

# ‘More of this’: Bridging the empathetic divide by reaching out through music making

Susan West

*Australian National University, Australia*

**Abstract** *This paper describes an innovative music making program and reports on its application in the broad community at and around Jervis Bay on the NSW South Coast. The involved individuals include adults and children associated with Jervis Bay School, including families from the Wreck Bay community and Creswell Navy Base, as well as residents in the wider area.*

*The Music Education Program has been designed and developed over the last eleven years at the Australian National University School of Music. It is based on a holistic, universally applicable principle for music making, the Music Outreach Principle, that prioritises socio/musical engagement and social inclusion. Its philosophy combines the idea of music making as an altruistic form of outreach to others, with an aspiration to empower each individual participant to develop his/her own musical persona. Music becomes the vehicle for bridging the empathetic divide between individuals: it is as once intensely individualized but intensely communal. The MEP has emerged from the school system in the ACT, but it functions on a broader platform that is not limited by the requirements of any one formal system. While it is not specifically aimed at overcoming ‘problems’ for any specific ‘at-risk’ or marginalized group, it appears to have an impact on such groups, transforming the ‘helped’ into the ‘helper.’*

*This paper describes the MEP and its operations; its particular application at Jervis Bay School and surrounds, and the way in which its activities may relate to larger issues of inclusion and social cohesion. In particular it raises the possibility that a holistic approach to musical engagement that does not prioritise skill development, that has no mission to ‘solve’ problems for any group or individual, and that does not have a specific reconciliation agenda, may have much to offer all these areas.*

**Permissions** *Data used for this paper was collected via evaluation forms and filmed sequences, impromptu feedback and in-the-field observation by participant/observers and neutral observers. Evaluation data for the Music Education Program is collected using the ANU agreed protocols. All filmed participants were consulted and signed release forms indicating their permission to be filmed.*

## Introduction

The first time community singing occurred at Jervis Bay School it involved children and adults from Creswell Navy Base, Wreck Bay, and other members of the public. It was planned as a men's singing night in order to encourage the men to encourage the boys to sing. However, the girls at the school objected and said that if the boys were having a singing night with the men, they should be able to have one with the women. In the end, everyone came on the same night. First, the woman and girls sang in one room, the men and boys in another. Then everyone met up in the Hall to sing together before supper. Many people filled in evaluation forms while they had supper and talked together.

The most important feedback was not written down. At the end of the evening, an elder of Wreck Bay approached the Principal and said, 'This is what we need; more of this'...

This night followed on from a range of activities involving music making at Jervis Bay School, introduced by a teacher trained in the Music Outreach Principle by the ANU School of Music, Music Education Program. Two other varied types of feedback serve to expand and highlight the impact of the program. First is a letter from the then-Principal of Jervis Bay School, written just prior to the Outreach Singing evening, to the ANU Vice Chancellor. This letter is quoted in full below because it summarises a range of important points noted by her in relation to her staff and students.

*The impact this program has on our school is enormous. The Indigenous students, usually so reticent and 'shamed' by being confident, are standing up wanting to join in, wanting to be seen singing. Singing has added a soothing element to their classroom participation; they are more engaged, more settled and much happier.*

*Our children are learning about the gift of giving through reaching out with singing. The Indigenous community of all ages accepts this program because there is no prerequisite for joining in. They can experience the joy and happiness of participating without experiencing rejection, failure or feeling suspicious about ulterior motives.*

*The school is made up of students from Wreck Bay and Creswell Navy base and although there is a contrast in culture, this program provides the opportunity for both communities to sing together as one. The teachers and staff at the school are united by singing together and there has been a subtle positive change in the way staff relate to each other. There is a quite 'hum' that permeates the school. Parent and teachers have mentioned the real therapeutic and social benefits for all who come in contact with the program (Carr, 2008).*

The second example of 'feedback' was not explicitly designed as such and involves two Year 6 boys, residents of Wreck Bay. Some months prior to the Outreach Singing evening, there was an Outreach Event in the Wreck Bay Community Hall. This event was specifically for the children at Jervis Bay school and their families from both Creswell Navy Base and Wreck Bay. Come the day of the visit, the two boys from Wreck Bay, who were often in 'time out' at school, did not appear at school in the morning. Staff were disappointed because they believed that the students would benefit from the outreach experience. There was some surprise when, in the afternoon, the rest of the Jervis Bay School students arrived at Wreck Bay Community Hall to be met by the two truants. While no definitive answer was given by the students, one teacher suggested that the two students had absented themselves from school in the morning in order to avoid any situation arising where they might be in 'time out' in the afternoon and, therefore, unable to attend the outreach (West, 2008).

The comment from the Wreck Bay elder, the opinion of the school Principal, and the behaviour of the two boys all illustrate the impact of music making via the Music Education Program, applying what is called the Music Outreach Principle. This program was not designed specifically to help any particular group within school or within society and, paradoxically, this very fact may contribute to its success. This paper describes the MEP, its Music Outreach Principle and the developments affecting the community at and around Jervis Bay School.

### ***The Music Education Program and the Music Outreach Principle***

The Music Outreach Principle is a simple idea that can be summed up in one sentence: *I make music in order that others will make music, for the mutual benefit of all.*

It relies on the idea that making music is more beneficial for us all than simply receiving the music making of others. It involves the giving out of music making altruistically in a way that is designed to encourage both participation and well being. Indeed the Music Outreach Principle is built on the notion that participation and increased well being through music are related.

The idea of outreach is central to the Music Outreach Principle. Everyone involved becomes both a receiver and a facilitator of others' music making. The Music Outreach Principle doesn't involve helping others to make music. It involves *helping others to help others to make music.*

Since the Music Outreach Principle developed first through the school system, what we now think of as the 'classic' outreach situation is a class, with their teacher, visiting a care facility, perhaps a nursing home for the elderly infirm or those suffering from dementia. Of course, taking groups of children to a

nursing home is not a novel concept. So what is different in the Music Education Program?

First, it looks different. The class comes into the room where the residents are assembled. The residents are not lined up in rows; they are spread around the room with plenty of space for the children to approach them. The children go up to the residents, sometimes on their own, sometimes in a little group. In a very short space of time the singing starts. The children begin a song that will be well known to many of the residents and that has been chosen as part of the standard repertoire by the students over the years.

The children reach out to the residents both physically and emotionally and the residents reach back. Hands join and move with the music. Those that can stand are encouraged to get up and dance but, for those in wheelchairs or day beds, the dancing hands take the place of legs. The children open their mouths very wide and sing strongly and clearly. They get 'up close and personal' to help activate the singing of the residents and so that the residents with disabilities know that they are there. They sing a song three, four, five times, each time eliciting more response as the residents remember the words and join in. With many of the songs, they add a 'big finish' with even louder singing and arms raised, encouraging the residents to do the same.

The children show great care and sensitivity with residents who have physical disabilities. We have film footage, part of over three hundred hours of footage that forms part of the evaluation platform of the MEP, that shows one troubled young student at a special education school in Canberra helping a woman to move who has had a stroke, affecting one side of her body. He, in effect, performs informal physiotherapy while singing.

During and in-between songs, the children talk to residents and move freely around the room. The sessions last about an hour, after which the residence usually provides morning or afternoon tea for the students before they say goodbye.

This example of children singing at a nursing home is only one way that the Music Outreach Principle manifests itself. The Music Outreach Principle is an intent, not an activity so the 'how' is not important; it is the 'why' that matters. The intent that propels the Music Outreach Principle is not just about music. It's about harnessing the empathetic tendencies inside us. The act of making music is, at one and the same time, the most important aspect and the least important. It is unimportant in that we surely have the capacity to be empathetic with each other even without music. It is the most important because the way in which music taps into our emotional selves helps us to empathise with others more

fully and less self-consciously. The music is designed to help the reaching out to others and the reaching out to others, in turn, helps the music making.

By putting the music at the service of a larger, altruistic intent we lower the importance of the things that are generally thought to matter about music: those things that can get in the way of every normal human being engaging with it, like being 'good enough'. Everyone is 'good enough' to make music in this way. At the same time, and because of this relaxing of the usual rules, the music has the potential to 'value add' in a way that some writers believe is the basic point of music in human evolution: in strengthening the social and emotional bonds between us (Mithen, 2005). We can be more open, less stressed, more altruistic. As one little girl advised a newcomer to her class who was not experienced in outreach: 'Once the first song starts, you will feel just fine' (West, 2005). Another young student gave a beautiful description of what was involved in outreach when he talked about taking the residents, 'from the not-singing side to the singing side,' (West, 2007) a description that had never come from any of the adults involved.

One of the most important implications of the Music Outreach Principle is that everyone involved needs to exercise free choice. Furthermore, the Music Outreach Principle is not an intent for teachers, parents or students. It is an intent for everyone, all the time. It is lived behaviour, not modelled behaviour. According to the Music Outreach Principle, you cannot mandate singing or outreach; to do so is the same as trying to legislate altruism. Altruism implies the voluntary giving to others, selflessness as opposed to selfishness. So the basic position of the Music Outreach Principle is that singing and reaching out through one's singing are both freely chosen.

This basic point is one of the most important aspects of the Music Outreach Principle and may well contribute to its success in the various socio-cultural environments in which it operates, including that of Jervis Bay School.

### ***The Music Outreach principle at Jervis Bay School***

The teacher, Beth, who has been instrumental in the development of the Music Outreach Principle at Jervis Bay School is, herself, one of the many case studies collected in the Music Education Program that illustrate its impact on individuals. Her story is not an uncommon one for the Music Education Program:

I don't remember much from Kindergarten, but my strongest memory is of standing in a line in a sunny classroom singing my heart out while one teacher played the piano. Another teacher walked along the line with her ear next to each mouth. We were told to stand on one side of the room or another. I loved singing and knew I was good at it (our family always sang in the car on

road trips!) until I found out I had been put in the group of non-singers. My group didn't learn many songs after that. After that I knew quite clearly that I couldn't and shouldn't sing (West, 2007).

Beth found the Music Education Program, as many people do, through contact with someone else applying its principles in practice:

When I arrived at Flynn there was a teacher who sang out with gusto. She had been trained in the School Singing Program, at the ANU and she seemed to have the magical ability to always know the right key. ALL of the kids loved to sing with her and when they sang the whole room lit up. When I heard that singing I knew that that was what singing lessons and classrooms should be like. One year later that teacher moved on to another school, and I asked if I would be able to train in the School Singing Program myself. I wanted a bit of that magic! (Huehn et al, 2005).

Beth went from being an individual with no confidence and little observable musical skill to running a whole school program in a large ACT school which included instigating a range of innovations now used in the Music Education Program. When she took up her position at Jervis Bay School, she began to apply the Music Outreach Principle in that environment.

Within a short space of time a range of outreach activities had been initiated. As well as class singing and whole school singing Beth organised activities that brought community members into the school and took the students out into the community. A range of these events, occurring across the school terms in 2007 and 2008 are described below.

### ***An 'outreach' assembly***

This assembly, usually a much more 'static' and observed affair, particular for attending parents, was the first demonstration by Beth and the school of the Music Outreach Principle to their families who attended. Given the description of the Music Outreach Principle above, it is not surprising to learn that this initial demonstration resulted in the entire Hall, children and adults, on their feet participating in shared singing and dancing.

### ***A joint visit to Creswell Navy Base***

With the support and encouragement of the then-Captain of Creswell, Jervis Bay students and their families (some of whom worked at the Navy Base) attended an outreach singing session on the Base. This event was considered by Beth to be less satisfactory than the assembly outreach singing, which she

attributed to two different forms of discomfort: the discomfort of the Creswell community with singing, some having been dragooned into the event; and the discomfort of the Wreck Bay community who had attended voluntarily but who were, perhaps, not entirely at ease in their surroundings.

### ***Outreach to nursing homes***

The first off-site outreach visit to a nursing home involved taking the entire school community to Rose Mumbler nursing home, an Indigenous nursing home in Nowra. This visit was so successful that numerous other excursions to nursing homes have followed, including to St George Basin Retirement Village.

### ***Outreach to Wreck Bay***

The first community singing at Wreck Bay Community Hall is the event that the two boys 'wagged' school to attend. A considerable number of family members from both Wreck Bay and Creswell were in attendance; many of these individuals joined in the singing and the dancing; others simply watched; the afternoon tea that followed saw social interaction amongst the different age- and cultural-groups present.

### ***Men/boys and women/girls singing nights***

Two singing nights were held in consecutive school terms. The evenings involved separate singing sessions for the men/boys and the women/girls followed by joint singing, with either supper or dinner provided.

The singing evenings were both relatively well attended, although more so by women/girls than men/boys. However, more boys attended than men, indicating that at least some of the boys at Jervis Bay School are willing to engage, even when family members do not. Approximate numbers were similar on the two nights, around 25-30, with slightly more adults than children at most and slightly more non-Indigenous participants than Indigenous participants (in contrast to the school community, which has more Indigenous than non-Indigenous families.)

Aside from the very positive comments from the elder from Wreck Bay, written comments from both Indigenous and non-Indigenous adults and children were universally positive. Only one (non-Indigenous) male participant indicated that he would not attend another session while more than one participant, most especially amongst the Indigenous participants who filled out the evaluation, wrote that they would like to have a similar session every week, and that it seemed too short.

### ***Why it matters***

The responses observed by teachers, as well as the solicited and

unsolicited feedback and footage of a range of events at Jervis Bay suggest that the Music Outreach Principle is having a positive impact on the school and its various communities. Yet, at the same time, we are just talking about a bit of singing. In what ways could this bit of singing be valuable for Indigenous students and in the larger arena of Indigenous/non-Indigenous relationships?

The data collected in the Music Education Program focuses on individual and group case studies, as well as critical incidents and filmed, observational content, all designed to assist in evaluating the program from the point of view of participants in order to further improve its efficacy. As such, the information received is not generalisable in the large scale. At the same time, the scale of information collected allows for the identification of various themes which are worthy of further exploration. Some of these themes are relevant in the discussion of Indigenous education.

### ***Social inclusion***

The Music Outreach Principle represents a social approach to music making that is holistic and inclusive – it has a place for anyone and everyone who wants to make and share music making with others on the basis of its simple, altruistic premise. Such an approach is rare in music education, where there is often a divide between the 'talk' of inclusivity and the 'walk' of exclusivity, a contention supported by the low figures for musical engagement amongst Australian adults (West, 2007).

This problem may not seem significant when placed against the larger problems of social exclusion faced by some Australians, including many Aboriginal people. However, an approach to any aspect of education that is equally available to all and equally achievable by all is a rarity and may have something to offer that is not as trivial as we may at first imagine.

The social inclusion policy that formed part of Labor's election campaign in 2007 included the following:

Labor believes that to be socially included, all Australians need to be able to play a full role in Australian life, in economic, social, psychological and political terms. To be socially included, all Australians must be given the opportunity to:

- secure a job;
- access services;
- *connect with others in life through family, friends, work, personal interests and local community;*
- deal with personal crisis such as ill health, bereavement or the loss of a job; and
- *have their voice heard. (Italics added).* (Gillard, Wong, 2006).

The two passages in italics in this quote are significant with regard to music making through the Music Education Program. Most of us have some sort of



sense that music is important while, at the same time, evolutionary biologists argue about exactly what the point of music is in human life. Steve Mithen (2005) talks at length about the social bonding that occurs through shared music making, and the concept of 'boundary loss' that is involved.

Those who make music together will mould their own minds and bodies into a shared emotional state, and with that will come a loss of self-identity and a concomitant increase in the ability to cooperate with others. In fact, 'cooperate' is not quite correct, because as identities are merged there is no 'other' with whom to cooperate, just one group making decisions about how to behave (p.215).

Yet we rarely act as though music making really has the power to achieve such an end, particularly between groups that have cultural and/or historical differences. I would argue that our sense of music's deep power is blunted by our own musical experiences. Western music education can be authoritarian and rigidly paternalistic in its mores and formal requirements, making it less than welcoming to even those who are seen as advantaged in our society, never mind those who aren't.

The Music Outreach Principle is designed to help everyone 'connect with others in life' and allows everyone, quite literally, to have his/her voice heard. Given the amount of fear that surrounds many individual's attitude towards having his/her *singing* voice heard, this type of music making may well contribute to the confidence with which the individual allows his/her *speaking* voice to be heard as well. Mithen, makes the point that 'music making is a *cheap and easy form of interaction* that can demonstrate a willingness to cooperate and hence may promote future cooperation when there are substantial gains to be made' (my italics) (p.214).

Beth reports a story from her classroom singing experiences that also relates to the feelings of engagement or inclusion reported by both children and adults at the singing nights:

[One] Indigenous student is an extremely shy girl in Year 1. She is very softly spoken at school and rarely participates in class discussions vocally although she is strongly engaged in listening. This student has increased her confidence and volume with her singing and has put up her hand to take a turn singing in front of the whole school. This has had a positive impact on her relationship with the teachers at the school, which has led her to feel more comfortable with asking for help in the classroom. It is extremely important for her to develop the confidence in herself to speak up, and sing up (Soeters, 2009).

When practised with the Music Outreach Principle in mind, music can remove a range of social barriers allowing for equal participation. At the same

time, it can affect the emotional states of participants, leading to a type of bonding that might not be possible through other means.

### ***The 'at-risk' and marginalised***

The Music Outreach Principle focuses on reaching out to help others through encouragement of the basic human compulsion to make music together. The idea of asking the disadvantaged or dispossessed to help others, including those more privileged, may seem absurd. But perhaps not so. The Music Education Program has already documented examples of at-risk and disabled children that suggest that music making in this way may help those 'at-risk' by allowing them to become the 'helpers' rather than the 'helped' (Garber & West, 2004).

Various writers, talking about either 'at-risk' children in general and/or the disadvantages that affect Aboriginal people, write about the problem of what Harslett (1998) quotes as 'deficit logic' (p. 3): the focus on what needs fixing. Schwabb (2001) believes that 'the utilisation of such terms [like 'at-risk'] in effect establishes a norm, and in so doing designates 'difference' to some, and the categorisation of those who do not conform to the norm as 'the Other' (p.6). Diamond (2002), whose philosophy contributes to the Music Outreach Principle, suggests that a focus on the positive aspects of the individual is more likely to be helpful: what he calls 'the two wheels on dry land.'

The Music Outreach Principle doesn't just 'allow' individuals to help others as a sort of 'soft' therapeutic intervention. The idea of 'help' is built into the Principle for everyone: we are all facilitators, both helping and allowing ourselves to be helped. This latter point is most important for the children because they, who have received less negative input about their singing, are in the best position to sing in the sort of joyous way that encourages the singing of others.

Beth reports on another student whose behaviour appears to be affected through singing and the Music Outreach Principle:

One Indigenous Kindergarten student at Jervis Bay school has a history of specific behaviour problems which include swearing, throwing things, refusal to participate in lessons and hurting other students in the classroom and the playground at different times. This student is highly motivated when it comes to his singing lessons. He is keen to sing solo in front of his class or the whole school. He is constantly focused and regularly receives Merit Awards for his participation and engagement in singing lessons. This student has a range of favourite songs and is learning many social skills in terms of turn taking and supporting others in a positive manner through helping the preschool students to learn songs. He is also learning about how

to make eye contact with peers and adults in a helpful positive way. This student does not exhibit any of the negative behaviours listed above during his singing lessons (Soeters, 2009).

The individualised nature of the interactions means that every person is approached from a unique perspective and is approaching others in the same way. We do not have to think in terms of generalities about at-risk students, Indigenous students, or, indeed, privileged students.

The Music Outreach Principle has a certain in-built expectation that is not imposed but understood: everyone already has the capability to succeed in a Music Outreach Principle encounter through virtue of his/her inbuilt musicianship and humanity. Dockett (2005) makes the point that Aboriginal educators and parents identified, as one important element in helping school transition, that there should be 'high expectations of the learning capabilities of Aboriginal children.' In the Music Outreach Principle, the expectations are the same for any child and every child. The expectation is of a very high order from both the social perspective, involving empathetic relationships with others, and the musical, since the act of voluntary musical engagement is the starting point for the development of musical skills.

### ***The development and/or exhibiting of empathy***

Schwab (2001) identifies a problem in Indigenous education when initiatives are interventionist and compensatory: 'the development of initiatives can no longer be manifested only in compensatory education: these types of programs are not sustainable and inevitably fail to bring about substantial social change' (p. 6). The Music Outreach Principle does not revolve around compensatory solutions for the under-privileged; indeed, its approach may be as beneficial for the privileged, particularly in terms of empathising with others less fortunate. Empathy is a quality seen to be on the decline by some modern writers. Brenda Bullock (2006), for example, writing in the popular press about a Federal Minister says:

Reading a recent speech by Schools Minister Jacqui Smith condemning bullying by mobile phones and computers, and the horrific practice of "happy slapping", I was particularly struck by her statement that it was all caused by young people who "lack empathy with others and do not understand the impact of their actions".

Robert Jensen (2006) specifically relates the 'death of empathy' to the rise of the over-privileged:

One of the most devastating consequences of unearned privileged - both for those of us on top and, for very different reasons, those who suffer beneath - is the death of empathy. Too

often in this country, privilege undermines that capacity for empathy, limiting the possibilities for solidarity.

Jensen believes that the struggle for the privileged to empathise is a daily one and uses the same word as the Music Outreach Principle – 'outreach' – to describe one half of what he sees as the solution. The other half is 'reaching in.' These two concepts are united in the Music Outreach Principle – the approach to singing is characterised and explained in simple terms that everyone can understand as 'giving out and taking in.' We reach in to ourselves to 'give out' our music and we allow ourselves to be open to 'take in' the music of the other. This simple concept has large scale musical implications, but also summarises a simple way of looking at the empathetic sharing that can occur between individuals.

While Jensen suggests that privilege undermines empathy, some descriptions of Indigenous relationships suggest that this less-privileged group may have little difficulty relating to the empathetic sharing that is aspired to via the Music Outreach Principle. Dockett (2005) for example says that:

while Aboriginal socialization practices nurture children into equitable relations with adults, the established relationships between children and adults in schools are often quite different. Comments from participants in the project emphasized the importance of families, as well as children, making a connection with teachers.

The Music Outreach Principle also presupposes a different, more individual and personalised relationship between teacher and child than is normally understood to operate in the school situation. The importance of this relationship and its intangible nature may relate to Schwab's (2001) comment below:

Programs and policies that look towards supporting Indigenous students in schools through the engagement of Indigenous parents do not necessarily need to be refocused in intent, but rather, in their import. A focus on the meaningful occurrences in daily life, the qualitative, needs to replace the obsession with the quantitative (p. 7).

In a similar vein Loretta de Plevicz writes:

To a great extent, the conversational interaction familiar to Indigenous people is that based on exchange between people who know each other well. It is informed by a culture characterised by the closeness of its family and kin relationships.

Finally, Harslett (2005) summarises the importance of 'relationships, relationship, relationships' for Indigenous families, focussing on the idea of empathy, which is central to the Music Outreach Principle.

A clear message emerging from the Quality Schools for Aboriginal Students Project and reinforced by the literature is that relationships based upon understanding, empathy and sensitivity, together with positive expectations built upon reject of deficit thinking and recognition of individual and cultural strengths that students and parents bring points the way to greater school effectiveness...school effectiveness needs to address,... 'the sociological and fundamental issues of daily life...' (p. 4).

### ***Self efficacy through control of music identity***

As suggested above, one of the most important implications arising from the Music Outreach Principle is the centrality of choice, both for each individual and each group involved. The choice of each person is important, which means negotiating individual differences without suppressing minority opinions or applying peer pressure. That is, that there can be no 'required' learning via the Music Outreach Principle. The importance of choice can help to empower each child (and, indeed, adult) to take control of their own musical identity and relates to what Rudduck (2002) calls the 'transformative power' of true student-led education.

The Music Outreach Principle begins from the premise that everyone is already competent enough musically to participate in this type of music making and that it is the participation that matters most. Any skill development that interferes with engagement is at odds with the basic philosophy and therefore not effective. Maintaining engagement is not only the most effective way to develop skills but to allow developed skills to be utilised.

This reading of the Music Outreach Principle is summarised by the letter from the Principal at Jervis Bay, quoted above, who remarks that there is no pre-requisite for engagement and no ulterior motive behind the invitation to engage. This fact is quite literally true, whether we are talking in terms of specific intervention for Indigenous children and adults or simply the 'norms' that relate to more traditional views of music in education.

Such an approach may help with what Harslett (1998) characterises as the passive involvement by Aboriginal parents:

Overall evidence suggests the Aboriginal parents participate more in involvement rather than participation and that involvement in the main is passive...more robust involvement occurs when parents, mostly at the instigation of the school, visit the

school when their children are in trouble (p. 3).

The Music Outreach Principle allows for a form of active involvement that helps parents support their children while allowing both parents and teachers jointly to see their children in a positive way.

Paradoxically, the Music Outreach Principle offers one way that we can possibly help marginalised groups via an approach that has no specific aim to improve their skills, attitudes, or, indeed, any aspect of their social lives. Instead, the Music Outreach Principle simply reveals both the musical aptitude and the common humanity in us all.

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