Unit 21:   Music in the Community

Unit code: D/600/6983

QCF Level 3:   BTEC National

Credit value: 10

Guided learning hours: 60

● Aim and purpose

In this unit, learners will explore the context and function of community music-making. Learners will develop practical skills in running workshop activities, and contribute to a real-life community project. Careful planning, monitoring and evaluation of the process are central to its success and potential.

● Unit introduction

Music can be a powerful tool in engaging and bringing people together in a collectively rewarding experience. Recognition of its potential for supporting community work therefore, is increasingly evident. There are a growing number of national and local organisations dedicated to providing support for music-making in the community. Education is also an important area, and all the major professional orchestras and opera companies have their own education and outreach departments. This unit should prove valuable to learners wishing to pursue a career in teaching and music education, or aiming to branch out as freelance community musicians.

This unit examines the phenomenon of community music-making. It looks at the rationale for taking music into the community and the social and cultural benefits for doing so. At its heart is practical application and an exploration of what it means to be a 'community musician'. These musicians see the power of musical creation and performance and are part of a movement to make this experience open to more people.

The unit gives learners a 'workshop leader's toolbox'. It investigates the practical, creative and evaluative skills needed to devise projects and encourage community groups to create and perform music. Above all, this unit is not a simulation exercise. Learners will be working in real-life situations in real-life communities.

● Learning outcomes

On completion of this unit a learner should:

1   Know the context and purpose of community music-making including practitioners and organisations

2   Be able to lead practical music-making activities

3   Be able to plan and participate in a community music-making project for a specific community group and/or venue

4   Know how to monitor and evaluate a community music-making project.

Unit content

1 Know the context and purpose of community music-making including practitioners and organisations

Context and purpose: community relations; music education; audience development; participation and inclusion; ownership; impact on communities/society

Practitioners and organisations: case studies of local or national providers eg orchestras, opera companies, London Sinfonietta, Sonic Arts Network, Sound Sense, COMA, arts development agencies, LEAs, the Music Manifesto and government initiatives, funding bodies eg trusts, PRSF, Youth Music, The National Lottery

2 Be able to lead practical music-making activities

The workshop approach: definitions and roles of the facilitator; definitions of a 'workshop'; setting a context; creating a suitable environment; communication skills; contingency planning

Practical activities: eg warm-up activities, musical games, starting points; style-specific workshops eg samba, African drumming, taiko, singing activities, creative/composition activities, exploring an idea, teamwork, directing, rehearsing, performing, integrating your own musical skills

3 Be able to plan and participate in a community music-making project for a specific community group and/or venue

Planning: eg setting aims and objectives, time constraints/management, project design, effective use of resources (physical and human), follow up and sustainability, cross-arts projects, theme-based projects, issue-based projects, collaboration, CRB clearance, public liability insurance

Community groups: concept of the 'client group' eg the young, the elderly, disadvantaged groups, schools and colleges, the unemployed, youth groups, prisons, hospitals, enthusiasts, considerations for working with particular client groups

Community venues: eg street performance, schools and colleges, community and arts centres, shopping centres, pubs and clubs, theatre/dance/music festivals, outdoor events, parks, fund-raising events, concerts

4 Know how to monitor and evaluate a community music-making project

Monitoring and evaluation: reasons for evaluation eg reporting to funders, observing, evaluating against objectives (at workshop and project level), using evaluations in future planning; evaluation techniques eg questionnaires, interviews, external evaluation teams, feeding back, report writing, action for future

Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 describe the context and purpose of music-making in community settings referring to practitioners and organisations [CT, IE]	**M1** explain the context and purpose of music-making in community settings providing details of practitioners and organisations	**D1** comment critically on the context and purpose of music-making in community settings providing details of specific practitioners and organisations in their local community
P2 use selected practical music-making activities with a group of participants [SM, EP]	**M2** use selected practical music-making activities with a group of participants, demonstrating a range of activity inclusive to all	**D2** use selected practical music-making activities with a group of participants, demonstrating a range of innovative activity inclusive to all
P3 participate in the planning and delivery of a community music project [TW, EP, SM]	**M3** participate in the planning and delivery of a community music project with a degree of independence	**D3** participate in the planning and delivery of a community music project with independence
P4 describe the implementation and outcome of the community music project from conception to realisation, referring to appropriate feedback. [RL, IE]	**M4** explain the implementation and outcome of the community music project from conception to realisation, referring in detail to appropriate feedback.	**D4** critically comment on the implementation, outcome and potential of the community music project from conception to realisation, responding in detail to appropriate feedback.

PLTS: This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

Key	IE – independent enquirers	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators

Essential guidance for tutors

Delivery

The focus of this unit is the devising and implementation of 'real-life' community music projects, most probably with community groups local to the delivering centre. The initial stages of the unit should concentrate on preparations for this; ensuring that learners are equipped with the practical skills and awareness to be able to devise and implement a community music project, as well as building learner confidence at leading practical music-making activities. The tutor should lead the workshops in much of the early work.

At first, it might be best to encourage learners to lead activities with peers or with carefully selected groups that will provide a secure environment in which learners can explore activities.

A range of practical activities should be investigated to include:

● warm-ups and starter activities

● leader directed performance activities

● flexible creative tasks.

Learners should be encouraged to evaluate and discuss their work as a matter of course. Learners should examine critically what works best, what the practical considerations might be and how an activity could be improved upon. The focus should be on the role of the facilitator – a leader who is able to provide the necessary opportunities for others to experience the power of musical creation and performance.

Learners may find it most appropriate to work in small groups in devising and delivering projects though this is not a stipulation of the unit and some may wish to work independently. Although learners will need tutor support in the devising and practical implementation of community music projects, this aspect of the unit should be learner-led as far as possible. Learners will need support in setting their aims and objectives, thinking carefully about what they want to achieve by taking their skills into the community.

It should be learners' responsibility to liaise with client groups and outside agencies and tutors should prepare learners for this. However, tutors can provide support by making initial contacts and validating the activities offered. Learners should explore the kinds of community groups available locally, the practical and contextual considerations of each group, eg the need for CRB clearance if working with children/vulnerable adults, and the aims and objectives of any outside agencies involved.

The timescale of projects is flexible and will depend on the individual aims, contexts and practical matters. One-off workshops are valid, as are projects that extend over a longer period although longer projects may offer more scope. The success of a project should be judged on its effectiveness in achieving its aims.

Typical projects could include: rock band or DJ workshops with local teenagers; samba band or African drumming workshops at a local community centre; a primary school creative music project; establishing a community choir; lunchtime concerts at a local nursing home or hospital. Innovation should be encouraged with learners actively discussing the possibilities as a group.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities and/assessment
Introduction to the unit and requirements. Skills audit and initial practical exercise.
Delivery and discussion of historical context and purpose of music in the community, and how it has changed over time.
Case studies, possible visits or visiting speakers and subsequent reports, individual research tasks and presentation to cohort, possible 'shadowing' placements?
Assignment 1: Information Pack – P1, M1, D1 • Assignment overview. • Information Pack initial design. • Research, and collating notes from class activities and visits. • Writing the text for the info pack. • Assessment feedback, amend and improve assessment evidence.
Regularly, throughout the course programme – teacher-led exercises, games, activities to build up a repertoire for use in workshops.
Longer teacher or facilitator-led sessions to demonstrate an effective workshop leadership and to develop musical experience and knowledge eg samba drumming day, a songwriting toolkit, the classroom gamelan, developing more effective musical communication skills for rock musicians etc. An evaluative report will be submitted for each.
The role of the facilitator.
Differentiation and inclusion.
How to plan and structure an effective workshop.
Assignment 2: Workshop – P2, M2, D2 • Assignment overview and context. • Planning. • Preparing materials. • Delivering workshop/activity. • Plenary feedback and discussion. • Repeat assignment in different context, twice or more as appropriate.
Assignment 3: Community Music Project – P3, M3, D3 • Assignment overview and context. • Initial discussions and aims. • Planning meetings. • Preparing materials. • Trial activities. • Delivery including get-in, set up, turnarounds, pack-down. • Plenary discussions and note-making.

Topic and suggested assignments/activities and/assessment
Assignment 4: Assessing the Project – P4, M4, D4
• Assignment overview.
• Collecting evidence (workshop materials, client group responses, photographs, minutes from planning meetings, schedules etc).
• Preparing the assessment delivery (written or oral).
• Feedback, amend and improve assessment evidence.

Assessment

Learning outcome 1 focuses on the context and purpose of music-making in community settings and requires reference to practitioners and organisations. This spread of information could be presented in a variety of formats, used in combination as required; for example a research portfolio, a written report, an information pack, a 'shadowing' report, a presentation, a documentary film etc. For P1, learners will provide a description of the different contexts of community music-making, exploring function as a key factor. Practitioners and organisations should be mentioned as examples. For M1, learners will take their report a stage further, explaining how and why community music-making is used in different contexts and providing details of generic types of practitioners and organisations. To attain D1, learners will also look at the impact and effect that music has had in community outreach, analysing context and purpose and detailing specific examples from their local community.

Learning outcome 2 and 3 require a primarily practical response and therefore video evidence of the process and final outcome is crucial. This visual evidence could then be backed up with written evidence in a variety of forms, specifying individual role and responsibilities and thereby facilitating access to all grading levels. Typical evidence could include:

- minutes from planning meetings
- annotated planning notes
- a final workshop plan
- an outline of an intended project (including, for instance, client group profile, venue details, practical considerations, aims and objectives, workshop plans and materials)
- a project journal or diary
- evaluation evidence, eg completed questionnaires or recorded interviews.

For P2, evidence will be entirely documentary, and at its most basic could comprise footage of learners leading a series of short activities, collected by the tutor throughout the programme delivery, accompanied by sets of cue-cards reminding the learner of the activity structure. For M2, the planning process will be more apparent, and learners need to provide evidence of an awareness of the client group, through careful selection and preparation of appropriate activities. D2 requires learners to devise new and creative activities for members of a specific client group.

Learning outcome 3 is concerned with the planning process and its implementation, differentiated by the level of input. For P3, learners will provide evidence that they were involved in the planning and delivery process. M3 and D3 are dependent on the quality of the planning and delivery in terms of engaging the client group, and evidence will need to show the level of individual learner input.

The focus of learning outcome 4 is evaluation and this can again be evidenced in a variety of formats depending on the nature of the learners. What is important is that the focus is on the quality of evaluation and not necessarily on the quality of the community music project. In fact there is much more scope for effective evaluation if learners are able to analyse what went wrong and suggest strategies for improvement. All grading bands of LO4 require reference to appropriate feedback; good practice would be to generate a variety of types of feedback for learners to comment on or respond to eg questionnaires, plenary sessions with the client group, interviews, external evaluation reports etc.

For P4, learners will describe how the project was set up, what actually happened and whether it was successful or not. They will also refer to appropriate feedback as detailed above. For M4, learners are required to explain and this will involve tackling the 'why' aspect as well as the 'how'. Reference to feedback is also required. D4 involves critical comment ie an evaluation that considers advantages and disadvantages of the process and outcome, strategies for improvement, and how this project could be used in the future. Learners are also required to respond to appropriate feedback ie tackle and/or explain any issues arising.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any Edexcel assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Information Pack	Brief from local youth arts network, to produce a careers information pack for young musicians interested in working in community music.	Evidence to include: • introduction: historical context • an investigation into the purposes of community music-making • a case study/shadowing report of a practitioner or organisation • an appendix giving details of relevant practitioners and organisations.
P2, M2, D2	Workshop	This is a template brief intended for multiple attempts. It may be extended or reduced as necessary. Learners plan and deliver a short workshop for their peers or other suitable group. The aim is to build up a repertoire of exercises or activities for future use, as well as confidence in leading music-making activities. There should be a plenary at the end of each workshop, focusing on the performance of the workshop leader.	Evidence to include: • brief notes for the workshop • video evidence of both the workshop and the plenary session.

Criteria covered	Assignment title	Scenario	Assessment method
P3, M3, D3	Community Music Project	Brief from a client group or venue as specified by the tutor. A substantial project offering a workshop day or series of workshops. Learners to plan, participate and monitor process.	Evidence to include: • client group/venue profile • aims and objectives • workshop plans and resources • time schedule • contingency plans • video evidence • client group response questionnaires or video?
P4, M4, D4	Assessing the Project	Full assessment of community music project from conception to realisation.	Evidence to include: • presentation of assessment in format of learner choice.

Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Music and Music Technology sector suite. This unit has particular links with the following unit titles in the BTEC Music and Music Technology suite:

Level 1	Level 2	Level 3
	Professional Development in the Music Industry	Music and Society
	Planning and Creating a Music Project	Studying Music From Around the World
		The Music Freelance World

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team

- CA7 Assist in pitching for community arts work

- CA8 Obtain and use research information

- CA9 Keep up to date with developments within the arts

- CA12 Understand how your community arts organisation can meet market needs and satisfy customer's needs

- CA16 Embracing diversity in your service provision.

Essential resources

Required resources depend on the nature of the projects but many could require large numbers of instruments and materials. There are also likely to be transport issues alongside the need for rehearsal space, performance facilities, audio and recording equipment etc. Video facilities are essential for learners to generate sufficient evidence to meet the criteria.

Employer engagement and vocational contexts

The vocational opportunities opened up by this unit are numerous. Past experience has shown that some learners do actually secure work in community music as a direct result of the contacts made during the programme delivery and final project. Some branch out on their own with a particular workshop product, some are offered work with an established community project/organisation, others find that new paths are opened to them in terms of what to study at university. The whole emphasis of the unit is on the vocational experience – actually doing the job. Learners experience what the pressures are in planning and delivering real workshops to real people in real situations. Here, the client groups have needs, expectations, and opinions, and learners are required to respond professionally and with maturity. Participation in the planning and delivery of a community music project also constitutes a valuable addition to a CV.

Indicative reading for learners

Textbooks

Graeme Leak – *Performance Making: A Manual for Music Workshops* (Currency Press, 2003)
ISBN 978-0868196732

Moser P and McKay G – *Community Music: The Handbook* (Russell House, 2005) ISBN 978-1903855706

Journals

Link Magazine

Sounding Board (the newsletter of Sound Sense)

Websites

www.lifemusic.org	Rod Paton's Life Music
www.soundandmusic.com	Theatre history
www.soundsense.org	A UK professional association promoting community music and supporting community musicians
www.trevorwishart.co.uk	'Sounds Fun' Books 1 and 2 and other resources

Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

Skill	When learners are …
Independent enquirers	describing the context and function of music in the community
	evaluating the implementation and outcome of a community music project
Creative thinkers	describing the context and function of music in the community
	planning and participating in community music-making activities
Reflective learners	describing the implementation and outcome of a community music project
Team workers	planning and participating in community music-making activities
Self-managers	planning and participating in community music-making activities
Effective participators	planning and participating in community music-making activities.

Although PLTS are identified within this unit as an inherent part of the assessment criteria, there are further opportunities to develop a range of PLTS through various approaches to teaching and learning.

Skill	When learners are …
Independent enquirers	researching the context and function of music in the community
	obtaining and analysing feedback from the client group of a community music project
Creative thinkers	commenting on the context and function of music in the community
	preparing effective workshop materials and engaging a client group through creative delivery
Reflective learners	evaluating the implementation and outcome of a community music project
	contributing to plenary sessions
Team workers	taking a role/responsibility when working as part of a team
Self-managers	working independently to prepare materials and lead activities
Effective participators	planning, preparing and participating in community music-making activities.

Functional Skills – Level 2

Skill	When learners are …
ICT – Use ICT systems	
Select, interact with and use ICT systems independently for a complex task to meet a variety of needs	preparing materials for a practical music-making activity
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	researching the context and function of music in the community
Access, search for, select and use ICT-based information and evaluate its fitness for purpose	researching the context and function of music in the community
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	delivering workshop sessions contribution to plenary discussions conducting client group feedback sessions
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	evaluating the community music project writing a piece on the context and function of community music.