



Alicia de Bánffy-Hall

The development of community music in Munich

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For Laurie, Elias, Jeremiah and Magdalena

Contents

German summary of the dissertation	9
Acknowledgements	15
Abstract.....	16
List of images	18
Chapter 1: Introduction	19
1.1 Significance and purpose of this study	19
1.2 Research questions and aims.....	25
1.2.1 Theoretical propositions	25
1.2.2 Research questions	26
1.3 Boundaries and limitations	27
1.4 Working across two languages.....	27
1.5 Summary of chapters	28
Chapter 2: Community music	32
2.1 What is community music?.....	32
2.1.1 Defining community music.....	33
2.1.2 Should we use the English term “community music”?	39
2.1.3 International developments in community music	40
2.2 Community music in Germany.....	46
2.2.1 Community music in the development of German music education	46
2.2.2 Locating community music in Germany today.....	53
2.2.3 Community music in the context of German policy.....	63
2.2.4 Community music discourse in Germany today	65
2.3 Summary.....	73
Chapter 3: Methods and methodology	74
3.1 Methodological framework – Action Research (AR).....	74
3.1.1 Origins of AR	75
3.1.2 The research process	75
3.1.3 Positionalities in AR.....	77
3.1.4 Dissemination of findings	78
3.1.5 Strengths and challenges of Action Research	79
3.1.6 Conclusion.....	82
3.2 Data generation.....	83
3.2.1 Data generation trail.....	84
3.3 Summary.....	88
Chapter 4: Data generation.....	89
4.1 Community music in Munich: establishing the base line	89
4.1.1 The context of this study: Munich.....	89
4.1.2 How it began – the pilot phase.....	92
4.2 The Munich Community Music Action Research Group	97
4.2.1 The group members	97

4.2.2	The meetings	100
4.2.3	Developments resulting from the group work.....	104
4.3	Summary.....	127

Chapter 5: Data analysis 128

5.1	Rationale	128
5.1.1	Material.....	128
5.1.2	Method of analysis.....	129
5.1.3	Coding agenda	131
5.2	Exemplary coding agenda	133
5.2.1	Categories and their colour codes and definitions.....	133
5.2.2	Identified text passages, allocated codes and summarised text passages	133
5.2.3	Paraphrasing of content bearing text passages	140
5.3	Results	146
5.4	Summary	150

Chapter 6: The Munich Community Music Action Research

Group's work through the lens of critical pedagogy.....	151
6.1 Introduction	151
6.2 Critical pedagogy as a theoretical framework	152
6.2.1 Critical pedagogy	152
6.2.2 Critical pedagogy in music education	153
6.2.3 Critical pedagogy in German music education.....	154
6.3 Themes that emerged viewed through the lens of critical pedagogy.....	155
6.3.1 Critical consciousness (conscientization)	156
6.3.2 Ideology critique.....	161
6.4 Conclusion.....	167
6.5 Summary.....	168

Chapter 7: Conclusions 170

7.1	Contribution of the research	170
7.2	Implications.....	173
7.2.1	Recommendations for the further development of community music practice	173
7.2.2	Recommendations for the further community music research	174
7.3	Conclusions	175

References 177

List of abbreviations..... 192

The appendices are available for download at www.waxmann.com/buch4018

Appendices.....	193
Transcript 2 nd MCMARG meeting.....	194
First definitions and aims of the MCMARG	253
Coding agenda of the 2 nd MCMARG meeting, 6 th February 2014.....	256
Kodierleitfaden des 2. Münchner Aktionsforschungsguppentreffens.....	256

German summary of the dissertation

Deutsche Zusammenfassung der Dissertation

In Deutschland lag der Fokus bisher auf der formellen Musikpädagogik, und zwar vor allem im Kontext von Schulen und Musikschulen. Dem partizipatorischen Musikmachen in der Community¹ – oder Community Music – wurde bisher wenig Aufmerksamkeit geschenkt, weder in der Forschung noch in der Praxis. Gründe dafür sind unter anderem ein insuffizienter Anschluss der deutschen Musikpädagogik an den internationalen Diskurs sowie die für Deutschland spezifische geschichtliche Entwicklung des Feldes. Doch aktuelle Herausforderungen an die deutsche Gesellschaft machen auch Veränderungen in der deutschen Musikpädagogik unvermeidbar: Eine Öffnung hin zur Community ist notwendig, um die Herausforderungen, vor die Deutschland heute gestellt ist, zu meistern. Das betrifft nicht nur den Bildungsbereich, der unter anderem aufgrund der Entwicklung zur Ganztagschule und des Rechtes auf Inklusion gefordert ist, sondern die Gesellschaft als Ganzes, die einen Umgang mit Phänomenen wie der Flüchtlingskrise oder der alternden Bevölkerung finden muss.

Der Beitrag, den meine Dissertation zu diesen Herausforderungen und Entwicklungen liefert, ist die erste vertiefte Analyse der Entwicklung von Community Music in Deutschland – diese Analyse wird auf der Basis von empirischer Datenerhebung und Literaturanalyse durchgeführt. In der Literaturanalyse identifiziere ich² eine Lücke in der deutschen Musikpädagogik: den Bedarf, Community Music als explizites Feld zu entwickeln, sowie die Notwendigkeit, die Theorie und Praxis der deutschen Musikpädagogik um das Potential von Community Music zu erweitern. Die empirischen Daten beinhalten eine Bestandsaufnahme bestehender Community-Music-Aktivitäten sowie der durch Interviews ermittelten Perspektiven der 2013 in diesem Feld relevanten Akteur*innen in München. Die Interviewpartner*innen wurden ausgewählt, weil in ihrer Arbeit schon 2013 Schnittstellen zu Community Music existierten – sie arbeiteten in den Bereichen Kultur, Musik und Pädagogik (Verwaltung, Forschung und Praxis). Als Beispiel für das Poten-

-
- 1 Community: Gemeinde, Gemeinschaft, Gemeinwesen, sind nur einige der möglichen deutschen Übersetzungen, die aber alle nur Teilaspekte von Community, wie es im Englischen verwendet wird, darstellen. Deshalb behalte ich auch in der deutschen Zusammenfassung der Dissertation den Begriff Community bei.
 - 2 Ich verwende in dieser deutschen Zusammenfassung die in der englischsprachigen Forschungsliteratur etablierte Ich-Form, die auch mit der Aktionsforschung als Forschungsmethode einhergeht.

tial von Community Music für den deutschen Kontext beschreibe ich die Entwicklungen der Münchner Community-Music-Aktionsforschungsgruppe (MCMARG). Anhand von 28 semistrukturierten Interviews, einem Fokusgruppentreffen, Beobachtungen und sieben Aktionsforschungstreffen der MCMARG analysiere ich den Arbeitsprozess dieser Gruppe und die daraus entstandenen Entwicklungen von Community Music in München zwischen 2013 und 2016.

In der deutschen Musikpädagogik fehlen sowohl der theoretische Rahmen als auch praktische Ansätze für die Durchführung von Community Music. Dies ist einer der Gründe für die relativ langsame Entwicklung des Feldes in Deutschland. Meine Forschung zeigt, dass die kontextspezifische Entwicklung eines theoretischen und praktischen Rahmens für Community Music in Deutschland Community Musicians vernetzt, ihnen eine Stimme gibt und deutlich zur Entwicklung des Feldes Community Music in München und der Community-Music-Theorie in Deutschland beiträgt. Grundlage und Leitbild dieses Rahmens ist der partizipative Geist von Community Music, wie er sich in der Aktionsforschungsmethodologie widerspiegelt. Die Kritische Pädagogik dient als theoretischer Rahmen, um die Kritik der MCMARG zu konzeptualisieren. Deren erste Konzeptualisierungen von Community Music, der theoretische Überbau der Kritischen Pädagogik und die bemerkenswerte Entwicklung von Community Music als Ergebnis der 2013 begonnenen Arbeit der MCMARG zeigen, dass Community Music zur Entwicklung der musikpädagogischen Praxis und Theorie in Deutschland beitragen kann.

Zusammenfassung der Kapitel

Kapitel 1 – Einführung

Im ersten Kapitel stelle ich die Ziele, die Problemstellung, die Bedeutung und die Forschungsfragen des Dissertationsprojektes vor. Ich zeige die Grenzen dieser Forschung auf und diskutiere Problematik von und Umgang mit Zweisprachigkeit aufgrund der Durchführung der Datenerhebung auf Deutsch und des Verfassens der Arbeit in englischer Sprache. Die Zusammenfassungen der folgenden Kapitel schließen dieses Kapitel ab.

Kapitel 2 – Community Music

Im zweiten Kapitel untersuche ich den internationalen Community-Music-Diskurs: Ich stelle theoretische Grundlagen, pädagogische Praxis, geschichtlichen Hintergrund sowie die Entwicklung in einigen ausgewählten Ländern

vor. In Folge beschreibe ich exemplarisch Community-Music-Aktivitäten in der Geschichte der deutschen Musikpädagogik und zeige auf, dass es in Deutschland bereits Aktivitäten gab, die das Konzept von Community Music als Intervention widerspiegeln. Aktuelle Felder, in denen partizipatives Musizieren in Deutschland stattfindet, werden erörtert und Schnittstellen und Unterschiede zu Community Music werden herausgearbeitet. Community Music wird in Bezug zur deutschen Kultur- und Bildungspolitik gesetzt, und auch auf dieser Ebene werden Schnittmengen mit einer Reihe von Strategien und Diskursen der Kultur- und Bildungspolitik identifiziert. Abschließend diskutiere ich das Verhältnis des deutschen musikpädagogischen Diskurses zu Community Music. Ich ermittle aktuelle Herausforderungen an die deutsche Musikpädagogik: die starke Kategorisierung des Feldes, Lücken in der Hochschulbildung von Musiker*innen und Musikpädagog*innen und neue gesellschaftliche Herausforderungen wie die Flüchtlingswelle von 2015. Diese Problemstellungen erklären, warum die Entwicklungen, die ich im Rahmen der Datenerhebung in München beobachten konnte, auf so fruchtbaren Boden gefallen sind.

Insgesamt beobachtete ich – verglichen mit anderen Forschungsgebieten der Musikpädagogik in Deutschland – einen geringen Fokus auf Community Music, eine nur marginale Teilnahme von deutschen Akademiker*innen im internationalen Feld von Community Music sowie das Fehlen von Forschungsarbeiten über Community Music im deutschen Kontext. Diese Dissertation will dazu beitragen, die Entwicklung dieser Bereiche anzustoßen beziehungsweise voranzubringen. Aktuelle Entwicklungen, wie sie zum Beispiel aus der hohen Zahl von Geflüchteten und der alternden Gesellschaft resultieren, stellen sowohl an die bestehende Praxis der Musikpädagogik als auch an die Ausbildung von Musikpädagog*innen und Musiker*innen hohe Anforderungen, und Community Music kann dazu beitragen, Praktiker*innen, Lehrende und Studierende für diese Herausforderungen auszurüsten. Ergänzt durch die empirischen Daten über die durch die Arbeit der MCMARG initiierten beziehungsweise geförderten Entwicklungen, die ich in Kapitel 4 dokumentiere und analysiere, bildet dieses Kapitel die theoretische Grundlage meiner Studie.

Kapitel 3 – Forschungsmethoden und Methodologie

In diesem Kapitel präsentiere ich meinen methodologischen Rahmen: die Aktionsforschung. Ich zeige Stärken und Schwächen der Methode auf, komme jedoch zu dem Schluss, dass die Methode aufgrund ihrer partizipativen Attribute und ihres Fokus auf Entwicklung für mein Forschungsthema und meine Forschungsfragen gut geeignet ist. Die Datenerhebung erfolgte durch

semistrukturierte Interviews und Audioaufnahmen der Treffen der Münchner Aktionsforschungsgruppe. Ich gebe einen Überblick über die zwischen 2013 und 2016 erhobenen Daten. Alle verwendeten Daten wurden in mehreren Stadien der Studie von den Mitgliedern der oben genannten Gruppe geprüft (dies beinhaltet die Analyse der Daten, alle Zitate, und den finalen gesamten Text der Dissertation), und die Rückmeldungen der Gruppenmitglieder wurden in jedem Stadium in die Arbeit eingearbeitet. Die Veröffentlichung der Arbeit wurde mit der Gruppe besprochen, und es wurde zusammen entschieden, wie mit den aus dem gemeinsamen Prozess entstandenen Daten umgegangen werden soll.

Kapitel 4 – Datenerhebung

Im vierten Kapitel präsentiere ich die zwei Stränge der durchgeführten Datenerhebung: die Interviews mit den relevanten Akteur*innen des Feldes, welche die Grundlage der Forschung bilden, sowie die Treffen und Entwicklungen der aus diesen Interviews entstandenen Münchner Community-Music-Aktionsforschungsgruppe. Das Kapitel beginnt mit einem Überblick über den kulturellen und politischen Kontext in München, dem Ort meiner Forschung. Von Februar 2013 bis Oktober 2014 führte ich 28 semistrukturierte Interviews und organisierte ein Fokusgruppentreffen. Dies stellte eine erste Bestandsaufnahme des Feldes in München dar. Die qualitative Inhaltsanalyse der Interviews ergab, dass Akteur*innen einen Bedarf für ein Community-Music-Netzwerk sahen und mehr Community-Music-Aktivitäten notwendig fanden. Zudem zeigten sie eine starke Resonanz auf das Konzept der Community Music, und es wurden Vorschläge für entsprechende Änderungen in der Förderpolitik gemacht. Dies führte zu der Initiierung der Münchner Community-Music-Aktionsforschungsgruppe (MCMARG), die sich aus acht Menschen mit praktischen und/oder wissenschaftlichen Hintergründen in den Bereichen Musik, Musikpädagogik, Theaterpädagogik, Soziale Arbeit und Kulturverwaltung zusammensetzte. Die Gruppe arbeitete von Oktober 2013 bis März 2016 zusammen, und die gemeinsame Arbeit zeigte eine Reihe von Resultaten: die erste deutschsprachige Definition von Community Music, die Identifikation von Desideraten in München, eine internationale Community-Music-Konferenz in 2015, zwei Publikationen (das erste deutschsprachige Buch über Community Music und eine Sonderausgabe des International Journals of Community Music zu Community Music in Deutschland), mehrere neue Projekte (die Etablierung von Community Music als Teil des Education Programme der Münchner Philharmoniker sowie Community-Music-Projekte im Munich Centre for Community Arts), ein Community-Music-Modul an der Hochschule München und die Etablierung

eines nachhaltigen Community-Music-Netzwerkes in München (gefördert durch die Abteilung kulturelle Bildung des Münchner Kulturreferates und den Populärmusikbeauftragten des Bezirks Oberbayern).

Kapitel 5 – Analyse

Im fünften Kapitel beschreibe ich den Datenanalyseprozess im Detail, und ich stelle die zusammengefassten Ergebnisse der Interviews sowie der Treffen der MCMARG vor. Ich analysiere die generierten Daten der semistrukturierten Interviews und der ersten vier (von zehn) MCMARG-Treffen mithilfe der von Philip Mayring entwickelten qualitativen Inhaltsanalyse (dieser Ansatz besteht aus einer systematischen Textanalyse, bei der der Inhalt des Textes über aus dem Text heraus entwickelte Kategorien analysiert wird). Mayrings qualitative Inhaltsanalyse bietet eine klare, nachvollziehbare und systematische Methode der Textanalyse, die besonders für große Textmengen passend ist. Um die wesentlichen Inhalte, die in Bezug auf meine Forschungsfragen relevant waren, herauszuarbeiten, wählte ich eine Kombination aus zusammenfassender und strukturierender Inhaltsanalyse. Exemplarisch für den Prozess zeige ich auf, wie die Kategorien entwickelt wurden und wie Textpassagen identifiziert, zusammengefasst und paraphrasiert wurden. Ich zeige dann wie ich den Analyseprozess auf eine der drei entwickelten Kategorien angewandt habe. Dafür wählte ich beispielhaft die erste Kategorie „Definitionen von Community Music“, und das zweite Treffen der MCMARG.

Kapitel 6 – Diskussion

In diesem Kapitel wende ich die theoretische Linse der Kritischen Pädagogik auf die Ergebnisse der Datenanalyse meines Forschungsprojektes an. Im Besonderen ziehe ich Paulo Freires Konzepte des kritischen Bewusstseins, der Ideologiekritik und der Bankiers-Methode heran, um die Entwicklungen der MCMARG und das Denken der Gruppe zu analysieren (die Definitionen von Community Music sowie die Kritik, welche die Gruppe im Prozess der gemeinsamen Arbeit geäußert hat). Zusammenfassend kritisiert die Gruppe das Feld der deutschen Musikpädagogik für ihren Fokus auf Fehler und musikalische Perfektion; für den Mangel an Möglichkeiten, andere Musikformen außer westlich klassischer Musik zu lernen; für den Fokus auf Performance statt auf Gemeinschaft und Freude am Musizieren; für die Dominanz institutionalisierter Musikpädagogik mit normativen Zielen; für den Mangel an Aus- und Fortbildungsmöglichkeiten im Bereich Community Music und für das Fehlen eines Community-Music-Netzwerkes. Basierend auf meiner Analyse argumentiere ich, dass Community Music zur Entwicklung der deutschen Musik-

pädagogik beitragen kann, und zwar vor allem in den Bereichen, die bisher unterentwickelt sind. Meine Argumentation stützt sich auf folgende Grundlagen: auf die von der MCMARG formulierte theoretische Kritik an einigen ausgewählten Elementen der deutschen Musikpädagogik, auf die empirischen Daten, die das Potential und die Relevanz von Community Music als ergänzenden Bereich in der deutschen Musikpädagogik (nicht als Ersatz) belegen, sowie auf die Literaturanalyse, die diese Ergebnisse bestätigt.

Kapitel 7 – Fazit

Abschließend fasse ich den wissenschaftlichen Beitrag dieser Dissertation zusammen, ich beantworte die Forschungsfragen, erörtere Forschungslücken, und ich spreche Empfehlungen für weitere Entwicklungen des Feldes in den Bereichen Forschung, Praxis und Kulturpolitik aus.

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My children Elias, Jeremiah and Magdalena who make everything worthwhile.

Abstract

In German music education, historically the focus has been on formal music education in schools. Participatory music making in the community, or community music, has so far received little attention in theory or practice. The reasons for this include the disconnect between international music education and German music education as well as the specific way in which German music education has developed historically. Current German societal challenges make it inevitable that music education in Germany must change: it needs to open itself to the community in order to meet the unique challenges of our time in this country – not just in education (such as the move to whole-day schooling), but on a much broader scale, such as the refugee crisis and the ageing population.

My contribution to the field is that this thesis constitutes the first in-depth analysis of the development of community music in Germany, conducted using empirical data and literature analysis. In the literature analysis, I identified a problem in German music education – a need to develop community music and the great potential of community music to contribute to music education theory and practice. Through 28 semi-structured interviews, one focus group, observations and seven action research meetings of the Munich Community Music Action Research Group (MCMARG), this thesis traces and analyses the process of, and developments in, community music in Munich between 2013 and 2016. The empirical data from the interviews and focus group provided a base line study of community music activity in Munich in 2013. I share the development of the MCMARG as an example of the potential of community music in the German context.

Music education in Germany has been lacking a theoretical framework for community music as well as practical approaches through which it can be implemented. Therefore, its development has been relatively slow. My research shows that the context-specific development of such a framework for community music in Germany, within the community music spirit of participation reflected in the action research methodology, gives voice to and connects community musicians, and has contributed considerably to the development of practice in the field in Munich and theory in Germany more widely. Critical pedagogy served as a framework with which to theoretically underpin the critique and conceptualisations that the MCMARG expressed. These first conceptualisations of community music, the theoretical underpinning of critical pedagogy and the considerable developments in the field of community music as a result of the MCMARG since 2013, show that com-

munity music contributes significantly to the development of music education practice and theory in Germany.

List of images

Image 1: Community music in Germany	54
Image 2: The Action Research cycle	77
Image 3: The development of community music as a group.....	105
Image 4: The development of community music beyond the group.....	106
Image 5: Analytic Process Model as applied to the analysis of the MCMARG meeting transcriptions.....	132
Image 6: Intersections between Action Research, Critical Pedagogy and Community Music	154

Chapter 1: Introduction

1.1 Significance and purpose of this study

Community music has only recently begun to receive some recognition within German music education research and practice. This study contributes to this under-explored area by being the first in-depth empirical study to explore the theoretical and practical implications of community music for German music education based on my PhD research project on the development of community music in Munich. My research is based in two main fields of research which provide the vantage points from which I conduct my investigation: first, the international community music discourse; and second, the German music education discourse. While there is a growing body of research on community music (Bartleet and Higgins 2018b) as well as an established record of research on German music education (Dartsch et al. 2018), very little has been written about community music in Germany. Music education in Germany has historically focussed on institutionalised formal music education and, due to changes in society and education policy, increasingly needs strategies for including informal music education. While certain approaches that are often used by community musicians such as group composition (Moser and McKay 2005) and group improvisation (Higgins and Campbell 2010) are being applied by some music teachers in schools, music making in the community in Germany is still provided mainly by music schools (this includes instrumental teaching and ensemble work based on a formalised curriculum) and amateur music associations (mostly choirs, brass and wind bands in rural areas). The concept of community music as an intervention with its focus on diversity, access for all and cultural democracy has not yet gained much currency in Germany.

In summary, the problems this dissertation addresses are as follows: In 2013 music was the most underrepresented and underdeveloped art form within the participatory arts in Munich (local need identified in the base line study) and, in Germany, community music research and practice remain underdeveloped while new societal and policy developments highlight the need for approaches like community music (national need identified through the literature analysis and data analysis). This thesis contributes to addressing these problems in a twofold way: Firstly, by developing community music practice and research, through the action research methodology; and secondly, by analysing the conditions in German music education prior to and dur-

ing the project and the developments that emerged as a result of the action research project. The study includes:

1. An analysis of community music and German music education discourses in order to provide the theoretical base line of the study. This includes analysing the intersections between community music and the existing fields of German music education, social work, arts education, music therapy, orchestral outreach work, folk music and amateur music making; an analysis of exemplary community music activity in the historical development of music education in Germany; and a comparison of the developments in Germany with the international development of community music within music education (Chapter Two).
2. Empirical data on the state and development of community music in Munich for the period between 2013 and 2016 derived from a two-and-a-half year long action research project and 28 semi-structured interviews (Chapter Four).
3. A theoretical critique of music education based on the empirical data, through the theoretical framework of critical pedagogy (Chapter Six).

I was driven to begin this project by conflicting emotions. On the one hand, I had become increasingly passionate about community music as a result of my studies in community music and my work as a community musician in Liverpool (UK) over the 12 years preceding my PhD studies. From my undergraduate studies and my practice I came to understand how community music had developed internationally over the last 40 years, both as a field and a theoretical discourse, and that it had contributed significantly to non-formal music education. However, on the other hand, I admit to feeling some despair as well because, having moved back to my home country of Germany in 2012, I perceived only very limited activity in the field of community music there. Through examining music education in Germany more closely, it became clear that, although there was some practice that could be regarded as community music, there was no specific equivalent field in Germany. The term ‘community music’ was unknown and the German music education community was only vaguely aware of the international discourse of community music.³ Non-formal music education had historically received a lot less attention, funding and research than formal music education. The various fields that intersected with community music, for example social work

3 With the exception of Kertz-Welzel (2008) who published the only article about community music in Germany prior to the start of this dissertation project, which attempted an initial exploration of the concept in relation to German music education.

and music education, were disconnected. High art and institutionalised music education received the majority of public funding while community music projects often struggled to survive. My research project aimed to respond to some of these issues and imbalances. While this project is unlikely to immediately rectify such discrepancies between highly developed formal and barely developed non-formal music education, the disconnect between local and international discourses, the lack of funding for non-formal music education versus the generous funding and continuity for established forms of music making such as in orchestras, and the interdisciplinary disconnect (for example between social work and music education), I hope that it might help to accelerate the more promising counter currents. In this respect, I am building on the work undertaken by Higgins (2012), Higgins and Willingham (2017), Hill (2004), Schippers and Bartleet (2013) and the recently published Oxford Handbook of Community Music (Bartleet and Higgins 2018b), aimed at developing the theory and practice of community music.

The research need for this project arose from three areas: a locally driven need to develop community music practice in Munich; national policy developments and gaps in theory and practice in German music education; and community music research.

Firstly, after conducting the pilot interviews in 2013, I identified a local need in the city of Munich for community music to be developed – my data from the base line study showed that music was perceived as the most underrepresented art form in Munich in the field of arts education (von Korff 2013). This contrasted with the fact that music was formally the most organised (for example through the Music Council, associations of music schools, etc.) and most well-funded art form, exemplified by the variety of high art music organisations (the Munich Opera house, the Munich Philharmonic Orchestra etc.). The practice and ethos of the Munich council-funded music school, which serves approximately 9,000 children, can be described as conservative, and is targeted at those whose parents value music education and can afford to pay for the lessons. Music in the community, based on the principles of community music such as diversity, access for all, cultural democracy and social justice, was not part of the music education landscape in Munich. Furthermore, the City of Munich's Department of Arts and Culture wanted to improve and develop collaborative work between community artists (including community musicians) and schools, and in non-formal education contexts, as well as support the development of networks, standards and quality in the field of arts education (Kulturreferat 2010). The work of the Munich Community Music Action Research Group (MCMARG)

was therefore in line with some of their strategic aims for the development of arts education in Munich.

Secondly, developments in German society and German education policy have triggered a need for new approaches in both formal and informal learning. For example, the development of whole-day schooling in Germany has led to increasing collaboration between arts education providers and schools (Bäßler 2009, BKJ 2011, Fink et al. 2012). Pressure to perform better based on international comparisons of school performance (PISA), the search for pedagogical strategies that take into account the demographic changes resulting in increasingly heterogeneous school classes, access to the arts, inclusion and informal learning, are currently high on the agenda of German music and arts education and policy. In 2009 the German Culture Council (*Deutscher Kulturrat*) identified four areas of priority for arts education: demographic changes; intercultural education; early years' education; and media education (Bäßler 2009). In Bavaria, inclusion is now a legal right (Bayerisches Staatsministerium für Unterricht und Kultus 2013). Prior to the national election in 2017 the German Culture Council published a list of demands for the incoming government, for example they asked for using the potential of the arts to aid communication, and for strategies to fund the arts as a tool to support cultural integration and participation (Deutscher Kulturrat 2017). German music educators⁴ are doing their best to find ways of meeting these challenges in their practice. While the first guidance books about how to teach music inclusively in schools have recently been published (see for example Eberhard 2016, Eberhard, Hirte and Hofer 2017), and others have explored using music technology for inclusion (Godau 2018), overall inclusion in music education remains relatively under-explored. A recent longitudinal study suggests that there is a direct correlation between the level of income and the level of education of their parents and the degree of musical activity of young people. Young people from lower income backgrounds and with less educated parents are a lot less likely to be musically active, while young people attending *Gymnasien*⁵ are nine times more likely to receive les-

4 The field of music education developed differently in different countries and therefore the definition of a “music educator” also varies. I write in depth about the German field of music education in Section 2.2.2 and identify overlaps and differences between existing fields of practice and community music.

5 *Gymnasien* are comparable to British grammar schools: they lead to A-levels and then further university education. In Germany, after primary school (which children attend for four years until the age of 10) a child's marks determine whether he/she is allowed to enter a *Gymnasium*, a *Realschule* (which ends with GCSEs) or a *Hauptschule*. There is very little overlap in the later school years between the three strands that make up the education system.

sons in how to play an instrument than children who attend a *Hauptschule*⁶ (Lehmann-Wermser and Krupp-Schleußner 2017). The authors of the study recommend specific programmes directed at children and young people from disadvantaged backgrounds to redress this imbalance. Community music can be a very useful means of addressing all these issues: from national education policy regarding the right to inclusion, national challenges to society such as demographic changes, the huge influx of refugees and surge in extremist movements, to specific issues in music education such as the need to provide more equal access and participation in music making and learning throughout society as a whole.

Thirdly, as mentioned above, community music research in Germany is still in its infancy and this research project aims to contribute to the field through the development of a German perspective on community music. One of the challenges to the development of community music world-wide has been the establishment of community music as a field based on practice and scholarship, and the theoretical solidification of its discourse. Higgins is a key scholar in this respect, having advanced the research-based community music discourse through his writing (Higgins 2012, Higgins and Willingham 2017), his work as editor of the *International Journal of Community Music* and, since 2015, as director of the International Centre for Community Music at York St. John University. The recently published *Oxford Handbook of Community Music* (Bartleet and Higgins 2018b), is also testament to the extent to which theoretical thinking in community music has become established, whereas only recently this field included very few conceptualisations and focussed mainly on practice. Nonetheless, a lived experience of community music practice is seen as a good foundation for undertaking research in community music, as Lee Higgins explains:

My concern is that researchers or thinkers who have little or no connection to the actual practice of community music might misinterpret the practice through both writing and programme development (...) My point is to encourage the practitioner to ask the questions that cannot be addressed sufficiently without first hand experience of working as a community musician (Higgins 2012, p. 181).

With ten years' experience of working as a community musician, I can provide a research-based perspective that builds on a deep involvement in com-

6 A *Hauptschule* finishes after year nine, and usually leads to undertaking an apprenticeship afterwards.

munity music practice⁷. Previous research has focused mainly on community music practice in Anglo-Saxon countries and some overviews of community music in specific countries have been produced, for example Australia (Bartleet 2009, Harrison 2010, Bartleet et al. 2013, Schippers and Bartleet 2013), the UK (McKay and Moser 2005, Joss 2010, McKay and Higham 2011), the USA (Leglar and Smith 2010) and Canada (Yerichuk 2015). When I began this research project only one article had been written about community music in Germany, by a researcher with a background in secondary school teaching (Kertz-Welzel 2008). Even now (2018), at the time of finalising the thesis, community music remains largely unrecognised by most sectors of the German music education profession. For example, in the recently published and lengthy “Handbuch der Musikpädagogik” (Dartsch et al. 2018), neither inclusive music education nor community music are covered in any depth. In summary, no one has yet explored community music in Germany based on empirical data, nor have they explored the implications of community music for theories of German music education, nor written from a practice-based perspective.

This project has initiated a process in Munich that facilitates the further development of community music in theory and practice. At the very least, I aim to affirm the work of those in Munich who already think and work in resonance with community music. This includes the members of the Munich Community Music Action Research Group (MCMARG): Tom Biburger (Munich Centre of Community Arts), Matthias Fischer (Popular Music Officer of the Upper Bavaria Administration), Burkhard Hill (Professor of Social Work at the University of Applied Sciences Munich), Kitty von Korff (Department of Arts and Culture of the City of Munich), Michael Reithmeier, Wolfi Schlick (Express Brass Band) and Simone Siwek (Munich Philharmonic Orchestra) but also many others I have met during this research project.

7 I am in no way discounting purely research-based or purely practice-based explorations and research, nor do I aim to polarise these different approaches – I only want to make clear my positionality in this research and show how being rooted in community music practice and research represents my particular vantage point in this dissertation. I write in more depth about my positionality in Section 3.1.3 (positionality in action research).

1.2 Research questions and aims

1.2.1 Theoretical propositions

I started this research project with the proposition that community music as a field of theory and practice is underdeveloped in Germany as a whole and that the development of the community music field could contribute to the expansion and development of music education in Germany and community music internationally. Specifically, the theoretical propositions that led to this research project were as follows:

1. There was no defined field of community music in Germany (I explore this in Chapter Two);
2. German music education discourse had only a very limited awareness of the international community music discourse (also explored in Chapter Two).
3. German music education theory could benefit from embracing community music and building its own context-specific community music discourse with reference to international thinking.
4. German music education practice could benefit from embracing community music and building its own context-specific approaches to practice, based on international thinking.

I explore propositions three and four through the work of the Munich Community Music Action Research Group (MCMARG), specifically by analysing:

- the development of community music in Munich;
- the development of practitioners' thinking and practice in community music;
- the development of community music thinking in Germany.

My hypotheses at the beginning of the study were as follows:

- Although community music activity exists in Munich, it is not specifically called or recognised as community music.
- Community music can offer a useful additional concept and approach for music education practitioners in Germany, which existing fields within music education do not cover (such as *Musikvermittlung* or *Elementare Musikpädagogik*).
- Community music as a concept could empower and develop the previously underdeveloped field of the practice of non-formal music education and connect the fields of music in social work, music education, folk music and others which share the same principles.

Through the work of the MCMARG:

- The practice and network of community musicians could be developed.
- Policy makers' awareness of community music could be raised, leading to potential improvements in funding practice.
- A city-wide awareness of community music could be developed.
- The field could be strengthened through the shared reference point and framework of community music.
- A context-specific concept of community music in Munich could be developed.

1.2.2 Research questions

The main research question was: Can the concept of community music contribute to the development of music education practice and theory in Munich and, if so, how?

The sub-questions were:

- Can community music activity be located within German music education history?
- Can community music activity be located within existing fields of participatory music making in Germany? If so, in which German fields and disciplines can community music activity be located?
- What community music activity currently exists in Munich?
- What practices, practitioners and organisations have intersections with my understanding of community music as an interventionist practice?
- How do they see their practice and the field more generally in Munich?
- What form could a theoretical framework for community music in Germany take?

Based on the theoretical propositions and research questions, the aim of my research project was to analyse the development process of community music in Munich between 2013 and 2016 and to provide an empirically-based concept of community music relevant to both theory and practice in Munich.

1.3 Boundaries and limitations

This thesis focuses on the fields of music education and community music. It is beyond its scope to include ethnomusicology, arts education, music therapy and social work, although they are very relevant.

The historical analysis could also have been much more detailed in terms of the timeframe I analysed and in terms of which events, movements and schools of thought in German music education history I included. I decided to pick exemplary developments and concepts from the last two hundred years, and examine them for intersections with community music. It remains for further research to provide a thorough and complete historical analysis of German music education in relation to community music.

I have also not provided a detailed map of community music activity, either in Munich or Germany as a whole; similarly, I chose exemplary projects and would recommend the development of such a map for future research (which would be especially useful for the development of national and local policy).

The geographical area is limited to Munich although, when necessary, it is extended to include Bavaria. It was beyond the scope of the project to include the whole of Germany, not least because there are major regional differences due to the country's federal system.

1.4 Working across two languages

Since my work is concerned with fields of theory and practice based in an Anglophone, as well as a German, tradition, I want to briefly explain how I dealt with the complexities that arose out of working with two languages, not only in the literature research but also in the data generation and analysis phases. The literary sources used for this dissertation were English and German texts. All data that was generated was recorded and transcribed in German and my interviewees were all German speaking. Because the thesis itself is written in English, all quotations from German books were translated by me into English. I therefore do not note this with every translated quotation. When working on analysing my data (Chapter Four) I followed my chosen data analysis procedure (qualitative content analysis) and translated the paraphrased text only at the final stage in order to convey the final summary of my analysis in the thesis text. I also translated the excerpts from the interviews that I cited in the thesis which all originated from interviews conducted in German. I am aware of the power I held as the translator, and therefore

of the variations in meaning that may have occurred as a result of translating the original speech from German into English (obviously this is always an issue in qualitative data analysis, but the translation adds an additional layer). The reader should therefore bear in mind when reading these excerpts and my analysis that, although I have tried to adhere as accurately as possible to the original meaning the speaker intended to convey, it is always coloured by being viewed through the lens of the researcher, Alicia de Bánffy-Hall, and how I understood his/her words at the time they were uttered. Through regular member checking (the members of the MCMARG all read and checked the thesis and I shared and discussed my data with a research group) I have tried to redress this issue.

I decided to use the German terms for certain ideas/concepts (and always included an English translation in brackets) only in cases where I felt that using the translated version would not correctly describe them. I have also included a glossary of key terms, located after the references, in order to explain to the reader how I used them. While writing this dissertation I kept in mind that readers might be from either the German or English contexts, but because I wrote in English, potentially from other contexts as well. This was a challenge because I had to be mindful of the different perspectives, definitions and understandings of key terms and concepts within these various contexts. I therefore attempted to accommodate this in my writing.

1.5 Summary of chapters

Chapter 1 – Introduction

In the first chapter I introduce the aims, significance and purpose of the study and the research questions. I highlight the limitations and boundaries of the thesis and discuss the language issues that arose because the study was written in English while the data generation and analysis was conducted mostly in German. I finish by summarising each chapter of the thesis.

Chapter 2 – Community music

In Chapter Two I begin by examining what is internationally already known about community music: its theoretical discourse, pedagogical practice, history and development in some exemplary countries. I then share examples from German music education history, tracing exemplary community music activity within it, and showing that some elements resonated with community music as an interventionist practice. Zooming forwards to the present day