

SIMM-posium #7

programme

Guildhall School, London, 12-14 December 2022

organized by
Guildhall School of Music and Drama,
Copenhagen Centre for Research in Artistic Citizenship (CReARC/RMC)
and SIMM

scientific committee:

Brydie-Leigh Bartleet
Joanne Gibson
Luc Nijs
Lukas Pairon
John Sloboda
Maria Westvall

MONDAY 12 DEC

0900 - 1000 registration
1000 - 1015 welcome session
1015 - 1115 3 paper session on 'assessing impact' (chair: Luc Nijs)
1115 - 1145 coffee break
1145 - 1315 6 paper session on 'inclusion / empowerment' (chair: Brydie-Leigh Bartleet)
1315 - 1430 lunch break
1430 - 1600 4 paper session on 'training socially-engaged musicians' (chair: Maria Westvall)
1600 - 1630 coffee break
1630 - 1800 Hartmut Rosa's keynote 'Being in Resonance in Social Music Projects' (chair Q&A: John Sloboda)

TUESDAY 13 DEC

0930 - 1100 panel session on 'the socially-engaged composer' (chair: Lukas Pairon)
1100 - 1130 coffee break
1130 - 1300 panel session on 'training socially engaged musicians' (chair: Dave Camlin)
1300 - 1430 lunch break
1430 - 1600 panel session on 'interprofessional collaboration' (chair: An De bisschop)
1600 - 1630 coffee break
1630 - 1730 panel session on 'interprofessional collaboration' (chair: Geoff Baker)

WEDNESDAY 14 DEC

0930 - 1100 5 paper session on 'practice of facilitation' (chair: Jo Gibson)
1100 - 1130 coffee break
1130 - 1230 4 paper session on 'SIMM-practice during pandemic' (chair: Lukas Pairon)

1230 - 1400 lunch break

1400 - 1500 findings international research project session 1 (chair: Brydie-Leigh Bartleet)
1500 - 1530 coffee break
1530 - 1700 findings international research project session 2 (chair: Brydie-Leigh Bartleet)
1700 - 1800 closing wine reception

assessing impact		chair: Luc Nijs				
12-Dec	10:15-11:15	ABELLO	Laura	Université Toulouse / EMIS	France	In person
		BARTLEET	Brydie-Leigh	Creative Arts Research Institute, Griffith University & New York University	Australia	in person
		VERSCHELDEN	Griet	Ghent University of Applied Sciences and Arts	Belgium	in person
		NACHTERGAELE	Siebren	Ghent University of Applied Sciences and Arts	Belgium	in person

inclusion / empowerment		chair: Brydie Bartleet				
12-Dec	11:45-13:15	COLE	Janie	University of Cape Town	South Africa	in person
		DAVIDSON	Michael	SOAS	UK	in person
		HOWELL	Gillian	University of Melbourne	Australia	in person
		MOKDAD	Ameen		Iraq / Turkey	online
		PRIESKE	Sean	Humboldt-Universität Berlin	Germany	in person
		KRAUSE	Christin	Humboldt-Universität Berlin	Germany	in person
		YERICHUK	Deanna	Wilfrid Laurier University	Canada	in person
		MCLENNAN	Olivia	Guildhall School of Music and Drama	UK	in person

training socially engaged musicians		chair: Maria Westvall				
12-Dec 14:30-16:00	CORIC	Ana	University of Zagreb	Croatia	in person	
	RODRIGUEZ	Andrea	National University of Colombia	Colombia	online	
	CASTRO	Clara	National University of Colombia	Colombia	online	
	TOCORA	Freddy	Bogotá School for Musical Performance	Colombia	online	
	GUZMAN	Rubén	Memory Museum, National Centre for Historical Memory	Colombia	online	
	TRIENEKENS	Sandra	Urban Paradoxes	Netherlands	in person	
	SCHUTTE	Lili	Concertgebouw Orchestra	Netherlands	in person	
	VARVARIGOU	Marie	University of Limerick	Ireland	in person	

the socially-engaged composer		chair: Lukas Pairen				
13-Dec 09:30-11:00	panel 1:					
	YOUNG	Toby	Guildhall School of Music and Drama	UK	in person	
	PHILIPS	Julian	Guildhall School of Music and Drama	UK	in person	
	HARDING	Hollie	Guildhall School of Music and Drama	UK	in person	
	SOMMA	Victor	Luca School of Arts, Catholic University Leuven	Brazil / Belgium	in person	

training socially engaged musicians		chair: Dave Camlin				
13-Dec 11:30-13:00	panel 2:					
	CAMLIN	Dave	Royal College of Music	UK	in person	
	BIRCH	Catherine	York St-John University	UK	in person	
	TIPPETTS	Ceri	Royal Welch College of Music	UK	in person	
	DOWDALL	Graham	Goldsmiths	UK	in person	
	ABRAMS	Jess	Edinburgh College / Sound Sense	UK	in person	
	PALMER	Tim	Trinity-Laban Conservatoire of Music and Drama	UK	in person	

interprofessional collaboration		chair: An De bisshop				
13-Dec 14:30-16:00	panel 3:					
	PREST	Anita	University of Victoria, British Columbia	Canada	in person	
	GOBLE	Scott	University of British Columbia	Canada	in person	
	VAZQUEZ	Hector	University of Victoria, British Columbia	Canada	in person	
	TUINSTRA	Beth	Memorial University of Newfoundland	Canada	in person	
	BOESKOV	Kim	CRaARC	Denmark	in person	

interprofessional collaboration		chair: Geoff Baker				
13-Dec 16:30-17:30	panel 4:					
	AVENBURG	Karen	CONICET - Universidad Nacional de Avellaneda	Argentina	online	
	CIBEA	Alina	Universidad Nacional de Avellaneda	Argentina	online	
	TALELLIS	Veronica	Universidad Nacional de Avellaneda	Argentina	online	
	ATELA	Valeria	National University of San Martín	Argentina	online	
	VALENZUELA	Viviana	University Buenos Aires	Argentina	online	

practice of facilitation		chair: Jo Gibson				
14-Dec 09:30-11:00	FEICHAS	Heloisa	University of Minas Gerais	Brazil	in person	
	HARDER	Rejane	University of Minas Gerais	Brazil	online	
	FLOWER	Imogen	Guildhall School of Music and Drama	UK	in person	
	NICOLAOU	Georgia	University of Antwerp / Royal Conservatory of Antwerp	Cyprus / Belgium	in person	
	MIDDLETON	Ian	Universidad de los Andes	Bogota / Colombia	in person	
	MÜLLER-BROZOVIC	Irena	Anton Bruckner Privatuniversität	Austria	In person	
	VERNEERT	Filip	Catholic University Leuven, LUCA School of Arts	Belgium	In person	
	DE BISSCHOP	An	University College of Applied Science and Arts, Ghent	Belgium	In person	

SIMM-practice during pandemic		chair: Lukas Pairon				
14-Dec	11:30-12:30	HUYNH	Tina	University of Puget Sound (Tacoma, WA)	USA	in person
		PERKINS	Rosie	Royal College of Music	UK	in person
		SHAUGHNESSY	Caitlin	Royal College of Music / University of Roehampton	UK	in person
		RODRIGUEZ	Andrea	National University of Colombia	Colombia	online
		TALELLIS	Veronica	University of Buenos Aires	Argentina	online

International comparative research project		chair: Brydie Bartleet				
14-Dec	14:00-17:00	SLOBODA	John	Guildhall School of Music and Drama	UK	in person
		KARTTUNEN	Sari	University of the Arts Helsinki	Finland	in person
		WESTERLUND	Heidi	Sibelius Academy, University of the Arts Helsinki	Finland	in person
		VAN ZIJL	Anemone	Ghent University of Applied Sciences and Arts	Netherlands	in person
		DE BISSCHOP	An	Ghent University of Applied Sciences and Arts	Belgium	in person
		GIBSON	Jo	Guildhall School of Music and Drama	UK	in person
		ROJAS	Juan Sebastian	Universidad de Los Andes	Colombia	online
		MAZZOLA	Alessandro	University of Liège	Belgium	online
		CASTRO-CIFUENTES	Julian	Juan N Corpas University	Colombia	in person
		ZAPATA RESTREPO	Gloria	Universidad Distrital Francisco José de Caldas	Colombia	in person
BAKER	Geoff	Royal Holloway, University of London	UK	in person		

assessing impact		chair: Luc Nijs			
12- Dec	10:15-11:15	ABELLO	Laura	Université Toulouse / EMIS	France In person
		BARTLEET	Brydie-Leigh	Creative Arts Research Institute, Griffith University & New York University	Australia in person
		VERSCHELDEN	Griet	Ghent University of Applied Sciences and Arts	Belgium in person
		NACHTERGAELE	Siebren	Ghent University of Applied Sciences and Arts	Belgium in person

Laura ABELLO (France) - Université Toulouse / EMIS

I am Laura Abello, from Toulouse, France. I received my Master's in Music Education in 2020, and my Master's thesis was on the « Impacts on the collective instrumental musical practices, on students' social skills, in the priority education school of Bellefontaine in Toulouse ». While I was working on this subject, I was also part of a research group called ÉMIS (Éducation Musicale et Intégration Sociale) working for the LDI (Laboratoire Des Idées, part of the University of Toulouse Jean Jaurès). We have recently written an article for the journal Les dossiers des sciences de l'éducation which is currently being reviewed: « Collective musical practices with social aims: (for) what? Which impact? ».

I am currently teaching music in secondary school, and I will be applying in June for a PhD in the same Toulouse university, planning to further study the impacts of orchestral and/or choral practices on pupils in school (musical mastery and social skills).

Last year's SIMM-posium was very enriching and enlightening to watch, and I am looking forward to sharing more about our various research experiences during the SIMM-research-seminar, shedding a new light on a familiar topic, and nurturing my research as well as sharing with my research group.

The study aims to better know and understand the effect and/or impact of collective musical practices in priority education schools. It focuses on two school projects in a Toulouse neighborhood (within the span of 11 years). Some promises are kept: access to the practice, feeling of being recognized, healthy competition, harmony, pride. Others are less so: none or few significant differences in the absenteeism and the school performance between school orchestra class and other classes, ambivalence in the willingness to go to school and the empowerment feeling in the ability to play. Some effects were not planned: teachers (un)adaptability, concerts pressure. Two impacts are identifiable: satisfaction from the students and projects evolution.

Looking forward to participating in these events, in-person or online.

Laura Abello

laura.abello@free.fr

Brydie-Leigh BARTLEET (Australia) - Creative Arts Research Institute, Griffith University & New York University (Steinhardt)

The role of community music in addressing entrenched inequalities

This SIMM presentation will open up a conversation about the role community music can play in addressing entrenched inequalities. Inequalities based on income, sex, age, disability, sexual orientation, class, ethnicity, religion, cultural background and opportunity continue to persist across the world (UN, 2021). These inequalities are on the rise, with the COVID-19 pandemic exacerbating problems of long-term disadvantage in many communities. The United Nations (UN) reports that the current COVID-19 pandemic has deepened existing inequalities, hitting the most vulnerable communities the hardest, underscoring economic inequalities and fragile social safety nets that have left the most vulnerable and marginalised communities to bear the brunt of the crisis (UN, 2020).

There are growing calls for place-based initiatives that bring together diverse stakeholders and sectors to work collectively with communities on addressing these complex challenges both now and in our recovery from the pandemic. This presentation will examine the ways in which community musicians are responding to this call. Drawing on early insights from a new Australian study called *Creative Change*, it will touch on some of the most significant social outcomes fostered by community music and how these outcomes could enrich future place-based efforts to address social disadvantage. Specifically, it will touch on how community musicians have the unique capacity to leverage the cultural capabilities and creative assets of communities to drive positive social change. As we move further into the UN SDGs Implementation Decade (2020-2030), this presentation seeks to put this global sustainable development agenda on the SIMM program, and explore the ways in which community music might contribute creative solutions to the UN's Sustainable Development Goal 10, *Reduced Inequalities*.

Professor **Brydie-Leigh Bartleet** an Australian Research Council Future Fellow at the Creative Arts Research Institute, Griffith University (Australia), and a Fulbright Scholar at New York University (USA). She is a dynamic research leader, award-winning educator, respected community collaborator, and arts sector advocate. Over the past 20 years, her work has advanced our understanding of the cultural, social, economic, and educational benefits of music and the arts in First Nations' Communities, prisons, war affected cities, educational and industry contexts. Her research is known for its innovation, interdisciplinarity, and commitment to cross-sector partnerships, and has connected music research and practice with areas as diverse as social inequality, regional development, criminology and corrections, health equity, and human rights. She has worked on seven nationally competitive grants, seven research consultancies with leading arts and social sector organisations, and five prestigious fellowships totalling over \$3 million. She is currently the President of the SIMM international research platform (2021-2024), Associate Editor of the *International Journal of Community Music*, a Senior Research Fellow with the Laurier Centre for Music

in the Community (LCMC) in Canada (2021-2024), External Examiner for the MA Community Music at the Irish World Academy of Music and Dance, University of Limerick (2021-2025), and a Module Director for the Global Leaders Program, an Ivy-league curated Executive Education program for world-leading arts entrepreneurs. She has served on the Board of Music Australia (2013-2021), and as Chairperson and Commissioner of the International Society for Music Education's Community Music Activities Commission (2010-2016). She has served as Director of the Queensland Conservatorium Research Centre (2015-2021) and Deputy Director (Research) of the Queensland Conservatorium Griffith University (2016-2021). She wishes to attend this SIMM-posium in her capacity as President, and support her SIMM colleagues.

Professor Brydie-Leigh Bartleet

ARC Future Fellow

Creative Arts Research Institute, Griffith University (Australia)

Fulbright Scholar

New York University (Steinhardt)

Email: b.bartleet@nyu.edu

U.S. Tel.: +1 332 256 1349

Australian Research Council Future Fellow

Creative Arts Research Institute, Griffith University

Email: b.bartleet@griffith.edu.au

Aus. Tel.: +61 7 3735 6249

Griet VERSCHELDEN & Siebren NACHTERGAELE (Belgium) - Ghent University of Applied Sciences and Arts - Department of Social Work

Moments of social impact

The aim of this contribution is to scrutinize the concept of social impact in art practices.

In the social field, as well as in the artistic and the research field, impact assessments increasingly influence practices. (Neo)liberal policies of austerity in these fields go hand in hand with policy goals to assess the social impact in other domains and in the broad society. This is not a negative development per se, but this asks a lot for rather small artistic practices to measure the unmeasurable, to legitimize their work to governments who fund their

projects. How can we overcome this tendency and reclaim the concept of social impact? How can social impact be studied, without falling into purely instrumental and cultural-extrinsic approaches to art (Bishop, 2010)? How can social impact be studied without trying to capture the artistic practice(s) in a utilitarian, rational and assessment or output logic? How can social impact be studied, while at the same time doing justice to the cultural-intrinsic value of art practices? In contrast to a utilitarian and economically rational approach to impact, we situate an interpretive, open and critical approach, following Sruti Bala (2018; 2019). This means a shift from exposing what the work 'is', to 'what it does' (Hantelmann, 2010) and 'how does it work' (Deleuze & Guatarri, 1972).

Siebren Nachtergaele & Griet Verschelden

Ghent University of Applied Sciences and Arts - Department of Social Work

Siebren Nachtergaele
siebren.nachtergaele@hogent.be

contact: Dr. Griet Verschelden
griet.verschelden@hogent.be
Head of Social Work Programme
+32 477 72 99 88, www.hogent.be

inclusion / empowerment		chair: Brydie Bartleet				
12-Dec	11:45-13:15	COLE	Janie	University of Cape Town	South Africa	online
		DAVIDSON	Michael	SOAS	UK	in person
		HOWELL	Gillian	University of Melbourne	Australia	in person
		MOKDAD	Ameen		Iraq / Turkey	online
		PRIESKE	Sean	Humboldt-Universität Berlin	Germany	in person
		KRAUSE	Christin	Humboldt-Universität Berlin	Germany	in person
		YERICHUK	Deanna	Wilfrid Laurier University	Canada	in person
		MCLENNAN	Olivia	Guildhall School of Music and Drama	UK	in person

Janie COLE (South Africa) - University of Cape Town

Senzeni na: What Have We Done?

Music, Resistance and Social Change in the Anti-Apartheid Struggle in South Africa

Any suffering we experienced was made much more real by song and rhythm [which promotes] a culture of defiance, self-assertion and group pride and solidarity. (Steve Biko, died in detention at Pretoria Central prison)

Music was a critical force for resistance and propelling social change in the anti-apartheid struggle. Against a backdrop of popular uprisings, music became an integral part of the liberation movement, tracing the history of the struggle for democracy and racial equality, and evolving in response to the changing political climate and conditions across the country.

Drawing on the wider socio-political context, together with unpublished archival documents and new first-hand interviews with struggle veterans, this paper explores how popular song provided the voice of defiance and protest in the freedom struggle that fuelled the people, transcending political, linguistic and ethnic differences to unite an oppressed people against a common enemy.

First, the evolution of so-called 'freedom songs' will be traced to consider how music was introduced in the struggle as a mode of critique and a strategy for peacefully undermining the government's dominance.

Second, the impact of intensified racial violence by the apartheid regime on the musical repertoires evolving in tandem to propel change will be considered.

Lastly, the role of women in the movement will be examined to ask how music was used as an identity for female activists to protest the oppression of women and gender inequality, with a specific women's musical repertoire communicating a female perspective on the struggle.

These African models of musical resistance to mass violence and to advance social change raise broader questions for research into the uses of music by individuals suffering and protesting the violation of human rights under oppressive regimes at the intersections of race, politics, violence, trauma and gender.

Dr. Janie Cole (PhD University of London) is an Associate Lecturer at the University of Cape Town's South African College of Music and most recently Research Officer for East Africa on UCT's Mellon-funded project "Re-Centring AfroAsia: Musical and Human Migrations in the Pre-Colonial Period 700-1500 AD" (www.afroasia.uct.ac.za). Her specialty research areas are in musical culture in the Christian Kingdom of Ethiopia and transcultural encounters with Latin Europe and the early modern Indian Ocean world; Italian music, poetry and theatrical spectacle in the late Renaissance and early Baroque periods; and 20th-century South African music, protest and prisoner resistance during the anti-apartheid struggle. She is the author of two scholarly books, *A Muse of Music in Early Baroque Florence: the Poetry of Michelangelo Buonarroti il Giovane* (Florence, 2007) and *Music, Spectacle and Cultural Brokerage in Early Modern Italy*, 2 vols. (Florence, 2011), together with numerous publications in peer-reviewed journals and book chapters. Dr. Cole was awarded her doctorate jointly in Music and Italian from the University of London (Royal Holloway College, 2000). She has been granted fellowships from The Harvard University Center for Italian Renaissance Studies at Villa I Tatti (2005-6), the Newberry Library (2008), the Medici Archive Project (2002-05), won research grants from The Getty Foundation (2007-09), The Leverhulme Trust and The Italian Cultural Institute, and been awarded the Stephen Arlen Award from English National Opera (1995), the Janet Levy Prize from the American Musicological Society (2010), the Author Grant Award from the Academic and Non-Fiction Authors Association of South Africa (2015), and the Claude V. Palisca Fellowship Award in Musicology from the Renaissance Society of America (2020). She has served on the Renaissance Society of America Council as Discipline Representative in Music (2015-17), on the Editorial Advisory Board of *Renaissance Quarterly*, and is currently the founding RSA Discipline Representative in *Africana Studies* (2019-22). She is the founder of the Kukulana Ensemble (with master musicians from Ethiopia, Tanzania, South Africa and India), which develops musical performances rooted in indigenous East African music and its historical links to a pre-colonial Indian Ocean World sound- and visualscape (8th-17th centuries), with the première of a 16th-century slave story, *Gabriel's Odyssey*, in 2021. She is co-directing an educational film "We Are Not Afraid: Music and Resistance in the Apartheid Jails" with award-winning South African filmmaker, Shameela Seedat, and is building a digital archive of women's struggle testimonies and music from the apartheid prisons in collaboration with University of Cape Town Libraries Special Collections funded by the Schlettwein Foundation. She is the Founder/Executive Director of Music Beyond Borders, a platform for public musicology, engaged scholarship and innovative digital humanities projects (www.musicbeyondborders.net).

Dr. Janie Cole Ph.D.

Associate Lecturer in Musicology
University of Cape Town
South African College of Music/Centre for African Studies
Rondebosch 7701 South Africa

Research Officer for East Africa
Re-Centring AfroAsia Project
University of Cape Town
www.afroasia.uct.ac.za

Founder/Executive Director
Music Beyond Borders LLC
www.musicbeyondborders.net

Dr Michael DAVIDSON (UK) - SOAS

Professional background and affiliation.

Michael Davidson, Researcher at SOAS, Head of Rock, Family and Community Music at Hertfordshire Music Service, Research Leader for 'Changing Tracks'

Expression of Interest

I have worked as an instrumental music tutor and development officer for most of my career, also developing practice as a community musician. My experience of learning music informally, running Youth Music-funded projects and coming to ethnomusicology late in my career has developed my interest in the social impact of music making.

In 2015 I began a practice-based PhD, which focused on the development of MusicNet East, a Youth Music-funded action-research project exploring a research question of 'What are the challenges, enablers and benefits of music services working together to embed musical inclusion practice within instrumental music teaching?' As part of my research, I developed the hockets workshop described in my abstract. After attending the first SIMM-posium in Finland, I drew on hocketing as a metaphor for how the project improvised knowledge through an 'ecology of knowledge' (de Sousa Santos, 2016) which helped me to explore the significance of agency within research.

My thesis 'Citizens of Here' also followed SIMM researchers in critiquing simplistic advocacy for emancipatory music-making and in making recommendations for narrowing the gap between research, policy, and practice. MusicNet East established collaborative research models which have flowed into the legacy project Changing Tracks, which seeks to open 'brave spaces' for service leaders and tutors to share the challenges of embedding inclusion. In its

final year, Changing Tracks is disseminating its learning by seeking to form a network of instrumental teacher/researchers embedded within music services. At SIMM-posium I hope to learn about how other researchers are democratising research.

Presentation abstract

Hocketing as a metaphor for research.

From 2015-18, I worked as a teacher/researcher in an action research project that sought to develop musical inclusion practice within instrumental music teaching in England. The project was led by a management team which contained a wide range of perspectives, which initially presented barriers to development. As part of the research, we developed a workshop that drew on John Blacking's noted research on how the Venda used hocketing as part of initiation into adult citizenship, as a musical expression of Ubuntu. As the project developed, the workshop became a research vehicle, demonstrating musical inclusion practice more effectively than words. As well as offering practical ideas, it enabled me to speak and listen as a peer rather than as an external researcher, so producing informal and unofficial learning. It therefore became a metaphor for how the project team began to produce learning collectively through forming an 'ecology of knowledge', by improvising dialogue between different professional positions, and from personal and non-institutional experience. I will describe how this collaborative approach has flowed in a legacy project Changing Tracks, which seeks to embed inclusion by encouraging tutors to research their practice, and also how musicking offers a helpful metaphor for development more broadly.

Dr Michael Davidson

608567@soas.ac.uk

Department of Music, School of Arts
School of Oriental and African Studies
University of London
Thornhaugh Street
Russell Square
London WC1H 0XG

Gillian HOWELL (Australia) - University of Melbourne
and **Ameen Mokdad** (Iraq-Turkey)

Exploring voice through and as music: Songwriting as participatory research and talking back

The strengthening of voice (as the capacity to vocalise ideas and experiences, be listened to, and contribute to matters that concern you) is often attributed to social music projects, particularly those that are focused on the creation of new music. The music-making functions as a way for participants to talk back to suppressive power structures, and to present their perspectives to a wider audience in affective and empathetic ways. In this presentation we reflect on a 2021 international and interprofessional research collaboration between a music researcher, a musician-composer-workshop-leader, an international NGO, and twelve groups of adolescents in three Middle Eastern countries. The research sought to understand how voice is experienced by adolescents affected by conflict, violence, and displacement in Lebanon, Jordan and Turkey. It used group songwriting workshops to gather and analyse data, as an intentional effort to centre adolescent voices at every research stage and avoid the extractive aspect of mainstream research methodologies. Through analysis of song lyrics, we will share the adolescents' main messages, and consider the ways that songwriting-as-research enabled additional benefits to flow back to the participants, maintaining the relationships that the project established, and amplifying their voices in ways that they could control.

Dr Gillian Howell's award-winning interdisciplinary research and creative practice advance our understanding of music-making's contributions to post-war community wellbeing and social transformation. In her role as Dean's Research Fellow in the Faculty of Fine Arts and Music, University of Melbourne, she leads a portfolio of research that explores the intersections of music, conflict and peace, including investigations into: the varieties of peace that music-making fosters; collective songwriting as a methodology for understanding the experiences of voice and power among war-affected adolescents in the Middle East; and the post-school musical lives of young Afghan musicians.

Gillian has conducted research in Bosnia-Herzegovina, Sri Lanka, Timor-Leste, Kosovo, the Middle East, with First Nations communities in remote north-west Australia, and with young people with lived experience of forced displacement and migration in Australia. Her contributions are located at the nexus of community music, peacebuilding, international development, and place-based community arts collaborations. Gillian brings a unique combination of academic and professional expertise to her field, with over two decades of professional appointments as a music facilitator and community engagement consultant with Australia's leading orchestras and contemporary art music organisations. She is Co-Chair of the International Society for Music Education's Commission for Community Music Activity.

Mr Ameen Mokdad is a musician, poet, and composer. Born in Baghdad and a graduate of the Agriculture and Forestry College, University of Mosul, he lived in the Northern Iraqi city of Mosul from 2003 and was trapped there during the years of the ISIS occupation. Forced into hiding to escape capture by ISIS, he composed *an extraordinary repertoire of music, captured on his album 'The Curve' that was recorded with his US-based collaborators, the Cuatro Puntos Ensemble and released in 2020.*

Ameen started learning and making music in 2009 and has been composing for film and theatre since 2014. Recognising the healing and social potential of music and arts creation, he began working as a music educator and creative arts therapist in 2018, bringing participants' stories and experiences into musical and poetic form across multiple artforms. He founded the Light Orchestra, a musical-social project in Mosul in 2019, and has also been a member of TARKIB Baghdad Contemporary Arts Institute since 2017. He is currently based in Turkey, where he works with social circus program Sirkhane, and its music branch, Müzikhane. In 2021 he collaborated with Dr Gillian Howell on arts-based research for Save the Children Middle East.

with co-presenter (online):

Mr Ameen Mokdad

Independent musician, composer, and workshop leader, working in Turkey and Iraq

Dr Gillian Howell

Dean's Research Fellow, Faculty of Fine Arts and Music, The University of Melbourne

Co-Chair, International Society for Music Education's Community Music Activity Commission

Faculty of Fine Arts and Music

The University of Melbourne

+61 422 450 452 / ghowell@unimelb.edu.au

Sean PRIESKE & Christin KRAUSE (Germany) - Humboldt-Universität Berlin / University College of Teacher Education Vienna

Spandau Klubband - New Approaches in a Music Project for Refugee and Non-Refugee Adolescents

Building on a long-term study on music projects in refugee accommodations in Berlin, this paper presents a survey on music's social impact in a refugee accommodation in the western district of Berlin-Spandau. The research methodology involves a survey, that has been developed in 2021. Since the 2021 research showed that neither the parents nor the

Red Cross accommodation staff have enough knowledge or time capacity to organise the children's free time and hobbies, we tried to develop a music project based on the children's wishes and needs. We combine approaches of Community Music (Higgins 2007) and Applied Ethnomusicology (Titon & Pettan 2015), since these concepts have proven their potential for inclusive musical participation especially in the work with refugees. In the new music project "Klubband", we foster inclusion and the building of connections between people by bringing together refugee children and children from the nearby neighbourhood. Together they compose songs dealing with the UN Rights of the Child. Our research aims to evaluate music's social impact on the participants and their families comparing this year's survey results to the 2021 research, which was being presented at the 6th SIMM-posium in Paris.

We are a musicologist and a singer, working as music researchers and music facilitators with refugees in Berlin. Additionally, we are chairman and general secretary of Miteinander durch Musik e.V., an association conducting music projects with refugees. Besides working with refugees, Sean Prieske is PhD researcher at Humboldt University of Berlin whereas Christin Krause works as freelance musician and lecturer at University College of Teacher Education Vienna.

We have been doing research on refugees' music since 2016, combining research approaches of Applied Ethnomusicology and Community Music. Christin Krause is a founding member of Miteinander durch Musik e.V., while Sean Prieske was elected chairman of the association in 2021. In the past six years we have developed several music projects with refugees and published articles on our research with refugees. We wish to make a presentation on our work and research at this year's SIMM-posium (see abstract below). By doing so, we want to share and discuss our experience and knowledge with other international researchers, thus supporting professional research on the social impact of making music.

Sean Prieske

PhD Researcher, Music Facilitator

Miteinander durch Musik e.V.

Humboldt-Universität zu Berlin, Institut für Musikwissenschaft und Medienwissenschaft

National Representative Germany IASPM D-A-CH www.iaspm-dach.net

Founder & Facilitator Musikgespräch www.musikgesprach.de

Chair of Miteinander durch Musik e.V. www.miteinanderdurchmusik.de

prieskes@hu-berlin.de / +49 1575 2185275

Christin Krause

Music Lecturer, Music Facilitator

general secretary Miteinander durch Musik e.V.,

University College of Teacher Education Vienna

christinkrause89@gmail.com / +49 162 4619366

Deanna YERICHUK (Canada) - Wilfrid Laurier University

Exploring community musician competencies needed to meet Canada's colonial and culturally diverse contexts

This paper presents key findings from phase one of the two-year pilot project *Community music in Canada: Leading music in culturally diverse contexts for social impact*. The project aims to identify leading Canadian community musicians who situate their participatory music-making within Canada's specific context of colonization of Indigenous peoples as well as the country's high rates of acceptance of immigrant and refugee populations. In phase 1, the team conducted a content analysis of provincial and municipal arts councils that funded community-engaged music initiatives between 2017 and 2019, with the purpose of identifying funding priorities and trends in relation to culturally complex spaces. In this paper, the author touches two key findings from phase one: (1) how arts funding mandates across Canada are focusing more on funding Indigenous artists and communities, (2) an emerging framework of community-engaged practice that shifts depending on how the artist defines community and their relationship to it.

Relevant Professional Experience and Background:

Deanna's research focuses on historical and contemporary issues of inclusion and justice in cross-cultural and social justice collaborations through music. Current research projects include a two-year pilot project investigating community musicians in Canada who address Canada's colonial and immigration contexts, and collaborating on a 5-year research-creation project with professional and amateur musicians to develop mini-operas about future cataclysms. Deanna currently coordinates the Community Music specialization in the Faculty of Music at Wilfrid Laurier University (Ontario, Canada).

Dr. Deanna Yerichuk

Wilfrid Laurier University (Canada)

Assistant Professor and Coordinator of Bachelor of Music in Community Music

dyerichuk@wlu.ca

+01 (519) 781-5683

Olivia MCLENNAN (UK) - Guildhall School of Music and Drama

Doctoral Student: currently undertaking practice research in intergenerational music-making in care homes.
Supervised by Dr Stuart Wood, Dr Jo Gibson and Professor John Sloboda

Co-Director of Music for Wellbeing CIC, a Community Interest Company based in the South of the UK, primarily London and Wiltshire

Freelance community musician, creative practitioner and trainer; specialising in delivering projects and training in music and movement for health and wellbeing (particularly lung health and dementia), early childhood (including with parents, carers and settings), intergenerational music-making and creative reminiscence. I also teach adult instrumental beginners and deliver accredited courses in dementia awareness.

Expression of Interest

I am an experienced community musician having attended the renowned community music course at Goldsmith's College 2008-10 and part-time doctoral student undertaking practice research in intergenerational music making in care homes. I am a co-director of a small community music organisation, have previously served on the board of Sound Sense, and am extremely interested in attending this important symposium.

My current research considers how different knowledges can be highlighted through community music practice as research and creative and arts-based methods, including the musical repertoire and community music facilitation processes within a specific intergenerational context. Practitioner researchers within community music are small in number, and even community music itself as a research discipline is often underrepresented. In addition to presenting my research, this would be a valuable opportunity for me to connect and exchange with other researchers in socially engaged music work from a wide variety of backgrounds but also to be able to offer a unique research perspective to the symposium.

This is a rare opportunity as I am geographically distant from Guildhall and self-funding, and would therefore benefit greatly from attending.

Abstract

Intergenerational music practice is an emerging field, enjoying increasing popularity in the UK within both established organisations (for example, Scottish Opera, Intergenerational Music Making) and with individual practitioners. However, the research literature is sparse regarding practice research, with a tendency to focus on 'benefits' and 'outcomes' or perceptions of 'the other' as opposed to facilitation or music-making (Chou, 2017).

To understand how we reach the outcomes or benefits in intergenerational music-making in care homes, we must first critically appraise the practice. Community music has historically embraced "the existence of multiple perspectives" (Higgins and Willingham, 2017) in terms of its pedagogy, and continues with its approach to research. It is therefore essential that the voices of practitioner researchers are foregrounded as they can offer deep insights into the discipline.

In the presentation, I will critically engage with the findings from my doctoral research case study, a 5-week intergenerational ukulele learning project in a care home. This includes the impact of my role as facilitator (including the facilitation choices), the organisation of the workshop space, the musical choices, the power dynamics within the project, the 'in the moment' impact and how I embrace and mitigate the challenges of being a practitioner researcher.

Olivia McLennan, Olivia.McLennan@stu.gsmd.ac.uk

13-Dec 09:30-11:00	the socially-engaged composer	chair: Lukas Paireon			
	panel 1:				
	YOUNG	Toby	Guildhall School of Music and Drama	UK	in person
	PHILIPS	Julian	Guildhall School of Music and Drama	UK	in person
	HARDING	Hollie	Guildhall School of Music and Drama	UK	in person
	SOMMA	Victor	Luca School of Arts, Catholic University Leuven	Brazil / Belgium	in person

Toby YOUNG, Julian PHILIPS, Hollie HARDING (UK) - Guildhall School of Music & Drama

Panel Proposal: The Socially-Engaged Composer

There is no real consensus in the literature on what composers in SIMM projects might do. Jeremy Woodruff (2020) suggests that in composing socially 'the aesthetic is less interesting ... than the forms of cooperation that can take place', and that the more focussed a composer is on their approach and materials, the 'more difficult it is to work ... socially' (p.48). Collaborative sharing of musical materials requires a level of openness, but there is a fine line between a composer containing their practice to facilitate community creativity and negating them altogether. In many practical cases there is all too often a replication of the inherited binary between *composer-as-artist* - who comes in to conceive or create on their own terms (e.g., in response to participant impetus) - and *composer-as-craftsperson* - who functions more like a conduit without agency whose primary function is little more than the presentation of workshop material in staff notation for the performers. This panel, hosted by members of the Guildhall's composition department, will explore this binary by interrogating the mechanisms by which a composer might enact social change through their work. In doing so, we will attempt to disentangle the specific methods and opportunities available to a socially engaged composer from the broader skills and ecologies of musical facilitation and amateurism often discussed in the SIMM literature.

Dr Toby Young (convenor)

Leverhulme Early Career Research Fellow; Guildhall School of Music and Drama

'Journey' was an Arts Council-funded participatory music-making project where I worked with young asylum seekers in Oxford to collaboratively compose a multi-media work combining sound art and orchestral composition, intended to explore their individual and collective cultural identities and support their integration into society. My approach in this presentation is one of critical 'reflection-on-action', analysing my role in this project by focusing on the interaction between my own artistic practice as a composer and audio producer and my attempts to negotiate the complexity and messiness of co-produced intercultural composition. I will begin by outlining the project and its aims, before considering the implications of my role as composer and mediator and reflecting on the challenges this presented to my agency and function as a creative practitioner. It is my hope that considering the dialogue between my own artistic identity, assumptions, processes, and feelings and the practical experience of working within the complex networks and negotiations of power imbalances - at both systemic and local levels - that framed this work might offer practitioners ways to reflect on the entanglements between artistic positionality, emotion, technique, and agency.

Dr Toby Young is Leverhulme Early Career Research Fellow at the Guildhall School, currently working primarily on 'Transforming the operatic voice'. Toby's broader research draws on popular musicology, composition, philosophy, and cultural sociology to examine the blurred space between classical and popular music. Before coming to Guildhall, Toby was the Gianturco Junior Research Fellow at Linacre College, Oxford, running a project focusing on electronic dance music and its ability to mediate complex social, musical, and aesthetic spaces. He also regularly engages in public talks and lectures, including a TEDx talk, a series of radio programmes on 'Artistic knowledge' (Resonance FM), and talks on the creative process and music industry for Saïd Business School. Toby is a Senior Fellow of the Higher Education Academy, a Fellow of the Royal Society of Arts and a trustee of the Albert Schweitzer Foundation. As a composer and producer, Toby's music explores the boundaries between popular and classical music, with influences ranging from plainchant to electronic dance music. After winning the Guardian/BBC Proms Young Composer of the Year (2006; 2008) and International ABRSM Composition Competition (2009), Toby's music has been performed by ensembles and orchestras including the London Symphony Orchestra, Royal Philharmonic Orchestra, Rambert Dance Company, Academy of Ancient Music, Fretwork, London Mozart Players, Britten Sinfonia, and CHROMA. He also works extensively in theatre and television, and has written music for Punchdrunk Theatre and shows for Sky/HBO.

Dr Toby Young FRSA SFHEA

Leverhulme Early Career Research Fellow
Guildhall School of Music and Drama
+447952806414
toby.young@gsm.d.ac.uk
<http://theothertoby.com>

Professor Julian Philips

Head of Composition; Guildhall School of Music and Drama

'Henny Penny' is a new participatory children's opera, developed by composer Julian Philips and writer Stephen Plaice, that offers Primary School children an immersive experience in both music and modern languages, within an operatic context. The work developed out of an AHRC funded Open World Research Initiative programme - Cross-Language dynamics: reshaping community - as a creative response to the rise of linguaphobia in the context of Brexit (Matras, 2016), and the reduction in Modern Language and music provision within UK education contexts. The opera explores synergies between opera-in-education and ML learning, allowing children a formative experience in both. Henny Penny enriches participants' understanding of the world, through an engagement with languages, and the cultures they represent. This presentation will explore the making of Henny Penny - its broad research context, the collaborative creative process that informed its creation, and the scope of its potential impact on Primary School cross-curricular learning in Music and Modern Languages. Philips will also share extracts from a new animated version of Henny Penny created during lockdown to enrich the project's supporting resources.

Julian Philips is the Head of Composition at the Guildhall School of Music & Drama where he was made Honorary Fellow in 2007 and conferred a Professorship in 2014. He was responsible for the creation of a Masters Programme in Opera-Making & Writing and a Doctoral Composer-in-Residence scheme in association with the Royal Opera House. His music has been performed across the world at major festivals and venues including the BBC Proms, Tanglewood Music Festival, Welsh National Opera, Glyndebourne and Wigmore Hall, by international artists including Gerald Finley, Dawn Upshaw, Sir Thomas Allen, the Vertavo String Quartet and BBC orchestras.

As Glyndebourne Opera's first ever Composer-in-Residence, Philips completed two chamber operas in 2006-9: Followers, a site-specific promenade opera with a libretto by Simon Christmas, and The Yellow Sofa with a libretto by Edward Kemp, subsequently featured in Glyndebourne's tour and shortlisted for a British Composer Award. The year-long development of Knight Crew was filmed by BBC Television and the resulting series, Gareth goes to Glyndebourne, aired in June 2010. Philips' opera How the Whale Became, a collaboration with Edward Kemp, was based on Ted Hughes's The Dreamfighter and other creation tales, and was written for the Royal Opera House's Christmas 2013/14 season. His most recent full-length opera, The Tale of Januarie, was staged by the Guildhall School in Spring 2017, boasting perhaps the first libretto in Middle English by Stephen Plaice, and based on Chaucer's The Merchant's Tale.

Dr Hollie Harding

Associate Head of Department (Undergraduate); Guildhall School of Music and Drama

There is a difficult balance to be found for the socially-engaged composer between employing their own artistic voice - as well as the stylistic and technical processes of composition that they have developed - and the necessary limitations and negations required to facilitate and amplify other ideas. *Melting, Shifting, Liquid World* was the first composition to incorporate the use of open-ear, bone-conduction headsets alongside live acoustic and amplified instruments to create a multi-layered sonic environment for the audience to move around and within. This basic premise was shaped by concerns about climate change and ocean pollution and presents a novel way of staging scientific material

for an arts audience consumption. This presentation will present a critical self-reflection on the project, considering the opportunities and challenges in engaging with the complexity and dynamism of climate science through music-making and tracing the issues of acoustic agency, relationality, and epistemology at stake in drawing the audience's attention to their relationship with the climate emergency.

Hollie Harding is a composer, researcher and curator of contemporary music events in the UK and overseas. She is interested in looking at different ways of constructing performance scenarios and exploring the impact this has on compositional processes and audiences. In 2019, Hollie won a Royal Philharmonic Society Composition Prize commission to write a new work for members of the Philharmonia Orchestra for premiere at the Royal Festival Hall. In the same year she was also awarded a place on the LSO Jerwood Composer+ Scheme to develop two new pieces for members of the London Symphony Orchestra, to be premiered in specially curated concerts at LSO St. Luke's. Hollie has worked with Alwynne Pritchard, Sjøforsvarets Musikkorps (Norwegian Navy Band), London Philharmonic Orchestra, CHROMA ensemble, Castallian String Quartet, Ensemble Via Nova (Weimar) and DeciBells (Basel). She was 2017 Composer in Residence with CoMA and subsequently led workshops on their Summer School in Orkney, and at their 2018 Festival of Contemporary Music for All. She was also one of four selected composers on [Cohan Collective](#) 2018-20 residencies working with choreographers, dancers and members of Bournemouth Symphony Orchestra at Pavilion Dance South West. Her music has been broadcast on Radio 3, Resonance FM and BBC4.

Victor SOMMA (Brazil / Belgium) - Luca School of Arts Leuven

The Composer as a Co-Creator of Bridges Between Society and Contemporary Music: A matter of dialogue?

Society seems generally indifferent to Western Contemporary Classical Music (WCCM) production, this study investigates possible communication bridges to be created between society and WCCM through a dialogical praxis in the context of sociocultural projects. I hypothesize that the oppressive paradigm observed in the educational system by philosopher Paulo Freire in his *Pedagogy of the Oppressed* (Freire, 1980) could be analogous to the way in which new classical music is often presented in the context of the concert hall situation, what might be transformed by evoking the intrinsic pedagogical role of artists in society (Dewey, 1980). An increasing number of studies covering the social impact of music making have been published in recent years, but there is still a lack of understanding about the social role of WCCM practice and, the impacts on the creative process resulting from the interaction between composer and sociocultural projects. Since 2020, a series of online and presential workshops have been held at the ASM (Rio de Janeiro) and the ReMuA (Brussels). Using improvisation and co-creation with students in a playful environment that is designed as a sort of Transitional Space (Winnicott, 1951), students on one hand creatively experience and express themselves through WCCM and, on the other, the composer and performer searches for a creative process that could be in itself a communication bridge towards society.

Victor Somma is an Assistant Professor and researcher at the LUCA-Arts Campus Leuven, with a Master's degree in composition at the LUCA-Arts Leuven and a Bachelor's degree in flute at the National School of Music (Rio de Janeiro). In 2013 was invited by pianist Maria João Pires to coordinate the Music Workshops at the Equinox Project

in Belgium, a full-time position held until 2020 which consisted at developing innovative approaches for leading workshops in community settings and to facilitate those workshops in orphanages, with teenagers in psychiatry, youth with autism, as well as in a maximum-security facility. Alternative ways of teaching often resulted in abstract musical experiences, which inspired his ongoing PhD research: *The Composer as a Co-Creator of Bridges Between Society and Contemporary Music: A Matter of Dialogue?* (KU-Leuven/docARTES).

Victor Somma was a guest musician at the Brazilian Symphony Orchestra and National Symphony Orchestra. From 2002 until 2011 performed his compositions with his trio at important music festivals and concert halls throughout Brazil, El Salvador, Uruguay and Cuba. Recorded with Brazilian Jazz musicians such as Egberto Gismonti and Zeca Assumpção and, in recent years, his compositions were performed by Ivan Meylemans, Ashot Katchatourian, Chorales Equinox and the Lemmensinstituut Symphony Orchestra. Solo and chamber music performances in Belgium, Holland, Portugal, Switzerland and Germany.

His ongoing field research demonstrates a praxis of the composer in society in which the social role of contemporary music arises in the workshops where participants from social projects are encouraged to express themselves in a safe environment, regardless of their musical experience. The opportunity to share these experiences, concepts, and methods at the SIMM-posium and receive feedback from participants would be of great help for the future of this study.

Victor Moutinho Somma

PhD researcher and Assistant Professor at the LUCA-Arts Campus Leuven, department of Music and Drama
University of Leuven / LUCA School of Arts, Belgium
Professor of *Formation Musicale* at the Académie de Musique de Bertrix
victor.moutinhosomma@luca-arts.be / +32456251238

training socially engaged musicians 12-Dec 14:30-16:00	chair: Maria Westvall				
	CORIC	Ana	University of Zagreb	Croatia	in person
	RODRIGUEZ	Andrea	Batuta National Foundation	Colombia	online
	CASTRO	Clara	National University of Colombia	Colombia	online
	TOCORA	Freddy	Bogotá School for Musical Performance	Colombia	online
	GUZMAN	Rubén	Memory Museum, National Centre for Historical Memory	Colombia	online
	TRIEKENS	Sandra	Urban Paradoxes	Netherlands	in person
	SCHUTTE	Lili	Concertgebouw Orchestra	Netherlands	in person
	VARVARIGOU	Maria	University of Limerick	Ireland	in person

Ana CORIC (Croatia) - University of Zagreb

A Musico-pedagogical perspective of developing civic literacy in the Croatian higher education system

An inclusive engagement with music in educational contexts has become a new approach to acquiring a specific form of citizenship - the artistic citizenship. Successful integration depends, among other things, on the preparation of professionals, which is the reason why artistic citizenship and praxial music education should be a vital part of the university curricula. As these potentials in higher music education are still unrecognised in Croatia, this doctoral research aims at exploring concept of artistic citizenship and finding out whether and in what way it could be used for introducing the perspective of civic engagement to Croatian music academies. Combining qualitative and quantitative methodology on a sample of all four Croatian higher music education institutions, the research aim is to determine the state and perspectives of the artistic citizenship development in the higher education curriculum. In the study, the researcher is examining the relationship between content of higher education curricula, musico-pedagogical activities and policy of music academies, as well as the attitudes of students and staff on the civic dimension of professional identity and civic mission of the academy. The study is an ongoing PhD research which started in 2017 at University of Zagreb and it is planned to finish by the end of 2022.

Ana Čorić is a Lecturer at the Music Education Department, Academy of Music, University of Zagreb, where she graduated in 2012. She is a PhD student in Education at Faculty of Humanities and Social Sciences, University of Zagreb. Her PhD studies at Faculty of Humanities and Social Sciences are related to higher music education,

university civic mission and civic dimension of musicians' professional identity. Besides that, her practical and research interests are community music, interdisciplinary approach in music education, children and female choirs, and youth studies. Since 2011 she creates educational programs for children at the Croatian National Television and community music programs that combine music and children literature. Since 2019 she is involved in several international projects: *Strengthening Music in the Society*, *MusiQuE* and *Power Relations in Higher Music Education* (within the *Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen - AEC*), *Ethno Research Project* (International Centre for Community Music, York St John University) and *B-Air Infinity Radio - Creating Sound Art for Babies, Toddlers, and Vulnerable Groups* (Creative Europe). Since 2022 she is a lecturer and performer at Storytelling Academy in Zagreb (Croatia).

Ana Čorić, mag. mus.

lecturer at the Music Education Department, Academy of Music, University of Zagreb, Croatia PhD student of the Faculty of Humanities and Social Sciences, University of Zagreb, Croatia e-mail: anacoric.ri@gmail.com
mob. +385 91 892 8066

Andrea DEL PILAR RODRIGUEZ, Clara CASTRO, Freddy TOCORA, Rubén GUZMAN (Colombia)

Title: Opening Up Spaces for Education in Music and Peacebuilding in Colombia

Colombia has lived through a long-lasting armed conflict, and at the same time has seen multiple peacebuilding processes from across civil society to address the impacts of violence. Among these efforts are the collective musical spaces that on many occasions have been almost automatically conceived as places of social transformation. Seeking to provide spaces for reflecting on, discussing and for reviewing those elements that drive social transformation or perpetuate the conditions that sustain violence, a diploma course in "Music and Peacebuilding" was designed in 2020 at the National University of Colombia. This virtual short course has sought to contribute theoretical and practical elements by means of a dialogue between local experiences and academics from different parts of the world. The diploma course has an interdisciplinary teaching team who, from the fields of a social work, music, music therapy and peace studies, have designed a syllabus that allows for polysemic frameworks of analysis and the ability to adjust the training process according to the needs of the group. The first version of the course had participants mainly from Colombia but also from other parts of Latin America and Europe thanks to its online format. Although still a space under construction, we consider that it has opened up a necessary field of training that responds to the needs of new generations interested in ensuring that their actions as music professionals have a social impact. The presentation aims to recount the achievements and challenges of this space and to discuss with the participants about its future development.

Clara Patricia Castro Sánchez, cpcastros@unal.edu.co: Social worker and M.A. in Education. Lecturer, Department of Social Work, National University of Colombia

Rubén Darío Guzmán Rosero, rdguzmanrosero@gmail.com: Social worker and M.A. in Music Therapy. Member of the Education team and leadership of the Memory Museum at the National Centre for Historical Memory

Freddy Rolando Tocora Susa, f.t.4sax@gmail.com: Musician, M.A. in Education. Academic Director, Bogotá School for Musical Performance

Andrea del Pilar Rodríguez, adrodriguezsa@unal.edu.co: Social worker and musician, M.A. and Ph.D. in Peace, Conflict and Development Studies. Psychosocial officer, Batuta National Foundation, Colombia

Sandra TRIENEKENS & Lili SCHUTTE (Netherlands) - Urban Paradoxes research & Koninklijk Concertgebouworkest

Annually, the pan-European youth orchestra *Concertgebouworkest Young* offers 73 musical talents, aged between 14 and 17, access to a high-quality music programme, that supports the musical and social skills and the personal development of the participants. The heart of Young is the annual 19-days summer school, culminating in high-quality concerts by the musical talents, guided/accompanied by renowned conductors and soloists. The programme's challenge is its double goal: helping young talented musicians -in need of extra support- to advance a career in classical music, and, at the same time, familiarising them with alternative career options. The participants may be aware that not everyone will become a musician in a - preferably first-rate - orchestra, but that is the dream of almost all of them at this phase in their development! In our 10-minute presentation, we introduce how social-engagement was introduced to and stimulated in the participants during three editions of Young; we share our lessons and how that fed into adaptations from one edition to the next. And, we present the outcomes of the research: the participants' take on social engagement, ambassadorship and their future in music, and the extent to which the Young-programme affected them in this regard.

Lili Schutte (MA) is head of education at the Koninklijk Concertgebouworkest. Building on 20+-years of experience as an orchestra musician and cultural professional, and identifying the need for inclusion and socially-engaged musicians in classical music, Lili founded *Concertgebouworkest Young* (2019). This youth orchestra selects musical talents whose families are less able to support their children's career in classical music for socio-economic, cultural, religious or other reasons. The Young-programme opens up future possibilities in music for the participants by making them aware of socially-engaged music practices, also in direct exchange with engaged

practitioners. The participants are trained in awareness and engagement and prepped to become ambassadors for classical music. This proved to be quite a challenge for all involved!

Lili Schutte

head of education at the Koninklijk Concertgebouworkest
l.schutte@concertgebouworkest.nl

Sandra Trienekens (PhD) is founder/owner of research agency Urban Paradoxes. Building on 20+-years of research on arts participation, cultural citizenship, and socially-engaged arts, Sandra conducted research into the past three editions of Young. She had each participant fill out several surveys, held regular in-depth interviews with a selection of participants, and engaged in participatory observation during the Young Summer Schools. This allows us to trace medium-term outcomes of the programme. The final results are ready by the end of 2022.

We would be happy to share our insights and learn from those of others in a '*Training for socially-engaged musicians*'- panel. Additionally, we are eager to learn from your 3-year international comparative research on what motivates musicians to engage in social and community music projects, and on their needs in terms of training.

Dr Sandra Trienekens

founder of Urban Paradoxes, research on art and society
+31618135808 / urbanparadoxes@xs4all.nl / www.urbanparadoxes.nl

Maria VARVARIGOU (Ireland) - University of Limerick, Mary Immaculate College

Student musicians' reflections on their experiences of belonging: findings from a 3-year, arts-based service-learning programme on Therapeutic Community Music

Belonging to a community is a critical outcome of Arts-Based Service Learning (ABSL) that positively impacts not only student learning but quality of life, according to student musicians' own ABSL assessment. Students in an ABSL program where they facilitated Therapeutic Community Music for others spontaneously reported an increased sense of belonging touching all aspects of their life as musicians. Belonging manifested itself in physical, social, and community aspects, for example, through physical connections when student musicians and session participants interacted within circular formats; and through intergenerational contact during music making and over break time. Moreover, the sense of belonging became a resource for developing resilience, expressing creativity, building

professional networks, and experiencing the possibilities of their careers. Taking a quality-of-life lens, this presentation will discuss the unexpected but important outcome of belonging through arts-based service-learning, and will propose ways that Higher Education can support the training of musicians who wish to engage in social and community work.

The book *Active Ageing with Music* (2014), which I co-authored with Creech, Hallam, and McQueen, evidenced how engagement in active music making supports active ageing. This book has made a significant contribution to scholarship and practice around music education and wellbeing in community settings. Building on this work and my interest on the social impact of music, I developed a Pathway on Music Psychology, Health and Education at Canterbury Christ Church University (UK) that supported undergraduate and postgraduate students in developing skills and knowledge on facilitating musical experiences for learners across the life course in school and community settings. As part of the modules of the Pathway, I ran arts-based service-learning programmes in four community centres in the Southeast of England (for healthy older people; for older people with dementia; at a charity providing specialist end of life care, and at a school for children with complex needs) to support my students' practice. Influenced by my recent collaboration with sensory theatre company Oily Cart, I am currently researching multisensory music education and how it can support experiences of inclusion and citizenship amongst disabled children and young people in mainstream education and community settings. I feel that multisensory music learning experiences are currently missing from social and community projects. Attending and contributing to this symposium will offer me the opportunity to share findings from my 3-year research on an arts-based service-learning programme that I was coordinating between 2014-17, exploring Higher Education student-musicians experiences of facilitating therapeutic community music for others.

Dr Maria Varvarigou (BMus, MMus, PhD, SFHEA, FRSA)

Lecturer in Music Education @ Mary Immaculate College, University of Limerick

Assistant Editor for the Psychology of Music journal

maria.varvarigou@mic.ul.ie

13-Dec 11:30-13:00	training socially engaged musicians	chair: Dave Camlin				
	panel 2:					
	CAMLIN	Dave	Royal College of Music	UK	in person	
	BIRCH	Catherine	York St-John University	UK	in person	
	TIPPETTS	Ceri	Royal Welch College of Music	UK	in person	
	DOWDALL	Graham	Goldsmiths	UK	in person	
	ABRAMS	Jess	Edinburgh College / Sound Sense	UK	in person	
	PALMER	Tim	Trinity-Laban Conservatoire of Music and Drama	UK	in person	

Dave CAMLIN (Royal College of Music), **Catherine BIRCH** (York St-John University), **Ceri TIPPETTS** (Royal Welch College of Music), **Graham DOWDALL** (Goldsmiths), **Jess ABRAMS** (Edinburgh College / Sound Sense), **Tim PALMER** (Trinity-Laban Conservatoire of Music and Drama) – (UK)

Education, training or development?

The role of the institution in supporting musicians to work in SIMM contexts

Panel Abstract

In this panel, we explore the role of the institution in developing opportunities for musicians to acquire the capabilities and confidence to engage authentically in SIMM contexts. Drawing on the experiences of six musicians working in UK academic contexts, we chart the situated development of Community Music (CM) as an academic discipline over the last twenty years or so, and reflect on the complexities of its ongoing integration within FE and HE music curricula. Our various presentations will cover such topics as programme design, the nature of the institutional context for SIMM studies, the perceived benefits to students of engaging with SIMM studies, as well as considering the development of SIMM and CM within the academy in the context of cultural policy.

We highlight the importance of a praxial approach to the development of CM / SIMM in HE, involving opportunities for students to develop their capabilities in authentic 'real world' situations, as well as the need for reflective practice and mentoring as central pedagogical strategies

alongside more formal academic study. We consider the specific institutional contexts of our various experiences, including within cultural institutions as well as academic ones. We consider some of the challenges and limitations of institutional settings for this kind of music education, including curriculum constraints, as well as how the kinds of linguistic terms favoured or discouraged within institutional settings to describe work in SIMM contexts shape attitudes, and how dominant cultural perspectives can limit more authentic engagement.

Individual Abstracts:

International Centre for Community Music

Author: **Catherine Birch**, c.birch@yorks.j.ac.uk

This presentation takes a reflective snap-shot of the current activity connected to community music research and practice, within the International Centre for Community Music (ICCM), and BA in Community Music at York St John University (YSJU), UK.

The ICCM, under the directorship of Professor Lee Higgins, is a globally significant research centre, acting as a portal of connectivity for community musicians worldwide, with a focus on developing research partnerships as well as supporting emerging scholarship. The research focus

extends within the postgraduate community, where MA and PhD students engage in deepening understandings of theoretical, practical, philosophical, and conceptual knowledge in order to respond critically to both current iterations of practice, and to political, social, and cultural concerns.

Explorations of the BA (Hons) Community Music offer an opportunity to reflect on the development of a programme where facilitation skills, reflective and reflexive practice, and connection into national and international discourse, are at the heart of the degree. Collaborative placement partnerships are crucial to this programme, offering students spaces in which they can be mentored in community music practice connected to specific contextual locations.

The challenges of operationalising both research activity, and development of practice, in a post-1992 institution, will be highlighted.

Tensions of 'expert'-ations vs (dialogic) practice

Author: **Ceri Tippetts**, Ceri.Tippetts@rwcmd.ac.uk

This presentation draws upon my practice as a community music module leader within a UK conservatoire. The focus of my discussion is a tension at the centre of considerations regarding approaches to teaching and learning that ensures the readiness of undergraduate conservatoire students to work sensitively within SIMM situations.

The tension felt focuses on the need to provide a situated learning experience whilst also providing targeted training in facilitation styles and associated skills to ensure a level of personal success for the students, as well as a safe and productive music-making experience for the participants involved. The tension arises from the need to balance student expectations of the module experience and the literature outlining best practices for training (Camlin & Zeserson, 2018).

Conservatoire students' expectations may often follow the model of 'expert / authoritarian' teaching approaches, developing sophisticated techniques to ensure a positive outcome. The challenges of moving to a dialogic situated learning environment - and gaining facilitation skills, contextual knowledge of the sector, and applying them in context, within a short optional module time frame - are considerable, and can often result in students questioning their own learning or ability to learn within this context.

This tension is one of context; acknowledging its impact within a teaching and learning experience allows the students themselves to interrogate their identity as music-making individuals.

From Gateshead to Kensington

Author: **Dr. David A. Camlin**, Dave.Camlin@rcm.ac.uk

A situated perspective on the evolution of UK musician education programmes at Sage Gateshead from 2001 - 2018, and the introduction of socially-engaged music education to the curriculum of the Royal College of Music from 2018. NE-based cultural venue Sage Gateshead developed musician

education programmes to establish and build its workforce of socially-engaged musicians to fulfil its ambitious target of an equal weighting between performance and participation in its artistic programmes. This ambition was achieved in 2014 through EU-funded traineeships in CM (2002-2010), and the UK's first BA (Hons) Community Music (2009-2018). Much of the learning from that development (Camlin & Zeserson, 2018), was instrumental in the development of UG and PG modules in socially-engaged music practices at Royal College of Music from 2018 (Camlin, 2022).

While Sage Gateshead and Royal College of Music are very different institutions, some common themes emerge around how musicians might be supported to develop their confidence and capabilities in SIMM settings. As well as musical capabilities, these include the importance of situated learning, the need for an ethical praxis and reflective capabilities, dialogic approaches to pedagogy, and the resilience to overcome the necessary shifts in mindset to engage authentically in SIMM settings (Camlin, forthcoming).

Goldsmiths

Author: **Graham Dowdall**, gdowdall@gmail.com

This is a reflection on being involved in the 'training' and development of community musicians over a thirty-year period at Goldsmiths - initially as a non-formally taught trainee then as tutor, course leader & lecturer. A key theme is ensuring that any workforce is more representative of the communities it serves and within this, how musicians from non-conventional musical backgrounds and disadvantaged social backgrounds can access conservatoire and HE, and then receive the scaffolded development opportunities needed to enter the field. The first step is about gate-keeping and negotiating the contradictions of elite institutions creating genuinely inclusive routes for musicians with non-traditional backgrounds, recognising non-conventional musicality as a starting point. A programme structure that allows for a personalised and reflective journey to acquire the necessary knowledge, skills and understanding based on a strong ethical framework helps to create a truly diverse workforce capable of delivering meaningful participant-focused projects that address social equity and personal development through high quality musical experiences. What does the personalised journey look like? The

role of theory, practical experiences, peer learning and development time help to create a standardised & guaranteed level of quality but not a standardised community musician.

Engagement in Music-Making

Author: **Jess Abrams**, findme@jessabrams.co.uk

As part of the final year of a BA (Hons) Music, I teach a compulsory module called Engagement in Music-Making; the Emerging Practitioner. The implications of this module being compulsory are that some students who are there have not chosen to engage in the dialogue, participate in the activities and/or delve into the critical reflection asked of them throughout the year. This can prove challenging, but more often than not, it offers opportunities for personal and professional development that many of the students have not considered or anticipated. This is sometimes from a theoretical stance, but also through a 'participatory lab' and well supported placements in a range of settings. This is the rigour that training in an academic environment can offer and support. In most cases, the module expands horizons for working in and with music. At the very least (but most important) it plants the seeds of the responsibility and duty of care that come with this work in the settings practitioners often work in. The flipside is that a student, and there's one every year, walks away clear that this isn't the work for them - this too is an important take-away from the module.

The Teaching Musician

Author: **Tim Palmer**, T.Palmer@trinitylaban.ac.uk

This presentation explores the learning from establishing a Masters level professional development programme for teaching musicians in a London conservatoire. It will focus on curriculum decision-making and the implications of a broad conception of music education that binds together studio teaching, classroom music and socially-engaged practices. Key themes will include the challenges of nurturing student practices into an entangled relationship with reading, reflecting, writing and researching, and the central roles of placements and mentoring in nourishing pedagogies and identities. Peer-peer learning has played a crucial role in this programme, and the sharing and exploration of different contexts of practice has often led to students making career choices into SIMM.

Noting that Higher Music Education often has 'poor connectivity between curriculum and society' (Bennett and Rowley, 2019, p. 178), this presentation will additionally examine how the policy frameworks of the conservatoire in England have an ambiguous and conflicted relationship with SIMM. However, it will be argued that programmes embedding SIMM into the conservatoire can help facilitate 'a different type of organisational culture and pedagogical climate' (Rumiantsev, Admiraal and Van Der Rijst, 2020, p. 39). Such work extends beyond 'functional' notions of career preparedness to enhance 'core' performance training outcomes and erupt student identities.

	interprofessional collaboration	chair: An De bisshop				
13-Dec	14:30-16:00	panel 3:				
		PREST	Anita	University of Victoria, British Columbia	Canada	in person
		GOBLE	Scott	University of British Columbia	Canada	in person
		VAZQUEZ	Hector	University of Victoria, British Columbia	Canada	in person
		TUINSTRA	Beth	Memorial University of Newfoundland	Canada	in person
		BOESKOV	Kim	CReARC	Denmark	in person

Anita PREST, Scott GOBLE, Hector VAZQUEZ, Beth TUINSTRA (Canada) – University of Victoria, British Columbia

This is a joint Expression of Interest. We are immersed in community based participatory research with members of eight Indigenous and educational organizations to examine how educators and local community members in British Columbia (BC) engage in *interprofessional collaboration*, developing relationships to facilitate the embedding of local Indigenous knowledge, pedagogies, and worldviews in public (state-funded) school music classes. A steering committee comprised of 20 First Nations, Métis, and non-Indigenous members guides our work. Our current applied research has involved organizing and hosting a conference for approximately 200 BC School District Indigenous leaders, Knowledge Keepers, music educators, and other interested parties to further their collaboration. This research seeks to support the Truth and Reconciliation Commission of Canada's Calls to Action (2015) and the BC government's 89 Action Plans (2022) to advance the Declaration on the Rights of Indigenous Peoples Act (2019). Each BC Ministry is being held accountable to create systemic change within the province by completing specified actions. The ideas and decisions resulting from the conference will assist partners to 1) explore with students how "music" holds different meanings in various cultural contexts according to the worldviews held, 2) ensure Indigenous learners see themselves in the curriculum, and 3) support non-Indigenous students in learning about historical and ongoing racism in Canada through "music" making, thereby contributing to social change via music curriculum and pedagogies. We are interested in attending the SIMM conference to learn about the social impacts of other music educators' work via the medium of music.

Panel Session (4 + 1):

Decolonization through/of music education in the context of North America: Three approaches to effect social change

The United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) (2007) states that "Indigenous peoples have the right to the dignity and diversity of their cultures, traditions, histories and aspirations, which shall be appropriately reflected in education and public information" (Article 15, 1) and that "States shall take effective measures, in consultation and cooperation with the indigenous peoples concerned, to combat prejudice and eliminate discrimination and to promote tolerance, understanding and good relations among indigenous peoples and all other segments of society" (Article 15, 2). This panel discussion will focus on how music education can play a role in enacting these UNDRIP ideals, and how music education research might bring to light some of the complexities involved when doing this work. Enacting UNDRIP ideals requires music educators to recognize their complicity in ongoing colonization regardless of their heritage, the colonial nature of current music content and pedagogy, and the transformative potential of *interprofessional collaboration* with Indigenous partners. Three panelists will discuss music education research concerning decolonization in three North American contexts: British Columbia, Canada; Eastern Canada; and Veracruz, Mexico. Each panelist will describe the unique contextual, theoretical, and methodological aspects of their study, plus their findings to date. Two studies are ongoing; one is complete.

1) **Anita Prest**

aprest@uvic.ca

University of Victoria

Associate Professor of Music Education

Conference as research method: Workshops

Decolonization and *Indigenization* are complex undertakings in Canada, which is over 7000 kilometres from coast to coast. Each region has unique geographies, First Peoples, and colonial histories. Consequently, the small body of music education scholarship concerning decolonization in Canadian settings has been limited to specific, localized examples (e.g., Arviat, Nunavut; Lethbridge, Alberta) and authors have been careful to define what they mean by these key terms. Even more scarce is scholarship investigating the challenges of decolonizing music education in Canada using Indigenous frameworks, methodologies, and methods. In this presentation, I will describe an Indigenous co-led music education study that has employed conference as research method to discover *the locally situated educational practices that presently serve to enable music teachers and community partners to foreground Indigenous worldviews and musics in their teaching practices*. Our goal was to shed light on the complexities of enacting curriculum policy designed to bring Indigenous knowledge to all students. We created a conference for the purposes of synergistic discussion in which 200 participants shared and created knowledge regarding these complexities. In this presentation, I will share findings from one aspect of this research, the nine workshops that took place.

Anita Prest is Associate Professor of Music Education at the University of Victoria, Canada. Guided by an Indigenous Steering Committee and alongside multi-First Nation, Métis, and non-Indigenous partners, she engages in federally funded, community-based participatory research to examine the embedding of local Indigenous knowledge, pedagogies, and worldviews in British Columbia's public school music classes. Anita teaches undergraduate music education courses to both secondary music specialist and elementary generalist teacher candidates, plus graduate research methodology courses. Anita is a member of the MayDay Steering Committee, and co-Chair of the International Society for Music Education (ISME) Commission on Policy: Culture, Education, and Media. She is co-founder of the ISME *Decolonizing and Indigenizing Music Education* special interest group. Prior to her appointment at the University of Victoria, she taught K-12 music for 20 years in rural and metropolitan settings.

2) **J. Scott Goble**

scott.goble@ubc.ca

University of British Columbia

Associate Professor of Music Education

Conference as research method: Guided conversation

Following on Anita's presentation (described above), I will share findings from another aspect of the conference undertaken as part of the same Indigenous co-led music education study: a *guided conversation* involving music educators and Indigenous leaders from approximately 40 school districts, plus culture bearers from their local communities, working in small and large groups, to answer the following specific questions:

1. What educational practices—especially locally developed approaches—have you and partners in your community found to be effective for respectfully integrating Indigenous worldviews in music classes?
2. What are some ways of teaching that have been effective in building relationships and understandings among Indigenous and non-Indigenous peoples?
3. How might learning about these practices inform and guide the work of other music educators and community partners in British Columbia?

- 3) **Hector Vazquez-Cordoba**
hvazquez@uvic.ca
University of Victoria
Postdoctoral fellow

The beginning of a journey: An eight-day community-immersive learning experience with Huasteco music culture bearers

In this presentation, I provide initial findings of my current postdoctoral research. I will describe the initial steps for planning and putting in place an eight-day community-immersive learning experience in which University of Veracruz (Mexico) music teacher candidates had the opportunity to learn beside local Indigenous cultures bearers in the Huasteco region (in northern Veracruz). The purpose of this project is to examine the ways in which future music education teachers can co-create culturally sensitive pedagogical tools in collaboration with Huasteco culture bearers to embed music with Indigenous roots in the context of Mexico's educational system for basic education (Grades 1-12). This presentation mainly will focus on the reflections from music teacher candidates after the eight-day community-immersive learning experience in the Huasteco region, particularly with regards to how they envision this experience shaping their future professional praxis in their classes.

- 4) **Beth Tuinstra**
btuinstra@uvic.ca
Memorial University of Newfoundland
PhD Candidate and
Assistant Professor of Music Education in the Faculty of Education

The impact of Mi'kmaw cultural reclamation on a music educator

Several years ago, I began a journey of reclaiming Mi'kmaw culture (the Mi'kmaq are an Indigenous group, whose traditional territories stretch across Eastern Canada), prompted by my experiences as a music educator and a music education researcher in British Columbia, Canada. Through immersion in the rich Indigenous cultures in British Columbia, I came to understand the negative impacts that I had been experiencing from being disconnected from my own Mi'kmaw identity and culture, from being disconnected from my Mi'kmaw ancestors. Thus, in an effort to connect with all parts of my identity, I began to work to reclaim my connections to Mi'kmaw land, language, community, and culture. Though I sought to decolonize and Indigenize my music education practices prior to beginning my reclamation journey, immersion in the Mi'kmaw community provided me with a more holistic and grounded understanding of decolonization and Indigenization, which has prompted me to approach my music education practices in a more holistic and grounded manner. In this presentation, I will outline my reclamation journey and the impact my community-based reclamation journey has on me as a music educator.

Kim BOESKOV (Denmark) - [CReARC](#) (Rhythmic Music Conservatory, Copenhagen)

Interprofessional collaboration as a tool for strengthening children and young people's artistic citizenship

How can interprofessional collaboration between artists, music educators, and social workers generate inclusive spaces for music making for children and young people? What characterizes successful collaborations and what do different professionals learn from working together?

Music and arts activities are by many believed to contribute positively to children and young people's wellbeing, empowerment, and experiences of belonging. However, access to cultural activities is not equally distributed and especially children with minority backgrounds or socially disadvantaged groups are often excluded from such activities. In 2021 and 2022, a large-scale government initiative in Denmark has enabled municipalities to work towards a more inclusive cultural sector for children and young people.

Through the funding of experiments with cultural activities that take interprofessional collaboration as a starting point - for example between artists and social workers - this initiative aims to develop sustainable models by which the artistic citizenship of children and young people from all social and cultural backgrounds are strengthened.

Through a discussion of the most important insights generated through this initiative, this presentation seeks to shed light on the potential of interprofessional collaboration as a tool for promoting children and young people's artistic citizenship.

Kim Boeskov is Assistant professor in music education at the Rhythmic Music Conservatory, Copenhagen, Denmark. Throughout his career as a music education researcher, he has been particularly concerned with developing insight into the ambiguous social functions of music making - how music may both transform and reproduce social relations - ideas, which tend to complicate commonly held conceptions of music as a tool of positive social transformation. His own ideas of the complex and ambivalent functions of musical participation were developed during my Ph.D. studies of a community music program in a Palestinian refugee camp in Lebanon and have subsequently been published in international music education journals.

His research interests include community music, refugees/migrants and music education, and the notion of artistic citizenship. Currently, he is conducting a research-based evaluation of a national initiative in Denmark aimed at promoting children and young people's participation in artistic activities. Furthermore, he is doing a research project connected to music and art schools in Denmark, exploring efforts to democratize these institutions to provide for the development of children and young people's artistic citizenship. Moreover, he is a member of the international research collective connected to the Copenhagen Centre for Research in Artistic Citizenship (CReArc).

Kim Boeskov

PhD, assistant professor in music education, +45 23 63 83 45, kim.boeskov@rmc.dk, www.rmc.dk

interprofessional collaboration 13-Dec 16:30-17:30	chair: Geoff Baker				
	panel 4:				
	AVENBURG	Karen	CONICET - Universidad Nacional de Avellaneda	Argentina	online
	CIBEA	Alina	Universidad Nacional de Avellaneda	Argentina	online
	TALELLIS	Veronica	Universidad Nacional de Avellaneda	Argentina	online
	ATELA	Valeria	National University of San Martín	Argentina	online
	VALENZUELA	Viviana	University Buenos Aires	Argentina	online

Panel session: virtual

90 minutes: 15 minutes presentations and 30 minutes of exchange

Research on social music projects in Argentina from a multidisciplinary approach

Argentina has more than 400 projects of Children's and Youth Orchestras and Choirs, which are socio-educational programs with educational, social, and cultural goals, financially dependent on the public, private, or third sector, and specially addressed to vulnerable populations. These projects have shown to be effective in matters of building specific and general (transversal) skills for the achievement of educational, working, and social insertions. Their huge potential in developing personal and social well-being is key for understanding their importance among studies interested in educational and health topics in community settings.

We acknowledge the benefit of interprofessional collaboration and networks to provide sustainable solutions to meet the needs of individuals and communities, both in the local and global context. This multidisciplinary symposium aims to understand the social impact of making music, regarding the following objectives:

- * Identify socio-educational experiences in Argentina related to music that are potentially beneficial for the development of personal and social well-being.
- * Exchange and Analyse ideas about the role played by educational institutions (in a broad sense) in fostering the development of key skills for life designing in the 21st century, and the possibility of creating synergistic bonds among those skills.
- * Reflect on the challenges and barriers that interdisciplinary networking faces when it comes to understanding and meeting the needs of vulnerable populations with the aim of promoting equity.

Considering the 2030 Agenda for Sustainable Development, this panel seeks to connect the ideas of different researchers that have studied Children's and Youth Orchestras and Choirs in Argentina from diverse disciplines and

different perspectives that allow us to reflect together on the social impact that these projects have on human development and well-being in community settings.

Panel Chair: Geoff Baker

1. The Panorama of Children and Youth Orchestras in the Gran Buenos Aires Area (2014-2022).

Research Group on Music and Inclusion (GIMI): Karen Avenburg, Alina Cibeá, Verónica Talellis

Karen Avenburg is PhD in Anthropological Sciences (University of Buenos Aires) and CONICET Researcher. Professor and researcher at the National University of Avellaneda and the University of Palermo. From an ethnographic perspective, she has studied musical practices in their relationship with identities construction, cultural policies, and social inclusion. Between 2002 and 2012 she carried out ethnographic research in the town of Iruya (Salta, Argentina); she is currently studying projects for children and youth orchestras in Buenos Aires, Argentina and in 2014 co-founded the Research Group on Music and Inclusion (GIMI).
Karen Avenburg kavenburg@undav.edu.ar

Alina Cibeá is a Social Science researcher, with a background in Political Science (BA at University of Bucharest) and International Studies (MA at University of Vienna). Her work focuses on issues related to integration, social inclusion and anti-discrimination, both in European and Latin American contexts. She is a co-founding member of the Research Group on Music and Inclusion (GIMI) at the National University of Avellaneda, Argentina, within which she conducts an ethnographic study of children's and youngsters' experiences in children and youth orchestras of Buenos Aires. Previously she has worked as a researcher on migration policies at the International Centre for Migration Policy Development in Vienna, Austria.
Alina Cibeá acibeá@gmail.com

Verónica Talellis is an Anthropologist (University of Buenos Aires). She researches issues related to music and social transformation. She integrates the project "Policies Art transformers. Uses of art for social transformation in the city of Buenos Aires " (FFyL-UBA). She is also a co-founder of the Research Group on Music and Inclusion (National University of Avellaneda, Argentina), within which she researches children and youth orchestras and choirs' projects. Since 1998 she has been working in various public policy programs in the cultural sector of the city of Buenos Aires.
Verónica Talellis verohope@yahoo.com

Abstract: Karen Avenburg, Alina Cibeá and Verónica Talellis are members of the same research team, the Research Group on Music and Inclusion (GIMI) which is an interdisciplinary research group from the National University of

Avellaneda (UNDAV), Buenos Aires Province, Argentina. It brings together researchers from areas such as anthropology, political science, cultural management, sociology, musicology, music pedagogy and journalism. Since its foundation in 2014, the group has been conducting wide-ranging surveys and mapping of children and youth orchestras in the Gran Buenos Aires area, producing the first panoramas of this heterogeneous field (Avenburg, Cibeá and Talellis, 2019 and 2017). Although these initiatives differ in many ways from one another, they often have two features in common: they teach music through orchestral practice and focus on populations often described as being "in vulnerable situations". This is something that, in the public agenda, has been referred to as "inclusion", "integration" or "social transformation". In this paper we aim to, firstly, discuss the methodological and theoretical framework from which we develop our research. Secondly, we will present the main results of our mapping of children and youth orchestras active in Gran Buenos Aires, carried out in 2014-2015, 2019 and 2022. Finally, we will focus on some institutional dynamics observed along these years in this complex and ever changing scenario.

2. The *Orchestra-School methodology* as a school of life.

Valeria Atela: Graduate and Higher Professor in Music, specializing in Musicology. President of The System Foundation for Children and Youth Orchestras of Argentina. Director of the Diploma in Orchestra-School of the University of San Martín, Buenos Aires, Argentina. Director and founder of the Chascomús School-Orchestra, pioneer Orchestra in the country. Author of the Orchestra-School Methodology.
Valeria Atela mvatela@gmail.com

Abstract: The Orchestra-School Methodology (MOE) offers a proposal for socio-educational musical practice as an instrument for people to develop the ability to choose and sustain a personal project from awareness and social cooperation. Within the framework of its activities, the participants develop different life skills that are significant to face the challenges imposed by today's world. With a backbone in the collective practice of music, the MOE structures its strategies from three dimensions which are core elements of the methodology: 1) The *personal* dimension that accompanies the development of each participant for the search and recognition as a singular, unprecedented human being and that has the possibility to leave unique prints in to the world; 2) The *group* dimension that seeks the formation of a team promoting learning through shared experiences in a peer environment constituted by the instrumental or vocal family; 3) And the *community* dimension that works for the promotion of diversity as wealth from the collective musical practice. This presentation will expose a line of research in relation to the MOE as an educational instrument developed under the direction of PhD Melina Furman.

3. Children and Youth Orchestras as Guidance Institutions: intersections between the Psychology of Guidance, Education and Music in community settings.

Viviana Valenzuela is PhD in Psychology (University of Buenos Aires). Specialist in Educational Psychology - Vocational and Professional Guidance. Professor and researcher of the Chair of Vocational and Occupational Guidance

of the Faculty of Psychology at the University of Buenos Aires and University of Belgrano, Buenos Aires, Argentina. Her research topic is about how young people in Children and Youth Orchestras construct their projects for the future and their identity. She coordinates the service project at the University of Buenos Aires: Vocational and Occupational Guidance for Young People in Orchestras. She coordinates workshops and other Guidance activities for young people, as well as training and supervision sessions for counselors and teachers related to the area.

Abstract: Within the framework of complex scenarios presented by 21st century societies, Guidance aims to analyse and intervene to favour the different social insertions of people, accompanying them in coping with psychosocial transitions, in the elaboration of their life projects and in the processes of identity construction. Different research identified and defined particular characteristics of certain institutions and socio-educational projects that fulfil guiding goals. This paper presents the results of an investigation that sought to understand the meanings of the Orchestra for its young participants, the different learning the young people build within the framework of its activities and the possibility of developing intentions for the future (Valenzuela, 2020; Valenzuela, 2021; Valenzuela, et al., 2022). The reflections will lead to the potential of these projects to construct skills for the achievement of satisfactory social insertion, their function as a support network that enables the shaping of future perspectives in multiple fields that exceed the artistic and musical spheres.

practice of facilitation		chair: Jo Gibson				
14-Dec	09:30-11:00	FEICHAS	Heloisa	University of Minas Gerais	Brazil	in person
		HARDER	Rejane	University of Minas Gerais	Brazil	online
		FLOWER	Imogen	Guildhall School of Music and Drama	UK	in person
		NICOLAOU	Georgia	University of Antwerp / Royal Conservatory of Antwerp	Cyprus / Belgium	in person
		MIDDLETON	Ian	Universidad de los Andes	Bogota / Colombia	in person
		MÜLLER-BROZOVIC	Irena	Anton Bruckner Privatuniversität	Austria	In person
		VERNEERT	Filip	Catholic University Leuven, LUCA School of Arts	Belgium	In person
		DE BISSCHOP	An	University College of Applied Science and Arts, Ghent	Belgium	In person

Heloisa FEICHAS (Brazil) - University of Minas Gerais & **Rejane HARDER** (Brazil) - Federal University of Sergipe

Music Leadership in two Brazilian social projects

Brazil is a peculiar country regarding music education. On one hand it is considered a very musical land with many examples of communities making music informally. On the other hand, for decades music educators have been struggling with government policies to introduce music in school curriculum. A third way emerged during the 90's offering alternative places to develop music and arts for different groups which are the social projects! Since then, a myriad of NGOs and associations have fulfilled the role of educating musically children and young people in their communities. Some social projects focus on reproducing European youth orchestras whereas others are concerned with human development of participants. This work aims to examine the qualities of music leadership within music educators of two social projects in Belo Horizonte, Brazil, which are *Cariúnas* and *Querubins*. It is a qualitative research, using questionnaires, semi-structured interviews, and observation. The research question is 'to what extent the music leadership in *Cariúnas* and *Querubins* leads the students to a humanising education?' Other questions relevant are: how is the process of teaching and learning music in both projects? To what extent there is space for creative and collaborative learning? Theoretically the research is based on critical pedagogy mainly on Paulo Freire's work as well as Peter Renshaw's ideas.

Heloisa Feichas, Associate Professor at Music School of Federal University of Minas Gerais (UFMG), Brazil. PhD in Music Education at London University (IOE/UCL), Post-doc at UNESP (University of São Paulo State). My research

interests are on Sociology of Music Education, Popular Music Education, Humanising Education and Spirituality and Music Education. I worked in cooperation with Music School of Pitea, Lulea University in Sweden (2010-2012 through "Linnaeus Palme International Exchange Program") and with Guildhall School of Music and Drama (Connect Project - 2008-2010). Currently I'm a commissioner at CEPROM (Commission for education of professional musicians) - ISME (2020-2026). I have published in Brazil and internationally. The last publication was: [FEICHAS, H. F. B.](#), NARITA, F. In search of a potentially humanizing Music Education: reflections on practices at two Brazilian universities. In WRIGHT, R.; JOHANSEN, G.; KANELLOPOULOS, P.; SCHIMIDT, P. (Org.) Handbook of Sociology of Music Education. London e New York: Routledge, p. 108 - 120, 2021.

I wish to attend this symposium since I'm very interested in developing research about the impact of music education in social projects. I have been working towards a humanising music education based on Paulo Freire's dialogical education and Peter Renshaw's ideas of creative and collaborative learning. Recently I created an association called NEC - Centre for the education of citizens, aiming the establishment of partnerships with many social projects spread on different communities in Belo Horizonte, Minas Gerais, Southeast of Brazil. NEC is going to provide different courses for leaders of social projects to update them about alternative musical pedagogies.

Heloisa Feichas

Associate Professor
University of Minas Gerais
+ 55 31 99302-3103
hfeichas@gmail.com

Rejane Harder, Associate Professor at Music Department of Federal University of Sergipe (UFS), Brazil, pedagogical coordinator of Music Education Programme at UFS since 2009. Leader of research group "Teaching and learning processes in music within contemporaneity", currently is enrolled at UFMG as a Post-doc student, under supervision of Dr. Heloisa Feichas, and a member of research group MUSICOG (Music, Cognition and Human Development). PhD in Music Education at Federal University of Bahia (Brazil), Bacharel in flute, played at Symphonic Orchestra of Espírito Santo (1990-2009). Worked as music teacher and conductor of youth choirs in primary and secondary education (1983-2007). Organised the book "Educação Musical Através das Manifestações Culturais de Sergipe (2015)", as well as documentaries about musical manifestations of Sergipe state (sponsored by PIBID/CAPES). My current research is about "engaged musical leadership", in which it will be investigated the social impact of music education within two social projects called "Querubins" and "Cariúnas" in Belo Horizonte, Minas Gerais, Brazil. It is my wish to participate on 7th SIMM-posium to acquire new knowledge on this theme and share experiences about musical leadership in Brazilian social projects.

Rejane Harder

Associate Professor
Music Department Federal University of Sergipe (UFS), Brazil
rejane.harder@gmail.com

Imogen FLOWER (UK) - Guildhall School of Music & Drama

'Who's holding you?': Insider-practitioners in socially-engaged music projects

This presentation offers a novel perspective on the under-researched phenomenon of insider-practitioners who carry out socially-engaged music projects within their own marginalised communities, exploring the advantages this positionality gives rise to, as well as the tensions it might create.

The presentation draws on interview data from my research with directors and members of Sex Worker's Opera (SWO)—50% of whom are sex workers—focussing in particular on the anonymised figure of 'Director X', a sex-worker-director within SWO. On the one hand, I show that sex-worker-leadership was fundamental to the political integrity of the project, fostering trust and solidarity, eroding hierarchies between 'artists' and 'community members', and offering personal benefits for Director X themselves. On the other hand, I highlight the 'hidden costs' (Belfiore, 2021) of facilitating that were exacerbated for Director X, and the impacts of these on notions of ethical practice and sustainability.

Overall, I suggest that greater importance should be placed on insider-leadership in socially-engaged music projects, but that insider-practitioners may require additional support to avoid being further marginalised through their work

Imogen Flower is currently finishing her doctorate at Guildhall School of Music & Drama, funded by the Guildhall-SIMM studentship. Her research explores the spaces created within community performance projects for marginalized-led activism, the ways in which members of marginalized communities might make use of these spaces, and the resources and structures that need to be in place for them to do so. Imogen's PhD investigates the potential of community musical theatre as a form of artistic activism through a case study of the grassroots musical theatre project Sex Worker's Opera. Positioning Sex Worker's Opera within the context of sex worker activism, she unpacks how both the creative process of devising a musical and the performance itself complement more conventional forms of advocacy work.

Following a BA in Music at the University of Cambridge and an MA Music in Development at SOAS, University of London, Imogen's focus has become increasingly interdisciplinary. She is interested in what can happen at the points where community music and applied theatre intersect, and the learnings—both practical and theoretical—that might be drawn from each of these disciplines into the other.

Imogen Flower - Guildhall School of Music & Drama, Guildhall-SIMM PhD Candidate, imogen.flower@stu.gsmd.ac.uk

Georgia NICOLAOU (Cyprus / Belgium / Netherlands) - PhD-researcher at Royal Conservatory of Antwerp, University of Antwerp

I would like to express my interest in participating at the SIMM-posium 7 in London. I am a Cypriot musician-composer, educator and researcher based in Rotterdam, The Netherlands.

I am currently carrying out a research project entitled "Moving in Musicking: Promoting social inclusiveness for children at risk" within CORPoREAL, at Royal Conservatoire of Antwerp - AP University College, supervised by dr. Luc Nijs.

Further, I am a member of the monitoring team of the Creative Europe Project "Resilience in resonance. Teaching children at risk to play an instrument through music and movement", coordinated by dr. Luc Nijs.

I have extensive experience in working in the non-formal music educational sector as a music and movement teacher. I have been collaborating with educational organizations, such as Cultuur Educatie Charlois, De Vrolijkheid in the Netherlands and Musica Impulse Center in Belgium, with which I have been designing and giving workshops, as well as participatory concerts for children.

The topic on facilitation within SIMM-projects is closely related to my practice as a music teacher and researcher. I am currently investigating the possible impact of child-centered methodologies such as the participatory design of movement-based musical activities and the use of collaborative language on fostering resilience for children at risk. I would therefore like to propose a presentation of a case study I carried out recently. Below you can find the abstract.

Moving in Musicking: Co-creating with children at an Asylum Seeker Center

This presentation is about a case study that took place during February and March 2022 as part of the research project "Moving in Musicking: Promoting social inclusiveness for children at risk".

This case study involved a series of four music workshops for the children of the Asylum Seeker Center (Azc) Rijswijk, the Netherlands. I entered the facility as a practitioner - researcher through the Non-Governmental Organisation - [Stichting De Vrolijkheid](#). Based on a cyclical process (plan-act-observe-evaluate), I incorporated the findings from every cycle in the next one by analyzing the video recordings. I specifically focussed on the evolution of my teaching approach in relation to the active involvement of the children in the co-creation of the activities. During the workshops, I also used pedagogical documentation including drawings, mind-maps and reflective discussions after every session.

During my presentation, I will elaborate on specific themes that emerged from the data analysis, such as the level of engagement, the balance between being an artist and educator while facilitating a workshop and the use of instruction vs. collaborative language. Even though I focused on the participatory process of co-creation, I observed a clear impact on specific aspects of resilience of the children, such as social bonding, pro-social behavior and the sense of togetherness.

Georgia Nicolaou, Composer • Educator • Researcher, +31(0)616463656, georgia_nic@icloud.com, www.georgianicolaou.com

Ian MIDDLETON (Bogotá, Colombia) - Universidad de los Andes

The film, *Showing and Sounding our Histories*, is the result of a collaborative project *Our Histories in the Music of the Barrio*, with Tambores de Siloé, a youth music group from Cali, Colombia. The project was funded by Agrigento and directed by members of the foundation SIDOC, which has run Tambores for over 10 years, along with myself. It involved young participants researching and filming their family members, neighbours and locality, using this material to develop audiovisual products and a collaborative composition. The film centres on participants' reflections and recordings to recount the process, allowing viewers to consider the possibilities and restraints of such collaborative projects in urban areas marginalized by violence, especially during a pandemic and national strike. In the discussion I argue that a cultural tendency towards holism, prominent among Afro-Colombians, strengthens this project by resisting the prioritization of any one modus operandi within a broad conception of a decent life. A guided process of collective composition provided special opportunities for increased group cohesion, particularly when participants were tasked with working independently from facilitators. Such cohesion is vital for resisting cycles of violence which could otherwise dominate the lives of participants and others in Siloé.

Ian Middleton is Assistant Professor of Ethnomusicology at Universidad de los Andes in Bogotá, Colombia. His research focuses on musical projects related to peacebuilding in the coastal areas of Colombia, in particular with regard to trust. In 2021 he co-directed the intervention-research project "Our Histories in the Music of the Barrio" in collaboration with Fundación SIDOC and funds from Agrigento. This project sought to support, expand and analyze the activities of the group *Tambores de Siloé* in Cali. He directs the Caribbean Ensemble at Universidad de los Andes and, when he finds time, writes indie songs to put the world to rights.

Ian Middleton

Professor in ethnomusicology
Departament of Music
Universidad de los Andes
i.middleton@uniandes.edu.co

Irena MÜLLER-BROZOVIC (Austria) - Anton Bruckner Privatuniversität

Spin the turntable. How socially engaged musicians can facilitate resonant musical relationships

The term *Musikvermittlung* is understood as a practice of socially-engaged musicians who create, deepen and expand musical relationships. In recent years, *Musikvermittlung* has received increasing attention in German-speaking countries and is applied in concerts, workshops, and community projects. While *Musikvermittlung* is very popular, a theoretical foundation for these practices is lacking. This paper addresses the research question of how socially-engaged musicians can facilitate strong reciprocal musical relationships and which aspects need to be considered. Based on a theoretical study the paper explores the nature of musical relationships by considering **Hartmut Rosa's** resonance theory and other theoretical discourses in German and English literature within the areas of music education, musicology and sociology. The findings suggest an interactive model in the form of a turntable with (1) four different dimensions, (2) defining characteristics, (3) facilitating impulses, and (4) grounding principles of resonant musical relationships. Additionally, for an application in practice and the training of socially engaged musicians, guiding questions were formulated for each aspect to stimulate a reflective practice by spinning the turntable.

Irena Müller-Brozović is a university professor for *Musikvermittlung* at the Anton Bruckner Private University Upper Austria in Linz. She wrote her dissertation on the application of Hartmut Rosa's resonance theory in concert situations and has authored numerous publications on *Musikvermittlung*, including "[Compass Musikvermittlung](#)" (2016), a basic article on [Musikvermittlung](#) (2017), and an [anthology on concert culture](#) (2022). Her research focuses on *Resonanzaffine Musikvermittlung* as well as interdisciplinary and transcultural interactions. As a musician, she advocates an attitude of artistic citizenship and intends to create, deepen, and expand interactive musical relationships with diverse communities. She is looking forward to discussing her musical perspective on Rosa's resonance theory with other researchers and musicians at the symposium, while also learning about new approaches. Irena Müller-Brozović studied piano and school music in Basel as well as *Musikvermittlung* in Detmold. After many years of practice as a school musician, she worked as a music theater pedagogue at Theater Basel and led interdisciplinary participatory cultural mediation projects for ten years, for which she was awarded the Junge Ohren Prize (<https://www.jungeohren.de>). Since 2010, she has conceived and presented children's concerts for the Basel Symphony Orchestra. As a co-founder of *taktik-werkstatt für musikvermittlung* (www.taktik.at), she has worked for the Schleswig Holstein Festival, the Mozartwoche Salzburg, and the Salzburg Festival, among others. From 2010 to 2018, she was a jury member and advisory board member of the Junge Ohren Prize, and since 2014 she has been involved in the board of *Kulturvermittlung Schweiz*, a network for cultural mediation. Since 2020, she has served as co-director of the *Forum Musikvermittlung* at German speaking Universities.

Irena Müller-Brozović, PhD

Universitätsprofessorin für Musikvermittlung, Institut für Musikpädagogik
Anton Brückner Privatuniversität für Musik, Schauspiel und Tanz
Linz, Austria / +43 732 701000 /irena.mueller-brozovic@bruckneruni.at

Filip VERNEERT (Belgium) - LUCA School of Arts, Catholic University Leuven & **An DE BISSCHOP** (Belgium) - University of Applied Sciences & Arts, Ghent

How a participatory music project can inspire formal music education - A pedagogical - artistic perspective.

In this contribution, the authors elaborate on how the pedagogical - artistic strategies of a participatory music project using collective free improvisation, may inspire a broader range of educational practices.

The project involved is the Ostend Street Orchestra (TOSO), a project with homeless people and a diverse group of musicians in the city of Ostend (Belgium). The pedagogical-artistic strategies of the coaches in such projects (Hickey, 2015; Schiavio et al., 2019), their training and their beliefs may play a crucial role not only in enhancing a sense of belonging (Verneert, Nijs & De Baets, 2021), but also in facilitating the musical process and outcomes. Thus, TOSO fosters the emergence of an educational approach that may have the potential to enrich formal music educational practices. The authors focus on the pedagogical implications to provide a more systematic approach in working with musical improvisation and implications for teacher training.

Data collection included transcripts from (in depth) semi-structured interviews in 2017 and 2021 with the TOSO coaches, video stimulated recall and video recordings of rehearsals. The interview data were analysed following a grounded theory approach. In this presentation, the authors (1) present the framework of TOSO, (2) give an exposition of the pedagogical-artistic strategies of the coaches, and (3) elaborate on the personal beliefs of the coaches.

Filip Verneert is PhD researcher at the Associated Faculty of the Arts, Leuven University (Belgium), guest professor at the LUCA School of Arts (music education) and director of Muziekmozaïek, the organization for Folk & Jazz Music in Belgium. He is Master of Science (MSc) in Educational Studies (KU Leuven), did a postgraduate program in Systems Therapy (KU Leuven), studied jazz guitar at the Music Conservatory of Brussels and is a music teacher. He is member of the Ethno Committee, a global steering group within JM International that works to ensure the Ethno program develops in a sustainable, positive and democratic way.

His research includes community music, collaborative creativity, music education and improvisation, with a particular interest in the social and educational effects of collective free improvisation.

An De bisschop obtained a PhD in Educational Sciences at Ghent University (Belgium). She was director of Demos, a Flemish knowledge centre doing research and supporting practices on topics such as community arts, cultural participation of disadvantaged groups and the arts in a superdiverse society. Since 2016 she is lecturing Arts Education and Participatory Arts and chair of the Educational Masters in the Arts at the School of Arts-Royal Conservatory, Ghent. Her main fields of interest for both research and teaching, are community arts, music education, and teacher training. Since 2020 she is CI for the Belgian context in the Research Music for Social Impact project.

As researchers in music education, the authors are interested in social music projects involving improvisation, to see which artistic & pedagogical strategies are developed here. They zoom in on these strategies to see if they could possibly enrich formal music education.

SIMM-practice during pandemic		chair: Lukas Paireon				
14-Dec	11:30-12:30	HUYNH	Tina	University of Puget Sound (Tacoma, WA)	USA	in person
		PERKINS	Rosie	Royal College of Music	UK	in person
		SHAUGHNESSY	Caitlin	Royal College of Music / University of Roehampton	UK	in person
		RODRIGUEZ	Andrea	National University of Colombia	Colombia	online
		TALELLIS	Veronica	University of Buenos Aires	Argentina	online

Tina HUYNH (USA) - University of Puget Sound

My name is Tina Huynh and I currently teach at the University of Puget Sound, in Tacoma, WA, in the United States, where I am an Assistant Professor of Music Education.

I was introduced to SIMM by Frank Heuser at the University of California, Los Angeles, who expressed that SIMM would be a fitting place to share my research on refugees' participation in a community choir during the pandemic.

In the last seven years, my research interest has centred around studying music in the context of the refugee experience. The presentation that Frank attended represents one part of my larger research portfolio, which otherwise includes my film, [Songs of Little Saigon](#), about Vietnamese refugees in Orange County, CA, USA, and my forthcoming book, *Remembering Musical Childhoods in Vietnam* about the musical childhoods of Vietnamese and Vietnamese American elder refugees living in California. I'm deeply connected to this research because I am a daughter of refugees, and I am positioned as both an insider and outsider of refugee communities. My interest has broadened from studying music in the lives of Vietnamese refugees to studying music in the context of the refugee experience on a broader level.

I am thrilled to learn about SIMM. SIMM's Advisory Board member André de Quadros' edited book with Kinh T. Vu *My Body Was Left on the Street* (2020) partially inspired my own recent research on music and displaced populations. I hope to meet like-minded researchers through SIMM to expand my understanding of global issues of social impact of making music. I would be interested in making a presentation on my current work on refugees and music; my abstract is included below and attached as a Word document. Thank you for your consideration.

Refugees' Participation in a Community Choir During the COVID-19 Pandemic

The UN Refugee Agency officially designated human displacement and the refugee crisis a humanitarian crisis ([UNHCR.org](https://www.unhcr.org)). Studies have identified barriers that refugees face in successful resettlement: lack of language competence resulting in isolation, limited work and leisure activity due to language and financial challenges, difficulty maintaining habits and routines due to unfamiliarity with the environment, loss of family, of practical and emotional support, culture shock, and loss of social connectedness because of differences between the country of origin and the host country (Davies, 2009; Saksena & McMorrow, 2019; Shishehgar et al., 2016). Additionally, the COVID-19 pandemic has exacerbated the struggles of people globally. Because of the context surrounding a refugees' life, including extended efforts toward social integration and language acquisition, refugees may have experienced the COVID quarantine in a uniquely different way from non-refugees. This study explores how the pandemic affected five refugees' sense of well-being and sense of belonging within the space of their choir community in Tacoma, Washington, United States. Findings revealed: personal struggles of participants, perceptions of their role in the choir, reasons why they remained in the choir even after transitioning to the online format, and consistent efforts to improve their social circumstances during the pandemic.

Tina A. Huynh, DMA

Assistant Professor of Music Education
UNIVERSITY OF PUGET SOUND
School of Music
School of Education
Asian Studies
1500 N. Warner St. #1076
Tacoma, WA 98416-1076
T: 253.879.3585

Rosie PERKINS (UK) - Royal College of Music

Relevant experience and background:

The social impact of making music has been central to my work for over a decade, with my research focusing on two broad areas within music and wellbeing: how music and the arts can support societal wellbeing and how to enhance artists' wellbeing and career development. Based at a conservatoire, my work aims both to investigate if and how music supports social impact and, crucially, what it means for musicians to facilitate such work and how we can enhance educational provision accordingly.

Within this portfolio, I have led and contributed to a large number of projects funded by the Arts and Humanities Research Council (AHRC), Esmée Fairbairn Foundation, Arts Council England, British Academy, Dutch Research Council, and UK Research and Innovation (UKRI). My research is published in a wide range of international journals and press, and I hold an honorary Senior Research Fellowship in the Faculty of Medicine at Imperial College London. I am also a Fellow of the Royal Society for Public Health (RSPH), where I sit on the steering group for the Arts, Health and Wellbeing special interest group. In recent years, I have developed a particular interest in music and parental mental wellbeing and am currently editing a volume on this topic for Oxford University Press. My interest in attending SIMM-posium is to meet with colleagues working in the field, many of whom I have not seen for many years; to learn about the latest research and practice; to share work, ideas, and challenges; to build networks and shape future collaborations; and to spend valuable time immersed in thinking further about this area. I would also like to submit an abstract for consideration (please see below), this would ideally be co-presented with Caitlin Shaughnessy.

The practice of facilitation in a project delivering live, personalised music-making via Zoom in hospital maternity wards

Musicians are increasingly prioritising socially-engaged projects as a core part of their professional portfolios. However, relatively little attention has been paid to how their professional identities develop and are informed by these experiences. As 'arts-in-health' approaches continue to grow, it is important to understand musicians' experiences and the values, emotional labour, and skills associated with socially-engaged practices. The ProMiMiC project explores how professionals develop within a setting of person-centred music-making in hospitals. The current project in London focused on how five musicians delivered individual, tailored music-making over Zoom in a maternity hospital setting during the pandemic. The musicians' personal and professional development were explored through group discussions, interviews, and reflective journals. The data were analysed through the lens of Vocational Habitus and the skills required to be the 'right person for the job', using a qualitative synthesis approach. Emergent narratives highlight the musicians' changing musical values as a result of their new experiences. In particular, the development of their communicative and musical versatility as well as their ability to connect and empathise through music. These findings offer insight into how to support and educate emerging music practitioners within socially-engaged settings.

Rosie Perkins

Professor of Music, Health, and Social Science
Chair of Music, Health, and Social Science
Centre for Performance Science, Royal College of Music
www.PerformanceScience.ac.uk

Caitlin SHAUGHNESSY (UK) - Royal College of Music / Applied Music Research Centre, School of Education, University of Roehampton

The practice of facilitation in a project delivering live, personalised music-making via Zoom in hospital maternity wards

Musicians are increasingly prioritising socially-engaged projects as a core part of their professional portfolios. However, relatively little attention has been paid to how their professional identities develop and are informed by these experiences. As 'arts-in-health' approaches continue to grow, it is important to understand musicians' experiences and the values, emotional labour, and skills associated with socially-engaged practices. The ProMiMiC project explores how professionals develop within a setting of person-centred music-making in hospitals. The current project in London focused on how five musicians delivered individual, tailored music-making over Zoom in a maternity hospital setting during the pandemic. The musicians' personal and professional development were explored through group discussions, interviews, and reflective journals. The data were analysed through the lens of Vocational Habitus and the skills required to be the 'right person for the job', using a qualitative synthesis approach. Emergent narratives highlight the musicians' changing musical values as a result of their new experiences. In particular, the development of their communicative and musical versatility as well as their ability to connect and empathise through music. These findings offer insight into how to support and educate emerging music practitioners within socially-engaged settings.

Experience and background

As an interdisciplinary, early-career researcher, my research interests have focused on the social impact of music making since my masters and is central facet to my PhD and postdoctoral research. After undertaking masters in both Musicology (University of Oxford) and Social Research Methods (University of Roehampton), my doctorate explored the how musical play promoted interactivity and social development for autistic children and the crucial role of music making for building social relationships for this group. I am currently building upon these interests in my current research role in the Centre for Performance Science at the Royal College of Music, exploring how arts-in-health approaches can create positive impacts for social and personal wellbeing across multiple settings including in antenatal healthcare and in the early years. Within this area, I have most recently focused on the role of artists delivering this type of community-focused work, with particular emphasis on early career musicians. As findings from our research has shown, musicians feel a strong motivation to engage in socially responsible and impactful work, yet training resources still remain limited. SIMM-posium would provide an important space to share this work and understand the new challenges and opportunities in this area.

I am interested in attending SIMM-posium to build valuable networks with likeminded researchers in the field. As an early-career researcher I have, so far, had limited opportunities to meet colleagues in person to explore the current research and discuss future collaborations. The focus of the SIMM-posium will offer crucial insights into

the current practices in this area, and hopefully create the chance to build relationships that can advance the field further.

I would also like to submit an abstract for consideration which would ideally be co-presented with Rosie Perkins.

Dr Caitlin Shaughnessy

Caitlin.Shaughnessy@rcm.ac.uk

Research Associate in Performance Science

Centre for Performance Science, Royal College of Music

Applied Music Research Centre, School of Education, University of Roehampton

Andrea RODRIGUEZ (Colombia) - National University of Colombia & **Veronica TALELLIS** (Argentina) - University of Buenos Aires UBA

Experiences of Music Through Two Online Choirs: Constructing a Gratifying Experience in the Time of a Pandemic.

This presentation is based on a study carried out in 2020 about the impacts of the pandemic on two choirs, in Buenos Aires and London. Both focus on Latin American repertoire and are formed of non-professional music-lovers. The study analysed how adjusting to the digital world affected the gratifying experience of the participants, principally in relational and artistic terms. Calling on their experience as members of the choirs, the researchers undertook interviews with their directors, as well as surveys with ten members of, and a focus group within, each. The study shows that the choirs condensed various paradoxes of the pandemic, becoming a locus of transition between two moments in history, characteristic of liminal spaces, in which contradictions, ambiguities and mediations are possible. This was a means of squaring up to the participants' frustrations, but also of drawing out the choirs' capacities to push at their boundaries and respond to their members' needs, which were prioritised. The study found that the choirs were an important place for them amid the pandemic, given that it proved to be one of the few ongoing activities during this time where they could maintain some semblance of normality. Despite being forced to set aside the acoustic richness of collective singing, the choirs are shown to have remained an opportunity to continue with a gratifying experience, with a high impact on the emotional support of participants during lockdown.

Verónica Talellis is a teacher with a B.A. in Anthropology (University of Buenos Aires-UBA). She researches questions around music as an artistic expression for social inclusion and transformation. She was part of the project entitled 'Transformative Arts Policies: Using Art for Social Transformation in Buenos Aires' between 2016-18. Since 2014 she

has been a co-founding member of the Research Group on Music and Inclusion. She currently studies children and young people's choral projects in Greater Buenos Aires. Since 1998 she has been active in numerous public-policy programmes across the cultural sector of Buenos Aires.

Veronica Talellis, insidewish@gmail.com

Andrea Rodríguez-Sánchez is a trained social worker and musician. Her academic work focuses on peacebuilding through collective musical spaces in Colombia. She holds a PhD from the UNESCO Chair of Philosophy for Peace - Institute for Social Development (Jaume I University of Castellón, Spain). She is currently working on psychosocial issues at the Batuta National Foundation (BNF) in Colombia. Andrea is also a member of the Colombian Association of Musical Researchers (ACIMUS) and part of the International Peace Research Association (IPRA). She participates in the network 'The Arts of Inclusion' (TAI), in which are represented various Latin American and European countries. She designed and co-delivers the annual diploma course on "Music and Peacebuilding" at the National University of Colombia, and the "Community of Knowledge" group that specialises in music and social cohesion in Colombia.

Andrea Rodríguez-Sánchez, musicasocial.col@gmail.com

International comparative research project	chair: Brydie Bartleet					
	14-Dec 14:00-17:00	SLOBODA	John	Guildhall School of Music and Drama	UK	in person
		KARTTUNEN	Sari	University of the Arts Helsinki	Finland	in person
		WESTERLUND	Heidi	Sibelius Academy, University of the Arts Helsinki	Finland	in person
		VAN ZIJL	Anemone	Ghent University of Applied Sciences and Arts	Netherlands	in person
		DE BISSCHOP	An	Ghent University of Applied Sciences and Arts	Belgium	in person
		GIBSON	Jo	Guildhall School of Music and Drama	UK	in person
		ROJAS	Juan Sebastian	Universidad de Los Andes	Colombia	online
		MAZZOLA	Alessandro	University of Liège	Belgium	online
		CASTRO-CIFUENTES	Julian	Juan N Corpas University	Colombia	in person
		ZAPATA RESTREPO	Gloria	Universidad Distrital Francisco José de Caldas	Colombia	in person
	BAKER	Geoff	Royal Holloway, University of London	UK	in person	

1) Music for social impact: practitioners' contexts, work and beliefs: Setting the scene

John Sloboda (principal investigator), Geoff Baker, Julián Castro-Cifuentes, An De bisschop, Jo Gibson, Sari Karttunen, Alessandro Mazzola, Juan Sebastian Rojas, Anemone Van Zijl, Heidi Westerlund, Gloria Zapata Restrepo (research team members)

This 3-hour session reports and discusses key emerging findings from a three-year project co-funded by simm-platform.eu and the UK Arts & Humanities Research Council (grant number AH/S005285/1). The project undertook a systematic in-depth analysis of musicians undertaking socially engaged practice (SIMM practitioners) in four countries - Belgium, Colombia, Finland, and the UK - exploring how their backgrounds, training, and beliefs affect the way they carry out their work and assess and improve its effectiveness. Practitioners' own understanding of the

social impact of their work was a key focus. The individual papers that follow present thematically-oriented analyses of different aspects of the data collected. This introductory presentation outlines main project aims, the methods employed, and the scope of the data obtained.

Much SIMM research concentrates on individual projects, with participant experience as the focus. This project starts from the perspectives of the musicians who work in these projects, looking across multiple projects, to allow discovery of commonalities and contrasts in backgrounds, motivations, practices, and hoped for outcomes among practitioners. We seek to discover if there are common aspects to this work which transcends local specificities, and which could inform the further development of training and support for such work.

Bios:

(For bios see individual papers below)

2) *Musicians' self-reported motives for social practice: A portfolio or a protean career path?*

Sari Karttunen & Heidi Westerlund

Music making as a social practice - or "SIMM" (Socially Impactful Music Making) - is often seen as complementing a traditional career portfolio by offering new opportunities for musicians to diversify their income channels. This presentation offers an overview of how twenty SIMM musicians in Finland described the motivation behind their social practice and its meaning to them. The narrative analysis, based on semi-structured interviews, illustrates how their motives vary from social and ethical concerns to wider political ambitions - with these aspects often being intertwined - but may also include an interest in the preservation of minority cultures or in the qualities of communal musicking. While the financial aspect may have been the initial motivation, hardly any of these musicians earn any significant amount from SIMM, and in the end, it was other reasons that provided the impetus for them to continue. In their stories SIMM is strongly tied to their individual musical identities and was found to be both personally and artistically rewarding. Rather than representing a "portfolio career" pursued to improve employment opportunities, the interviewees' pathways resonate more with the "protean career" orientation, being self-directed and values-driven (Gubler et al., 2014): a "passion" or "calling" to work with people for the common good.

Reference: Gubler, M., Arnold, J., & Coombs, C. (2014). Reassessing the protean career concept. *Journal of Organizational Behavior*, 35(1), 23-40.

Author biographies:

Sari Karttunen, D.Soc.Sc., works as a University Researcher at the University of the Arts Helsinki and as a Senior Researcher at the Center for Cultural Policy Research CUPORE. She also holds the position of Adjunct Professor in cultural policy at the University of Jyväskylä, Finland. She specialises in the sociology of artistic occupations and the construction and criticism of cultural statistics and other knowledge bases for cultural policy. Her current interests include the practice of community art and the feminisation of artistic jobs. She served as the co-coordinator for the Research Network Sociology of the Arts of the European Sociological Association in 2017-2019, and as the coordinator in 2019-2021.

Sari Karttunen - University Researcher, University of the Arts Helsinki, Finland - sari.karttunen@uniarts.fi

Heidi Westerlund has worked as a professor at the Sibelius Academy, University of the Arts Helsinki, Finland since 2004, where she is responsible for music education doctoral studies. She has also been appointed as an Adjunct Professor (Research) in Monash University for 2021-23. Her research interests include higher arts education, music teacher education, collaborative learning, cultural diversity, and democracy in music education. She has published widely in international journals and books, and is the Editor-in-chief of the Finnish Journal of Music Education. She is the co-editor of, among other works, Collaborative learning in higher music education (2013, Ashgate), Visions for Intercultural Music Teacher Education (2020, Springer), Politics of Diversity in Music Education (2021, Springer), and Expanding Professionalism in Music and Higher Music Education - A Changing Game (2021, Routledge). She is currently the Lead PI of Music Education, Professionalism, and Eco-Politics (EcoPolitics, 2021-25), a project funded by the Academy of Finland, and a Co-PI of Music for social impact: practitioners' contexts, work, and beliefs (2020-22), funded by the Arts and Humanities Research Council, UK.

Heidi Westerlund - Professor, Sibelius Academy, University of the Arts Helsinki - heidi.westerlund@uniarts.fi

3) "Being close without being close" - Affective challenges in participatory music projects

Anemone van Zijl & An De bisschop

Musicians facilitating participatory music activities with people living in challenging circumstances may face situations which deeply affect them. These musicians, however, are often not trained to deal with such stories or situations. This may be problematic for the musicians themselves as well as for the participants. Drawing from 47 survey responses and 21 semi-structured in-depth interviews with musicians experienced in leading participatory music projects in Belgium, the present paper investigates whether and in which way musicians leading such activities are emotionally affected by the stories and situations of the participants, and how they deal with this in the process of creating music together. It examines strategies of affective protection the musicians use, and outlines what kind of affective support they receive or wish for. The findings provide important insights for both higher music education (preparing musicians for this field) and policy (acknowledging the affective support needed for this type of musical work).

Anemone van Zijl works as a postdoctoral researcher at Ghent University of Applied Sciences and Arts, Belgium. She previously worked as a lecturer at the department of Music Education at the Maastricht Conservatory of Music – running a programme on music education for people with special needs –, and at the department of Music Therapy at the HAN University of Applied Sciences, The Netherlands. She has been a visiting research scholar at the Guildhall School of Music and Drama, United Kingdom, and research advisor of the 'Creative Minds' project, a consortium of researchers investigating the effects of art therapies on psycho-physiological processes at Zuyd University of Applied Sciences, The Netherlands. She has a background in Arts and Social Sciences (BA & MPhil, Maastricht University, The Netherlands) and Music Psychology (MSc, Keele University, United Kingdom). She obtained her PhD from the University of Jyväskylä in Finland – investigating the effect of performers' emotions on performance characteristics and audience experience.

Anemone van Zijl - University of Applied Sciences and Arts, Ghent, Belgium - anemone.vanzijl@hogent.be

An De bisschop obtained a PhD in Educational Sciences (2009, Ghent University, Belgium) with a doctoral thesis focused on discourses used to describe community arts practices. After her PhD, she became the director of Demos – a Flemish knowledge centre specialized in participation of disadvantaged groups in culture, youthwork and sports (2010-2016). Demos was strongly involved in the establishment of the so called 'social-artistic practices' as part of the Arts sector in Flanders. Since 2016 she is a Lecturer Arts Education in the Educational Masters in the Arts, School of Arts – Royal Conservatory Ghent. She teaches a.o. 'participatory arts practices' and 'arts education' to the educational masters in music, drama, visual and audiovisual arts, and she mentors master's theses on this topic. She regularly gives guest lectures about participatory arts as well in higher education as for a broader public. An was also engaged as a facilitator for the SIMM-seminars (research seminars focused on researching social music

projects) in Helsinki (2018), Antwerp (2019), Royaumont (2021) and London (2022). An's research interests are concentrated on participatory arts, arts education and teacher education. She is co-investigator (CI) for Belgium for the international research project Music for Social Impact: practitioners' Contexts, Work and Beliefs.

An De bisschop - School of Arts-University of Applied Sciences and Arts, Ghent, Belgium - an.debisschop@hogent.be

4) Pathways to effective and ethical practice: Perspectives from musicians that lead participatory music-making activities in the UK

Jo Gibson & John Sloboda

The ways in which musicians develop capabilities for participatory music-making practice and go on to do the work are varied. As a growing international field with a plethora of practices, greater awareness, understanding, and knowledge of the means by which practitioners can practice ethically and effectively, is important. However, research in this area is limited. Drawing on 98 survey responses and 24 semi-structured in-depth interviews with musicians experienced in leading participatory music activities in the United Kingdom, this presentation considers the development of capabilities for effective and ethical practice. It offers pathways to practice as a broad theme encompassing 1) development routes, 2) career paths, 3) paths to practising better and 4) multiple music-making pathways reflective of the nuances, contexts and situations of practice. With implications for participatory music-making practice, education and policy, it suggests that whilst practices are varied, approaching this work as a *critical practice* can support ethical and effective practice through the appraising and re-appraising of what constitutes 'right', avoiding stagnant practice, disrupting acontextual applications of activities and processes, and upholding the work as a counter-hegemonic act.

Dr **Jo Gibson** is a practitioner-researcher working at The Guildhall School of Music and Drama, UK, and The International Centre for Community Music, York St John University, UK. Her practice research focuses on the micro-acts of making in the field of community music for understanding at micro, mezzo and macro levels. This includes consideration of co-creation in participatory music-making practices, the interrelationship between facilitator and participant, and community music as a working towards cultural democracy. As a community musician, Jo has led creative music-making projects across the education sector, in community centres, health settings and for arts organisations including orchestras and galleries.

Jo Gibson - Postdoctoral Research Fellow, Guildhall School of Music & Drama, London / Research Associate, International Centre for Community Music, York, UK - jo.gibson@gsmmd.ac.uk

John Sloboda is Research Professor at the Guildhall School, where he is founding director of the Institute for Social Impact Research in the Performing Arts. He is also Principal Investigator on the AHRC-funded project "Music for Social Impact: Practitioners' contexts, work, and beliefs". He is Emeritus Professor at Keele and was a staff member of the School of Psychology at Keele from 1974-2008, where he was Director of its Unit for the Study of Musical Skill and Development, founded in 1991. John is internationally known for his work on the psychology of music. He is a Fellow of the British Psychological Society and has been President of the European Society for the Cognitive Sciences of Music. He served a 3-year term as founding President of www.simm-platform.eu, an international platform for research into the Social Impact of Making Music. He was the recipient of the 1998 British Psychological Society's Presidents Award for Distinguished Contributions to Psychological Knowledge, and in 2004 he was elected to Fellowship of the British Academy. He is the first Fellow working in the UK conservatoire sector. In 2018, he was awarded an OBE for his services to psychology and music. His books include Handbook of Music and Emotion (co-edited with Patrik Juslin), and Exploring the Musical Mind, both published by Oxford University Press.

John Sloboda - Research Professor, Guildhall School of Music & Drama, London, UK - john.sloboda@gsmmd.ac.uk

BREAK

5) Social action and decolonization through music in Colombia: Collective practices, narratives of equality, and the armed conflict

Juan Sebastián Rojas

In this paper, I examine music programs and projects that are oriented towards social action in Colombia, particularly through the ideas of the musicians-facilitators, who are the ones implementing these processes on the ground. These initiatives have multiplied in the last 30 years in Colombia with the boom of neoliberal multicultural policies. These projects have diverse forms and they reveal some breaches in their scope (local, regional, national) and dimension (small, big), as well as in their identity-building character (focus on certain population groups). Nonetheless, beyond this diversity, there are also common elements that are structural in all the documented

activities. The multiple music practices in Colombia—which have been foundational in processes of construction of local, regional, and national cultures—provide diverse and profound sociocultural spheres for the expression of multiculturalism, with all its complexities; in consequence, there are multiple musical cultures in Colombia, and along with them, diverse ideas about what is music. In this article, I show how this epistemic diversity influences the implementation of these programs. Based on a survey with 109 participants and 23 semi-structured interviews, I critically analyze three issues that are key for these musicians-facilitators: i) the idea of collective and participatory music practices, ii) discourses about equality and equity, and iii) the complex roles of music in the armed conflict. The findings suggest that, despite common interests, the consequences of colonial difference (Quijano 2000) play an important role in drawing the conceptual nuances that sustain the diverse practices. Here, I question the principles of some initiatives, the practice of which aligns with more capitalistic, imposing, and westernizing notions of development. This kind of studies contribute to strengthening narratives and actions that acknowledge and value diversity, questioning hegemonic canons and providing opportunities to refine tools that bring music closer to social action.

Juan S. Rojas is a Colombian ethnomusicologist, musician, and anthropologist. He received his PhD in ethnomusicology at Indiana University Bloomington, in 2018, and is an experienced researcher and performer of diverse Afro-Diasporic musical expressions, specializing in traditional and popular Colombian musics. His dissertation, titled “Drums, Raps, and Song-Games: An Ethnography of Music and Peacebuilding in the Afro-Colombian Town of Libertad,” explores the potential contributions of local musics to processes of conflict transformation. Currently, he holds a Postdoctoral Professor position at Universidad de Los Andes (Bogotá, Colombia), where he teaches ensemble courses on traditional Colombian musics, graduate seminars, and general education courses, while also working on his first book. He is also a member of the research team at Sonidos Enraizados Cultural Corporation, the Colombia Liaison Officer at the International Council for Traditional Music, and a member of the General Assembly of the SIMM Research Platform. For two years, he held a Post-Doctoral Research Fellowship at the project “Music for Social Impact: Practitioners’ work, context, and beliefs,” hosted by Guildhall School of Music and Drama, as part of his work at the UNESCO Chair in Education, Arts, and a Culture of Peace, at Juan N. Corpas University Foundation (Colombia).

Juan Sebastián Rojas - Postdoctoral Professor, Universidad de Los Andes, Bogotá - js.rojase@uniandes.edu.co

6) Experiences of diversity to challenge cultural hegemonies.

The perspective of migrant and non-migrant facilitators in socially engaged music projects.

Alessandro Mazzola

The role of artistic and cultural production in the processes of inclusion, expression, representation and participation of immigrant minorities is gradually becoming an established scientific topic. Most researchers investigate cases where ethno-cultural diversity is in the cultural forms and contents, and/or those who create such contents or participate as an audience are culturally or ethnically diverse (eg: different immigrant generations, newcomer refugees, etc).

This paper approaches the question from a different and original angle. It focuses on the point of view of musician facilitators (practitioners) designing and implementing socially engaged music projects in disadvantaged contexts or involving vulnerable populations, including refugee camps. These practitioners may embody hybrid or diasporic identities, have a migration background or come from ethnic minority groups. However, they also can be part of majority groups and yet have experienced ethno-cultural diversity in some way, either abroad or in a superdiverse domestic context, particularly following the recent refugee reception crisis.

I argue that an experience of diversity can not only provide practitioners with new perspectives, strategies and skills to carry out their practice, but it may also form the basis for a new awareness and system of values, bringing them to ultimately challenge cultural hegemonies. Drawing from interviews with practitioners in the UK, I will bring evidence that an experience of diversity can stimulate practitioners to question the way music is approached, used and shaped in their own context, and adopt alternative artistic conventions and models that overturn those at place, challenging notions of cultural value, legitimacy and elitism.

Alessandro Mazzola is a senior researcher at the Centre for Ethnic and Migration Studies of the University of Liège, Belgium. He obtained his BA in Intercultural Communication and MA in Show Business and Media Sciences at the University of Naples, and his PhD in Political and Social Sciences at the University of Liège. He is also affiliated to the Group for research on Ethnic Relations, Migration and Equality (GERME) at Free University of Brussels. Alessandro was Postdoctoral Research Fellow at Guildhall School from 2020 to 2022, working on the project entitled 'Music for social impact: Practitioners' contexts, work and beliefs' (PI: John Sloboda). He remains connected to the project as an Honorary Research Associate.

Alessandro's own research has focused on the cultural expression and participation of immigrant minorities (Australia and Europe), the function of cultural practices in contexts of ethnocultural and political conflict (Italy and Belgium), and the public opinion and mobilisations concerning newcomers and asylum seekers (EU). He is interested in the sociology of culture/music, and previous publications focus on the relationship between popular culture and power in contemporary societies, the cultural integration of minorities with a particular focus on

ethnicity, migration and the refugee question, and the political debate on populism, xenophobia and the extreme right.

Alessandro Mazzola - Research Associate, Centre for Ethnic and Migration Studies (CEDEM), Liège University, Belgium
a.mazzola@uliege.be

7) Activists, Leaders, Artists, Educators? - Music and Social Transformation in Colombia

Gloria Zapata, Julián Castro-Cifuentes & Geoff Baker

Research on music programs oriented towards social action shows an apparent dichotomy between "doing music for music's sake" and "music for non-artistic values". In other words, giving music an inherent value that leads to social transformation rather than acknowledge the need to adjust music practices according to the intended social outcome.

In Colombia, a diversity of contexts that mixes rural and urban environments with specific challenges such as coexisting multiple music cultures, social inequality, and other consequences from Colombia's armed conflict reframes this into a more complex matter from the practitioner's point of view. Accordingly, these two ideas are not mutually exclusive and are commonly expressed as linked in a wide spectrum, where practitioners' beliefs regarding what music is and what they understand as social transformation can be addressed.

Here, we report our findings from 23 semi-structured interviews with musicians working in programs oriented towards social action in Colombia. Our analysis shows that this kind of music activity is conceived in two main dimensions: As Political Action, since most of the time it aims to reclaim social, cultural and even human rights and as an Education Process, given that most practitioners define themselves mainly as music educators. These dimensions enable critical reflection on the tensions that practitioners have to deal with emerging from hegemonic and non-hegemonic definitions for Music and their own artistic, cultural and social value systems in order to respond to the needs and challenges they identify in their immediate context.

Author bios:

Julián Castro-Cifuentes, MSc.MEd., is a musician, educator and researcher working with the UNESCO Chair of Arts, Education and Peace Culture at Juan N Corpas University, Bogotá, Colombia. He is a doctoral student in Ethnomusicology at Universidad Católica Argentina, Buenos Aires, Argentina. His work focuses on the study of music as social action, higher education and peacebuilding towards the development of public policy. He has been a

consultant in peacebuilding projects for the United Nations Development Programme (UNDP) in Colombia and with the Organization of Ibero-American States (OEI) for the development of public policy in Science, Technology and Innovation in Colombia.

Julián Castro-Cifuentes - Researcher, Juan N Corpas University, Bogotá, Colombia. UNESCO Chair of Arts, Education and Peace Culture - julian.castro@juanncorpas.edu.co

Geoff Baker is Director of Research at the music charity Agrigento and emeritus professor at Royal Holloway, University of London. He is the author of four books, including two on SIMM topics: *El Sistema: Orchestrating Venezuela's Youth* (Oxford, 2014) and *Rethinking Social Action through Music: The Search for Coexistence and Citizenship in Medellín's Music Schools* (OBP, 2021). He has also made documentaries about childhood music learning in Cuba and Venezuela (*Growing into Music*). He is a founding board member of SIMM.

Geoff Baker - Director of Research, Agrigento - geoff.baker@rhul.ac.uk

Gloria P. Zapata is a music educator with a PhD in Music Psychology and Education from Roehampton University (U.K), a Master in Psycho pedagogy from Antioquia University (Medellin-Colombia). Currently she is the UNESCO Chair in Arts, Education and Culture of Peace at Fundación Universitaria Juan N. Corpas and Distrital University in Bogotá, she has also worked as a consultant for the Ministry of Education and the Ministry of Culture in Colombia. Her research interest focuses on the relationship between musical development, cultural context and education, which has led her to undertake several research projects with vulnerable communities and educational institutions affected by the Colombian conflict.

Gloria P. Zapata Restrepo - UNESCO Chair in Arts, Education and Culture of Peace, Fundacion Universitaria Juan N.Corpas - Universidad Distrital Francisco José de Caldas - gloria.zapata@juanncorpas.edu.co

8) Disrupting and Reclaiming: Qualities and sensibilities of participatory practice for musicians in Belgium, Colombia, Finland and the UK

Julián Castro-Cifuentes, Jo Gibson, Sari Karttunen & Anemone van Zijl

Whilst there is growth and increased professionalisation of participatory music-making practices globally, there is little research focussed on musicians that facilitate such practices and reasons why they undertake the work. In this paper, we consider practitioners' reported reasons for working in this field, including their aims and motivations for practice and what they may gain from it. Eighty-seven semi-structured in-depth interviews (21 in Belgium; 23 in Colombia; 20 in Finland; 24 in the UK) were analysed using the Constant Comparative Method (Glaser & Strauss, 1967). We found that the impetus for facilitating participatory music-making, across the 4 countries, continues to be what has historically driven the development of social and activist practices - namely a desire and active attempt to work in ways that differ from hegemonic music practices that can dominate, restrict, and oppress. Musically, this oppositional framework is enacted through disrupting and preserving music cultures. This both emphasises and brings about new qualities and sensibilities for music-making, as we will discuss. Closer attention to such qualities and sensibilities can support deeper understanding of this growing field - globally and locally - on its own terms, with significant implications for practice development and training.

Reference: Glaser, B., & Strauss, A. (1967). *The Discovery of Grounded Theory: Strategies for Qualitative Research*. Mill Valley, CA: Sociology Press.

Author bios:

Julián Castro-Cifuentes, MSc.MEd., is a musician, educator and researcher working with the UNESCO Chair of Arts, Education and Peace Culture at Juan N Corpas University, Bogotá, Colombia. He is a doctoral student in Ethnomusicology at Universidad Católica Argentina, Buenos Aires, Argentina. His work focuses on the study of music as social action, higher education and peacebuilding towards the development of public policy. He has been a consultant in peacebuilding projects for the United Nations Development Programme (UNDP) in Colombia and with the Organization of Ibero-American States (OEI) for the development of public policy in Science, Technology and Innovation in Colombia.

Julián Castro-Cifuentes - Researcher, Juan N Corpas University, Bogotá, Colombia. UNESCO Chair of Arts, Education and Peace Culture - julian.castro@juanncorpas.edu.co

Dr **Jo Gibson** is a practitioner-researcher working at The Guildhall School of Music and Drama, UK, and The International Centre for Community Music, York St John University, UK. Her practice research focuses on the micro-acts of making in the field of community music for understanding at micro, mezzo and macro levels. This includes

consideration of co-creation in participatory music-making practices, the interrelationship between facilitator and participant, and community music as a working towards cultural democracy. As a community musician, Jo has led creative music-making projects across the education sector, in community centres, health settings and for arts organisations including orchestras and galleries.

Jo Gibson - Postdoctoral Research Fellow, Guildhall School of Music & Drama, London, UK
Research Associate, International Centre for Community Music, York, UK - jo.gibson@gsm.d.ac.uk

Sari Karttunen, D.Soc.Sc., works as a University Researcher at the University of the Arts Helsinki and as a Senior Researcher at the Center for Cultural Policy Research CUPORE. She also holds the position of Adjunct Professor in cultural policy at the University of Jyväskylä, Finland. She specialises in the sociology of artistic occupations and the construction and criticism of cultural statistics and other knowledge bases for cultural policy. Her current interests include the practice of community art and the feminisation of artistic jobs. She served as the co-coordinator for the Research Network Sociology of the Arts of the European Sociological Association in 2017-2019, and as the coordinator in 2019-2021.

Sari Karttunen - University Researcher, University of the Arts Helsinki, Finland - sari.karttunen@uniarts.fi

Dr **Anemone van Zijl** works as a postdoctoral researcher at Ghent University of Applied Sciences and Arts, Belgium. She previously worked as a lecturer at the department of Music Education at the Maastricht Conservatory of Music - running a programme on music education for people with special needs -, and at the department of Music Therapy at the HAN University of Applied Sciences, The Netherlands. She has been a visiting research scholar at the Guildhall School of Music and Drama, United Kingdom, and research advisor of the 'Creative Minds' project, a consortium of researchers investigating the effects of art therapies on psycho-physiological processes at Zuyd University of Applied Sciences, The Netherlands. She has a background in Arts and Social Sciences (BA & MPhil, Maastricht University, The Netherlands) and Music Psychology (MSc, Keele University, United Kingdom). She obtained her PhD from the University of Jyväskylä in Finland - investigating the effect of performers' emotions on performance characteristics and audience experience.

Anemone van Zijl - University of Applied Sciences and Arts, Ghent, Belgium, anemone.vanzijl@hogent.be

9) Closing roundtable leading into general discussion

chaired by **Brydie Leigh Bartleet**, with one contributor from each of the four countries