

SIMM-posium #9

Copenhagen, Denmark
(5-7.11.2024)

hosted by the Rhythmic Music Conservatory and its Copenhagen Centre for Research in Artistic Citizenship (CReArC),
in a close collaboration with SIMM.

preliminary programme (version 05.11.24)

Presentations of research from very different realities and countries are welcomed which try to help us come to a better understanding of the possible role of the practice of music-making within social and community music projects and programmes, but a specific interest during this conference will concern research on the following topics:

- musicians as makers in society
- participatory music practices (as ground for community building)
- social aspects of listening
- musical co-creation as social intervention
- negotiations between/of artistic agency and social values
- artistic citizenship as practice
- music in detention or other freedom-deprived contexts

The **scientific committee** for the 9th SIMM-posium is composed of:

- Brydie-Leigh BARTLEET** (President SIMM / Creative Arts Research Centre and Queensland Conservatorium Griffith University, Queensland, Australia)
- Søren KJÆRGAARD** (Vice Principal, Head of Research and Development / Associate Professor, Rhythmic Music Conservatory, Copenhagen, Denmark)
- Maria WESTVALL** (Professor, Centre for Research in Artistic Citizenship (CReArC) / Rhythmic Music Conservatory, Copenhagen, Denmark)
- John SLOBODA** (Founding President SIMM / Research Professor Guildhall School of Music, London, UK)
- Torben SNEKKESTAD** (Professor of Contemporary Music, Norwegian Academy of Music, Oslo, Norway)
- Lukas PAIRON** (Founder SIMM / Professor and Founder of Chair Jonet & Centre for Social Action and Music-Making (CESAMM), Ghent, Belgium)

Tuesday 5 November 2024

09:00 - Registration / coffee
09:30

09:30 - **Welcome session**
10:00 Søren KJÆRGAARD, Brydie-Leigh BARTLEET & Lukas PAIRON

10:00 - keynote 1 by **Emily Achieng Akuno**
11:00

Professor Emily Achieng' Akuno is board member and past president of the International Music Council (IMC) and past president of the International Society for Music Education (ISME). Emily Achieng' Akuno is currently Vice Chancellor of Jaramogi Oginga Odinga University of Science and Technology in Siaya County, Kenya.

chair: Maria WESTVALL (Rhythmic Music Conservatory)

11:00 - break / coffee
11:30

11:30 - session 1 (90 min.)
13:00 **Artistic Citizenship as Practice** (panel CreArc)
chair: Andrea CREECH (Schulich School of Music, McGill University, Canada)

Charles CARSON (USA, Texas University)
Flavia MOTOYAMA-NARITA (Brazil, Universidade de Brasília)
Oscar PRIPP (Sweden, Uppsala University / CREARC)
Nan QI (Brazil, Universidade Federal do Rio Grande do Norte - UFRN)
Maria WESTVALL (Denmark, Rhythmic Music Conservatory, Copenhagen)

13:00 - lunch
14:00

14:00 - session 2 (60 min.)
15:00 **Musicians as Makers in Society**
chair: Lukas PAIRON (SIMM / Chair Jonet, Ghent University)

Dillon BEEDE (USA) - Columbia University
Pablo MENDOZA (Colombia) - Sinfonietta de Bogotá research group (online)
Daniela FAZIO-VARGAS (Chili/Colombia/UK) - University of Manchester
Yonatan VOLFIN (Israel/Netherlands/Belgium) - Ghent University, Chair Jonet

15:00 - session 3 (60 min.)
16:00 **Musical Co-creation as Social Intervention**
chair: Geoff BAKER (Agrigento / Guildhall School)

Borja JUAN-MORERA (Spain) - University of Zaragoza
Joel MARTINEZ-LORENZANA (Canada) - University of Western Ontario
Natalia PUERTA (Colombia) - Universidad del Valle, Cali-Colombia / Guildhall School London
Tina REYNAERT & An DE BISSCHOP (Belgium) - Ghent University, Chair Jonet

- 16:00 - break / coffee
 16:30
 16:30 - session 4 (60 min.)
 17:30 **Social Aspects of Listening**
 chair: Søren KJÆRGAARD (Rhythmic Music Conservatory)
- Leonardo BARBIERATO (Italy) - Conservatorio Santa Cecilia/University of RomaTre
 Alan WILLIAMS (UK) - The School of Arts and Media, University of Salford
 Ana CORIC (Croatia) - University of Zagreb
 Line DALILE (Syria/Belgium) - Vrije Universiteit Brussel
- 17:30 - **SOUND social event** / drinks
 19:00 *(as a more casual and social ending of the day, we will gather for a drink at RMC's newly founded incubator, [SOUND](#))*

Wednesday 6 November 2024

- 09:30 - session 5 (45 min.)
 10:30 **Musicians as Makers in Society**
 chair: An DE BISSCHOP (Chair Jonet, University Ghent)
- Natalie CAIRNS-RATTER (UK) - University of Roehampton
 Þorbjörg DAPHNE HALL (Iceland, Iceland University of the Arts), Jo GIBSON (UK, Guildhall School), Lee HIGGINS (UK, York St John's International Centre for Community Music), and Sigrun SAEVARSDOTTIR-GRIFFITHS (UK, Guildhall School)
 Julian WEST (UK) - Royal Academy of Music London
- 10:30 - break / coffee
 11:00
 11:00 - session 6 (60 min.)
 12:00 **Artistic Citizenship as Practice**
 chair: John SLOBODA (Guildhall School)
- Andrea CREECH, Taianara GOEDERT, Fredericka PETIT-HOMME (Canada) - McGill University
 Sergio GARCIA-CUESTA (Denmark) - Rhythmic Music Conservatory Copenhagen & Aalborg University
 Axel PETRI-PREIS (Austria) - mdw-University of Music and Performing Arts
 Tanya MAGGI- New England Conservatory (USA) & Raquel JIMENEZ (online) - Harvard Graduate School of Education (USA)
- 12:00 - session 7 (45 min.)
 13:00 **Artistic Citizenship as Practice**
 chair: Søren KJÆRGAARD (Rhythmic Music Conservatory)
- Veronika HOFER (Germany) - Ludwig-Maximilians-Universität München
 Jo GIBSON & John SLOBODA (UK) - Guildhall School
 Ielouda STAMOU (Greece) - University of Macedonia

13:00 - lunch
14:00

14:00 - keynote 2 by **Jacob Anderskov**
15:00 Professor of artistic research at Rhythmic Music Conservatory
Copenhagen

chair: Lukas PAIRON (SIMM / Chair Jonet, Ghent University)

15:00 -
15:30 break / coffee

15:30 - session 8 (60 min.)
16:30 **Negotiations between/of Artistic Agency and Social Values**
chair: Lukas PAIRON (SIMM / Chair Jonet, Ghent University)

Kim BOESKOV (Denmark) - Rhythmic Music Conservatory,
Copenhagen
Dave CAMLIN (UK) - Royal College of Music
Luca GAMBIRASIO (Ireland) - University College Cork
Lorraine ROUBERTIE (France) - Université Toulouse Jean Jaurès

16:30 - **SOUND social event** / drinks
18:00

Thursday 7 November 2024

09:30 - session 9 (45 min.)

10:30 **Musicians as Makers in Society**

chair: Maria WESTVALL (Rhythmic Music Conservatory)

Bernardo MEIRELES (Brazil) - Federal University of Minas
Gerais
Jonathan VAUGHAN (UK) - Guildhall School
Dierk ZAISER (Germany) - Staatliche Hochschule für Musik
Trossingen

10:30 - break / coffee

11:00

11:00 - session 10 (45 min.)

12:00 **Music in Detention or Other Freedom Deprived Contexts**

chair: Lukas PAIRON (SIMM / Chair Jonet, Ghent University)

Aine MANGAOANG (Norway) - University of Oslo
Silke MARYNISSEN (Belgium) - Vrije Universiteit Brussels
Ailbhe KENNY (Ireland) - Limerick University

12:00 - session 11 (45 min.)

13:00 **Participatory Music Practices For Community Building**

chair: John SLOBODA (Guildhall School)

Georgia NICOLAOU (Cyprus-Belgium) - Royal Conservatoire
Antwerp | University of Antwerp
Ioannis LITOS (Greece) - University of Macedonia
Rafaela TROULOU (Greece) - University of Macedonia

13:00 - lunch
14:00

14:00 - session 12 (45 min.)
15:00 **Participatory Music Practices For Community Building**
chair: Maria WESTVALL (Rhythmic Music Conservatory)

Geoff BAKER (UK) - Agrigento / Guildhall School
Maria VARVARIGOU (Ireland) - Limerick University
Deanna YERICHUK (Canada) - Wilfrid Laurier University

15:00 - session 13 (45 min.)
16:00 **Music in Detention or Other Freedom Deprived Contexts**
chair: Lukas PAIRON (SIMM / Chair Jonet, Ghent University)

Lucy CATHCART-FRÖDEN (Norway) - University of Oslo
Noah KROGSHOLM (Denmark) - University of Oslo

16:00 - break / coffee
16:30

16:30 - **Conference Closing**
17:30

keynote 1 by **Emily Achieng Akuno**

Professor of music at the Technical University of Kenya in Nairobi, and deputy vice chancellor for academic affairs at the Co-operative University of Kenya

Professor Emily Achieng' Akuno's research and publications tackle issues around music and teacher education in cultural context, artistic citizenship, arts in and as education and the place of culture in modern education. She is a board member and past president of the International Music Council (IMC) and past president of the International Society for Music Education (ISME) as well as founding chair of the Music Education Research Group - Kenya (MERG-Kenya). A former Executive Dean of Faculty at the Technical University of Kenya and DVC (Academics) at the Cooperative University of Kenya, she currently serves as Vice Chancellor of Jaramogi Oginga Odinga University of Science and Technology in Siaya County, Kenya.

chair: Maria WESTVALL (Rhythmic Music Conservatory)

session 1 (90 min.)

Artistic Citizenship as Practice (panel CreArc)

chair: Andrea CREECH (Schulich School of Music, McGill University, Canada)

Charles CARSON (USA, Texas University)

Flavia MOTOYAMA-NARITA (Brazil, Universidade de Brasília)

Oscar PRIPP (Sweden, Uppsala University / CReARC)

Nan QI (Brazil, Universidade Federal do Rio Grande do Norte - UFRN)

Maria WESTVALL (Denmark, Rhythmic Music Conservatory, Copenhagen)

Panel abstract:

Artistic Citizenship and perspectives on meaning, access, engagement and participation

This panel features members of the CReArC network presenting research from their recent anthology *Music as Agency: Diversities of Perspectives on Artistic Citizenship*. The first paper interrogates the concept of "artistic citizenship", while examining the definitions of "arts/artists/artistry" and "citizen/citizenship" and their combined implications. By raising questions about who defines art and citizenship and emphasizing the diversity of cultural experiences that influence artistic expression, a broader, more inclusive concept; "Artizenship" is suggested that blurs the lines between artist and citizen and promote participation and engagement in societal structures. To grasp one's responsibility as an *artizen* in society, the second presenter uses autoethnography to reflect on their experiences as a musician, teacher, and conductor of an intercultural children's choir, exploring the concept of artistic citizenship, especially as it relates to immigrants and their undervalued cultural capital. The third presentation highlights the meaning of music and dance participation within ethnic and national cultural associations, focusing on musicking practices and exploring how these practices reflect social commitment, ethical stances and everyday resistance to societal issues. Drawing on Paulo Freire's ideas, the fourth presentation explores different levels of social engagement in music teaching practices and emphasizes the need to consider interactions with the broader world, highlighting efforts to promote critical consciousness and liberating music education practices. The panel will conclude with a short Discussant response, where key intersecting themes will be summarized and critical questions will be identified.

Paper 1 (10 minutes):

Artistic Citizenship, Artizenship and Music-making practices

Charles Carson and Maria Westvall

The context of music-making often shapes its content, that in turn defines its processes. Therefore, it is important to note that relationships between performer and audience, professional and amateur or even the autonomous work and its social contexts are rarely unidirectional. Instead, they are often a synthesis between individual aesthetic experiences that become meaningful collective socio-cultural experiences. In this presentation we aim to provide a framework for the concept of "artistic citizenship" that might challenge the traditional binaries of "art for art's sake" and "art as social practice". In doing so, we investigate various definitions of "arts/artists/artistry" and "citizen/citizenship," and the implications of this compound term. A critical reading of these concepts enables us to avoid assumptions that inform commonly held ideas about cultural and artistic practices, and so highlight the diversity of broader intercultural experiences that shape our modes of artistic expression in a variety of contexts. Through artistic citizenship, the

arts can provide such opportunities to redefine and rehearse this richer understanding of citizenship, whether through performance or broader forms of participation, similar to what Small defines as *musicking*. As with citizenship, these processes make room for "negotiated practices" between individuals, institutions and structures. Hence, we will introduce the concept of *Artizenship* that encompasses a fuller range of modes of artistic expression and engagement - a term that implies a broader approach to, and overlap between, the traditional definitions of "artist" and "citizen" than the separate terms traditionally entail.

Paper 2 (10 minutes):

Practicing citizenship artistically: An autoethnographic account of a Chinese-Canadian-Brazilian music educator

Nan Qi

Amidst a backdrop of global uncertainty, with challenges to democracy, cultural heritage, education funding, and environmental issues, this presentation explores the theoretical concept of Artistic Citizenship from the author's position as a trinational musician, professor, and researcher. Bringing a unique perspective for examining personal experiences and their resonance within broader societal themes, . An autoethnographic methodology was used in this research, with the aim of investigating how the concept of artistic citizenship can be used to understand the role of musicians and immigrants in fostering social engagement, diversity, civic responsibility, and empathetic actions. During Brazil's presidential election, a pivotal online incident, exacerbated by the Covid-19 pandemic, served as a catalyst for discussions within the author's community. The author connects the conceptual underpinnings of artistic citizenship to her experiences as an educator, conductor, and as a pianist; in this latter role, she discusses her work performing an environmentally-inspired concerto for piano 4 hands and orchestra, written for her duo by Canadian composer Alice Ho. By discussing multiple scenarios, the results and implications of this research expand musicians' awareness about their practices and the creative potential of autoethnography, offering reflections that catalyze broader discussions, rooted in the realms of music, education, and citizenship.

Paper 3 (10 minutes):

Artistic Citizenship as an analytical tool of everyday resistance in the musical field

Oscar Pripp

Swedish society underwent major changes around the mid-2010s, the time when I conducted fieldwork within a Kurdish and a Swedish cultural association in Stockholm, both focusing on music and dance activities. It was a time characterized by a hardening political climate; increasingly, right-wing nationalists blamed immigrants for the disintegration of society, and raised demands for a cultural policy with narrower definitions of "pure Swedish" cultural expressions. The members of both associations strongly disapproved of these political ideas, and they continued their work as usual, refraining from open protest. Yet, one association, representing Kurdish culture, was the target of political recriminations relating to society's cultural fragmentation, while the Swedish association argued for an open-minded approach and everchanging folk music and dance traditions. The two associations were differently positioned in the Swedish society, one marginalized and the other at the center. Yet, each resisted an undesirable social development in similar ways. This presentation focuses on how music and dancing can be experienced and seen as agency and resistance, with a view to achieving a better society. I analyze practices as Artistic Citizenship in the sense of everyday resistance to counteract

injustices and promote people's coexistence. I will conclude the presentation with an exploration of the analytical potential of Artistic citizenship, understood from the perspective of everyday resistance and ethical standpoints, within musical empirical fields beyond the associations that I have investigated so far.

Paper 4 (10 minutes):

Artistic Citizenship in Music Teaching: an approach to develop critical consciousness

Flávia Motoyama Narita

The works of the Brazilian educator Paulo Freire have long been part of my teaching, but it was during my PhD (re)search journey that Freire's dialogical pedagogy became embedded in my being. I developed a theoretical model to understand music teaching consisting of three domains: teachers' practical musicianship, their use of authority, and their relationship with learners' musical worlds. Within these domains, I found nine pedagogic modes. In this presentation, I revisit this model in connection with Freire's stages of consciousness to discuss engagement with the world through music education. The first stage of semi-intransitive consciousness is characterised by the inability to understand reality in a critical way. Engagement with the world is fragmented and individualistic, mirroring a dehumanising type of education found in the practices that mobilise only one of the domains. The second stage of consciousness shows attempts to build a dialogical approach and to be in charge of one's own actions. However, it is still a naïve type of transitive consciousness and distortions of reality in sectarian and fanatic attitudes are likely to occur. Engagement with the world still seeks adjustments as portrayed in the practices that combine two of the domains of music teaching and in the modes that mix other pedagogic modes. The final stage of critical consciousness is achieved through praxis in a dialogical and problem-posing education. Through the mobilisation of the three domains of music teaching, engagement with the world reflects what is being called artistic citizenship.

Discussant (5 minutes), followed by questions and discussion (15 minutes)

Andrea Creech

The panel will conclude with a response from the Discussant, who will draw together key intersecting themes from the four presentations, and pose critical questions for the audience.

Biographies

Charles D. Carson

Institutional affiliation: University of Texas at Austin

Professional role: Associate Professor of Musicology/Ethnomusicology

Charles teaches courses on contemporary art music, popular music, hip hop and jazz. His research interests include African-American expressive cultures, American music, artistic citizenship, and music and tourism. On these topics, he has presented in both academic and community contexts. His interest in SIMM-posium is grounded in his commitment to public education and community outreach, and his leadership of community workshops on issues related to race/ethnicity, age, class and gender across various musical genres. (Presentation 1)

Maria Westvall

Institutional affiliation: Rhythmic Music Conservatory (RMC) in Copenhagen
Professional role: Professor; Director of CReArC (Copenhagen Centre for Research in Artistic Citizenship)

Maria's research focuses on the sociological and artistic dimensions of music education, intercultural approaches, musical and cultural diversity, musical community practices, and migration, and she has directed several research projects on these topics. Her research is published in several books and scientific journals including *Music Education Research*, *British Journal of Music Education*, *Journal of Music Teacher Education*, *International Journal of Community Music*, *Música em perspectiva*, *El oído pensante*, *Intercultural Education*, *Action, Criticism & Theory for Music Education*, *Nordic Research in Music Education*, *Danish Musicology Online* and the *Finnish Journal of Music Education*. As Director of CReArC, she has a particular interest in the intersecting interests of CReArC and SIMM-posium. (Presentation 1)

Nan Qi

Institutional affiliation: at the Universidade Federal do Rio Grande do Norte (UFRN), Brazil
Professional role: Associate Professor and International Relations Deputy Secretary

Nan Qi, originally from Tianjin (China), holds a PhD in Music Education from Western University (Canada), a master's from McGill University, and a bachelor's from the Tianjin Conservatory of Music. She is on the editorial board of the Canadian Music Educator journal, and is a member of the CReArC network. Nan has presented her work internationally and published in several journals, besides often performing as a pianist and choir conductor. Her interest in the SIMM-posium stems from her research, which explores transformative music learning, artistic citizenship, interculturalism, immigration and community music. (Presentation 2)

Oscar Pripp

Institutional affiliation: Department of Cultural Anthropology and Ethnology at Uppsala University
Professional role: Associate Professor in Ethnology

Oscar's ethnographic research concerns migration, diversity, and social exclusion/inclusion. The dissertation from 2001 deals with social and economic formation among immigrant entrepreneurs. Other research projects have explored subjects such as; the public debate and discourse on racism in Sweden, the Swedish state governed culture sector and, in recent times, the meaning of music to participants in ethnic associations. Oscar has also been Head of research at the Multicultural Centre and has run research projects and evaluations on mission from the government and authorities. With these research interests and areas of expertise, and as a member of CReArC, Oscar is extremely interested in participating in SIMM-posium. (Presentation 3)

Flávia Motoyama Narita

Institutional affiliation: Universidade de Brasília, Brazil
Professional role: Associate Professor of Music Education

Flávia Motoyama Narita is Associate Professor at the Universidade de Brasília (UnB), Brazil, where she coordinated its Music Teacher Education courses and was in charge of the Directorate of Cultural Diffusion at the Outreach Board of UnB. She did her first degree in Music Teacher Education at the Universidade de São Paulo (USP), Brazil and carried out her MA and

PhD studies at the UCL Institute of Education, under the supervision of Professor Lucy Green.

Quite recently, Brazil has witnessed the vilification of Paulo Freire's ideas and ideals. Such a campaign was led by conservatives of the far-right who were certainly not interested in building a fairer, more humane and less oppressive society. Brazilians need Freire's hope, indignation and critical consciousness to fight for a better life. Sharing the impact of some of Freire's ideas connected to music education is one reason to apply for this SIMM-posium. (Presentation 4)

Andrea Creech

Institutional affiliation: Schulich School of Music, McGill University, Canada

Professional role: Professor of Music Pedagogy, Associate Dean, James McGill Professorship

Following a performance and academic career in the UK, Andrea returned to Canada in 2016, as Canada Research Chair in Music in Community. Andrea's research has covered a wide range of related to the social impact of music-making, including interpersonal dynamics, informal learning, inclusion, lifelong learning, and music for positive youth development, with some of this work represented in her most recent co-authored book (2020) is *Contexts for Music Learning and Participation: Developing and Sustaining Musical Possible Selves*. Andrea is excited to attend SIMM-posium, as this conference will enrich and deepen her perspectives relating to her current research concerned with artistic citizenship in community engagement, as a transformational pedagogy, and 2) relational pedagogies in multiple music education contexts. (Panel Discussant)

session 2 (45 min.)

Musicians as Makers in Society

chair: Maria MAJNO (Fondazione Mariani, Milan / Sistema Europe, Vienna)

Dillon BEEDE (USA) - Columbia University

Pablo MENDOZA (Colombia) - Sinfonietta de Bogotá research group

Daniela FAZIO-VARGAS (UK) - University of Manchester

Yonatan VOLFIN (Israel) - Ghent University, Chair Jonet

BEEDE Dillon (USA) - Columbia University

Currently I serve as the director of two community based choral ensembles, the Cumberland Valley Chorale at Wilson College and the Harrisburg Gay Men's Chorus. I'm concurrently a doctoral student preparing to embark on my dissertation research which focuses on the pedagogy and policies of trans and gender-expansive (TGE) choruses as well as the impact these spaces have on identity development of trans singers. I believe conversations surrounding the social impact of music making will significantly inform my future research. Using my current pilot study as a point of conversation, I would welcome the insights and suggestions of other music professionals who care deeply about the social impact of our musical spaces.

Transformational Choral Spaces and Trans-formational Experiences

In a 2022 report from UCLA-School of Law's Williams Institute the number of individuals ages 13-24 who identify as transgendered in the US has doubled from 150,000 in 2017 to 300,000 in 2020 (Ghorayshi, 2022). While the number of individuals identifying as transgendered has grown considerably within the ages of traditional secondary and collegiate-age students, pedagogies and policies have not kept pace to make musical spaces inclusive and affirming for trans persons.

When considering choral environs, it is important to note that directors serve not only as conductors, but more often than not as the first or only voice teacher for singers in their ensembles. While scholarship in trans vocal pedagogy and choral policies has meaningfully increased in recent years (Aguirre, 2018), there remains a gap in understanding trans exclusive ensembles and how practice and policy in these spaces may inform our current pedagogy and policies in choral education at large and therefore increase visibility and accessibility for future trans choral scholars.

In my proposed presentation, I will share the preliminary findings from a recent pilot study which explored the social, political, and pedagogical frameworks within a trans and gender expansive choral ensemble. Using Bronfenbrenner's bioecological systems theory as a framing device, I explore the ways in which the social space of these choruses affect individual trans identity development. Given the interdependency of the systems in Bronfenbrenner's theory and the need for more policy oriented support for trans musicians, there are implications for changes beyond the choral field.

Dillon E Beede

Director of Choral Activities and Chair of Music, Wilson College;

Doctoral Student, Teachers College, Columbia University

MENDOZA Pablo (Colombia) - Sinfonietta de Bogotá research group

I am Pablo Mendoza-Halliday, head of the Sinfonietta de Bogotá research group -a project funded by Agrigento and supported by Sonido Colectivo. I am a doctor in Musicology from the Universidad Nacional Autónoma de México, and I have worked as a lecturer at universities in Colombia and Mexico in music history, theory and appreciation. I have also devoted myself to the study of choral music through performance, composition and research in various choral groups in Colombia, Mexico and the United States. Throughout my career, I have been researching music theory, meaning, and cognition. Currently, with the Sinfonietta de Bogotá research group, which brings together musicologists, composers, interpreters and sociologists, we are seeking to find a model of orchestral organisation that leads to a more suitable way to bring music to the community. We would like to share our findings at the SIMM-posium.

Sinfonietta de Bogotá: a Socially Oriented Symphonic Orchestra

Symphonic orchestras have been experiencing great difficulties due to sustainability problems (McPhee, 2002; Cottrell, 2003). A possible explanation for this lies in the weak links between the orchestras and the community to which they belong. With this in mind, the Sinfonietta's research group has been working on the question: How does community symphonic music help strengthen historically damaged ties and what strategies can be adopted in creating an orchestra that fulfils this purpose? Underlying our approach is perceiving culture as an inherently relational concept (Crossley, 2015); music is not perceived here as either an object or an abstraction: it is musicking (Small, 1998), which makes it necessary to consider not only what happens "onstage" but also "backstage", the social organisation that integrates and supports its creation and dissemination (Becker, 2008).

Hence, we have been carrying out a theoretical and a practical project to find potential solutions to the problem that jeopardises the sustainability of orchestras. Indeed, taking inspiration from experiences of community orchestras around the world and bearing in mind a definition of community music as non-hierarchical and anti-authoritarian, we are testing these strategies in the recently created Sinfonietta de Bogotá -a community symphonic orchestra that, from its foundations, recognises the close and necessary link of the orchestra with the community and as a community. Accordingly, following a qualitative approach, we are relying on the data from the autoethnographies of the conductor (and artistic director) and the orchestra's concertmaster (and principal), as well as surveys and interviews with musicians and the audience. With this information, we expect to offer some insights to create more enduring and sustainable ties. Particularly, in each rehearsal, the director applies the strategies developed by the research team to assess one of the links. Thus, in the first, we proposed studying the relationship between musician and instrument; in the second, the relationship amongst the musicians; in the third, the relationship with the music sheets and the conductor; then with the audience; and finally, with the wider community. Underlying this approach relies on conceiving the orchestra as a space of experimentation where alternative pedagogical initiatives can be developed.

Pablo Mendoza-Halliday

head of the Sinfonietta de Bogotá research group

FAZIO-VARGAS Daniela (UK) - University of Manchester

Daniela Fazio Vargas holds a B.A in Philosophy, a B.A. in History and an M.A. in Sociology from the Universidad de Los Andes (Colombia). Currently, she is a Final-Year Sociology PhD Student at the University of Manchester, exploring the political significance of music in the 2019 Chilean uprising. Throughout her career, she has been interested in analysing the interplay between music, politics, and social transformation. Particularly, she has been exploring how music modifies the sensible distribution but can also broaden the notion of politics beyond the institutional sphere. She has also researched how music has helped to resist the Southern Cone dictatorships, and has also focused on music movements, such as La Nueva Canción Chilena - a research awarded and published by the Chilean Minister of Culture, Arts and Heritage. Further, she has participated in publications and workshops organised by the British Council on the relationship between music and peacebuilding.

Abstract:

Transforming through Aesthetic Experiences: The Political Role of Music in the 2019 Chilean Uprising

Traditionally, aesthetic experiences have been associated with idyllic landscapes, arts or locus of pleasure. They are considered 'experiences of great value' or a 'thing of beauty'. Therefore, a protest would seem an adverse location for having such an experience, where there is no order but chaos, where silence is replaced by a 'war of noises'. As events that pause the ordinary, protests are moments where passive contemplation is disrupted by active and experiential involvement. Thus, my research seeks to comprehend how music sustained political transformation, despite the institutional setbacks of the 2019 Chilean Uprising, by altering the aesthetics of possibility.

Although I am focusing on music, the notion of aesthetics used in my research is not limited to the theorisations of beauty or pleasure; it refers to the form in which subjects 'sense' their reality and the 'sense' they make of it. Hence, I argue that music altered the aesthetics by visibilising marginal actors and making their demands audible, but so too by calling into question dominant models of hearing, showing the need for altering the regimes of thought so that the noise listens to as speech. Yet, understanding the role of music requires us to go beyond the analysis that focuses on the lyrics or the artwork's internal properties and look at the experience. The experiences of musicking are transformative, not only because they are a being together in a world that separates, blurring the distinction between artists and audience, but also because they disrupt the "continuum of history".

Daniela Fazio Vargas

University of Manchester
PhD Student

VOLFIN Yonatan (Israel) - Ghent University, Chair Jonet

Current professional roles: Alongside my PhD studies in applied ethnomusicology at Ghent University as part of the Chair Jonet, I serve as the coordinator for the Young+ group at COC Amsterdam (the LGBTQ association). Additionally, I'm a member of 'The LGBTQ+ Music Study Group' for young academics whose research intersects with the LGBTQ community.

After completing my Bachelor's in music composition and Master's in music education in Israel, I pursued a second master's degree in the Musical

Leadership program at the Amsterdam Conservatory. Last October, I commenced my PhD studies in applied ethnomusicology at Ghent University as part of the CESAMM research centre. My research focuses on exploring how music-making in choirs contributes to the sense of belonging among LGBTQ+ individuals.

In my 15-year career as a musician and music practitioner, I've collaborated with diverse groups such as at-risk youth, special needs students, refugees, and LGBTQ+ individuals. During my Master's in music education, I developed a multidisciplinary arts curriculum adopted by multiple junior high schools in Israel.

As a novice researcher, I believe I could gain a lot from being part of an academic symposium surrounded by peers from similar backgrounds. As the academic journey sometimes feels 'a bit lonely', this could be an ideal opportunity for me to discuss my research plan with other like-minded peers, and learn from their experience, knowledge, and feedback.

What Makes Queer Choirs So Gay? Exploring the Unique Characteristics of LGBTQ+ Choirs and Their Role in Fostering Belonging.

This presentation will introduce the preliminary insights that were carried out this year as part of a future comprehensive research project aiming to explore the distinctive characteristics of LGBTQ+ choirs and their contribution to fostering a sense of belonging among their members, planned to be carried out starting from the next academic year (Oct' 2024).

Community LGBTQ+ choirs emerged in the mid-1970s, growing alongside civil rights movements. Despite their increasing prevalence, with over 500 active choirs worldwide, little is known about their distinctive characteristics compared to heteronormative choirs, and their role in fostering a sense of belonging.

This presentation will outline a critical theoretical framework for effective participatory music interventions with this constituency. It will draw on the wider literature concerning community music and socially engaged artistic practice, focusing on sense of belonging under conditions of marginalization and discrimination, specifically within the LGBTQ community.

Additionally, initial impressions will be presented after visiting several music practices and conducting preliminary observations and interviews with the leadership teams (musical directors and board members) of five LGBTQ+ choirs in the lowlands (Belgium and The Netherlands). Lastly, the future research steps will be briefly reviewed.

Yonatan Volfin

Ghent University, Chair Jonet / CESAMM
(1st year PhD student in Applied Ethnomusicology)

session 3 (45 min.)

Musicians as Makers in Society

chair: An DE BISSCHOP (Chair Jonet, University Ghent)

Natalie CAIRNS-RATTER (UK) - University of Roehampton

Borbjörg DAPHNE HALL (Iceland, Iceland University of the Arts), Jo GIBSON (UK, Guildhall School), Lee HIGGINS (UK, York St John's International Centre for Community Music), and Sigrun SAEVARSDOTTIR-GRIFFITHS (UK, Guildhall School)

WEST Julian (UK) - Royal Academy of Music London

CAIRNS-RATTER Natalie (UK) - University of Roehampton

In 2022, I completed a Master's of Education from the Royal College of Music in London and was awarded a distinction. My Master's thesis was an in-depth case study examining the engagement of a neurodivergent child in a music class. I presented my findings at the Music Education Online Symposium at Trinity Laban College London in October 2022. In addition, I presented my research as a spoken presentation at the International Research in Music Education Conference, 2023, resulting in my abstract being published. As well as conference experience, I have recently peer reviewed for a music education research journal, which has enabled me to further refine my critical thinking skills. In 2023 I gained a Postgraduate Certificate in Music and Children with Special Abilities and Needs: Sounds of Intent at the University of Roehampton. This academic year, 2023-24, I began my PhD examining flow experience involving autistic children within music education, supervised by Professor Adam Ockelford and Professor Lorella Terzi at the University of Roehampton. I feel attending SIMMS Conference will further voice critical thinking of autistic individuals as important music makers in society and will enable me to disseminate new pedagogical thinking within the social music making community.

'Flow, Bubbles and Waves': An In-depth Case Study Examining Engagement for a Neurodivergent Child in a Music Class.

Language is a dominant indicator of engagement and knowledge within music education research. Language-centredness can be a barrier for some children, especially for a neurodivergent child who may use language differently. Therefore, there is a need to interrogate and reframe what engaging in a music setting looks like for a neurodivergent child. This in-depth case study explores and examines how a neurodivergent child engages with an individualised music curriculum beyond language. Post-humanist positioning and a new materialist approach were adopted, expanding understanding and knowledge generation of materials, non-materials, and objects, as well as humans and why they are significant to a diffractive pedagogy. A diffractive pedagogy was applied, meaning a greater analytical gaze is adopted and all materials and matter affect knowledge generation within the education setting. Data was collected by questionnaire, video observations, semi-structured interview, and diffractive research journal. Slow motion was used as a unit of analysis. Themes to emerge from the study were engagement; materialism; attunement; musical play; autistic identity; and flow experience. Findings show that engagement for a neurodivergent child involves reframing how materials, music, musical play and setting all impact and expand knowledge and how this could apply to wider practice, especially within the social music making community. Implications from this study affect wider practice, policy and research. This research highlights the challenges faced in Western UK formal and informal education settings for some autistic children, but more importantly informs what using a

diffractive pedagogy involves, and how this positions autistic children as capable and competent music makers.

Natalie Cairns-Ratter

(Master of Education- Distinction RCM)

Institutional affiliation: University of Roehampton

Current Role: Ph.D student- Applied musicology - Music Instructor

DAPHNE HALL Þorbjörg (Iceland, Iceland University of the Arts), **GIBSON Jo** (UK, Guildhall School), **HIGGINS Lee** (UK, York St John's International Centre for Community Music), **SAEVARSDOTTIR-GRIFFITHS Sigrun** (UK, Guildhall School)

Building Bridges Through Collaboration

This paper will introduce the research project *Building Bridges Through Collaboration: MetamorPhonics as an approach to socially engaged music making*, which is in its initial stages. It investigates MetamorPhonics' (MP) community music practice and its impacts on participants. MP creates bands, each with their own identity, located in the UK and Iceland, set up in collaboration with music higher education institutions (MHE), occupation rehabilitation centres and homeless charities. The bands are led by experienced professional musicians and focus on collective and collaborative composition processes, resulting in high quality music, created, and owned by all band members. All the music and lyrics are co-created together by the band members, including adults in recovery and/or with experience of homelessness, MHE students and professional musicians. The research project encompasses multiple aspects, including understanding the profiles and motivations of MP band members, exploring the principles and beliefs that guide MP, and comparing them to other community music practices. The project also delves into the core pedagogic approaches utilized by MP, investigating the strategies, methodologies, and instructional techniques that shape its practice. It examines how the social context and characteristics of participants inform the musical approach and leadership within MP. Additionally, the project explores the significance of the MP experience for band members, including the personal, social, and musical impact of participation and potential spillover effects on participants' lives and engagement with broader communities. The paper will focus on the framework for the project and the methodologies used.

Research Team:

Þorbjörg Daphne Hall, a Professor at the Iceland University of the Arts and the PI for the project presented.

Lee Higgins, a professor at York St John University and the Director of the International Centre for Community Music.

Sigrún Sævarsdóttir-Griffiths, a musician, educator and leader of creative and collaborative music making. She holds a position at the Guildhall School in the UK and is a visiting lecturer at the Iceland University of the Arts.

Jo Gibson, a Research Fellow at York St John University and external supervisor for Guildhall School.

The research team comprises individuals with a diverse background, including both practitioners and scholars, with decades of collective experience in community music. Given that the project is in its initial

phase, we believe that feedback from the SIMM community would greatly enhance its quality. The opportunity to evaluate our research design and methodology and receive input from experts in the field will prove invaluable.

WEST Julian (UK) - Royal Academy of Music London

Relevant Professional Experience and Background:

I have been a musician and researcher in participatory contexts for 30 years and have particular interest in working co-creatively with people living with dementia. I was a co-director of Created Out of Mind (2016-18), who received Wellcome's Hub Award. This interdisciplinary research project broke new ground, bringing together artists, neuroscientists, social scientists and people living with dementia to develop new knowledge about dementia - in particular the role that the arts when practiced co-creatively can play in supporting agency and wellbeing. An ESRC Network Grant (2019-20) enabled me to connect researchers and practitioners working co-creatively with people with dementia in the UK and Japan.

I would like to attend this SIMM-posium to meet others who share interests in co-creation as a way of supporting agency for disabled and / or marginalised communities, and to further explore how musicians draw upon their often tacit knowledge and skills in this work.

'Making a Living Moment More Resonant' - an exploration of the role of the artist in co-creative work with people living with dementia

Background: Despite a growth in interest in recent years in the benefits of working co-creatively with the Arts for people living with dementia, little attention has been given to understanding the role of the professional artists within this context. This paper has been informed by the insights gained from a series of conversations, observations and journals that were kept by four UK based artists (two musicians and two dancers) who reflexively interrogated what they were doing during the course of an 8-week co-creative arts project with people living with dementia.

Methods: The research used an empirical case study methodology, with the authors adopting a thematic approach to the analysis of the data.

Results: Thematic analysis resulted in three main themes: Authenticity, Enabling Risk and Togetherness. These themes characterise the skills, techniques and specialised knowledge used by the artists during the co-creative sessions.

Conclusions: Following this analysis, this presentation will argue that the beneficial effects for people living with dementia of co-creative art-based work come about through the conscious application by the artists of their shared skills and knowledge, acquired through training and ongoing artistic practice. Rather than an assumption that 'The Arts' are in themselves beneficial for people living with dementia, we must consider the active role played by the artists who are so integral to the process.

Julian West

Royal Academy of Music, London

Head of Open Academy (Community and Participation)

session 4 (60 min.)

Social Aspects of Listening

chair: Søren KJÆRGAARD (Rhythmic Music Conservatory)

Leonardo BARBIERATO (Italy) - Conservatorio Santa Cecilia/University of RomaTre

Alan WILLIAMS (UK) - The School of Arts and Media, University of Salford

Ana CORIC (Croatia) - University of Zagreb

Line DALILE (Belgium) - Vrije Universiteit Brussel

BARBIERATO Leonardo (Italy) - Conservatorio Santa Cecilia/University of RomaTre

Professional experience and background:

The inclination towards experimentation and artistic research led him from the outset to explore various unconventional musical styles. Improvisation and transdisciplinary forays into science and music are common features of his music. He studied at the Conservatories of Alessandria and Piacenza, and after obtaining a degree in Sciences, he is now a PhD candidate-artist researcher at the Conservatory of Rome. His research project, *patterns for transcendence*, focuses on the interrelations between improvisation and cultural/natural ecology. The output of this project includes an album called *[insita]*, released in 2023, and a series of site-specific improvisation performances, *[in situ]*, taking place from 2023 to 2025, where environmental sounds are integrated into the improvisational process. My interest in SIMM-posium#9 is due to the relevance of the conference topics to my artistic research, which lays the groundwork for multidirectional knowledge circulation.

Title:

Listening as improvisation/listening as activism: site-specific interactions during [in situ] performance

Abstract:

In this presentation I will explore the activist potential of a specific mode of listening to improvisational and participatory performances. Many studies have emphasized how listening is multifaceted and influenced by various attitudes and approaches that allow us to experience the sensory in different ways.

Since March 2023, I have started conducting a series of site-specific improvisation performances in pristine or degraded ecosystems. The project, called *[in situ]*, stems from the need to explore the space between social ecology, post-human environmentalism, and improvisation. The ecosystem in which the improvisation takes place, with its human, more-than-human, living, and non-living elements, is a fundamental aspect of the improvisation in *[in situ]*, making each performance a unique and unrepeatable event, a complex system linked to the place, the audience, myself, and the time. In September 2023, *[in situ]* was held in the Maremma National Park, as part of a week-long artistic residency called Dune-Utopie, focused on site/situation-specific art and the art-environment connection. Throughout this performance, acoustic interactions have developed between me and the human/non-human elements of the ecosystem in which I operated, which are worth reflecting upon. These non-linear interactions have led to the decentralization of the artist in favour of abolishing hierarchy between passive and active elements within the performance. Listening is an active communicative component, even when silent, and lays the groundwork for recognizing a shared space-time in which interactions can occur, encouraging creativity and re-framing ecological perception with the environment. This type of listening in

improvised music performances, such as *[in situ]*, emerges from the interaction between the perceiver and their environment and can change the perspective on what is traditionally considered an active element and an inert element. My hypothesis is that the experiential knowledge of performative agency in the context of the alternative scenario of the performance can be a potentially activating element. But, besides having performative relevance, I believe that the potential of this experiential knowledge can also translate at an environmental and social level, recognizing an agency in components that are traditionally considered socially and environmentally inert. The concrete experience that the audience/actor lives during the *[in situ]* performance becomes the starting point of an experiential knowledge that has the potential to propagate into society. It is precisely in this possibility that the subversive and socially impactful artistic, ecological potential of a certain type of artistic performance lies, and it is precisely this way in which this point event can reverberate and propagate over time, space, and society. Through interviews with the elements that took part in the shows, integrating them with my notes and memories regarding the performances, I will, within this intervention, seek to understand the dynamics of this listening, its potential, and the ways in which it emerged during the performance. Expanding the perspective, the aim is to understand whether, with this awareness, sound artists can reclaim their political and ecological impact and whether listening can become an activist means.

Leonardo Barbierato

PhD candidate at Conservatorio Santa Cecilia / University of Roma Tre

WILLIAMS Alan (UK) - The School of Arts and Media, University of Salford

'The Listening Composer' - Embedding Participatory Design Methods in Collaborative Composition

Professional ensembles have been undertaking community-based activities to generate engagement of audiences for their work for many decades, but in the past this work has often been accorded a different place - both physically and figuratively - to the 'professional' work of the ensembles (see for example Habron et al. 2013). More recently, socially-engaged composers such as Toby Young (2021) have shown the value of a professional presentation of a finished, participatorily composed work, where this participatory work is shown as being more integrated to the traditional work of the ensemble. This paper describes the design, implementation, and social impact of a collaborative composition project with healthcare workers at Royal Bolton hospital, UK, and at the same time seeks to define a broader methodological basis for this and similar projects using Participatory Design (PD) methods developed in product design (Spinuzzi 2005).

The 'Listening Composer' project described used PD methods to collaboratively compose a piece telling the stories of healthcare workers' lived experiences during the onset and first year of the Covid pandemic. The process followed a typical three-stage Participatory Design framework of :

- Initial exploration
- Discovery process
- Prototyping

This was followed by a performance presentation of the final piece and evaluation of output and process. The resultant piece reflected repeated

group sessions where accuracy of the story (re-)telling were checked with participants. The piece - *Healing Tales* - was performed to an audience largely recruited from wider (non-medical) society in July 2023 by professional performers.

Evaluative surveys suggested that participatory design methods in the collaboration process had a positive effect on participants' sense of being valued and attended to, and that the creation of a professional piece of performative music/dance theatre amplified the re-telling of these stories for audience members who had not heard them previously. Participatory methods created a sense of ownership amongst participants of the final product and led the audience to be more receptive to the content.

Habron, J., Butterly, F., Gordon, I., & Roebuck, A. (2013). Being Well, Being Musical: Music Composition as a Resource and Occupation for Older People. *The British Journal of Occupational Therapy*, 76, 308-316.

Spinuzzi, C. (2005). The Methodology of Participatory Design. *Technical Communication* 52/2, 163-174.

Young, T. *Many Worlds in One Place* (2021)

(<https://www.youtube.com/watch?v=SolonfoiqvU>)

Prof. Alan E. Williams

University of Salford, UK

Professor of Collaborative Composition

Music Research Group Lead

A.E.Williams@salford.ac.uk

CORIC ANA (Croatia) - University of Zagreb

Tuning in the valley of sounds: Exploring collaborative professionalism in radiophonic art

Professional experience and background

Ana Čorić is a Lecturer at the Music Education Department, Academy of Music, University of Zagreb, where she graduated in 2012. Currently pursuing a PhD in Education at the Faculty of Humanities and Social Sciences, University of Zagreb, her research focuses on higher music education and the civic dimension of musicians' professional identity. With interests spanning artistic citizenship, community music, music mediation, and sound pedagogy, she brings extensive experience in developing educational programs for different audiences. She also serves as a lecturer at the Storytelling Academy in Zagreb and a music mediator at the kULTRA Music Festival in Makarska. As an artist, she primarily conducts vocal ensembles and creates vocal storytelling shows for children, showcasing her commitment to innovative and engaging arts education. As an artist, Ana primarily conducts vocal ensembles and creates vocal storytelling shows for children, showcasing her dedication to innovative arts education. Since 2019, she has actively participated in international projects, such as AEC's initiatives and the Ethno Research Project (ICCM, York St John University). In her dual roles as a practitioner and a researcher, Ana recently completed the project *B-air: Creating Sound Art for Babies, Toddlers, and Vulnerable Groups* (Creative Europe). This project aimed to revive radiophonic art for audiences across Europe, with a strong emphasis on community engagement.

Abstract

This presentation delves into collaborative professionalism within the international project *B-air Infinity Radio: Creating Sound Art for Babies,*

Toddlers, and Vulnerable Groups, which unites nine European countries under the leadership of Radiotelevision Slovenia (Creative Europe, 10/2020 - 12/2023). *The Whisper of Memories (Šepet spomina)* is a part of the B-air project crafted by Radiotelevision Slovenia during the last quarter of 2023, and it's rooted in Raymond Murray Schafer's soundscape theories and research on the relationship between sound, people and the environment. It began as an experimental participatory project facilitated by a team of professionals in sound and music, including a radio director, sound artists and engineers, music pedagogues, a writer, and researchers in ethnology, anthropology, community music and sound pedagogy. The project's aim was to map the sounds of Loška Valley through intergenerational dialogue, culminating in a participatory documentary radiodrama for children and adults as a soundmap. Pedagogically, the project aimed to engage school children (aged 9 to 14) in various aspects of the process: navigating the story and collecting local legends, learning how to record sounds and conduct interviews, making interviews with elderly people, writing a script, and sound design. The research followed the encounter with the children and had two parts: (1) live encounters in the school library and the community (September 2023), and (2) online workshops (October - December 2023).

This presentation shows results of the ethnographic observations and focus groups conducted with members of the community of professional practice to gain insight into the ways the visiting artists and children exercised their creative agencies in participatory radiophonic art. Four research questions guided the exploration: (1) What are the specificities of collaborative participatory soundwork in Loška Valley?; (2) In which ways does this project connect identities and communities gathered around the topic of sound and space?; (3) How do the professionals understand the collaborative working process in the project, and what kind of impact does it have on them?; and (4) How is the children's engagement and relationship with sound and the listening process changing during the process?

Research results show that involving children and elderly people, as experts in their lived experiences and co-creators in participatory radiophonic projects, opens up a new level of intergenerational connection within the community. This connection is rooted in fundamental childhood experiences related to school, home, nature, as well as technology, showing the growing potential of radio in the contemporary world. Findings reveal that listening, sound-making, and music-making all exist on a continuum of participatory radiophonic art. Multimodality of listening demonstrates that the deeper we engage children in participation and interaction with peers, elderly co-citizens, and radio professionals, the more concentrated and nuanced their listening becomes. Exploring innovative processes and collaborative professionalism within the professional community in this case study raises critical insights about the existing education system and questions of collective authorship.

Keywords: community, listening, radiophonic art, soundscape.

The Whisper of Memories (Šepet spomina) participatory documentary radiodrama: <https://prvi.rtvsllo.si/podkast/rio-radijska-igra-za-otroke/173250372/175009826>

B-air Project website: <https://b-air.infinity.radio/en/>

Project publication (e-book): <https://b-air.infinity.radio/documents/200/B-AIR-Art Infinity Radio-eBook.pdf>

Ana Čorić, mag. mus.

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DALILE Line (Belgium) - Vrije Universiteit Brussel

Presenter

Line Dalile - PhD candidate
Brussels research center for Innovation in Learning and Diversity (BILD),
Vrije Universiteit Brussel, Belgium.

Relevant professional experiences and background

My PhD centers on looking at urban spaces as learning spaces, supported by the use of artistic tools and methodologies, a primary one being sound. In June 2022, I shared my insights in Prague Heritages conference, where I looked at sound as a tool to preserve the memory of intangible cultural heritage. In November 2023, I participated in Child in the City conference in Brussels, where I shared insight into urban learning and how sound is used as a research method to empower young people in urban spaces. I wish to apply to this conference as I have not yet presented in a space that focuses on sound and music-making. I look forward to hopefully participate in the upcoming SIMM-posium #9, which will be my first conference that specializes in investigating the social impact of music-making across a wide range of cultural contexts. This will provide a great opportunity to showcase my research on sound as a learning and research tool in urban spaces. In addition, participating will give me the opportunity to meet other researchers in this field and delve deeper into these networks.

Proposed presentation:

Sound-making and learning in Urban Spaces: Case studies from Brussels

Urban spaces are untapped sites of learning, where various societal, cultural, and political tensions intersect. To delve into these material and immaterial urban knowledges, social scientists and educators have turned to sound-as-a-tool in unravelling elements of slow urban violence, and in forging social relations and a sense of belonging. In this paper, we look at how sound and the creation of sound art can be a tool for urban ethnographic research and learning facilitated by social art organizations. Specifically, we look at urban projects that reimagine social cohesion in cities by foregrounding sound and listening within their participatory pedagogy. These projects interrupt the predominant focus on text and visual knowledge by cultivating broader practices of listening that uncover alternative ways of understanding and interacting with the urban environment. Referring to case studies from Brussels, we explore how practices of sound-making such as 1) recording and mapping, 2) collective storytelling, and 3) archiving are used to analyse social relations in urban spaces. These practices privilege sound as a sensory tool that highlights alternative urban knowledges that are reparative to the neighbourhoods. Methodologically, 1) we conducted qualitative interviews with sound art practitioner that led to a thematic analysis, 2) analysed a study case using secondary material from these organizations, such as texts or archives, to get a better understanding of participatory processes of sound-making.

1. How can sound-making be used as a tool in urban ethnographic research and learning?
2. What forms of alternative urban knowledges arise from sound-based participatory research?

Authors:

Line Dalile (PhD), Brussels research center for Innovation in Learning and Diversity (BILD), Vrije Universiteit Brussel, Belgium.
Prof. Dr. Geert Vandermeersche, Brussels research center for Innovation in Learning and Diversity (BILD), Vrije Universiteit Brussel, Belgium.

session 5 (60 min.)

Musical Co-creation as Social Intervention

chair: Geoff BAKER (Agrigento / Guildhall School)

Borja JUAN-MORERA (Spain) - University of Zaragoza

Joel MARTINEZ-LORENZANA (Canada) - University of Western Ontario

Natalia PUERTA (Colombia) - Universidad del Valle, Cali-Colombia /
Guildhall School Ldn

Tina REYNAERT & An DE BISSCHOP (Belgium) - Ghent University, Chair Jonet

JUAN-MORERA Borja (Spain) - University of Zaragoza

"Celebrating Diversity: The Inclusive Cantatutti Choir as a Model of Social Inclusion and Musical Accessibility"

Borja is a researcher at the University of Zaragoza in Spain, where he has been working for the Music and Inclusion for Social Change Chair since 2019. His thesis, entitled "Harmonies of inclusion and reflection: An ethnographic study of the Cantatutti Inclusive Choir," has been the most recent achievement in his artistic-research activity.

For the past seven years, Borja has led an inclusive choir where participants sing using both their voice and Spanish Sign Language, accommodating diverse and/or vulnerable people across a broad spectrum of both terms. His work in this socio-musical group involves the incorporation of multimodal languages, technologies to improve accessibility, active methodologies, collaborative artistic performances or strategies to promote inclusion, equity, identity and community building around the appreciation of the diversity that characterizes it. Apart from community or artistic activity, this project was born with a research commitment about choral music and its intersection with (dis)abilities, technology, educational innovation in the promotion of people's well-being and the achievement of a better society. In recent years, his academic productions have investigated aspects such as the signing of polyphonic music, musical accessibility, psychosocial benefits or the inclusion perceived by the participants of the project or the emotional impact derived from the activity.

ABSTRACT

Supported by a theoretical framework of previous research on community musical projects with prosocial purposes and the educational, social and musical dimensions of inclusion, this paper presents an ethnographic study on the Cantatutti Inclusive Choir of Zaragoza, Spain. Conducted over six years, the study analyzes and evaluates the impact of the project, focusing on the voices of the participants and their environment. The Cantatutti Inclusive Choir aims to promote social cohesion and inclusion, diversity, musical and cultural accessibility, and the development of emotional, academic and social competencies. This project aims to strengthen diverse identities through an innovative, creative and educational model based on the principle of equity. Since its inception, it has involved more than 400 people from more than 35 countries. Currently, 175 participants attend the weekly trials, of which 21% have a recognized (dis)ability and almost half have a vulnerable profile. Members are between the ages of 18 and 76 and more than 30% have no previous or current ties to the University. Using various research instruments, such as participant observation, field notes, focus groups, questionnaires and an adapted inclusion assessment scale, the research seeks to define the particularities of the choir and evaluate its potential benefits, its influence on social transformation, perception of inclusion, evolution, valuation and challenges. This study offers a critical academic perspective on the role of music in promoting inclusion and social transformation firmly supported by the existing literature on this type of

practice, without renouncing the inherent complexity of these phenomena, the ambivalence and ambiguity of music and the biases faced by the author throughout the research process in which he is fully immersed, also on an artistic and managerial level.

MARTINEZ-LORENZANA Joel (Canada) - University of Western Ontario

Relevant Professional Experience

Joel worked for ten years as a faculty member of the National Autonomous University of Honduras and was coordinator of the Bachelor of Music program from 2016-2019. He is a PhD student in Music Education at the University of Western Ontario. Since the fall of 2022, Joel has been a research assistant for *Surviving Memory in Postwar El Salvador*, an interdisciplinary research project supported by the Sciences and Humanities Research Council of Canada. In this transnational, collaborative project, Joel is part of a large research team that seeks to precipitate justice, reconciliation, and societal healing in post-civil war El Salvador (1980-1992). Joel's research focuses on the roles of music during and after the civil war, and is looking at the ways that music is used as a vehicle for commemoration and bearing witness, and the roles of music education in healing and reconciliation.

Music-based peacebuilding in Chalatenango

In this paper, I show how Salvadoran youth from northern Chalatenango learned to make music using a Digital Audio Workstation (DAW) while engaging in music-based peacebuilding in a post-conflict region. In the late 1980s, communities that were devastated during the Salvadoran civil war (1980-1992) in northern Chalatenango were repopulated after survivors spent nearly a decade living in refugee camps. Today, the descendants of survivors face scant opportunities to heal intergenerational trauma, and to engage in music making. As a member of a large interdisciplinary research team, I attended several meetings and assemblies in the fall of 2022, where community leaders and youth expressed the need for music education. As a result, I began working with a team of local youth leaders to design a series of music workshops that focused on peacebuilding through critical dialogue and historical memory work. The research design followed Participatory Action Research (PAR) principles. After much discussion and careful consideration, we identified pop and reggaeton as the main influences of participants. This music is made almost exclusively using the DAW, so we chose a DAW environment to make music. This paper presents preliminary findings after six weeks of in-person workshops that aimed to engage in music-based peacebuilding while making music in a DAW. Data was collected using group dialogue, participant observation, and song analysis. I paid special attention to the process of making music. Participants showed engagement in several informal learning strategies: tacit learning, trial-and-error, and peer collaboration.

Joel Adalid Martinez-Lorenzana

University of Western Ontario (Canada)
PhD. Student

PUERTA Natalia (Colombia) - Universidad del Valle, Cali-Colombia / Guildhall School London

I have gathered extensive experience as academic advisor and coordinator of music education policies, sociomusical projects and artistic programmes in Colombia. She has served as musical training coordinator for the National Plan of Music for Living Together (PNMC) of the Ministry of Culture and has provided advice to the pedagogical renewal processes of programmes such as *La Red de Escuelas de Música de Medellín*, *Comfenalco Antioquia*, the Bogotá Philharmonic Orchestra, and the Young Colombian Philharmonic Orchestra, among others. I am assistant professor and researcher at the Universidad del Valle (Cali, Colombia), where I coordinate the music pedagogy area and serve as Academic Vice Dean of the Faculty of Integrated Arts. I am a founding member of *Sonido Colectivo*, organisation supported by Agrigento and focused on studying the role of community music in social construction in Colombia. I am finishing my doctorate under the scholarship offered by the Guildhall School of Music & Drama and the SIMM platform.

Attending this version of the SIMM-posium holds significance for me, especially after completing my doctoral research and undergoing revisions. Reconnecting with the SIMM community will provide invaluable opportunities to receive feedback on my findings and to share the insights of my work with fellow members of the community.

Un Canto por la Vida:

Embracing alterity in social action through music-making

This project explores the case of the music school of Canto por la Vida, an educative and cultural foundation situated in Ginebra, Valle del Cauca, Colombia. This community project is nationally recognized for its musical training programme based on Colombian "Andean" music, which has benefited hundreds of children and young people for more than 25 years. Using an ethnographic approach, this doctoral research explores the nature of the school's community, organizational, musical, and artistic practices and relationships. The research seeks to understand to how and to what extent informal music school in Colombia can serve as a catalyst for human and social development at the local level.

This experience from the global South shows how within the framework of a single educational and cultural project, different philosophies, experiences, practices, and expectations regarding music-making shape the elusive concept of social impact. The study highlights the complexities, tensions, conflicts, and questions that arise from the intersection and coexistence of divergent yet mutually complementary pursuits: 1) the deepening of a musical tradition; 2) the search for aesthetic and pedagogical alternativeness; 3) the role of subjectivity; and 4) the project's sustainability. The study suggests that a "kaleidoscopic" and situated understanding of these phenomena enables a better grasp of the factors influencing processes of consensus and political action, the complexity of human relationships and the potential to build shared projects based on difference, alterity and diversity as assets and pivotal points in the midst of conflict and in polarized and changing societies.

MA. Natalia Juliana Puerta Gordillo

Doctoral student - Guildhall School of Music & Drama / SIMM

Assistant professor of Music Pedagogy and Academic Vice-dean of the Integrated Arts Faculty - Universidad del Valle, Cali-Colombia

REYNAERT Tina & DE BISSCHOP An (Belgium) – Ghent University,
Chair Jonet

Institutional affiliation:

Faculty of Arts & Philosophy at Ghent University in Belgium
Department of Art History, Musicology & Theatre Studies
+Academic Chair Jonet/Centre for Social Action and Music Making

Current professional role(s):

Tina Reynaert:

-FWO-fellow researcher at Ghent University, affiliated to Academic Chair Jonet

-Professional musician-pianist (Master in performing Arts) with 2 official albums: Mimes (Etcetera Records) and The Hour of The Wolf (Antarctica Records)

-Artistic facilitator (The Scratch Band, Raise your Voice in collaboration with Concertgebouw Brugge)

An De bisschop:

-Professor at Ghent University (Musicology) & Chairholder of the Academic Chair Jonet

-Lecturer at KASK/Conservatory Ghent, teaching art educational courses and participatory arts in the educational master's programs in the arts (Music, Drama, Visual and Audiovisual arts)

Title:

Bridging the (musical) gap: mapping musicking strategies and their narratives in participatory music practices with international migrants

In community music practices with people that experienced international migration, diverse musical grammars and cultural backgrounds come together. These 'intercultural' community music practices implement a variety of musicking strategies -reproduction in genre-based music, constructing collage music, improvisation, sound painting- that lead eventually to social inclusion and well-being goals (Tapson et al.,2018; Vougioukalou et al.,2019). But although a lot of research exists that documents singular intercultural community music practices, most often this research describes the impact of practices on social inclusion, well-being and sense of belonging of its participants (Cain et al.,2020; Nunn, 2022). Research that focusses on analyzing musicking strategies in relation to the social aims is scarce.

Therefore, this research paper examines which musicking strategies are chosen in community music practices with people that experienced international migration and which underlying narratives these choices have. Starting from the research question '*Which musicking strategies are chosen in intercultural community music practices and which narratives are behind these choices?* ', I report the results of a critical interpretative literature review about the topic.

A first phase of this research consisted of collecting and mapping research that reports the chosen musicking strategies or how participants could be involved in a musical way. In a second phase, I determined for each case study why certain musicking strategies were chosen, according to artistic facilitators. In a last phase, I examined the relation between the musicking strategies and their underlying narratives, as reported in the research. This showed that musicking strategies were selected to support processes of acculturation, inclusion, intra-and interpersonal development or an activist agenda, and less emphasis was put on developing new aesthetics. The research results therefore provide useful insights for artistic facilitators active

within intercultural community music practices with participants that experienced international migration.

Tina Reynaert:

Since 2017, I am active as a professional musician and artistic facilitator of intercultural participatory music projects within asylum reception centers and second language proficiency school with new youngsters in Belgium. Since November 2023 I am FWO-fellow researcher at Ghent University on intercultural participative music practices. My research project explores how co-produced intercultural musicking can be a safe space for the exploration and expression of (transnational) identity of participants, but at the same time critically examines potential asymmetrical power relations that shape organised (inter)cultural encounters. Eventually, it aims to provide insights and methodological tools towards more inclusivity.

As a researcher, rather than offering another attempt to 'measure' social impact, I am writing a systematic literature review about the artistic strategies and outcomes of intercultural participatory music practices and how this artistic dynamic potentially generates musical and social inclusion. During the SIMM-posium I would like to share the findings. This topic fits within the main themes of the SIMM-posium because it gives an overview about musicking strategies in intercultural participatory music practices and how these strategies are perceived to contribute to inclusion from the perspective of practitioners.

An De bisschop:

I am active in the field of participatory arts since my Phd (2009) at Ghent University, which focused on the discourse used to talk about 'community arts' in the fields of policy and press, both in the Western Cape (South Africa) and Flanders (Belgium). After my Phd I was active as the director of Demos vzw, a knowledge centre and policy support organization for 'social-artistic' projects in Flanders (2010-2016). Since 2015 I am teaching (amongst others) participatory arts at KASK/Conservatory Ghent in the educational programs in the arts, and I supervise each year many students who do internships in the field of participatory music practices. Since this year I am also appointed as a Guest professor at Ghent University, (Musicology, Arts department) where I teach the course 'Music making and social action'. This course is one of the activities of the Academic Chair Jonet, of which I am currently the chairholder.

In relation to the abstract, I am supervising the phd- research of Drs. Tina Reynaert, and in this role I think together with her about the research that we will present at the SIMM-posium. Tina is of course the first author of her research and this presentation; I am involved as a sounding board, supervisor and mentor. I think this research fits perfectly for the SIMM-posium because it is a critical and systematic review of many case studies (N=60) focusing on artistic strategies. This type of literature review research is not often presented at SIMM-posia but yet I think it is important that we scale up the level of comparative research, because this allows us (and the field) to ask critical questions.

Tina Reynaert & Prof. Dr. An De bisschop

session 6 (60 min.)

Artistic Citizenship as Practice

chair: John SLOBODA (Guildhall School)

Andrea CREECH, Taianara GOEDERT, Fredericka PETIT-HOMME (Canada) - McGill University

Sergio GARCIA-CUESTA (Denmark) - Rhythmic Music Conservatory Copenhagen & Aalborg University

Axel PETRI-PREIS (Austria) - mdw-University of Music and Performing Arts

Tanya MAGGI- New England Conservatory (USA) & Raquel JIMENEZ (online) - Harvard Graduate School of Education (USA)

CREECH Andrea, GOEDERT Taianara, PETIT-HOMME Fredericka
(Canada) - McGill University

Artistic Citizenship as relational pedagogy in community engagement

A primary intention of artistic citizens is to make a difference in people's lives by leveraging artistic skills in the service of personal and community wellbeing and social justice. Understood thus, artistic citizenship practices must be community-engaged, honouring and learning from community participants. Some broad principles for ethically responsible community engagement (CE) have emerged that align with these characteristics of artistic citizenship, privileging trust, reciprocity, and relationships, and adopting a critically reflective approach to power, positionality, and engagement with unfamiliar forms of knowledge. In this presentation we use a relational pedagogy framework to explore artistic citizenship that emphasizes meaningful connection, mutual respect, and trust among facilitators and participants in CE contexts. We report on a systematic review looking at the intersection of artistic citizenship, community engagement, and music pedagogy, arguing that artistic citizenship may be understood as a relational pedagogy that puts communicative relationships and an ethics of care at the heart of the facilitation of music CE. We will then analyze the pedagogical practices and values that are characteristic of two case studies of artistic citizenship as relational pedagogy, practised in CE music contexts – the first a Gospel Choir, bringing together members of the Montreal Haitian community, and the second a music program for children, focusing on “musical awakening” and serving the Montreal Brazilian community, many of whom are newcomers to Canada. We will conclude with highlighting some implications of relational pedagogy in artistic citizenship, for the potential social impact of music-making.

Biographies:

Andrea Creech

Institutional affiliation: Schulich School of Music, McGill University, Canada

Professional role: Professor of Music Pedagogy, Associate Dean, James McGill Professorship

Following a performance and academic career in the UK, Andrea returned to Canada in 2016, as Canada Research Chair in Music in Community. Andrea's research has covered a wide range of related to the social impact of music-making, including interpersonal dynamics, informal learning, inclusion, lifelong learning, and music for positive youth development, with some of this work represented in her most recent co-authored book (2020) is *Contexts for Music Learning and Participation:*

Developing and Sustaining Musical Possible Selves. Andrea is excited to attend SIMM-posium, as this conference will enrich and deepen her perspectives relating to her current research concerned with artistic citizenship in community engagement, as a transformational pedagogy, and 2) relational pedagogies in multiple music education contexts.

Taianara Goedert

Institutional affiliation: Schulich School of Music, McGill University & CIRMMT, Canada

Professional role: PhD Candidate; Music Instructor; Research Assistant; Professional percussionist, animateur.

Taianara has 20 years of experience as a music educator in different educational contexts, including a variety of social projects in Brazil. Since immigrating to Canada in 2014, Taianara has been promoting Brazilian music in Montreal. She is a co-founder of the music program Les Brasileirinhos and she also works as a culture bearer promoting Brazilian music in Canadian schools. Her research, funded by the Social Sciences and Humanities Research Council of Canada, focuses on community music, Brazilian traditional music practices, and ethnopedagogy. As a clinician, Taianara has taught more than 50 workshops in Brazil, Canada, and Europe. Given that Taianara's work has always had a strong inclination towards the social impact of music, attending this conference will certainly be a significant opportunity to learn more about this theme, particularly in the realms of artistic citizenship and participatory music practices.

Frédéricicka Petit-Homme

Institutional affiliation: Schulich School of Music, McGill University, Canada

Professional role: PhD Candidate; Music Instructor; Research Assistant; Professional singer, choir director, media host

Frédéricicka Petit-Homme, a first-generation Haitian Canadian, stands out as a dynamic vocal performer, choral conductor, and advocate for equity, diversity, and inclusion in the music industry. At the helm of Ensemble Nigra Sum, she brings Afrocentric music to the forefront of Canada's cultural landscape. Frédéricicka's work in music education connects diverse communities and students, fostering deeper cultural understanding and connections. Her doctoral research delves into the significant role community gospel choirs play in enhancing cultural identity and connectivity among Montreal students, showcasing the transformative power of music. As the host of 'Choral Concert' on CBC Music, Frédéricicka shares the beauty of choral music with a wide audience, enriching Canada's musical landscape. Eagerly anticipating the SIMM conference, she aims to deepen her understanding of artistic citizenship and its influence on community resilience, cultural identity, and leadership.

Andrea Creech, Taianara Goedert, Fredericka Petit-Homme

GARCIA-CUESTA Sergio (Denmark) - Rhythmic Music Conservatory
Copenhagen & Aalborg University

PhD. fellow and educator at the Rytmsk Musikkonservatorium of Copenhagen. With degrees in Rhythmic Music, Jazz Performance and a Master in Music Education from Spain, Ireland and Denmark, my teaching and research interests include accessibility, meaningfulness, care and feeling of belonging within musical practices. Recently published in ACT, with articles under revision at IJME and the NRME journal, and recently

presenting at conferences such as NNRME 2024, GRASP 2023-2024, CEMPE 2023, etc. my PhD. journey started by participating in the inspiring SIMM-seminar 5 in London. Presenting my latest research, aligning deeply with this SIMM's call interests, at my own workplace in RMC, and as part of one of the SIMM events that started my PhD. career, seems like the perfect way to offer my own contribution to this network and to contribute to push music education research forward.

Developing artistic citizenships - What fluidly understanding artistic citizenship could do

Artistic Citizenship, and its connected values to bring forward the social and ethical aspects of musical practices, are becoming ideological pillars of music educational practices both in a nordic context and internationally. However, is it even clear what this concept means? Should it even be clearly defined? is it being explored and applied to its full potential? Resulting from a recently published article on these themes, these are some of the questions that this presentation will explore.

I will start by defining what fluidly understanding artistic citizenships could mean. I will continue by introducing the most common definitions of artistic citizenship, and present some of their major critiques. I will go on to present the possibility of challenging these critiques and expanding the value of artistic citizenship by developing alternative understandings of this concept. By drawing parallels between scholarship in citizenship and in the arts, and extrapolating shared issues, potentials and critiques from discourse about the former into the later, I will conceptualize artistic citizenship as 1) a critical tool for reflective and caring practices, 2) a more inclusive musical identity and 3) a tool for social change. I will finish the presentation by exploring the practical repercussions of a fluid approach to artistic citizenship, arguing for how flexibility and malleability in our understanding of this term could open up paths for critical and hopeful practices in music education.

Sergio Garcia-Cuesta

PhD fellow at the Rytmisk Musikkonservatorium (Copenhagen Denmark) and Aalborg University (Aalborg, Denmark)

PETRI-PREIS Axel (Austria) - mdw-University of Music and Performing Arts

I am a researcher, teacher, and practitioner specializing in music mediation and community music. My work involves designing innovative concert formats for diverse audiences, leading community music theater and dance projects, and coaching ensembles in socially engaged musical practices. Recently, I organized the "Turning Social" conference (mdw, 2023) exploring music's socially transformative potential, featuring contributions from Maria Westvall, François Matarasso, and others, to be published by mdwpress in 2025. Cofounding the International Journal of Music Mediation in 2023, with Lukas Paireon, Helena Gaunt, and Sean Gregory among others on the advisory board, underscores my commitment to advancing this field. In my teaching, particularly within the MA Contemporary Arts Practice and the Global Conservatoire, I emphasize inclusive musical practices, ethical considerations in music-making, and reflections on the concept of artistic citizenship.

Participation in the SIMM-posium would enable me to share insights and experiences, expand my professional circle, and foster collaborative opportunities.

**Doing Universality through Music
Working on Shared Values and Practices in Multi-Diverse, Singularized
Societies**

Contemporary European societies are increasingly multi-diverse (Vertovec 2007) and singularized (Reckwitz 2020, 2021). Life plans and life courses are comparable to an ever lesser extent, leading to a multitude of cultural forms of appropriation and expression.

Against this backdrop the question increasingly arises as to what holds society together when its members have hardly anything in common. Extremist movements and right wing parties take advantage of the resulting uncertainty in parts of the population to put forward an agenda that puts communality in its core. Just recently the Austrian conservative party OeVP has launched a campaign promoting the concept of Leitkultur, defining a guiding culture within society. This aligns with a logic that sociologist Andreas Reckwitz calls cultural essentialism, prioritizing collective identity over the individualism inherent in the logic of hyperculture embodied by the new cosmopolitan middle class.

In my paper I will argue that socially engaged musicians can play an important role in contributing to commonly shared values and norms, as well as cultural practices. Drawing on ideas of Andreas Reckwitz, Omri Boehm (2023), and François Jullien (2019) I will introduce the notion of doing universality in and through music. In contrast to Leitkultur, it emphasizes a process of negotiation as to what is to be shared, where cultural differences are understood as fruitful in-between, and where an effort of enculturation is required from everyone involved. I will conclude by suggesting that this idea might be a valuable addition to the concept of artistic citizenship as a specific manifestation of putting arts to work "toward the positive transformation of people's lives". (Elliott et al. 2016: 1).

Axel Petri-Preis, PhD

University of Music and Performing Arts Vienna
Professor for Music Mediation and Community Music
Vice-director of the Department of Music Education Research and Practice
Coordinator of the study profile Music Mediation / Community Music within
the MA Contemporary Arts Practice

MAGGI Tanya (in person) - New England Conservatory (USA) &
JIMENEZ Raquel (online) - Harvard Graduate School of Education
(USA)

Tanya Maggi is the Dean and Chair of Community Engagement and Professional Studies at New England Conservatory of Music (NEC), and as such, holds a deep commitment to re-imagining the role musicians can play in their communities through socially impactful engagement. Ms. Maggi founded NEC's flagship Community Performances and Partnerships Program in 2003 and has worked for over twenty years with thousands of conservatory students, alumni, professional musicians and community partners to create socially impactful programming in the US and abroad. Deeply interested in building bridges between the social needs of communities and the relevant skill development and mindset training for emerging musicians coming out of

higher education settings, this SIMM-posium offers the invaluable opportunity to share the findings from a 2023 longitudinal study of NEC's program and to connect this research to the broader field.

Raquel Jimenez PhD is a Boston-based scholar whose work explores how artists and arts organizations work together to meet the needs of a changing society. She is the Faculty Co-Chair of the Arts & Learning Concentration at the Harvard Graduate School of Education, where she also teaches courses at the intersections of art, culture, and educational practice. Her writing has appeared in outlets such as the Boston Art Review, Psychology of Aesthetics, Creativity, and the Arts, and the Harvard Educational Review. As part of her scholarly practice, Dr. Jimenez develops projects and public programs with arts organizations and her approach to community-engaged scholarship was recently profiled in the Boston Globe.

Next Generation Musicians As Artist Citizens: A Longitudinal Look at Socially Impactful Music Making Within Conservatory Training
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Abstract:

In 2003, New England Conservatory (NEC) introduced an artistic citizenship program offering students a chance to connect the skills they were developing as musicians to a broad array of civic aims in Boston and beyond. Twenty years later, a generation of program alumni have followed a diversity of professional career trajectories that highlight the ways in which musicians are able to center artistic citizenship not as a subsidiary practice but as an integrated cornerstone of their lives in music. Published in 2023, this longitudinal study examines the salient impacts of program involvement on NEC alumni and considers how these musicians are leveraging their musical skills to serve as artistic citizens who strengthen the social and cultural lives of their communities. To explore this issue, we will share findings from our mixed methods study of 120 NEC alumni who were involved in the conservatory's community engagement program. Our presentation will unfold in three parts. In Part 1, we will discuss our approach to investigating sociocultural impact in socially-engaged music making, our research questions, and the conceptual frameworks that guided our study. In Part 2, we will share our findings and discuss the key factors that enable and constrain alumni as they seek to be socially impactful artistic citizens within their communities. In Part 3, we will broaden our lens to consider the implications of these findings for professional development of musicians and how we might rethink the curriculum in schools of music across the higher education landscape.

Tanya Maggi

New England Conservatory
Dean and Chair of Community Engagement and Professional Studies
Faculty, New England Conservatory

Raquel Jimenez, PhD

Harvard Graduate School of Education
Faculty Co-Chair & Lecturer, Arts & Learning Concentration

session 7 (45 min.)

Artistic Citizenship as Practice

chair: Maria MAJNO (Fondazione Mariani, Milan / Sistema Europe, Vienna)

Veronika HOFER (Germany) - Ludwig-Maximilians-Universität München

Jo GIBSON & John SLOBODA (UK) - Guildhall School

Lelouda STAMOU (Greece) - University of Macedonia

HOFER Veronika (Germany) - Ludwig-Maximilians-Universität München

Bachelor's degree in dulcimer, guitar and Elemental Music Education as well as Master of Music in instrumental pedagogy (2020) at University of Music and Theatre Munich. Music teacher at Eching Music School (Bavaria), inclusion officer, and YouTuber (*how to hackbrett*). Teaching position at University of Munich year 2022/23, research assistant and study programme coordinator since March 2023. Research focus: Inclusive Music Education, Diversity and Artistic Citizenship.

Artistic Citizenship is not known very well in German Music Education especially in Public Music Schools. Music teachers as agents of change are a precious human resource to foster sustaining change in (young) people's lives. Therefore, my doctoral thesis has a focus on Artistic Citizenship, sustainability and German Public Music Schools. I would like to participate in the SIMM-posium to learn more about Artistic Citizenship, present my thoughts to an international audience and to sharpen my research focus in the mentioned fields.

Artistic Citizenship and the UN Sustainable Development Goals (SDGs) - Interconnections between Two Future-Relevant Fields

Key words: Artistic Citizenship, Sustainable Development Goals, sustainable development, interconnections, Education for Sustainable Development

Nearly simultaneously as the "birth" of the SDGs, the principle of Artistic Citizenship (AC) has become more eminent in the field of music education. According to the latest SDG report in 2023, several objectives of the SDGs are in hazard of not being reached until the end evaluation in 2030 (UN, 2023). This presentation wants to address which SDGs can be interconnected with AC and why it is crucial to explore their synergies.

An overview on AC, the SDGs and the categorisation of related terms such as Education for Sustainable Development (ESD) is the basis of this presentation. Followed by a short investigation which SDGs have common ground with AC. This contribution wants to show how the SDGs embody the principles and aspirations of AC in amplifying marginalized voices, promoting inclusivity and envisioning alternative futures. AC, characterized by the active engagement of artists and music educators in societal issues, serves as a catalyst for social change and sustainable development. By leveraging their creative expression, music educators can contribute to raising awareness, fostering dialogue and acting on diverse SDG-related issues, ranging from educational to social justice and cultural diversity. Ultimately, this presentation seeks to emphasise the importance of ESD in advancing collective efforts towards a more just, equitable and resilient world.

Music education as a discipline ought to play a role in addressing pressing global challenges and in reaching certain SDGs. In addition, the

amalgamation of AC and the SDGs as future-relevant fields offers promising avenues for the further development of AC.

Veronika Hofer, M.Mus.

Research Assistant & Study Programme Coordination
University of Munich

GIBSON Jo (York St John University) & **SLOBODA John** (UK) -
Guildhall School

Exploring generational differences in how UK-based socially engaged practitioners describe their work and their motivations for it

Abstract:

This paper derives from a 3-year multi-country comparative project which focuses on participatory music practitioners' work, contexts and beliefs. Previous project outputs have explored commonalities between practitioners working in different countries and contexts.

This presentation focuses on differences between practitioners in the UK, through an analysis of 51 practitioners who completed an online survey (of whom 24 also gave extensive interviews), and about whom sufficient information was available to construct a broad career timeline. Some practitioners that participated in the study began their socially engaged work many decades ago (when the social, political, and economic climate was very different to now - and where doing so would often be lonely pioneering work), others started their work in the last few years (when the work has attained a greater professional definition, with clearer organisational frameworks to align with and gain support from).

We were curious to know how starting participatory practice at different periods in time might inform practitioner work and beliefs.

To explore this, we consider career age differences in relation to (a) nature and amount of formal training/preparation undertaken, (b) types of constituency worked with, (c) the level of specificity in intended outcomes for participants, and (d) alignment of the work with personal political priorities.

These data show that even within one country, socially engaged practice is a complex and differentiated field, responsive to and influenced by the historical specificities of the contexts in which individual practitioners operate.

John Sloboda

Institutional Affiliation: Guildhall School of Music & Drama

Current Professional Role: Emeritus Professor

Statement: I am a psychologist with a longstanding interest in the effects of music, working from 1974-2008 at Keele University, and since 2009 at the Guildhall School of Music & Drama. Since 2015 I have been regularly participating in SIMM events as speaker, organiser, and facilitator, and from 2017-2020 I was President of the SIMM-platform. In 2020 I founded and led Guildhall School's *Institute for Social Impact Research in the Performing Arts* until my retirement in 2023. From 2020-2023 I also led the AHRC- and SIMM-funded international comparative research project "*Music for Social Impact: Practitioners' work, contexts, and beliefs*", whose team members all presented initial findings at the London SIMMposium of 2022. Further data analysis has taken place since then, and I am keen to

present new findings to the academic constituency to whom these findings matter the most.

Jo Gibson

Institutional affiliation:

York St John University / Guildhall School of Music and Drama / Trinity Laban Conservatoire of Music and Dance

Current professional role(s):

Research Fellow; Institute for Social Justice, York St John University, Postdoctoral Supervisor; Guildhall School of Music and Drama, Guest lecturer; Trinity Laban Conservatoire of Music and Dance Associate; International Centre for Community Music, York St John University

Statement: I am a community music practitioner-researcher from London, England with experience of participatory music practice as a participant, facilitator, educator and researcher. My experience includes leading participatory music-making projects across the education sector, in community centres, health settings and for arts organisations. My research interests include co-creation, cultural democracy, and ethical engagement in community and participatory music practices. Having attended previous SIMMposiums, I have experienced the value of sharing and listening with international colleagues that these events bring. I would like to attend the 9th SIMMposium to continue to deepen my understanding of this work and its many practices, epistemologies and histories and to reflect within this open and curious network.

STAMOU Lelouda (Greece) - University of Macedonia

"Relating as crucial"

Personal stories are often where the authentic voices of people are expressed. I aimed to collect accounts of people's lived experiences, in my quest to discover what we are as musicians, music teachers or facilitators. More than 180 stories have been gathered during an on-going research work. Respondents (university music students studying and practicing music, music education, or community music, community musicians, and in-service music teachers) were invited to step back and recall people, places, incidents in their musical paths that had an impact on them in one way or another. I became recipient of intense, evocative and provocative stories, revealing deep thoughts, feelings and untold truths. Relating emerged as the most crucial theme in most of those stories. Respondents came up with memories of relationships with significant or insignificant others, authority figures, teachers, facilitators, and also peers. Stories showed that relationships imposed implicit or explicit powers deeply affecting people, their views of self and life, and their musical paths. Findings lead -among others- to conclusions about the need to emphasize relational pedagogy in the education and guidance of music facilitators as well as music teachers. The proposed presentation stresses both the important issue of relating and the power of storied documentation and artful inquiry as research tools to depict the nuances, depth and intensity of the social and personal impact of music making along with others.

Short bio & statement:

Lelouda (Lida) Stamou is professor of music education at the Dept. of Music Science and Art, University of Macedonia, Greece. She is director of the graduate program "Music and Society" and director of the Baby Artist Music program. She is certified in the Suzuki method, Orff-Schulwerk, and Music

Learning Theory. She has taught at the University of Nevada, Las Vegas. She has published numerous articles and book chapters. She is coordinator of the project "Music and culture serving health, wellbeing and social inclusion" at the University of Macedonia. She has served as president of the Greek Society for Music Education, and has been a Fulbright scholar for five years.

Lelouda's participation in this SIMM-posium will allow her to share with SIMM representatives and delegates, practical and research considerations on the social impact of music making, share the evolvment and challenges of music facilitation in Greece, and network with colleagues for future research and academic collaborations.

Lelouda (Lida) Stamou

professor

Dept. of Music Science and Art, University of Macedonia, Greece

keynote 2 by Jacob Anderskov

Jacob Anderskov is professor WSA at Rhythmic Music Conservatory (RMC), Copenhagen. At RMC, Anderskov is a.o. subject responsible at RMC for the main subject Artistic Development Work, in which the students' reflections on methodology and contextualization are intersected with presentations of the students' own artistic work. As part of his development responsibilities at RMC, Anderskov has initiated and lead a handful of larger artistic research projects, including Habitable Exomusics, Sonic Complexion, and Echoes from the torn down fourth Wall. All of these are published at researchcatalogue.net.

In his artistic practice, Anderskov is a pianist, composer and bandleader. He has released more than 35 albums as a leader. Anderskov's oeuvre covers a broad continuum from improvised works in small groups to composed material for larger ensembles. Among the reactions to his music are several official awards and nominations, and the international press has described him as an outstanding voice in contemporary music. The numerous influential ensembles he has been forming and leading include Emerald, I Sang, Anderskov Accident, Agnostic Revelations, Resonance & Kinetics. Anderskov was nominated for the Nordic Council Music Price 2018. jacobanderskov.dk

chair: Lukas PAIRON (SIMM / Chair Jonet, Ghent University)

session 8 (60 min.)

Negotiations between/of Artistic Agency and Social Values

chair: Lukas PAIRON (SIMM / Chair Jonet, Ghent University)

Kim BOESKOV (Denmark) - Rhythmic Music Conservatory, Copenhagen

Dave CAMLIN (UK) - Royal College of Music

Luca GAMBIRASIO (Ireland) - University College Cork

Lorraine ROUBERTIE (France) - Université Toulouse Jean Jaurès

BOESKOV Kim (Denmark) - Rhythmic Music Conservatory,
Copenhagen

Professional background

As a music teacher and community musician, Kim Boeskov has worked in a range of different contexts including prisons, refugee camps, and with marginalized youths. His research interests include the social potential of music, musicians' social responsibility, and issues connected to social justice, interculturality and artistic citizenship. Throughout his career as a music education researcher, Kim has been particularly concerned with developing insight into the ambiguous social functions of music making - how music may both transform and reproduce social relations. Kim's ideas of the complex and ambivalent functions of musical participation were developed during a Ph.D. study of a community music program in a Palestinian refugee camp in Lebanon. Kim's research is published in journals such as *Philosophy of Music Education Review; Action, Criticism, and Theory for Music Education; Nordic Research in Music Education; Music and Arts in Action; and International Journal of Community Music.*

Hybrid artists or makers in society? Exploring conceptualizations of the 21st century musician

In recent years, a range of conceptualizations of the 21st century musician has emerged, constituting a new paradigm of expanded professionalism in music. Whether musicians and music educators are imagined to be *artistic citizens, civic professionals, hybrid artists, makers in society, embedded artists, health musicians, or public pedagogues*, these conceptualizations position musicians and music educators as artistic as well as social and political agents with capacity - and, in some notions, a moral obligation - to respond to societal issues and needs, such as inequality, migration, climate change, social justice, mental health, and well-being. This shift has profound consequences for our understanding of musicians' roles and functions in society. An expansion of professionalism in music seems to entail a blurring of boundaries. Rather than operating in a distinct artistic field, musicians cross disciplinary and sectoral boundaries and engage in collaborative practices with educational, social, health-related, environmental, as well as artistic dimensions. In this presentation, I explore the emerging conceptions of the 21st century musician with the purpose of establishing an initial understanding of the following questions: What dynamics, opportunities, and challenges emerge in musicians' professional practice when it is connected to societal issues? How can collaborative efforts involving musicians and partners from other sectors and domains respond to social and societal needs? What knowledge, skills, and competences do 21st century musicians need to operate as professionals?

Dr. Kim Boeskov

Associate Professor in music education at the Rhythmic Music Conservatory, Copenhagen, Denmark

CAMLIN Dave (UK) - Royal College of Music

'Beyond Social Impact: Music Making and Terrapolitanism'

Relevant professional experience and background

I am a musician whose practice spans performance, composition, teaching, Community Music (CM) and research. I lecture in music education at the Royal College of Music and Trinity-Laban Conservatoire and was Head of HE / Research at Sage Gateshead, UK from 2010-19. My research interests include: CM, especially group singing; music, health and wellbeing; musician education. I have pioneered the use of Sensemaker® as a research method for understanding artistic and cultural experiences. My recent book *Music Making and Civic Imagination: a Holistic Philosophy* explores the potential of musicing as both a complex adaptive system (CAS) and a global resource for sustainability, and I am guest editor of a special issue of *IJCM* on the theme of music making and sustainable futures. I am particularly interested in attending this SIMM-posium to be part of dialogues about future possible directions of SIMM research in the context of sustainability.

Abstract:

My research is increasingly concerned with how music making might be viewed as a resource for human sustainable futures, thinking beyond social impact *within* the constraints of a capitalist system into a consideration of how music making as an activity might represent a socially ecological alternative to such ideological conditioning. As the 'performance' of (post)humanistic values - love, reciprocity, democratic equality - music making is perhaps uniquely placed as a practice site where such values can be realised, albeit temporarily, as a resource of civic imagination that can help citizens imagine the kinds of value-infused world they might prefer to live in.

In this presentation, I share findings from a recent research project undertaken with singers from an eco-choir who were invited to respond to the question 'what does it mean to sing with the earth?' (Camlin, 2024). The study found an important distinction between singing *for* the earth as an act of solidarity with the natural world and singing *with* the earth as a non-religious act of spiritual communion with nature. De-centring human experience by amplifying the co-constitutive role of other agencies like the natural world highlights the ontological and epistemological complexity of such experience. Group singing in nature - and by extension music making more generally - is proposed as a route toward developing a mindset of Terrapolitanism i.e. one where action at a local level leads people to experience a sense of agency in relation to global issues, following the ecological maxim, 'think global; act local'.

Dr Dave CAMLIN

Lecturer in Music Education
Royal College of Music, London

GAMBIRASIO Luca (Ireland) - University College Cork

Statement:

My research is at the nexus of music making, listening, and ecological change in Central Italy, and presented his artistic and academic work at various international conference. I also actively engage to this issue through compositions and performances and co-organised events with local conservation organisations in Italy aimed at restoring connection with places and their non-human inhabitants ([Interspecies Music: Three Birds from Tuscany. - YouTube](#)); and composes soundscapes aimed to reconcile human animals with their environment ([Paesaggi sonori delle colline pisane - Pastina/L'ultimo grillo di via Casimarsi - YouTube](#)). I wish to participate to the SIMM-posium as I strongly believe that the transformative power of music and its social impact are of fundamental importance for the ecological transition.

Il Canto del Lago: applied scholarship, artistic practice, and social engagement in eco-ethnomusicology

After the pandemic, Italy has seen a surge in the number of local events and festivals aimed at the promotion of natural areas and ideas about ecology and sustainability. Here music is being used for a variety of purposes: from attracting and entertaining people to creating spaces of reflection and connection with the environment and the non-human world. In researching these issues, I employed a blended methodology that included myself as a researcher, activist, and performer in a few of these settings. This paper reflects on this experience, focusing on three connected case studies in which my live performances and/or recorded compositions have played an active role in the success of the events.

In the first case study, I reflect on my participation in a local eco-festival with some sound compositions, analysing the joy and struggle of the organisers in setting up such an event, despite adverse local politics. In the second and third case studies, I elaborate on two circumstances involving the Italian League for Birds Protection (LIPU): an event aimed at the appreciation of a natural area using sound and music, and a three-days music and art festival aimed to attract people and let them enjoy the natural area responsibly via a sensorial approach to the place. While the three settings appear very different, my artistic contribution enabled me to engage with research participants differently, thus providing a more in-depth understanding of the impact, meaning, social implications and roles played by music and sound within environmentalist festivals.

Luca Gambirasio

PhD Candate - University College Cork (Ireland)

ROUBERTIE Lorraine (France) - Université Toulouse Jean Jaurès

Why take part in SIMMposium #9 / professional experience:

As a member of the EMIS collaborative research group (Éducation Musicale et Intégration Sociale, Université Toulouse-Jean Jaurès) since 2017, and following a post-doctoral contract in 2019-2021 for the action-research project on inter-professional coordination modalities within the Démonstrations Clermont-Ferrand orchestra (ACTé laboratory, Université Clermont Auvergne), Lorraine Roubertie Soliman is currently coordinating the MusiPim project, or *Inter-professional partnership within two socially-oriented collective music practice programs, Orchestre à l'école and Démonstrations*. MusiPim has two aims: 1/ to make the most of the data collected (EMIS, ACTé) so that it

complies with the FAIR principle ("Easy to find, accessible, interoperable and reusable") within the framework of open science (CNRS, 2019, p. 5); 2/ to produce new data through a complementary survey carried out in Toulouse, around the issue of interprofessional collaboration. The results of this new survey will be presented if our proposal is accepted.

Interprofessionnal partnership within two socially-oriented collective musical education projects, Orchestre à l'école and Démon (France)

Summary:

The presentation will focus on the results of the MusiPim study (Musique et Partenariat inter-métiers) conducted in 2023-2024 on the basis of two sets of data collected within two socially-oriented collective music education projects: Orchestre à l'école in Toulouse (2017-2021), and Démon (Dispositif d'Education Musicale et Orchestrale à vocation Sociale) in Clermont-Ferrand (2019-2021). These two projects bring together individuals from different professions (instrument teachers, National Education teachers, social workers, etc.) who work together to advance the common project. A new survey has been carried out in Toulouse since April 2024, in addition to the initial data, in order to start a comparison between two of the most widespread social music education projects in France, Orchestre à l'école and Démon, in terms of inter-professional partnership. The survey is based on what professionals say about two typical moments of collaboration:

1. During the organisation of work: focus on missions and objectives (prescribed vs. experienced), and on the distribution of tasks - and conception of teamwork.

2. When teaching music.

It aims to identify and categorise the asymmetries inherent in the partnership situation (Dhume 2010; Libois and Loser 2010; Thomazet and Mérini, 2014, 2018; Allenbach 2017, 2021, 2022), as well as the resulting tensions (Clot and Faïta, 2000), dilemmas (Mattei-Mieusset, Brau-Antony, 2016) and potential conflicts (Thomazet and Mérini, 2018). The Clermont-Ferrand Démon survey, for example, revealed a lack of clarity in the division of certain tasks between the professionals involved, and a mutual ignorance of each other's jobs. These grey areas can fuel inter- and intra-personal tensions and/or dilemmas (e.g.: How far should I go in regulating the group's attention? Should I take the students home after a concert? Should I help put the equipment away after a rehearsal or concert? Can I take part in the organisation of music lessons without playing an instrument myself, and if so, how?) which will be analysed as effects of these situations.

Lorraine ROUBERTIE SOLIMAN

Research Assistant MusiPim - Musique et Partenariat Inter-Métiers
LabEx Structurations des Mondes Sociaux / Université Toulouse-Jean Jaurès
Associate researcher : 1/ LLA-CRÉATIS (Université Toulouse-Jean Jaurès) ;
2/ ACTÉ (Université Clermont Auvergne)

session 9 (45 min.)

Musicians as Makers in Society

chair: Maria WESTVALL (Rhythmic Music Conservatory)

Bernardo MEIRELES (Brazil) - Federal University of Minas Gerais

Jonathan VAUGHAN (UK) - Guildhall School

Dierk ZAISER (Germany) - Staatliche Hochschule für Musik Trossingen

MEIRELES Bernardo (Brazil) - Federal University of Minas Gerais

Drawing new ways of creative music teaching and learning in social initiatives with Conectar Project

Music teaching and learning, as well as training new music professionals, educators and leaders are powerful actions towards social change. In order for this to happen, it is essential that music education systems (institutions, professionals, students, public actors, sponsors, among other agents) find a structure of knowledge and practices to serve as an access point for training courses, skill development, artistic production and research. This research is a work in progress, that aims to evaluate the actions of Conectar Project, a music education initiative with a mission of contributing to the renewal of music teaching and learning processes that are centred on the human being and their creativity, in a horizontal, diverse, dialogical, and sustainable manner, aiming for social change. The project is situated in Belo Horizonte, Brazil and conducts its actions specially with NGO educators mainly based on Gregory and Renshaw's (2013) Creative Learning approach and Paulo Freire's Critical Pedagogy. As a network, Conectar identifies a paradox looking at the creative, charismatic and rich Brazilian music, while NGOs that develop art projects still tend to focus on traditional, eurocentric strategies and paradigms of music teaching. This observation is unsettling, since these organisations deal with groups which are socially, ethnically, culturally and economically oppressed, and would benefit from learning processes that stimulate their sense of identity, community, critical thinking and autonomy, values that are at the core of Conectar's work. Measuring the project's results is an important exercise to understand the impact of its initial movements towards a more inclusive, diverse and authentic form of music making.

RESEARCH QUESTION

What are the results of Conectar Project initiatives in the dissemination of a creative and humanistic culture in music learning and teaching in the city of Belo Horizonte (Brazil) that aims for social change?

METHODOLOGY

- Literature review on creative and collaborative learning, humanistic education, network-based initiatives and social inclusion.
- Semi-structured interviews with participants and data analysis.

MAIN AIM

- Evaluate the actions of Conectar Project in disseminating a creative and humanistic culture in music learning and teaching in the search of positive social impact.

Bernardo de Assis Meireles

Federal University of Minas Gerais

Music educator, musician, researcher and artistic supervisor of Querubins Association (30 year-old NGO from Belo Horizonte, Brasil)

VAUGHAN Jonathan (UK) - Guildhall School

As Principal of Guildhall School of Music & Drama since 2022, I bring extensive expertise from my tenure as Director of Music and previous roles including Chairman of the LSO and CEO/Artistic Director of the National Youth Orchestra of Great Britain. Motivated by concerns over inequities in music education and a deepening commitment to social justice and environmental sustainability, I am now undertaking a PhD project on "Artistic Citizenship and Performance Excellence in Music Conservatoires."

My research focuses on how conservatoires effectively cultivate Artistic Citizens, nurturing current and future generations of artists equipped to intelligently engage with ethical, social justice, and well-being dialogues, shaping their roles as 21st Century Artists in Society.

Guildhall School has an ongoing partnership with the Centre for Research into Artistic Citizenship at the Copenhagen Rhythmic Conservatoire. Presenting my research at this meeting thus seems particularly apposite.

<p>Artistic Citizenship Training in the 21st Century International Conservatoire: A Case Study of Guildhall School of Music & Drama Statement of relevant professional experience and background</p>
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In the realm of artistic, pedagogical, and intellectual discourse, there exists a pervasive belief in the transformative power of music, not solely as an end in itself, but as a catalyst for ethical change within communities and the empowerment of individuals therein. Central to this ethos is the concept of Artistic Citizenship, frequently evoked in academic spheres, yet its formal integration within conservatoire education remains a subject of inquiry. To what extent is Artistic Citizenship explicitly taught within conservatoire curricula, and how does it manifest in practical training?

To address the research question:

How do conservatoires effectively train Artistic Citizens in order to create current and future generations of artists who are equipped and willing to intelligently engage with the current dialogue around ethics, social justice and well-being in order to define their own lives as 21st Century Artists in Society?

This research project began with a comprehensive exploration, including a survey of public-domain information produced by 24 global institutions spanning Japan, the US, Finland, and Austria. Building upon this foundation, the research has now moved to a focused investigation of three selected institutions, commencing with Oberlin College and Conservatory, Ohio, USA, in January 2024. Through immersive fieldwork, including on-site observation and individual interviews the study aims to unveil successful curriculum initiatives fostering Artistic Citizenship, while also identifying potential challenges encountered in implementation.

This presentation will share preliminary findings, offering insights into effective curriculum strategies and navigating obstacles to realizing a comprehensive Artistic Citizenship framework, as evidenced by Oberlin's experiences.

Jonathan Vaughan

Principal of Guildhall School

ZAISER Dierk (Germany) - Staatliche Hochschule für Musik
Trossingen

Head of the Institute for Music and Movement / Eurhythmics at the State University of Music Trossingen (Germany)

Empirical research on cultural projects with socially disadvantaged and delinquent youths. Dissertation on "Rhythm and performance projects. Opportunities to reshape everyday life for socially disadvantaged and delinquent young people." Teaching research project "Theatre with Music" (music university students and adults with a mental disability). Member of the doctoral committee and the music research working group, teaching programmes in educational sciences about inclusion. Member of the Culture and Inclusion Network and the Cultural Education Research Network. Productions and performances, counselling, expert opinions, lectures, and teaching activities in Germany and abroad. (International) Publications. Prizes and awards, particularly for music education activities and projects with people with disabilities and disadvantages.

I hope that my first SIMM-posium participation will stimulate discussions and provide impetus for academic work (research methods, content, concepts) as well as expanding my network contacts at an international level.

The virulence of everyday themes in a rhythm and performance project for delinquent and socially disadvantaged young people

At the centre of BEATSTOMPER's rhythmic-musical practice is drumming on sound objects made from scrap and everyday materials. In the three-hour rehearsals that take place twice a week and at performances, everyday topics of all kinds are discussed and worked on. The pedagogical staff can initiate such discussions and activities, merely observe or intervene if necessary; however, they can also be actively involved in the communication by the participants themselves, including in one-to-one conversations in problematic situations.

Using timelines, quantitative proportions of rhythmic-musical and non-musical practice within the rehearsals were recorded, everyday topics were logged using a qualitative approach in participant observation and then bundled into the following thematic complexes:

1. family / living
2. relationship / love / being in love / sex
3. justice / police
4. health and nutrition
5. beauty / styling
6. school / job
7. finances
8. religion and politics
9. other leisure activities
10. social contacts / friendships / socializing in a group

The participants completed questionnaires about the support they received from pedagogical staff in everyday problems. The result is an overall picture that illustrates the opportunities of rhythmic-musical performance activities at the intersection of musical education, prevention, resocialization and everyday support, invites discussion and opens up perspectives for further empirical research.

Over the course of five months, twenty protocols of participant observation were created. In them, an assistant recorded in key words and verbatim quotes which participant addressed which everyday topics, what was discussed with whom and who worked on which problem with whom. The recordings were coded, categorised and interpreted. In this way, the spectrum of possibilities for discussion, debate and dialogue on issues relating to everyday life became visible. These observed and recorded

events only represent a selection of the everyday topics actually discussed among themselves, in the presence of or in direct communication with the project manager. Further information is provided by case studies, one with a narrative interview, another with self-reports.

Prof. Dr. Dierk Zaiser

Leiter des Instituts für Musik und Bewegung / Rhythmik IMBR
Staatliche Hochschule für Musik Trossingen

session 10 (45 min.)

Music in Detention or Other Freedom Deprived Contexts

chair: Lukas Pairon (SIMM / Chair Jonet, Ghent University)

Aine MANGAOANG (Norway) - University of Oslo

Silke MARYNISSEN (Belgium) - Vrije Universiteit Brussels

Ailbhe KENNY (Ireland) - Limerick University

MANGAOANG Aine (Norway) - University of Oslo

Áine Mangaoang is a music researcher, educator and musician, most interested in how music is used, experienced, and mediated in everyday life, especially by those on the margins of society. Her books include *Dangerous Mediations: Pop Music in a Philippine Prison Video*, winner of the 2021 IASPM-US Woody Guthrie Book Prize, and *Made in Ireland: Studies in Popular Music* (co-edited with John O'Flynn and Lonán Ó Briain). She is Principal Investigator for the four-year interdisciplinary project *Prisons of Note*, supported by the Norwegian Research Council's Young Research Talent award. Recent writing on music, (dis)ability, place, and detention appears in the *Journal for the Society for Musicology in Ireland*, *Musica Scientiæ*, and the *Journal of World Popular Music*. She is currently Associate Professor in Popular Music at the Department of Musicology, University of Oslo. An advocate for community music and social justice initiatives, Áine has extensive experience leading and participating in several public arts projects, most recently as director of the Oslo-based *Mná na hÉireann* community choir.

"Pros and Cons": The paradoxes of researching music in prison

The three-year project [Prisons of Note: Mapping music and nuances in penal exceptionalism from the periphery](#) (2022-'25), uses qualitative methods to investigate how music works - or is put to work - in prisons in three countries: Norway, Iceland, and the Republic of Ireland. One of the primary aims of this research is to contribute new, interdisciplinary knowledge on how music is used and is useful in prisons from a peripheral perspective, and to change how we study music and imprisonment, from isolated, single-nation case studies to connected, transcultural experiences that transcend national borders. This presentation provides a critical reflection on this research project in progress, where I share some of the unexpected opportunities and the unforeseen challenges faced in conducting research on music and sound in prison across these three smaller, peripheral jurisdictions.

Drawing on the project's on-going work in an Irish prison, The In-house Harmony choir - an inside-outside choir of men serving sentences in Mountjoy Prison and women from a Dublin workplace choir - I emphasize some of the complexities involved in the collaboration between choir members in prison and those in the wider community. Borrowing the title from a performance event created by the choir called "Pros and Cons," I riff on this title to contemplate the key paradoxes faced when doing this kind of research, where all kinds of pros and cons emerge through music's deployment in prison as a form of artistic citizenship in practice as well as a site of contestation and negotiation of artistic agency and social values.

Dr. Áine Mangaoang

Associate Professor in Popular Music

Principal Investigator: [Prisons of note](#) project

Department of Musicology, University of Oslo

Staff profile: people.uio.no/ainem

MARYNISSEN Silke (Belgium) - Vrije Universiteit Brussels

Doing a PhD on music programs in prison, I have had the opportunity to actively participate in previous SIMM-events (i.e., SIMM-posium #5 in January 2021 (online, Brussels), SIMM-seminar #4 in December 2021 (in person, Porto), and SIMM-posium #8 in November 2023 (online, Brisbane)). These events provided interesting insights into the social impact of music and brought me in contact with international people working on this topic, many of whom I continue to collaborate with.

I am very excited to hopefully participate in SIMM-posium #9 in Copenhagen. Nearing the end of my PhD (submission in October 2025), it would be a great opportunity to share preliminary findings of my research. In addition, participating gives me the chance to expand both my knowledge and international network. Reconnecting with colleagues and engaging in insightful discussions during the SIMM-posium#9 would be of added value for me as a researcher.

Unlocking transformation: Capturing change stories of participants of participatory music programs in prison.

Previous studies have highlighted that participatory music programs in prison can trigger change for incarcerated participants. Music programs offer participants a way to manage and express their emotions, they facilitate self-development, they provide respite, and they facilitate connections. However, it remains unclear how, why, for whom and under which circumstances these changes occur. Through applying a realist lens, this research aims to gain insight into the changes for incarcerated individuals, and the underlying aspects that trigger these changes. To uncover this, (1) participant observations were conducted of two music programs in prisons in Belgium. These observations are followed by (2) applying the Most Significant Change (MSC) Technique for both music programs. MSC is a participatory evaluation method that consists out of two phases. In a first phase, stories about change are collected by interviewing incarcerated participants that took part in the music programs. In a second phase, these change stories are discussed in a focus group of professionals that organize music programs in prison. Our preliminary findings describe the changes as experienced by participants (e.g., gaining confidence, becoming more open) and the underlying aspects that contributed to these changes (e.g., the approach of the music facilitator, providing an (end) goal). The insights from this research equip policy makers and organizations with a better understanding about how, why, for whom and under which circumstances participatory music programs are (and can be) successfully implemented in prison.

Authors:

Dra. Silke Marynissen (speaker), PhD Fellowship fundamental research of the Research Foundation of Flanders (FWO) & Research Group PArticipation and Learning in Detention (PALD), Vrije Universiteit Brussel, Belgium

Prof. Dr. Dorien Brosens, Research Foundation of Flanders (FWO) & Research Group PArticipation and Learning in Detention (PALD), Vrije Universiteit Brussel, Belgium

Prof. Dr. Geert Vandermeersche, Brussels research centre for Innovation in Learning & Diversity (BILD), Vrije Universiteit Brussel, Belgium

Silke Marynissen

PhD fellowship fundamental research, Research Foundation of Flanders (FWO) Research group PArticipation and Learning in Detention (PALD), Vrije Universiteit Brussel (Belgium)

<https://orcid.org/0000-0001-8819-4230>

KENNY Ailbhe (Ireland) - Limerick University

Current Role and Affiliation:

Associate Professor of Music Education, Mary Immaculate College, University of Limerick, Ireland

Professional Experience and Background:

Ailbhe Kenny is author of *Communities of Musical Practice* (2016), co-editor of *Musician-Teacher Collaborations: Altering the Chord* (2018) and *Sonic Signatures: Music, Migration and the City at Night* (2023). Ailbhe is an Irish Research Council Laureate, Fulbright Scholar, EURIAS fellow, and holds a PhD from the University of Cambridge. Ailbhe was a PI on the HERA-funded (Humanities in the European Research Area) project *Night Spaces: Migration, Culture and Integration in Europe* (2019-22) and is currently PI on the IRC-funded *Music in the Intercultural School: Uncovering Spaces for Agency and Belonging* (2022-26). Her research interests are music and asylum seeking, communities of musical practice, migrant music, teacher/artist partnerships, as well as music for social impact.

'Seeking an Alternative: Making music in asylum seeking accommodation centres'

This presentation will explore how forced migration, mobility and emplacement become entangled through musical interactions. The focus is on how people seeking asylum create musical spaces to open up to alternative forms of identity that resist narrow categorisations, nationalisms, monocultures and fixed geographies. Thus, the exploration moves away from refugee and asylum seeking tropes that rely on narratives of victimhood. Rather, the presentation foregrounds agency and a claiming of space within asylum seeking accommodation settings in which individuals (both adults and children alike) work to shape, and are shaped by, socio-musical interactions.

The research I draw from spans seven years of music making projects with people seeking asylum in both Ireland and Germany. The presentation positions itself at the beginning of the post-migration phase, where people have left their homes, reached a destination country but are still living in the 'limbo space' of seeking refugee status. Narratives are thus nestled within this asylum system where people and families are waiting for a decision on their request for sanctuary. By turning our attention to the socio-musical spaces within asylum accommodation centre walls, we gain insights into how such spaces are created and negotiated as well as how identities are formed, informed, and potentially transformed while living within and through asylum seeking systems. Essentially, I argue that asylum seeking centres are unique contexts, or new musical worlds, where music is made and shared.

Dr Ailbhe Kenny

session 11 (45 min.)

Participatory Music Practices For Community Building

chair: John SLOBODA (Guildhall School)

Georgia NICOLAOU (Cyprus-Belgium) - Royal Conservatoire Antwerp |
University of Antwerp

Ioannis LITOS (Greece) - University of Macedonia

Rafaëla TROULOU (Greece) - University of Macedonia

NICOLAOU Georgia (Cyprus-Belgium) - Royal Conservatoire
Antwerp | University of Antwerp

I am a PhD candidate at the University of Antwerp with a fellowship from the Royal Conservatoire of Antwerp - AP University of Applied Sciences and Arts, supervised by Prof. dr. Peter van Petegem, Prof. dr. Luc Nijs and dr. Bob Selderslaghs.

My research evolves around Community Music and Movement, Embodied Music Pedagogies and Collective Creativity for (vulnerable) children. I investigate 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 in intercultural contexts.

Besides my research, I have been working as a practitioner in the non-formal music educational sector as a music and movement educator. I have been collaborating with several 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.

I would like to propose a presentation in which I will present a case study I carried out as a practitioner/researcher with unaccompanied refugee minors in Greece.

Joint creation through Music and Movement with Unaccompanied Refugee Minors

Community Music workshops invite participants to engage into a creative process of shared music-making (Kenny, 2016). Making music and finding meaning through music, can be an empowering experience (Leman, 2016). Due to the intrinsic link between music and movement, engaging with music through movement intensifies the empowering nature of musical interactions. (Nijs & Nicolaou, 2021).

The presentation will unfold around a case study that involved a series of workshops for a group of unaccompanied refugee minors at SMAN (Society for the Care of Minors and Youth) in Athens, Greece. The workshops were organised within the ERC CoG Grant "MUTE - Soundscapes of Trauma: Music, Sound and the Ethics of Witnessing". N.101002720 (Principal Investigator: Anna Papaeti). The objective was to investigate, through practice-based research, how to foster creative participation through activities that combine Music and Movement, Improvisation and Composition.

The experiential workshops aimed to engage children in an artistic process in which their ideas and creative aspirations were given a voice. There was a focus on promoting creative participation through non-hierarchical roles in facilitation. Indeed, it was important to create a safe and joyful space for children to express their interests in music, welcome their musical memories, by offering them the opportunity to connect to their own (cultural) background and inspire them to approach the multiplicity of sound and movement with an open mind. The workshops included activities such as collective improvisation, body percussion, singing, collective composing, graphic scores and movement activities inspired by the Laban/Bartenieff Movement System.

Data collection involved two collections of data sets. The first collection concerned data on the facilitator's work, encompassing video footage and a reflective diary (including immediate reflections). The second collection concerned data on the participating children, encompassing mindmaps, group discussions and a pedagogical activity measuring participation with Hula-hoops.

Georgia Nicolaou

Composer • Educator • Researcher - www.georgianicolaou.com

PhD Researcher at University of Antwerp / Royal Conservatoire of Antwerp - AP University of Applied Science and Arts

LITOS Ioannis (Greece) - University of Macedonia

**Exploring collaborative engagement among children living in care:
Preliminary insights from a community music program**

The proposed presentation is part of my PhD project, aiming to explore the collaborative music engagement among 20 children, 6 to 13 years old, living in care facility. A community music program held consistently on a weekly basis for 60 minutes over a 7-month period from December 2023 to June 2024, giving participants the opportunity to share and enjoy music with others in their own terms, socialize through music and get involved in active music-making through songwriting, singing, drum circle, and musical improvisation. The primary objective is to implement an open and democratic music-making program, rather than a structured one. Through cooperation and communication, participants collectively determine their goals, explore their limits, take action and lead, and discover their musical aspirations. Data was collected from participatory observation, focus groups with children and staff members (psychologists, social workers, educators), critical friend's field diary and children's reflective notes from each session. Preliminary results illustrate the dynamics of collaboration among participants and elucidate the significance of collaboration in/for music-making. Both children and facility members specifically emphasize collaboration not only as a skill cultivated through music-making, but also as an outcome of the program positively affecting children's daily life. Children demonstrate increased willingness to cooperate with each other and exhibit a heightened desire to spend more time together. Furthermore, during the program, children share ownership and combine personal ideas to create music collaboratively.

I am a PhD Student in the field of Community Music at the Department of Music Science and Art, University of Macedonia, Greece. My thesis is titled "the effect of a community music program on social cohesion, coexistence and empowerment of social skills in children living in care". I have worked as a teacher in primary education and as a community facilitator and musician in child-welfare organizations in Greece. I studied musicology and music education, pedagogy and received a master's degree in arts and education from the University of Ioannina, Greece. I am the co-editor of two books in Greek, "Sports: Artistic, educational and sociological approaches" and "Issues of music instrument teaching: Bridging theory and practice". I wish to participate in this year's SIMM-posium so I can present preliminary findings from my research and converse with delegates on the social impact of participatory music-making. Additionally, I wish to contribute my own practical and research on how musical co-

creation works as social intervention for those children and present the role of music in their life

Ioannis Litos

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Lida Stamou (Supervisor)

Dept. of Music Science & Art, University of Macedonia, Greece
Professor

TROULOU Rafaela (Greece) - University of Macedonia

Rafaela Troulou is a Ph.D. student in the Department of Music Science and Art at the University of Macedonia (Greece), in the field of community music. Supported by the Hellenic Foundation for Research and Innovation, her dissertation investigates the effect of a community music intervention on the well-being of older people with and without dementia. Rafaela regularly conducts community music activities with adults living in residential care facilities. She is also an experienced early childhood music educator and acquires a Master's degree in 'Music & Society'. Rafaela was awarded a grant by the '33rd Alzheimer Europe Conference' to present her work in a special session entitled 'Dementia researchers of the future'.

Participating in the 9th SIMM-posium will enable her to share her research with other scholars and practitioners, while giving her the chance to gain knowledge regarding innovative practices associated with the impact of music-making in various social settings.

Community music-making as a social intervention for people with dementia: the case study of a community music intervention in residential care facilities in Greece

Although a compelling body of literature supports the use of music as an effective non-pharmacological strategy in dementia care, few studies have focused on community music-making in care settings. The present study investigated the effect of a community music intervention on the well-being of older people with dementia in residential care. The community music intervention involved 40 music sessions, over a ten-month period, and was conducted in two nursing homes. 35 older people participated, including 12 with dementia, 14 with cognitive impairment, and 9 with intact abilities. Music sessions followed the principles of community music-making and tried to resemble the atmosphere of a Greek feast; a common example of informal social gathering and interaction. Sessions followed a similar structure and included music activities such as singing and rhythmic playing on percussion instruments. The collection of songs used remained mainly stable. The 1st author was the facilitator of the sessions. All sessions were videorecorded. Semi-structured interviews were conducted with two care staff members and two assistants of the music facilitator of the sessions, after the intervention period. Thematic analysis of qualitative data obtained from systematic observation of video recordings and semi-structured interviews revealed 3 emergent themes: (1) the intervention facilitated non-verbal interaction and socializing among participants with varying cognitive states, (2) the consistent session structure and stable repertoire fostered emotional, social, and musical responses from people

with dementia, and (3) the intervention helped to alleviate some negative symptoms associated with dementia, such as agitation and wandering.

Rafaela Troulou

*Ph.D. Student, Department of Music Science and Art,
University of Macedonia, Greece*

&

Lida Stamou

*Professor, Department of Music Science and Art,
University of Macedonia, Greece*

session 12 (45 min.)

Participatory Music Practices For Community Building

chair: Maria WESTVALL (Rhythmic Music Conservatory)

Geoff BAKER (UK) - Agrigento / Guildhall School

Maria VARVARIGOU (Ireland) - Limerick University

Deanna YERICHUK (Canada) - Wilfrid Laurier University

BAKER Geoff (UK) - Agrigento / Guildhall School

I have been working on SIMM topics since 2008 and have published two books (*El Sistema: Orchestrating Venezuela's Youth*, 2014; *Rethinking Social Action Through Music*, 2021) and many articles and book chapters in this area, as well as editing a journal special issue (for *ACT*). I am a founding board member of SIMM and a member of the scientific committee of the French music program *Démos*. I was Co-Investigator on the 3-year, AHRC-funded project "Music for social impact: practitioners' contexts, work and beliefs." I am now director of research at Agrigento, an NGO that funds small-scale SIMM projects.

I have participated in several previous SIMM-posia in different capacities, including serving on the scientific committee for London 2017, but I have not given a presentation since Paris 2021. I would like to participate again as a speaker, but this time from a different perspective (explained below).

"Pessimism of the intellect, optimism of the will": From SIMM research to funding

It is quite common at SIMM-posia to hear reflections on broadening out SIMM practice to include research. I propose something a little more unusual: reflections on broadening out SIMM research to include funding and on the interface between these two areas.

I work for Agrigento, a small charity that has spun off from my research on social action through music (e.g. Baker, *El Sistema*, 2014). Our work starts from critical reflection on the SIMM field and seeks to promote positive change by funding promising, innovative projects.

Three conclusions from my research are:

- (1) In Latin America, which is our primary focus, the SIMM field is significantly structured by coloniality.
- (2) Hence, key issues in the field are structural and systemic.
- (3) Ambiguity is prevalent in SIMM work and ambivalence is an appropriate response.

Three questions emerge for Agrigento:

- How can (1) be addressed by an organization based in the global North?
- How is a small organization to proceed in the face of (2)?
- How might (3) translate from research to funding?

Our responses have been:

- a) Funding local "communities of knowledge" of researchers and practitioners to develop their own critical work
- b) Supporting Indigenous and Afro-descendant projects
- c) Prioritizing education and training of practitioners
- d) Enabling grantees to develop and disseminate free tools and resources
- e) Taking a "laboratory" approach (funding pilots and experiments)

Balancing critique and action, our approach reflects Gramsci's famous dictum "pessimism of the intellect, optimism of the will."

Geoff Baker

Director of Research, Agrigento

Emeritus Professor, Royal Holloway University of London

Visiting Research Fellow, Guildhall School of Music & Drama

VARVARIGOU Maria (Ireland) - Limerick University

I am an experienced performer (singer and choral leader) and music educator who has been engaged in educational research for many years. I am particularly interested in the effective training of musicians and educators in fostering high-quality artistic and educational experiences in formal and non-formal contexts and have published extensively on that topic (e.g., Creech, et al. 2020; 2014; Varvarigou et al. 2023; 2021). I am currently developing a multisensory music education intervention, 'Sensory Musicking' (see Varvarigou, forthcoming) inspired by sensory theatre, which I believe can challenge notions of what counts as 'music making', influencing theory and practice concerned with promoting experiences of inclusion. I feel that multisensory interventions are currently missing from education, social and community projects. Such work can be of high value to SIMM scholars and practitioners whose work is concerned with the impact of music making on different groups of learners, in different contexts, and across the lifecourse.

Inclusive pedagogy in school and community participatory music making: pre-service student teachers' and community musicians' perspectives

The work 'inclusion' is a buzz word in education and community research. Within music scholarship, the term often describes offering opportunities for access in participatory music making experiences, with a particular focus on marginalised learners and social groups. Adopting the concept of inclusive pedagogy as articulated by Florian and Black-Hawkins (2011) as a lens, this paper will share findings on pre-service teachers' and community musicians' understandings of the concept of inclusive pedagogy in music education in formal (school) and non-formal (community) settings. The pre-service teachers explored the concept of inclusive pedagogy as they engaged in a multisensory music education intervention, devising 'Sensory Musicking' (see Varvarigou, forthcoming) performances for and with disabled and non-disabled children at a local primary school. The community musicians facilitated music sessions on song writing, and music production for and with young people aged 14 to 18 years old in various community centres. Both research projects will be completed in July 2024. The data

will be analysed thematically (inductively and deductively). The data collection methods include one to one and focus group interviews, observations of music sessions, and an analysis of sensory musicking video performances. The four principles of inclusive pedagogy (access, collaboration, achievement, and diversity) (Florian and Black-Hawkins, 2011) will provide an initial structure for the deductive analysis. Under the theme of artistic citizenship, this paper will make recommendations on the effective training of musicians and educators as artists and citizens facilitating inclusive participatory music making experiences for all.

Dr Maria Varvarigou

Mary Immaculate College, Ireland

Lecturer in Music Education, Area Coordinator for Music Education

<https://orcid.org/0000-0002-5674-8849>

YERICHUK Deanna (Canada) - Wilfrid Laurier University

Relevant Professional Experience and Background:

Deanna has dedicated her academic and music career to community-engaged social change. As a musician, she has led community choirs and singing lessons in community music schools. As a researcher, she focuses on historical and contemporary issues of inclusion and justice in cross-cultural and social justice collaborations through music. Current projects include a two-year project investigating community music in Canada, focusing on music projects addressing Canada's colonial and immigration contexts; and working with an international consortium on a 5-year project on decolonizing/Indigenizing music education in North America. Deanna currently coordinates the Community Music Bachelor of Music at Wilfrid Laurier University (Ontario, Canada), and directs for the Laurier Centre for Music in the Community. Deanna's interest in the forum is to connect with colleagues who oversee the training of community-engaged musicians, with a particular interest in training that aims to work across cultures and/or decolonize participatory music practices.

Two Women Walking Down Two Roads: Thinking Through Complicities and Connections in Artistic Citizenship

Through story and images, this talk takes up music as a civilizing tool by intertwining two stories of women walking to their music schools. One woman walked through a poor neighborhood in 1917, considering the possibility of creating a new music school that would serve the children of the neighborhood. The other woman, the author, walked down an urban street in 2004 towards her job at a community music school that also served a low-income neighborhood. Both schools were part of the settlement music school movement in North America, which gave free or low-cost lessons to children in Western Art Music with the rationale that music could be a tool to fill social needs of neighborhoods experiencing poverty and cultural pluralism. The presentation calls into question the civilizing mission, asking what is lost and gained in using music as a tool to cultivate people socially. Drawing from a research project that is a critical history of the emergence of community music in North America, this presentation focuses less on methods and more on stories, creating an arts-based presentation that intertwines one history of the emergence of community music with contemporary questions of discipline and agency within community music in ways that implicate the author in the analysis. The presentation juxtaposes history with contemporary questions of music in cultivating citizenship to create what Gordon Cox (2006) termed a 'useable past,' positioning

historical research as a form of accountability and shifting perspective, implicating music education broadly in the move towards artistic citizenship (Elliott, 2012; Elliott, Silverman, & Bowman, 2016).

Dr. Deanna Yerichuk

Wilfrid Laurier University (Canada)

Associate Professor, Director of Laurier Centre for Music in the Community,
Coordinator of Bachelor of Music in Community Music

session 13 (45 min.)

Music in Detention or Other Freedom Deprived Contexts

chair: Lukas Pairon (SIMM / Chair Jonet, Ghent University)

Lucy CATHCART-FRÖDEN (Norway) - University of Oslo

Noah KROGSHOLM (Denmark) - University of Oslo

CATHCART-FRÖDEN Lucy (Norway) - University of Oslo

[Lucy Cathcart Frödén](#)'s background is in creative community development with a focus on relationships and social change. This led to a practice-based PhD at the University of Glasgow, through creative workshops in music and sound with people who have experience of detention. She was on the research team of the [Distant Voices](#) project, exploring crime, punishment and re-integration through songwriting, and she produced the project's podcast, [The Art of Bridging](#). She now lives in Sweden, and is currently working on a project at the University of Oslo called [Prisons of Note](#), all about the complexities of music and sound in carceral systems. She has published in fields including sociology, criminology, urban studies, artistic research and political science. More on various recent projects [here](#) and on publications [here](#). Having been unable to participate in previous iterations of the SIMM-posium due to caring responsibilities, she would love to connect with other artist-researchers in this context.

Plural slices: Multiplicity in voice, language and narrative

This presentation will share examples of songwriting emerging from situations of detention, and consider the role of multiplicity in crafting alternative narratives and futures. Socially-engaged music initiatives in situations of marginalisation can be considered 'a power, not a good' (Matarasso, 2019) in the sense that their effects are complex, not always or universally ameliorative, and require ongoing critical reflection. This is particularly the case in the context of systems of detention, where the existing unequal power dynamics are stark, and where arts-based activities can inadvertently reinforce dominant narratives of trauma and harm, or indeed legitimise harmful carceral regimes.

This presentation will explore how embracing multiplicity - including plural voices and multilingual approaches - can offer a path towards richer individual identities and collective future imaginaries. Two sonic fragments will share voices of people affected by the criminal justice system in Norway and the asylum and immigration system in the UK. We'll hear from a band made up of formerly incarcerated women in Oslo, and from a songwriting project with people recently released from immigration detention in Scotland.

The title of the presentation, 'plural slices', takes inspiration from the work of Salomé Voegelin in her book *The Political Possibility of Sound* (2018), where she writes: 'Sonic knowledge, the knowledge of the invisible and what remains unheard, opens politics, political actions, decisions and institutions to the plural slices of this world.' Drawing on Voegelin's work, this presentation will consider the radical political potential of sonic co-creation.

Lucy Cathcart Frödén

Postdoctoral Research Fellow

University of Oslo

KROGSHOLM Noah (Denmark) - University of Oslo

A recent master's graduate from the university of Oslo, I have been fortunate enough to be invited to work as a research assistant on the [Prisons of Note](#) project alongside associate professor Áine Mangaoang and postdoctoral fellow Lucy Cathcart Frödén. The foundations of the work I do is laid upon the curiosity I have surrounding the role and function of music production and its relationship to social structures and identities. This is reflected most in my master's thesis *Sonic Queering: Negotiations of Queerness in Popular Music Production*, and is extended into my role as research assistant on this current research project. Working as an RA, in addition to an aspiring career in music production, I use my expertise to confront systems of oppression in all aspects of my work, challenging normative and oppressive systems in my writing as well as my music production.

Venja's Harem: recording authenticity within systems of incarceration

Through [Prisons of Note](#) I was presented the opportunity to work with the music group Venja's Harem, led by music therapist Venja Ruud Nilsen, which consists of both formerly and currently incarcerated women. This collaboration led to the recording of a single with the band in our in-house music studio at the University of Oslo where I enacted the role of producer and engineer, leading the recording project. While working on this recording project, where the goals of the project were as much relational as musical, we were conscious of complex tensions around themes of authenticity and ownership of the creative process. The impact of our work and decisions as producers also came to the fore. As such, we explore these unique social dynamics inherent within the recording process when working with this unique group of people who have experience of incarceration. This presentation will be guided by a series of questions:

- How can a producer/engineer facilitate a transparent recording and production process while balancing the optimal aesthetic, creative, and technical necessities of the overall piece?
 - How can we create a space of authenticity within the recording studio for people with experience of incarceration to create freely?
 - How can we then as facilitators impart the creative ownership of both the process and the result to the musicians involved with the project?
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