World Leisure Journal

ISSN: (Print) (Online) Journal homepage: https://www.tandfonline.com/loi/rwle20

"A shared energy": West African drumming fosters cross-cultural understandings in Australia

Dawn Joseph

To cite this article: Dawn Joseph (2021): "A shared energy": West African drumming fosters cross-cultural understandings in Australia, World Leisure Journal, DOI: 10.1080/16078055.2021.1915862

To link to this article: https://doi.org/10.1080/16078055.2021.1915862

Published online: 08 Jun 2021.

WORLD LEISURE JOURNAL
https://doi.org/10.1080/16078055.2021.1915862

"A shared energy": West African drumming fosters cross-cultural understandings in Australia

Dawn Joseph

Faculty of Arts and Education, Deakin University, Melbourne, Australia

ABSTRACT

This study builds on and contributes to work in the area of African music in Australia in community settings. This research explores why people came together to share music-making and practice at a drumming retreat, and what they experienced as a recreational group music activity. Employing thematic analysis to code the data, two overarching themes (drumming for leisure and cultural connections) are discussed. I argue that West African drumming as a "shared energy" experience has the power to positively impact participants' lives, fostering cross-cultural understandings. Exploring another culture helps to dispel myths and encourages discussion that may promote cultural diversity and respect in a multicultural Australia.

ARTICLE HISTORY
Received 14 April 2020
Accepted 23 November 2020

KEYWORDS
African music; cultural connections; drumming; leisure; multiculturalism; social connections

Introduction

Australia has experienced waves of migration and is today a multicultural society, with over 28% of the population born overseas (Australian Bureau of Statistics, 2017; Hodgins, 2018). This research is located in Melbourne where 56% of the population comes from all over the world and there are more than 140 cultures, including recent migrants from Europe, Asia, and Africa (City of Melbourne, 2020). Given this rich tapestry of diverse people, speaking different languages, practicing different faiths, upholding varied traditions and cultures, all people contribute to the shared synergy that makes Australia a place they can call home (Moreton-Robinson, 2003; Némorin et al., 2019; Odhiambo-Abuya, 2004). In Australia, people have freedom to "express and share their cultural values", Australian multiculturalism "recognizes, accepts and respects and celebrates cultural diversity" (Calma, 2007, p. 20). Given this diversity, artists in Melbourne share their identity, culture, and practice that "speaks to who we are as Australians, embedding pluralism and diversity as a fount of artistic and cultural innovation" (Multicultural Arts Victoria, 2020, par. 1). Through artistic practice like that of music, cultural diversity and respect can be fostered and enhanced in a multicultural Australia.

With an increase of people from Africa to Australia, people are engaging with drumming as a recreational activity rather than learning the didgeridoo, for example – an Aboriginal indigenous instrument traditionally played by males. According to Gatwiri

CONTACT Dawn Joseph djoseph@deakin.edu.au Faculty of Arts and Education, Deakin University, 221 Burwood Highway, Melbourne, VIC 3125, Australia

(2019), African migration to Australia took place as early as 1788, with the first recorded African-diaspora settlers landing with the First Fleet. From 1861, African migration to Australia has taken place from various parts of Africa with West Africans migrating since the mid-1960s, mostly from Ghana and Nigeria (Hugo, 2009). In the twenty-first century, Africans come to Australia through humanitarian, skilled, and family reunion programmes (Forshaw, 2011).

African people have come to Australia over the centuries, bringing with them their language, religion, customs, cultures, traditions, and music. I am originally from South Africa: I bring my identity, music, and culture to my new country of abode where I share African music with my Australian tertiary students (see Joseph, 2003, 2016; Joseph et al., 2020). Participation in cultural leisure activities has the potential to break-down social barriers through education and engagement with diverse populations. As will be evidenced in this paper, through participation in an African drumming retreat run by a company called African Drumming in Melbourne, participants learned cultural sensitivity and non-traditional forms of communication through creative music-making that helped them become more aware of human diversity and the importance of respecting other cultures.

Theoretical perspectives

About African music

African music is central to African life and culture, playing a significant role in the lives of its people. While African music is stereotypically aligned with beats and rhythm, and also to masculine blackness (Friend, 2008), it is much more than that. It plays a functional role and is a form of communication in African societies where people interact and celebrate day-to-day living and historic events (Joseph, 2006; Nketia, 2005; Nzewi & Omolo-Ongati, 2014). Through music, people learn about their history, culture, traditions, customs, and indigenous knowledge systems, all passed down orally and aurally in and through their communities (Agawu, 2014; Nketia, 2005; Nzewi, 2005; Oehrle & Emeka, 2003). In African music, songs are central to life. A song "may be vocalised or played on an instrument, while dance is a bodily execution" of what is sung (Mapaya, 2014, p. 2011). Dance and movement are generally accompanied by song and accompanied by drums (Green, 2017). The experience of sharing aspects of social life through sound lends itself to sharing culture, traditions, and customs.

The role of culture bearers

In African communities, culture bearers and artists play an important role in that they have first-hand knowledge of the culture and music (Erwin et al., 2003). When music travels as a cultural form without borders, it is an authentic experience for the performer and a way to preserve and promote the music and culture where it came from. It also is an authentic experience for the listener to see music performed on authentic instruments (Johnson, 2000). Therefore, using culture bearers, or working with them to transmit the music, is essential so that the authentic experience does not lose its essential qualities (Palmer, 1992). In this way, the music (song or instrumental playing) is taught by a

scholar or musician from within the culture as a way to uphold its authenticity. If taught out of its context, the arrangement should have little change or adaptation and the lyrics should be in the original language (Tucker, 1992). Culture bearers in this paper are indigenous African musicians and performers from parts of Africa. They have the necessary skills and knowledge to teach people from another cultural background about their music as it is part of their heritage (Nethsinghe, 2015). As teachers and culture bearers, they are "readily at hand and eager to share their musical knowledge and skills, the obligation of teachers to be expert in and responsible for a variety of music is somewhat relieved" (Reimer, 2002, p. 4). Therefore, working closely with experts or culture bearers prevents the music being stripped of its meaning when transmitted, and also takes into account ownership of the music (Nethsinghe, 2013). Checking on cultural protocols and teaching from the cultural perspective from where the music originates is essential (Campbell, 2004; Joseph & Southcott, 2013; Moore, 2017). Nzewi has made the point that "training in ensemble music practice implies training in community living and reciprocity" (1999, p. 75). By working with culture bearers, artists, and performers, the sharing of music and culture builds intercultural and cross-cultural understandings with those who teach and learn (Govender & Ruggunan, 2013; O'Malley & Ryan, 2006; Thompson & Balkwill, 2010; Westerlund, 2017).

Teaching and learning African drumming

In African music, teaching and learning is passed down orally and aurally through heredity. This is "an important mode of transferring musical arts especially drumming in Yorubaland from one generation to another using [an] informal education method" (Stephen, 2013, p. 56). In this way, the master drummer or teacher imparts and transfers his or her knowledge and skills to the community informally. The word community in this context resonates with the notion of "active music making, fluid structures and roles among participants, reciprocity and belongingness, using music to foster acceptance of other peoples and other cultures, and recognizing that social and personal outcomes can be as important as musical outcomes" (Coffman, 2006, p. 47). Most people refer to community music as programmes that brings people together to nurture their individual and collective identity for social and personal wellbeing (Veblen, 2008). In this paper, community depicts people coming together as a communal group to learn more about music, to advance their skills, to foster intercultural understandings, and to celebrate and share personal connections (Bartleet & Higgins, 2018; Veblen, 2008). The gathering of people as community musicians (novice to advance drummers) meant people gathered for the sake of music as an art form (Breen, 1994). In community music, Higgins and Willingham pointed out that when participants work alongside community musicians (teachers, experts, culture bearers), they are "journeying together towards a transformative musical experience[s]" (2017, p. 4), celebrating different music through active participation and musical engagement. For the culture bearer who may come from "marginalised communities such as refugees and newly arrived [African] immigrants, music-making may be their only social outlet and opportunity to connect with the broader community" (Cain et al., 2020, p. 70).

When teaching African music out of its geographical context, the performer made choices regarding "which styles are appropriate for specific audiences and occasions"

(Coplan, 1982, p. 115). In doing so, the teacher/performer "employ[s] indigenous methods of transmission if it is to be effective", this involves movement, internalization, and an oral method (Kwami & Lebaka, 2004, p. 129). The oral method of teaching and learning is culturally accessible "by relating it to an organisational structure found in Ghanaian drum ensembles" (Kwami, 1995, p. 225). Whilst it is beyond the scope of this paper to discuss the morality of cultural appropriation when teaching music from another culture, it could be argued that the term cultural appropriation is open-ended and has been widely debated (Krings, 2015; Young & Brunk, 2012), similar to authenticity (Johnson, 2000; Palmer, 1992). The term cultural appropriation means "some form of taking", it also signifies a relationship between persons or groups where "cultural appropriation can be construed to have a complementary opposite: cultural assimilation" where "cultural appropriation is just one form of cultural transmission" (Ziff & Rao, 1997, p. 5). Teachers of African music or experts in the field of African music have "aesthetic respect" in transmitting and sharing what they had learnt (Coleman et al., 2012, p. 175). When transmitting or sharing as the dominant group, they "may be criticized and challenged when they borrow the cultural forms associated with subdominant groups" (Ziff & Rao, 1997, p. 7). As the dominant group (teacher or expert), they "perform the songs [and rhythms] of a culture that is not their own [and] have engaged in content appropriation where the music are cultural products of another culture". While this may be true, Young has pointed out that "cultural appropriation may be defended on the grounds that they have redeeming social value" (2005, p. 136).

African cultures are concerned with humans, therefore ways of teaching any aspect should be founded on authentic music thinking that takes into account cultural considerations (Nzewi, 1999). Indigenous music and songs like that of African "are categorised as folk music because they are traditional handed down from generation to generation they cannot be owned under Western legal systems because they're lacking under identifiable author or creator and not fixed in a tangible medium" (Coleman et al., 2012, p. 191). Cultural appropriation according to Young and Brunk (2012) could be identified in two ways. The first regarded "violation of a property right" where "an act of theft counts as an act of cultural appropriation only if something is appropriated that belongs to another culture". They argued that "an individual from one culture can steal something that belongs to a member of another culture without the accounting as an act of cultural appropriation". The second regarded "the viability or identity of cultures or their members. Appropriation that undermines a culture in these ways would certainly cause devastation and clearly wrongful harm to members of the culture". They suggested "if acts of cultural appropriation can be shown to be harmful in one of these ways, [then there is] a case for thinking that they are wrong" (Young & Brunk, 2012, p. 5). The artistic appropriation of indigenous music in this paper by non-indigenous teachers aligned with having a "fundamental respect, even deep affection for the original music and its makers" (Young & Brunk, 2012, p. 174). The non-indigenous teacher's in this study have worked closely (internationally and locally) with indigenous master drummers to uphold the authenticity of transmitting the music and culture of West Africa. Active participation is key in African music, taking place "largely as an informal process even in instances of musical families and music traits but in formality does not imply lack of philosophy and systematic procedure in transmitting the knowledge of a music culture" (Nzewi, 1999, p. 73). Nzewi added "every style, type and item of music,

once presented in public, becomes public property … and every performer and music group is very conscious about standards" (p. 75).

Within formal learning settings, the teacher has a central role of authority as expert, where both teacher and students play and make music (Folkestad, 2006). Learning to play drums, for example, can take place within formal and informal systems of knowledge or a variation of both. While it is not the focus of this paper to compare the two, Green (2008), writing on informal learning, upheld that the teacher facilitates the students' learning and is transmitter of learning. Informal learning takes place outside of traditional learning environments like formal school settings and "it could be understood as a deliberate attempt to be immersed in intense situations of non-formal learning, and therefore results in the creation of non-traditional social learning environments, combining interactive, non-linear and self-directed processes" (Wright & Kanellopoulos, 2010, p. 73). In an informal learning environment, learners are not cognizant that they are learning (Folkestad, 2006). In this way, learning constitutes a casual engagement that is recreational, encompassing social interactions, fun, and self-gratification. Notwithstanding that while learning can be considered a serious activity which takes effort, time, and commitment (Hallam et al., 2017), it can also be undertaken in an informal setting that has formal instructional strategies.

Drumming as a leisure activity

Leisure activities embody an essential part of life and learning within leisure contexts as a basic human right (Fletcher et al., 2003; Jalloh, 2013). People pursue leisure activities as something that brings gratification and freedom (Genoe, 2010). Leisure activities may be on opposite sides of a continuum (Veal, 2017), in that casual leisure is an "immediately, intrinsically rewarding, relatively short-lived pleasurable core activity, requiring little or no special training to enjoy it" (Stebbins, 2015, p. 5). Serious leisure, on the other hand, calls for commitment, effort and perseverance (Cheng et al., 2017; Heo et al., 2010).

Within structured leisure activities, particular social or behavioural aims are achieved, whereas unstructured activities develop from free and spontaneous activities (Fletcher et al., 2003). Drumming, as a serious leisure activity, requires much effort and training as skills are learnt and developed (Shen & Yarnal, 2010). It may therefore be seen as an "activity that is sufficiently substantial, interesting and fulfilling in nature" (Stebbins, 2017, p. xii). Having said that, Schmiedeberg and Schröder (2017) questioned the extent to which leisure activities could bring about quantifiable benefits for the individual that positively influence physical and mental well-being. Research has found African drumming to be culturally important in several countries regarding the mental well-being of adults with mood disorders (Bittman et al., 2004; Plastow et al., 2018). The experience can be a transformational, bringing psychological and physiological healing (Friedman, 2000).

While it is beyond the scope of this paper to expound on this aspect, participating in a drumming activity may lend itself to feeling happy, uplifted, and having fun (Ascenso et al., 2018). In saying that, pursuing leisure activities does not automatically bring about life satisfaction and happiness (Becchetti et al., 2008). Rather, happiness is aligned with subjective well-being when individuals participate in structured leisure activities (Newman et al., 2014; Trainor et al., 2010).

About the company: African drumming

The company, African Drumming, which started in 1997, is headed by Simon Fraser, director and founder of the company. The mission of the company is to unite different cultures through music. This company is unique in that it has performers and teachers (drummers and dancers) auspiced under the company in Australia, Indonesia, and New Zealand, and has many teachers from different parts of West Africa, plus local Australian teachers. African Drumming believes that drumming is accessible across all age groups, ethnicities and genders. Participating in drumming provides a sense of inclusion that has social, physical and emotional benefits. As a business, the company prides itself in offering drumming workshops to build teams in corporate organizations and schools (African Drumming, 2020). The company provides professional development for teachers at schools, and also offers school incursions as drumming has been shown to benefit children, with anxiety (Akombo, 2013), and with Autism (Willemin et al., 2018). Music retreats are known to have music and social benefits (Davidson, 2012). African Drumming offers communal drumming experiences as "community events" to "achieve leisure space" (Lewis, 2015, p. 52).

Methodology

This paper forms part of my wider research project *Promoting relationships through sound in formal and informal settings* which started in 2018. Ethical approval was granted to undertake the wider study from Deakin University in 2018. As part of my wider study and my interest in African music, I located an African drumming group in Melbourne in 2019 and invited them to participate in the project. For this study, I employ qualitative case study methodology as a way to illuminate and understand phenomena under study (Merriam, 2009; Stake, 2006). Qualitative case study allows for one or more individuals to express their point of view (Creswell & Creswell, 2018; Stake, 2006). I have drawn on questionnaire data from participants and an interview with the director of African Drumming to inform my findings exploring the learning experiences of adult learners at an African drumming Spring retreat.

Research tool and data collection

The company, African Drumming was selected as they were conveniently located in Melbourne. They were easy to access online and were available to participate in the study. Simon, the director of the company, was initially contacted through telephone. I emailed the Plain Language Statement (PLS) and consent form outlining the project and the involvement of the company and participants. The PLS included the anonymous questionnaire and sample interview questions for all teachers. Approval was given by Simon for the company to participate; he also granted permission for his name to be used the study. I paid to attend the Spring retreat in October 2019 where I collected the data for the study.

I used questionnaires to gather data from participants as they were easy to administer and code (Bird, 2009; Rowley, 2014). I developed the questionnaire to gather data from adult participants at a drumming retreat. The questionnaire was initially developed from

previous studies with tertiary students undertaking African music and community music groups undertaking the wider study. The closed and open end-ended questions took into account a wide age group, with varying experience and drumming ability. The open-ended questions allowed respondents to provide truthful and insightful answers. The questionnaire was pre-tested to avoid ambiguity (Kabir, 2016).

I took along hard copies of the PLS and the questionnaire, which I handed out to participants at lunch time on the last day (Sunday) of the three-day retreat. The questionnaires were anonymous, and participation was voluntary. Participants had the option to either email the completed questionnaire or to place it in a box left on a table, from which I collected the papers. In addition, the questionnaire was also emailed later to participants after the retreat, by the administrator of the company as some people did not remain at the retreat for the entire weekend. The period of data collection lasted three weeks after the retreat. From 70 people who registered for the retreat, 30 people returned the questionnaire. Closed questions included age, gender, and profession. Open questions included: Why did you sign up for the drumming retreat?; What did you learn about African music or African culture?; and What were some of the music challenges? The use of open-ended questions offered participants the chance to "use their own language and express their own views" in an in-depth way (Rowley, 2014, p. 314).

All teachers at the retreat and the director were invited to participate in a focus group interview or an individual interview at a time that suited them. Only the director agreed to be interviewed after the retreat in November 2019. The telephone interview lasted for approximately 30 min. Interview questions included: Why do you run these retreats?; Why is it important to teach West African drumming?; Where did you get your training from?; How do you teach African music?; and What do the participants gain? This telephone interview took place a month later. The interview was sent to the director for his record. I transcribed the interview and used thematic analysis. This process began when transcribing, by reading and re-reading the transcript; this was followed by analysing and interpreting the interview using themes (Braun & Clarke, 2006; Evans & Lewis, 2018).

Data analysis

I employed thematic analysis as an organizing framework and tool to analyse the data (Braun & Clarke, 2006). I initially familiarized myself with the questionnaire and interview data. I read and re-read the data, writing down ideas and grouping them into "potential coding schemes" (Braun & Clarke, 2006, p. 15). I then looked for emergent themes before finalizing the data name into overarching themes (Braun & Clarke, 2006; Braun & Wilkinson, 2003). Table 1 outlines some of the key words used in the initial coding before generating them into emergent themes and finally grouping them into overarching themes. In the findings section, I use direct quotations from participant voices using pseudonyms to write up the data gathered.

In this paper, I only discuss two overarching themes (drumming for leisure and cultural connections) by using direct quotations from the data. As no statistical data was analysed, generalizations to other Australian drumming workshops cannot be made.

About the retreat at the research site

The annual drumming retreat takes place yearly at Sokil Arts in the Otway National Park, about 90 min' drive from Melbourne. The spring retreat has been running for the past 18

Table 1. Themes.

Initial Coding	Emergent Themes	Overarching Themes
Belonging	Community	Drumming for leisure
Connecting with friends		
Socializing		
Authenticity	Teaching and learning	
Pedagogy		
Leadership		
Culture	Importance to share culture	Cultural connections
Listening and learning		
Acceptance		
Knowledge and understanding	Shared energy	
Teachers		
Multicultural		

years. Simon said the "idea started as an extension of the classes by making deeper immersion into the music and also allows for a connection with the people through socializing". He added "drumming is really meant to be outdoors, so doing it outdoors provides stimulation for all the senses and also makes it a good social event". He felt "the outdoor location heightens the beautiful visual experience and auditory experience" for participants. The retreat fee included accommodation and tuition (participants were responsible for their own food and bedding). While the 2019 spring retreat was led and organized by Simon (Australian), the workshops were taken by Valanga Khoza (South African), Bassidi Kone (Malian), Boubacar Gaye (Senegalese), and Mohamed Camera (Guinean). Laura Kirkwood (Australian) took some of the beginner classes. Simon felt his team "are good musicians and good teachers". He added that not many of the African musicians have lived in Australia for long, "so it is good that they are assimilating, learning and getting to know Australian culture on a lot of levels". For the African teachers he felt "it is a cultural exchange" teaching Australians.

The retreat started on Friday night with dinner and a bonfire jam session. Group classes (workshops) began on Saturday at 9 am sharp. The group drumming sessions were divided into beginners, intermediate and advanced. Groups rotated to different teachers as they learned different rhythms, styles and techniques playing on the instruments. Saturday was punctuated with time for lunch and dinner, ending with a live show and bonfire jamming session. The programme was similar on Sunday, ending on a high with a group show and jamming session at 4 pm. While many participants brought their own drum, others were able to hire a drum (djembe) at a minimum cost of $10AUD for the weekend.

Of the 70 people that registered for the retreat, 15 hired drums (including myself). Participants were free to leave at any time, and not all stayed to the end. Reasons for departing were varied, including the weather changing to heavy rain on Sunday which affected sitting outside in a circle for the workshops. At the time of distributing the questionnaire, 56 participants were present. From those, 30 participants completed the questionnaire, 25 onsite and five through email. While Table 2 presents the spread of participants in regard to age and gender, this paper does not draw on gender or age analysis. There happened to be more females in the 50–60 age group compared to males in the 60–70 group. Across the age groups, participants came from various walks of life (retirees, academics, a principal, teachers, editors, social workers, graphic designers, nurse, tradesmen, legal workers, students, and a housewife).

Table 2. Age and gender.

Age	Male	Female
18- 25 years	1	0
26- 29 years	3	1
30–39 years	1	1
40–49 years	4	5
50–59 years	0	7
60–69 years	6	1
70–80 years	0	0
Total	15	15

Results: Bamana

For this section, I use the term Bamana taken from Mali and meaning "everyone come together", to symbolize the reasons why people attended the retreat. Reasons included socializing, connecting with friends, cultural immersion, learning, spirituality, and improving their wellbeing.

Participants had to self-assess their drumming ability (see Table 3). Many fell into the beginner category. Simon believed in "not pushing people"; rather he felt "people need to be learning on the edge of their capacity and not need to feel uncomfortable". In saying that, he noticed "advance players don't tend to appreciate it when people who are not at their level of playing join the advanced group, [as advanced players] they feel they are not learning". Providing for different levels is essential to accommodate the varying abilities. The findings are now presented under two overarching themes: (1) drumming for leisure; and (2) cultural connections.

Drumming for leisure

Participants at the retreat joined one of three groups: beginner, intermediate, or advanced. The participants generally stayed as a collective group during the drumming sessions with a few moving between groups. Some of the beginner participants as Ben said they signed up for the retreat to "be with like-minded people", whereas others like Anna wanted an "escape from city life". Some participants in the intermediate class (Judy, Maureen, and Peter) who had previously drummed signed up to "meet up with drumming buddies from interstate", "learn new rhythms", "socially interact", and "connect with old friends". The advanced drummers, according to Jack, similarly signed up because they wanted to "play with good drummers". Others like Max felt the need to "increase [their] drumming skills, and expand their repertoire", whereas Liam felt he needed to "be with friends" and Fred wanted to "have fun".

From the above comments it was evident that playing with others is an important aspect of recreational drumming. For many, attending the retreat regularly was deemed important, Liam said "connecting to music, people and the bush" was important

Table 3. Level of drumming ability.

Drumming ability	Number of participants
Beginner	12 (Nos 1–12)
Intermediate	8 (Nos 12–20)
Advance	10 Nos (20–30)

whereas for Mark the retreat meant "time away from technology". Ronica said the idea of "getting away from the city", was a satisfying experience and "being in the open" for Toby was equally fulfilling. The weekend away from their natural environment offered some participants like Anna a "break from normality". Though the workshops were structured, some participants found they achieved a sense of learning across the levels. The workshops catered for all abilities, Mark "improved his technique", Judy, "got better at moving between rhythms", Jemma "learned new parts of rhythms I'd learnt before", and Sue managed "playing basic beats".

Meeting annually gave people a sense of camaraderie, they formed friendships and socialized. This was summed up by Liam who said, "the drumming community is like family", and Jerry found "there is a deep sense of belonging, being part of something intangible and ancient". A number of participants were from different parts of Australia, Judy "travelled from far to get together with friends to learn from the African teachers". As a serious leisure activity, many participants, like Judy, said they "want to have an authentic experience". They wanted to learn African drumming from indigenous African people who are from Africa and have learnt their "craft" from their forefathers. Music and culture are generally passed down through the generations from elders in the tribe. Therefore, the experience of learning from someone local from that country/region authenticates the experience for participants. While Simon has been to Africa 25 times, he felt that he has "custodial responsibility for what I [he] learnt and what I [he] am [is] translating and sharing with all the people", adding, that he wanted to remain "true to the roots of West African instruments". He pointed out that

> authenticity is really important [for all the participants and teachers] … it is more in what I believe, in the power of West African rhythms and the power of the music and the spirit of the source of all these things where it has come from … what I experienced over there and the people I met there and the culture infusion, it is so strong in me now as a result that I feel I want to share that and uphold that tradition.

While Simon was not born in Africa and is not black indigenous African, as a white Australian male (like many others), he has studied under master drummers in West Africa for several years and continues to return to parts of West Africa for ongoing professional learning and growth. He has been enculturated into African music practice as an expert in teaching African music. By undertaking regular trips to West Africa, and working closely with indigenous Africans culture bearers, performers and master drummers, he aims to transmit skills and knowledge in an authentic way to local people. For Simon, drumming is a "vocational life mission" as a serious leisure activity. He is committed to learning and teaching about African music locally to children at schools and to adults at his workshops and retreats. He talks passionately of his effort and interest in persevering and pursuing the study African music over the many years, which he finds personally satisfying.

While the drumming took place in a structured formal way within an informal outdoor setting, each teacher brought his/her own style of teaching. Participants like Sophy in the beginner class found when they were taught by Laura "it was a more western way, and easier to learn from whereas Mohamed broke it down a bit, we mostly learnt by following him which was a good change". Fred found that, "Africans tend to teach by demonstration and repetition, for adults this can take some getting used to". While many participants spoke of challenges, Judy commented

> there were certainly challenging moments, but I found this to be a very positive experience, it pushed me out of my comfort zone, and I learned a lot from these classes allowing yourself to be pushed and challenged really helps to improve your skill level and understanding of the music.

Simon confirmed that "when Africans come to Australia and from largely West African countries, they teach in the way they have been taught which all depends on their teachers". He commented on Boubou from Senegal as a good example, saying "his teaching style has changed; if you stick to your roots to the detriment of the audience you got will lose your students". Therefore, "adapting it to their audience here" was an important aspect of musical and cultural exchange as the language and culture (body language) is different in Australia from that in Senegal.

Cultural connections

The drumming structures, practices and meanings were culturally connected to places each teacher came from in Africa. Most of the participants had very little or no idea about African music or culture, though one participant Liz (a student) went to East Africa on a trip and Ronica said she had "10 years of trips to Africa". While some of the intermediate drummers had visited parts of Ghana on previous trips, Maureen said she "hopes to travel to Ghana to experience the culture and music firsthand". Participants in the advanced group varied in years of drumming: one as few as three years, while others had many more years. Therefore, their cultural connection to African music and culture was because they formed a "drumming community", according to Max. For Ellen she "studied music in Africa", whereas others visited Ghana as a one-off experience compared to some who had visited as many as 20 times.

Feeling a sense of connection and community with others was echoed by all participants. The word "family" was used by many participants, Rita and Joe stated, "you feel like one of the family". drumming together. This strongly resonates with African societies where people learn about music and culture orally and aurally through listening, watching and storytelling sitting together as a community. For many of the beginner participants the drumming retreat was a new cultural and musical experience. May said "learning from the masters and having fun was a highlight". Toby in the intermediate group summed it up by saying "when Africans teach it [drumming], it is all about the feel and how parts lock together, timing is still important, but the focus is about feeling it in one's body rather than reading it off a piece of paper". This was similar to John an advanced player (born in Zimbabwe), who said that as a white child growing up amongst African people until the age of 10, he found he has "gained much more interest and respect for Zimbabwean culture (particularly Shona)". John added, "as I've grown older, I've learnt a lot about West African musical culture since working at African drumming for four years". He found, "learning African drumming particularly from African teachers is much more about feeling and intuition, they are similar methods like repetition and call and response, but you play until you get it right".

Despite time constraints during the workshop, Simon felt there could be more discussion by the teachers about African culture in the workshops. Participants felt learning about African music and culture is important in Australia for a range of reasons. John in particular noted

> there are plenty of African immigrants and visitors in Australia who carry with them their culture as a shield of comfort and as their identity. Therefore, learning about African culture might be helpful to people in connecting with African people here in Australia … for white Australians it might have a positive effect on their attitude towards indigenous Australians

Through experience and learning about a new and other music and culture, Ellen said it "helps build respect and inclusion". Sue and Peter gained an "understanding and an appreciation of others". Joe amongst others found that when playing drums "it helps to break down barriers", and Liam found it fosters "a sense of inclusion and sharing". Ellen in the advance group felt sharing by "African musicians appears so generous; there is a fire in the music when drumming with the African teachers". Fred commented playing drums was a way to "to celebrate and share their music with others leaves me happy". Participants like Tom recognized the importance to get to know others, he believed "having knowledge about others leads to understanding, and understanding can lead to empathy and compassion". Such an experience through drumming may enhance participants' cross-cultural connections when they engage in the wider community as Anna found "it builds bridges and begins a dialogue". Jane was of the opinion that "learning about other cultures gives us a broader perspective and ability to see outside of ourselves". A few felt because we live in a multicultural society it is important to know about other people. Jane added "the world is multicultural, and those cultures began in Africa". Therefore, "learning from the African teachers is always a highlight" as Shireen pointed out. She added "their knowledge and insight into both the music and its cultural significance is invaluable". The general feeling was that music was a way for people to learn about other cultures as John felt through drumming "a shared energy in a positive and friendly community" can achieve this. Jim, an advanced drummer from a regional area in Melbourne felt

> exposure to different countries cultures' in regional areas can be pretty limited; in Melbourne particularly, with recent discourse in the media around the African community, I think there is a lot of unfounded fear and anxiety which leads to ignorance. Learning about another culture helps to dispel myths and encourages discussion. Music is a great way to do this as it connects people in a fun and enjoyable way, opening hearts and minds

It would appear that learning first-hand about African music and culture from the facilitators gave participants a better understanding and appreciation of African migrants in Melbourne.

Discussion

This study explored why people came together at an African drumming retreat in Melbourne. What emerged from the findings was that they participated in drumming as a cultural leisure activity. Participants at the retreat were committed individuals who invested their time into an activity that calls for "skills, knowledge, and experience" as "amateur, hobbyist or volunteer … that is highly substantial, interesting, and fulfilling" (Stebbins, 1992, p. 3). Participants wanted to learn more about drumming and enhance their music and cultural knowledge. Interestingly, while the stereotypical thinking of drumming is generally associated with black masculinity (Friend, 2008), half of the participants happened to be female (Anglo-Australian and other ethnicities). Participants came from around Melbourne and elsewhere in Australia. The African teachers came

from different parts of Africa. As culture bearers and performers, they want to share their indigenous music, knowledge, skills, and culture with participants (Agawu, 2014; Erwin et al., 2003). While the focus of this paper is not on cultural appropriation, it is acknowledged that the non-African facilitators (Laura or Simon) are "teachers or experts" in the field, and not culture bearers of West African music. They possess a "distinctive body of knowledge" one that employs "standard norms of phonic[s] as well as material rationalizations which determines uniqueness and creativity, production and appreciation for the gamut of a culture's music practice. These, then, constitute the pre-requisites, also the models, for meaningful, authentic music creativity" (Nzewi, 1999, p. 730). Whilst this may be plausible, Palmer (1992, p. 33) pointed out that "transferring music from its original cultural context to the classroom increases the chances that authenticity will be in jeopardy", and may "lose some of its essential qualities" (p. 32). The African teachers were excited to learn that I was formerly from South Africa and have taught African music to my tertiary students as a way to build intercultural and cross-cultural understandings (Campbell, 2004; Joseph, 2011, 2016; Joseph & Hartwig, 2015; Westerlund, 2017).

Participants mentioned wanting to gain an authentic experience from the master drummers (Stephen, 2013). The teachers employed traditional ways of teaching using oral and aural ways to teach and also through including movement (Agawu, 2003, 2014; Kwami, 1995). The approach to teaching was through rote and imitation – which is typical when learning in Africa (Nketia, 2005; Nzewi, 2005; Oehrle & Emeka, 2003). The participants at the retreat had the opportunity to play on a variety of authentic African instruments drums from West Africa (djembe, dun dun, *Kpanlogo* drums, gbomba drums) and on other percussion instruments (shakers, bells, and rattles). Participants learnt in a relaxed informal outdoor setting (Wright & Kanellopoulos, 2010), which did not diminish the quality of their teaching and performance. Rather, they "gave it a go" learning from the master drummers. Their faces said it all through their elated smiles. Participants themselves applauded their efforts and so did their teachers, through body gestures (nods, smiles, thumbs up) and motivational words (great, awesome, that's sounding good, mate you are getting it).

Participants learned within a leisure context, whereby they experienced structured learning (rhythms and layering) as well as unstructured learning (jamming, improvising) (Fletcher et al., 2003). They moved from teacher-directed learning of rhythms to improvising their own rhythms as they gained confidence and skills to play on their own, within small groups and as a large circle of drummers where all levels performed together. As a serious leisure activity, participants developed a sense of proficiency and competence that generates positive feelings and enjoyment (Heo et al., 2010). Many participants found that drumming enabled them to relieve stress, build social ties with friends, and enjoy the outdoors away from suburbia and their normal routine (Ryu & Heo, 2017).

The retreat was found to be a positive learning space to socially connect with the music, culture, fellow drummers and nature. Playing together and getting to know one another promoted a sense of belonging for participants as they pursued their interest in learning as a social leisure activity (Stebbins, 1992, 2001). Participants commented that drumming at the retreat was a time away from work and home. It gave them a sense of freedom and was personally satisfying (Genoe, 2010; Stebbins, 2005). Many of the participants were regular attendees at the retreat, with some having returned for

more than ten years. They were committed and wanted to develop their skills (Cheng et al., 2017; Shen & Yarnal, 2010). Simon confirmed that many players attended workshops outside of the annual retreat. Whilst they were not expected to stay as a community after the retreat, drumming appeared to contribute to their individual and collective identity where they met to advance their skills and intercultural understandings, and to make music together (Bartleet & Higgins, 2018; Veblen, 2008).

Playing together with like-minded people was important for participants to meet and make music together as a "community of drummers" (Nketia, 2005; Nzewi & Omolo-Ongati, 2014). The retreat was a space for people to collectively learn to share and experience music and to learn about respecting diverse music and culture. As a community of drummers (novice and advanced) meeting over workshops and retreats they gathered to learn more about African music, to development and improve their technique, and to share personal and social connections (Bartleet & Higgins, 2018; Veblen, 2008). With an increased number of African migrants many felt through drumming they learnt about cultural sensitivity and non-traditional forms of communication. John one of the advance drummers summed it up by saying

> there are plenty of African immigrants and visitors in Australia, who carry their culture with them as a shield, a comfort and as their identity. Learning about African culture might be helpful to people in connecting with African people here in Australia. Perhaps it can help people understand what it means to be Indigenous to a country. For white Australians, it might have a positive effect on their attitude to Indigenous Australians.

Engaging with a different type of music and culture gave participants the chance to reflect on their own culture and be aware of diversity when communicating with someone from a different land (Perry & Southwell, 2011). Sharing different music in multicultural Australia (O'Hanlon & Stevens, 2017) builds respect and creates understanding. It also opens up job opportunities for people from another land to share their music and culture with the wider community. The findings revealed a "shared energy" (words by Tom, a beginner drummer) of coming together from different walks of life to share music-making and practice is beneficial for individuals and for society as a whole. The workshops at the drumming retreat involved teamwork and a collaborative effort where participants were receptive, co-operative and creative. As members of a growing multicultural society in Australia, participants broadened their intercultural understanding of African people and culture (Joseph, 2016; Joseph et al., 2020).

Final remarks

This paper focused on one case study in Melbourne, a limitation in itself. Nonetheless, the findings add to the wider study as an exemplar of the potential significance and value of promoting cross-cultural relationships (Joseph, 2016; Purrington & Hickerson, 2013). The findings also add to the body of research where participants described how through African drumming, they have a better understanding of the people, customs and music in Africa. Further longitudinal research needs to be undertaken with other groups around Australia that explore the active engagement of participants drumming in schools, corporate settings and various community centres. At the time of writing this paper (July 2020), the deadly COVID-19 coronavirus had been pronounced a

global pandemic by the World Health Organization in March (WHO, 2020). In light of lockdown restrictions taking place in Australia and around the globe, people are nevertheless engaging in various leisure activities including learning to play an instrument online (Fong et al., 2016; Koutsoupidou, 2014). Research shows that engaging in drumming provides opportunities to improve social and mental wellbeing which may provide a form of healing during this time of global uncertainty (Chadwick, 2010; Faulkner et al., 2012; Harmon & Arpajian, 2020; Maschi et al., 2013; Wood et al., 2013).

I have argued elsewhere (Joseph, 2011, 2013) that by embracing a "new" and "different" music like that of Africa, people may experience and appreciate different cultures and music not as "remote encounters but as appropriate, integral aspects of their lives" (Rose & Kincheloe, 2003, p. 134). Australia is a multicultural, multiethnic, multifaith, multilingual and multimedia society. Engaging in music of cultural minorities dispels myths and helps promote cultural diversity and respect in a country that is still predominantly western Anglo-Celtic. With an increased percentage of African migrants, the teaching and learning of African music and culture may serve as a positive and powerful medium to transmit and promote social cohesion and understandings for all people in Australia.

Disclosure statement

No potential conflict of interest was reported by the author(s).

ORCID

Dawn Joseph http://orcid.org/0000-0002-6320-900X

References

African Drumming. (2020). *About us*. https://www.africandrumming.com.au/about-us/

Agawu, K. (2003). Defining and interpreting African music. In A. Herbst, M. Nzewi, & V. K. Agawu (Eds.), *Musical arts in Africa: Theory, practice, and education* (pp. 1–12). Unisa Press.

Agawu, K. (2014). *Representing African music: Postcolonial notes, queries, positions*. Routledge.

Akombo, D. (2013). Effects of community African drumming on generalised anxiety in adolescents. *Approaches: Music Therapy & Special Music Education*, *5*(1), 25–33. http://approaches.primarymusic.gr

Ascenso, S., Perkins, R., Atkins, L., Fancourt, D., & Williamon, A. (2018). Promoting well-being through group drumming with mental health service users and their carers. *International Journal of Qualitative Studies on Health and Well-Being*, *13*(1), 1484219–1484215. https://doi.org/10.1080/17482631.2018.1484219

Australian Bureau of Statistics. (2017). *Migration, Australia*, 2015–16. http://www.abs.gov.au/ausstats/abs@.nsf/lookup/3412.0Media%20Release12015-16

Bartleet, B. L., & Higgins, L. (2018). *The Oxford handbook of community music*. Oxford University Press.

Becchetti, L., Pelloni, A., & Rossetti, F. (2008). Relational goods, sociability, and happiness. *Kyklos*, *61*(3), 343–363. https://doi.org/10.1111/j.1467-6435.2008.00405.x

Bird, D. K. (2009). The use of questionnaires for acquiring information on public perception of natural hazards and risk mitigation-a review of current knowledge and practice. *Natural Hazards and Earth System Sciences*, *9*(4), 1307–1325. https://doi.org/10.5194/nhess-9-1307-2009

Bittman, B. B., Snyder, C., Bruhn, K. T., Liebfreid, F., Stevens, C. K., Westengard, J., & Umbach, P. O. (2004). Recreational music-making: An integrative group intervention for reducing burnout and improving mood states in first year associate degree nursing students: Insights and economic impact. *International Journal of Nursing Education Scholarship*, *1*(1), 1–12. https://doi.org/10.2202/1548-923x.1044

Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, *3*(2), 77–101. https://doi.org/10.1191/1478088706qp063oa

Braun, V., & Wilkinson, S. (2003). Liability or asset? Women talk about the vagina. *Psychology of Women Section Review*, *5*(2), 28–42.

Breen, M. (1994). Constructing the popular from public funding of community music. *Popular Music*, *13*(3), 313–326. https://doi.org/10.1017/S0261143000007224

Cain, M., Istvandity, L., & Lakhani, A. (2020). Participatory music- making and well-being within immigrant cultural practice: Exploratory case studies in South East queensland, Australia. *Leisure Studies*, *39*(1), 68–82. https://doi.org/10.1080/02614367.2019.1581248

Calma, T. (2007). *Multiculturalism: A position paper by the Acting Race Discrimination commissioner.* https://humanrights.gov.au/sites/default/files/content/racial_discrimination/multiculturalism/multiculturalism2007.pdf

Campbell, P. S. (2004). *Teaching music globally: Experiencing music, expressing culture*. Oxford University Press.

Chadwick, H. B. (2010). A rhythm for life: Drumming for wellbeing. *British Journal of Wellbeing*, *1*(9), 13–15. https://doi.org/10.12968/bjow.2010.1.9.13

Cheng, E(H-P), Stebbins, R., & Packer, J. (2017). Serious leisure among older gardeners in Australia. *Leisure Studies*, *36*(4), 505–518. https://doi.org/10.1080/02614367.2016.1188137

City of Melbourne. (2020). *Multicultural communities*. https://www.melbourne.vic.gov.au/about-melbourne/melbourne-profile/multicultural-communities/Pages/multicultural-communities.aspx

Coffman, D. D. (2006 July 10–14). Community musicians and music educators: Minding the gap. In D. Coffman & L. Higgins (Eds.), *Proceedings of the 2006 seminar creating partnerships, making links, and promoting change* (pp. 44–52). National Institute of Education.

Coleman, E. B., Coombe, R. J., & MacArailt, F. (2012). A broken record: Subjective 'music' to cultural rights. In J. O. Young & C. G. Brunk (Eds.), *The ethics of cultural appropriation* (pp. 173–210). John Wiley & Sons.

Coplan, D. (1982). The urbanisation of African music: Some theoretical observations. *Popular Music*, *2*(2), 113–129. https://doi.org/10.1017/S0261143000001252

Creswell, J. W., & Creswell, J. D. (2018). *Research design: Qualitative, quantitative and mixed methods approaches*. Sage.

Davidson, S. D. (2012). Idea bank: How a fall music retreat can help create a teamwork focus for your orchestra. *Music Educators Journal*, *99*(2), 30–32. https://doi.org/10.1177/0027432112464608

Erwin, J. H., Edwards, K., Kerchner, J., & Knight, J. (2003). *Prelude to music education*. Pearson Education.

Evans, C., & Lewis, J. (2018). *Analysing semi-structured interviews using thematic analysis: Exploring voluntary civic participation among adults*. Sage.

Faulkner, S., Wood, L., Ivery, P., & Donovan, R. (2012). It is not just music and rhythm … evaluation of a drumming-based intervention to improve the social wellbeing of alienated youth. *Children Australia*, *37*(1), 31–39. https://doi.org/10.1017/cha.2012.5

Fletcher, A. C., Nickerson, P. F., & Wright, K. L. (2003). Structured leisure activities in middle childhood: Links to well-being. *Journal of Community Psychology*, *31*(6), 641–659. https://doi.org/10.1002/jcop.10075

Folkestad, G. (2006). Formal and informal learning situations or practices vs formal and informal ways of learning. *British Journal of Music Education*, *23*(2), 135–145. https://doi.org/10.1017/S0265051706006887

Fong, J. L. P., Wong, T. K., Lo, K., & Wong, K. (2016, July 19–21). Online eLearning system for live band system practicing. In W. Wang, W. W.-K. Ma, O. Au, & R. Miao (Eds.), *Proceedings of the 2016 International symposium on Educational technology* (pp. 69–75). IEEE Computer Society.

Forshaw, M. (2011). *Parliament of Australia*. Chapter 8: Africans in Australia. https://www.aph.gov.au/Parliamentary_Business/Committees/Joint/Completed_Inquiries/jfadt/africa%2009/report/chapter8

Friedman, R. (2000). *The healing power of the drum: A psychotherapist explores the power of rhythm*. White Cliffs.

Friend, A. (2008). African drumming in Australia: White men can't drum? *Kunapipi*, *30*(2), 159–170. https://ro.uow.edu.au/kunapipi/vol30/iss2/14

Gatwiri, K. (2019). *The Conversation: Growing up African in Australia: Racism, resilience and the right to belong*. http://theconversation.com/growing-up-african-in-australia-racism-resilience-and-the-right-to-belong-113121

Genoe, M. R. (2010). Leisure as resistance within the context of dementia. *Leisure Studies*, *29*(3), 303–320. https://doi.org/10.1080/02614361003720570

Govender, P., & Ruggunan, S. (2013). An exploratory study into African drumming as an intervention in diversity training. *International Review of the Aesthetics and Sociology of Music*, *44* (1), 149–168. https://www.jstor.org/stable/41955496

Green, D. (2017). The cornerstone of African music and dance. *Journal of Pan African Studies*, *10* (4), 12–30.

Green, L. (2008). *Music, informal learning and the school: A new classroom pedagogy*. Ashgate.

Hallam, S., Creech, A., & Varvarigou, M. (2017). Well-being and music leisure activities through the lifespan. In R. Mantle & D. Smith (Eds.), *The Oxford Handbook of music making and leisure* (pp. 31–60). Oxford University Press.

Harmon, J., & Arpajian, A. (2020). Restorative rhythms: Drumming as healing. *World Leisure Journal*, *62*(1), 67–80. https://doi.org/10.1080/16078055.2019.1611629

Heo, J., Lee, Y., McCormick, B. P., & Pedersen, P. M. (2010). Daily experience of serious leisure, flow and subjective well-being of older adults. *Leisure Studies*, *29*(2), 207–225. https://doi.org/10.1080/02614360903434092

Higgins, L., & Willingham, L. (2017). *Engaging in community music: An introduction*. Taylor & Francis.

Hodgins, J. (2018). *Belonging and identity in Australia's multicultural society* [Doctoral dissertation, Southern Cross University]. https://researchportal.scu.edu.au/discovery/fulldisplay/alma991012821282402368/61SCU_INST:ResearchRepository

Hugo, G. (2009). *Australian Human Rights Commission*. African Australians project: migration between Africa and Australia: A demographic perspective (2010). https://www.humanrights.gov.au/our-work/african-australians-project-migration-between-africa-and-australia-demographic-perspective

Jalloh, A. (2013). African leisure: A framework for development through leisure. *World Leisure Journal*, *55*(1), 96–105. https://doi.org/10.1080/04419057.2012.761892

Johnson, S. (2000). Authenticity: Who needs it? *British Journal of Music Education*, *17*(3), 277–286. https://doi.org/10.1017/S0265051700000346

Joseph, D. (2003). An African music odyssey: Introducing a cross-cultural music curriculum to Australian primary teacher education students. *Journal of the International Society for Music Education*, *2*(1), 98–111.

Joseph, D. (2006). Learning, linking and participating: Transmitting African music in Australian schools. In M. Mans (Ed.), *Centering on African practice in musical arts education* (pp. 89–101). African Minds.

Joseph, D. (2011). Cultural diversity in Australia: Promoting the teaching and learning of South Africa music. *Australian Journal of Music Education*, *1*(1), 42–56.

Joseph, D. (2013). Moving to the rhythm of Africa: A case study of a tertiary educator's understanding of multicultural dance in teacher education. *Journal of Education and Training Studies*, *1*(1), 129–138.

Joseph, D. (2016). Promoting cultural diversity: African music in teacher education. *Australian Journal of Music Education*, *2*, 98–109.

Joseph, D., & Hartwig, K. (2015). Preservice teacher education: Promoting diversity and enhancing intercultural understanding. *Journal of University Teaching and Learning Practice*, *12*(8), 1–13. http://ro.uow.edu.au/jutlp

Joseph, D., Nethsinghe, R., & Cabedo-Mas, A. (2020). "We learnt lots in a short time": Cultural exchange across three universities through songs from different lands. *International Journal of Music Education*, *38*(*2*), 177–193. https://doi.org/10.1177/0255761419880027

Joseph, D., & Southcott, J. (2013). So much more than just the music: Australian pre-service music teacher education students' understandings of cultural diversity. *International Journal of Music Education*, *31*(*3*), 243–256. https://doi.org/10.1177/0255761411434254

Kabir, S. M. S. (2016). *Basic guidelines for research: An introductory approach for all disciplines*. Book Zone Publication.

Koutsoupidou, T. (2014). Online distance learning and music training: Benefits, drawbacks and challenges. *Open Learning: The Journal of Open, Distance and e-Learning*, *29*(1), 243–255. https://doi.org/10.1080/02680513.2015.1011112

Krings, M. (2015). *African appropriations: Cultural difference, mimesis, and media*. Indiana University Press.

Kwami, R. M. (1995). A framework for teaching West African musics in schools and colleges. *British Journal of Music Education*, *12*(2), 225–245. https://doi.org/10.1017/S0265051700002722

Kwami, R. M., & Lebaka, M. E. K. (2004). "Horses for courses?" indigenous African music in three relocated Educational contexts. *Bulletin of the Council for Research in Music Education*, *161/162*, 125–134. http://www.jstor.org/stable/40319246

Lewis, H. (2015). Music, dancing and clothing as belonging and freedom among people seeking asylum in the UK. *Leisure Studies*, *34*(1), 42–58. https://doi.org/10.1080/02614367.2014.966744

Mapaya, M. G. (2014). The study of indigenous African music and lessons from ordinary language philosophy. *Mediterranean Journal of Social Sciences*, *5*(20), 2007–2014. https://doi.org/10.5901/mjss.2014.v5n20p2007

Maschi, T., MacMillan, T., & Viola, D. (2013). Group drumming and well-being: A promising self-care strategy for social workers. *Arts & Health*, *5*(2), 142–151. https://doi.org/10.1080/17533015.2012.748081

Merriam, S. B. (2009). *Qualitative research and case study applications in education* (3rd ed.). Jossey–Bass.

Moore, M. (2017). *Critical essays in music education*. Routledge.

Moreton-Robinson, A. M. (2003). I still call Australia home: Indigenous belonging and place in a white postcolonising society. In S. Ahmed, C. Castada, A.-M. Fortier, & M. Sheller (Eds.), *Uprootings/regroundings: Questions of home and migration* (pp. 23–40). Berg Publishing.

Multicultural Arts Victoria. (2020). *About: Goals*. https://www.multiculturalarts.com.au/about-us/

Némorin, S., Momartin, S., & Junaid, M. (2019). Community partnership with Rohingya refugees in Sydney, Australia: A systemic approach towards healing and recovery. *Intervention*, *17*(2), 225–230. https://doi.org/10.4103/INTV.INTV_31_19

Nethsinghe, N. R. (2013). The notion of authenticity in multicultural music: Approaching proximal simulation. *International Journal of Multicultural Education*, *15*(2), 1–15. https://doi.org/10.18251/ijme.v15i2.551

Nethsinghe, R. (2015). Unraveling the Gordian Knot: Multiple notions of contextualisation in music. *Australian Journal of Music Education*, *1*(2), 118–126. https://doi.org/10.18251/ijme.v15i2.551

Newman, D. B., Tay, L., & Diener, E. (2014). Leisure and subjective well-being: A model of psychological mechanisms as mediating factors. *Journal of Happiness Studies*, *15*(3), 555–578. https://doi.org/10.1007/s10902-013-9435-x

Nketia, J. H. K. (2005). *Ethnomusicology and African music: Collected papers. Volume 1: Modes of inquiry and interpretation*. Afram Publications.

Nzewi, M. (1999). Strategies for music education in Africa: Towards a meaningful progression from tradition to modern. *International Journal of Music Education*, *2015*(1), 72–87. https://doi.org/10.1177/025576149903300109

Nzewi, M. (2005). Instrumental music ensemble as a general musicianship training strategy. In A. Herbst (Ed.), *Emerging solutions for musical arts Education in Africa* (pp. 202–210). African Minds.

Nzewi, M., & Omolo-Ongati, R. (2014). Injecting the African spirit of humanity into teaching, learning and assessment of musical arts in the modern classroom. *Journal of the Musical Arts in Africa*, *11*(1), 55–72. https://doi.org/10.2989/18121004.2014.998403

Odhiambo-Abuya, E. (2004). "A place to call home": Temporary sanctuary in Australia – lessons for South Africa. *Stellenbosch Law Review*, *15*(3), 429–449. https://hdl.handle.net/10520/EJC54536

Oehrle, E., & Emeka, L. (2003). Thought systems informing the musical arts. In A. Herbst, M. Nzewi, & K. Agawu (Eds.), *Musical arts in Africa: Theory, practice and education* (pp. 38–51). Unisa Press.

O'Hanlon, S., & Stevens, R. (2017). A nation of immigrants or a nation of immigrant cities? The urban context of Australian multiculturalism, 1947–2011. *Australian Journal of Politics & History*, *63*(4), 556–571. https://doi.org/10.1111/ajph.12403

O'Malley, L., & Ryan, A. (2006). Pedagogy and relationship marketing: Opportunities for frame restructuring using African drumming. *Journal of Marketing Management*, *22*(1–2), 195–214. https://doi.org/10.1362/026725706776022317

Palmer, A. J. (1992). World musics in music education: The matter of authenticity. *International Journal of Music Education*, *1*(1), 32–40. https://doi.org/10.1177/025576149201900105

Perry, L. B., & Southwell, L. (2011). Developing intercultural understanding and skills: Models and approaches. *Intercultural Education*, *22*(6), 453–466. https://doi.org/10.1080/14675986.2011.644948

Plastow, N. A., Joubert, L., Chotoo, Y., Nowers, A., Greeff, M., Strydom, T., Theron, M., & van Niekerk, E. (2018). The immediate effect of African drumming on the mental well-being of adults with mood disorders: An uncontrolled pretest–post test pilot study. *American Journal of Occupational Therapy*, *72*(5), 7205345010p1–772053450106. https://doi.org/10.5014/ajot.2018.021055

Purrington, A., & Hickerson, B. (2013). Leisure as a cross-cultural concept. *World Leisure Journal*, *55*(2), 125–137. https://doi.org/10.1080/04419057.2013.782564

Reimer, B. (2002). Multiculturalism: Dynamic creativity for music education. In B. Reimer (Ed.), *World musics and music education: Facing the issues* (pp. 3–11). MENC.

Rose, K., & Kincheloe, J. L. (2003). *Arts, culture & education*. Peter Lang.

Rowley, J. (2014). Designing and using research questionnaires. *Management Research Review*, *37*(3), 308–330. https://doi.org/10.1108/MRR-02-2013-0027

Ryu, J., & Heo, J. (2017). Relationships between leisure activity types and well-being in older adults. *Leisure Studies*, *37*(3), 331–342. https://doi.org/10.1080/02614367.2017.1370007

Schmiedeberg, C., & Schröder, J. (2017). Leisure activities and life satisfaction: An analysis with German panel data. *Applied Research in Quality of Life*, *12*(1), 137–151. https://doi.org/10.1007/s11482-016-9458-7

Shen, X. S., & Yarnal, C. (2010). Blowing open the serious leisure-casual leisure dichotomy: What's in there? *Leisure Sciences*, *32*(2), 162–179. https://doi.org/10.1080/01490400903547179

Stake, R. (2006). *Multiple case study analysis*. The Guilford Press.

Stebbins, R. A. (1992). *Amateurs, professionals, and serious leisure*. McGill–Queen's University Press.

Stebbins, R. A. (2001). The costs and benefits of hedonism: Some consequences of taking casual leisure seriously. *Leisure studies*, *20*(4), 305–309.

Stebbins, R. A. (2005). Choice and experiential definitions of leisure. *Leisure Sciences*, *27*(4), 349–352. https://doi.org/10.1080/01490400590962470

Stebbins, R. A. (2015). Education for self-fulfilment: Process and context. *Educação & Realidade*, *41*(3), 873–887. https://doi.org/10.1590/2175-623651738

Stebbins, R. A. (2017). *Serious leisure: A perspective for our time*. Routledge.

Stephen, O. (2013). A discourse on the master musician and informal music education in Yoruba traditional culture. *Journal of Arts and Humanities*, *2*(4), 55–61. https://doi.org/10.18533/journal.v2i4.97

Thompson, W. F., & Balkwill, L.-L. (2010). Cross-cultural similarities and differences. In P. N. Juslin & J. A. Sloboda (Eds.), *Series in affective science. Handbook of music and emotion: Theory, research, applications* (pp. 755–788). Oxford University Press. https://philarchive.org/archive/BALCSA

Trainor, S., Delfabbro, P., Anderson, S., & Winefield, A. (2010). Leisure activities and adolescent psychological well-being. *Journal of Adolescence*, *33*(1), 173–186. https://doi.org/10.1016/j.adolescence.2009.03.013

Tucker, J. (1992). Circling the globe: Multicultural resources. *Music Educators Journal*, *78*(9), 37–40. https://doi.org/10.2307/3398428

Veal, A. J. (2017). The serious leisure perspective and the experience of leisure. *Leisure Sciences*, *39*(3), 205–223. https://doi.org/10.1080/01490400.2016.1189367

Veblen, K. K. (2008). The many ways of community music. *International Journal of Community Music*, *1*(1), 5–21. https://doi.org/10.1386/ijcm.1.1.5_1

Westerlund, H. (2017). Visions for intercultural teacher education identity in 21st C super diverse societies. In P. Bernard, V. Ross, H. Minors, K. Powell, T. Dragovic, & E. Mackinlay (Eds.), *Building interdisciplinary and intercultural breaches: Where practise meets research and theory* (pp. 12–19). BIBACC publishing. https://www.repository.cam.ac.uk/bitstream/handle/1810/266165/Building-Interdisciplinary-and-Intercultral-Bridges_compressed-updated-v_4.pdf?sequence=1

Willemin, T., Litchke, L. G., Liu, T., & Ekins, C. (2018). Social emotional effects of drumtastic®: A dyadic within-group drumming pilot program for children with autism spectrum disorder. *International Journal of Special Education*, *33*(1), 94–103.

Wood, L., Ivery, P., Donovan, R., & Lambin, E. (2013). "To the beat of a different drum": improving the social and mental wellbeing of at-risk young people through drumming. *Journal of Public Mental Health*, *12*(2), 70–79. https://doi.org/10.1108/JPMH-09-2012-0002

World Health Organisation (WHO). (2020, March 11). *Coronavirus confirmed as pandemic by World Health Organization*. BBC News. https://www.bbc.com/news/world-51839944

Wright, R., & Kanellopoulos, P. (2010). Informal music learning, improvisation and teacher education. *British Journal of Music Education*, *27*(1), 71–87. https://doi.org/10.1017/S0265051709990210

Young, J. O. (2005). Profound offense and cultural appropriation. *The Journal of Aesthetics and Art Criticism*, *63*(2), 135–146. https://doi.org/10.1111/j.0021-8529.2005.00190.x

Young, J. O., & Brunk, C. G. (2012). *The ethics of cultural appropriation*. John Wiley & Sons.

Ziff, B. H., & Rao, P. V. (1997). *Borrowed power: Essays on cultural appropriation*. Rutgers University Press.