that the definition and recognition of the job role “community musician” could help creating new projects involving music for social inclusion? how?

Several experts stated that a definition and recognition of the job role could definitely help, because it would be a formal acknowledgment that this sector of activity actually exists and is important. This could be especially useful in dealing with public authorities for getting funds or training opportunities etc.

It is however quite difficult to imagine a relationship between definition and recognition for the job role and growth of quantity of projects involving music for social inclusion.

According to some expert, the first step in this direction should be recognizing that music is important for the development of persons, and consequently to start a serious program of musical education in schools. Then we could start talking about the institutional recognition of the CM.

In addition, many guess that chances that the CM is recognized as a job role are quite low. Even the music therapist is not recognized in Italy.

However, providing a good definition could be useful and help educational institutions, and especially music academies, to provide suitable curricula. They could, for example, train professionals working on “easier ensemble music”, where the musician tries not to exclude anybody and build something with all participants.

“I think you can say it’s a separate profession, because it’s kind of the combination of a music teacher and a musician, it combines pedagogic skills, community organization skills, musical skills, and being able to work with groups. This person needs to have a wider perspective of the field. There could even be an OKJ¹ training for this, I think it would be useful.” (Hungarian social sector manager)

“I don’t think that this profession will be officially recognized. As of today, not even the music therapist is an officially recognized professional. It would be useful, but an accurate definition would be needed. Maybe the academy of music could provide training for these professional” (Italian musician)

“We are just about to start delivering a formal qualification for music educators, which is open to those working within non-formal education” (UK Musician)

1 Vocational training which provides a certificate. There is a tuition fee, but in some cases the state funds it, so it might be free for the participant.

4. Suggestions for the development of the Intellectual Outputs that can be drawn from the information given by the experts

- The concept of “Community Musician” (CM) is foreign to many experts in several countries, so providing an accurate description of the job role is highly necessary;
- it is necessary to discuss the concept of social inclusion, provide a working definition and give good examples;
- it is also necessary to provide a shared definition of the kind of music the project focuses on in the training materials (folk, pop, popular, etc.);
- in giving to our learners an idea of the market perspective, we should stress the fact that all groups at risk of social exclusion can benefit from community music, but also their relatives (e. g. relatives of old people living in facilities) and citizens in general, so they they can devise and propose a great variety of projects;
- creating networks with other organizations is important. We should explain in our sample projects how they can be built, and how CMs relate to other professionals;
- warming up is considered an important activity by the experts, so that including a section with instructional videos about how to perform exercises seems a good idea;
- a working knowledge of pedagogy and psychology basic concepts and practices is important; we could include in a section of the site a series of real stories narrated by experienced musicians that show the right attitude. This could be done in written form or as a series of videos;
- the same could be said about core skills;
- in starting projects, initiative on the part of the musician is important. Including something about how to develop a project could be useful.

5. Annexes

5.1. Guide to the interview

Guide to the discussion on the theme “Using community music for social inclusion” with expert informants

Research aims at collecting information about the professional role of community musician, the characteristics of projects in which the community musician is typically involved, and knowledge and skills needed to effectively perform the job.

Research will be carried out through interviews/conversations with expert informants, i.e. people who, because of their job, or their role in the social context, are presumably able to provide important information.

People with whom the discussion should take place could be, for example:

- community musicians;
- target groups representatives (old people, disabled people, young people at risk of social exclusion, etc.);
- representatives of organizations/facilities working with target groups, e. g. managers of houses for the elderly, representatives of associations of disabled people, etc.);
- “social educators”, i. e. social workers who design and implement educational activities aimed at social inclusion;
- local politicians;
- people working in the culture sector;

The list of topics that follows is just a draft. It is a list of topics that should be touched on to during the conversation/discussion/interview, not questions supposed to be asked directly and to which the informant should answer with brief sentences strictly limited to the topic. If the informant, during the discussion of one topic, wanders introducing other topics, still relating to the main subject, the deviation will be welcomed: it could add ideas we didn't consider that will add multiple facets to our vision of the issues. [I hope this explanation is not too confused.]

Information about the informant:

- name, name of the organization to which s/he belongs (if any), role in the organization and/or in the local social context:

Projects using community music for social inclusion

- what do you mean by/how do you understand “Community Musician”?
- what do you mean by/how do you understand “social inclusion”?
- what do you mean by/how do you understand “folk music”?
- did you ever work with community musicians (in your organization or other contexts)? Did you ever implement projects entailing the cooperation of community musicians? Please describe your experience.
- what specific features and what advantages/disadvantages music offers, with respect to other forms of creative expression (such as writing, theater, dance etc.) in projects about social inclusion?
- which groups at risk of social exclusion can benefit more from projects based on the use of community music?

- what are, or should be, the typical aims of projects involving community music (e.g., offering opportunity to meet and connect with other people, contributing to the definition of a social role for participants, offering opportunities of communication, especially non verbal, offering recreational opportunities, of expression of the self, emotional support, etc)?
- is it important that projects including community music are integrated with the activities of the hosting facility/organization? How can they be a component of a more general strategy of social inclusion?
- what sort of relationship are typically established between the musician and the other professionals of the organization?

Musical knowledge and skills

- which musical instruments, if any, should the community musician necessarily be familiar with to perform his/her job?
- which musical repertoires, if any, should the community musician necessarily be familiar with to perform his/her job?
- which musical activities (e. g. improvising, singing, playing real or made up musical instruments,, dancing, etc.) in general and with respect to the various target groups can be considered more or less suitable?

Other professional competencies

- is it important to have systematic knowledge of psychology and pedagogy? How can strictly musical skills be enriched through knowledge of psychology/pedagogy?
- is it important to have systematic knowledge of the characteristics of possible target groups? (e. g. knowledge about dementia, learning disabilities, autism,. etc.)

Core skills (key skills, cross competencies, compétences transversales)

("Core skills" are competencies not peculiar to a certain profession or a certain organizational context that can be used when performing very different tasks in different environments, e.g. "working in team", "manage conflicts", "communicate".)

- which core skills are more important for each of the possible target groups? (for example, flexibility/adaptability, resilience to stress, planning and organizational skills, precision/care for details, managing information, entrepreneurship, communication skills, leadership, etc.)

Job opportunities

- in which sectors/for which possible target groups the demand for community music based activities is stronger?
- do you estimate that the demand for music community activities is increasing/decreasing/stable? Why?
- cooperation starts usually on the initiative of the organization or of the musicians who propose the project?
- do you think that the definition and recognition of the job role "community musician" could help creating new projects involving music for social inclusion? how?