SIMM-POSIUM 3
19 | 20 May 2018
SOCIAL IMPACT OF MAKING MUSIC

ESCOLA SUPERIOR DE EDUCAÇÃO DO PORTO
On behalf of the CIPEM/INET-md and its cosponsors (the School of Education, the Porto Polytechnic Institute and The Society for Education and Music Psychology Research, SEMPRE) we are very happy to welcome you in Porto for the third Research SIMM-posium on Social Impact of Making Music.

This meeting happens in a particularly significant moment in the life of CIPEM, the celebration of its 20 years of existence and the first Autumn School that took place in September 1998. We are particularly proud to announce that two scholars that will be now with us were present at that time, Susan O’Neill and Eric Clarke, and took part in the discussions about the guidelines to implement our research centre.

We are delighted that over 80 participants will be attending from 20 countries. 35 presentations will be given plus the keynote address which will be open to the public. Alike the SIMM-posium 2 last year in London, we want to value discussion the most, and that is the reason why each presentation is limited to 10 minutes, which will require discipline and precision from all of us. However, speakers may bring printed hand-outs in sufficient number to make copies available to all those interested after the presentation. We have decided to supply the e-mail address of each participant for further contact outside the symposium, and hope that coffee and evening brakes will provide excellent moments for make and deepen connections.

This meeting, while building upon the two previous SIMM events, hopes to be a special moment in pursuing the construction of this international network of people and organisations who are committed to research into the topic that brings us together (www.simm-platform.eu). Further events are being planned, and the fourth SIMM-posium has been already fixed for 27-28 July 2019 in Bogota, Colombia, hosted by Gloria Zapata and colleagues from the Fundación Universitaria Juan N Corpas. More details will be announced during the meeting.

Graça Mota

CIPEM/INET-md
PROGRAM SIMM-POSİUM 3  
SOCIAL IMPACT OF MAKİNG MUSIC  
PORTO, 19-20 MAY 2018

_Friday, 18 May_

Library School of Education - Lounge  

17:30 - 19:30  Welcome Reception and Registration  

Performance of the Homeless Choir of Casa da Música “O Som da Rua”

_Saturday, 19 May_

Auditorium School of Education  

09:15 - 09:45  |  Registration  

09:45 – 10:15  |  Opening session  

10:15 - 11:45  |  SESSION 1  

CULTURAL DEMOCRACY, INEQUALITIES, ACCESS TO MUSIC MAKING AND LEARNING  

Chair: Salwa El-Shawan Castelo-Branco, Nova University, Lisbon, Portugal

Music and disability through Youtube: narratives, actors and impact for a real empowerment  

_Aixa Portero, Carmen Ramirez-Hurtado, Consuelo Pérez-Colodrero, University of Granada, Spain_

Creative chances for everyone – The influence of an independent cultural foundation on a focus-district in Rotterdam  

_Georgia Nicolaou (SEMPRE Award), Codarts University of the Arts, Rotterdam, NL_

Music Education and the blind: Braille music as a technological device for an inclusive and meaningful learning  

_Jorge Alexandre Costa, Jorge Miguel Oliveira, João Gomes Reis, Porto Polytechnic, Portugal_
Investigating non-singing adults in Newfoundland: How a study of the singing-excluded occasioned inclusive social singing in the wider population

Susan Knight, Memorial University of Newfoundland, Canada

“In Here it’s not Prison”: Engaging vulnerable and stigmatized communities in composition

Toby Martin, University of Huddersfield, Emma Richards, Royal Manchester Children’s Hospital, Alexandra Richardson, School of Oriental and African Studies, UK

11:45 - 12:00 | COFFEE BREAK

12:00 - 13:00 | SESSION 2

FRAMEWORKS FOR RESEARCH ON THE SOCIAL IMPACT OF MAKING MUSIC

Chair: John Sloboda, Guildhall School of Music & Drama, London, UK

Between Scylla and Charibdis: frameworks for understanding the social affordances of music

Eric Clarke, University of Oxford, UK

Making music as research with children in asylum seeker centres

Ailbhe Kenny, University of Limerick, Ireland/Hanse Institute for Advanced Study, Germany

A challenge to assumptions of the transformative powers of music

Jennie Henley, Royal College of Music, London, UK

13:00 - 14:00 | LUNCH BREAK

14:00 - 15:45 | SESSION 3

MUSIC, PEACEBUILDING AND CONTEXTS OF (POST-) CONFLICT

Chair: Lukas Pairon, University of Ghent, Belgium

Sound postcards: Listening to transformations in the social fabric of the victims of armed conflicts

Andrea Rodriguez (SEMPRE Award), Oscar Odena, Alberto Cabedo-Mas, University Jaume I of Castellon, Spain, and the University of Glasgow, UK

Music and peacebuilding: Defining the keywords

Craig Robertson, Nordoff Robbins, London, UK
Musical identities of ex combatants: Reflections about musical practices, ideologies and reincorporation

Gloria Patricia Zapata Restrepo, Fundación Universitaria Juan N Corpas, Bogotá, Colombia

Soundscapes of detention: Music in prison camps during the (post) civil war era in Greece (1947–1957)

Anna Papaeti, Panteion University, Athens, Greece

A Thematic analysis of community music interventions with refugees and asylum-seekers in Limerick, Ireland

Hala Jaber (SEMPRE Award), University of Limerick, Ireland

“Art and Education for Peace”: Experiences and perspectives of the research hotbed in music and arts of the UPN for the social reconstruction and reparation processes in Colombia

Natalia Puerta (SEMPRE Award), National Pedagogic University of Colombia

15:45 - 16:15 | COFFEE BREAK

16:15 – 18:15 | SESSION 4

IMPACT OF CONTEXT AND CULTURE

Chair: Geoff Baker, Royal Holloway University of London, UK

Culture as an instrument of social inclusion: Evaluation of the impact of ‘An Orchestral Morning’ for people with intellectual disability and Alzheimer

Sonia Gainza, L’Auditori de Barcelona, Spain

Community music students’ interventions in diverse contexts: a preliminary approach to their practices

Pedro Moreira, Ana Gama, Polytechnic Institute of Lisbon, Portugal

Transformation of village society by women’s musicking

Pirkko Moisala, University of Helsinki, Finland

Soundscapes versus stereotypes: what a Brazil/Canada intercultural project taught us

Rita Gomes, Susan O’Neill, Adeline Stervinou, João Emanoel Ancelmo Benvenuto, Marcelo Mateus Oliveira, Marco Antonio Toledo Nascimento, Federal University of Ceará/Campus Sobral, Brazil, and Simon Fraser University, Canada
Fostering the national identity by non-formal music education: Experience in Lithuania, Latvia, Poland and Ukraine

Vaiva Jucevičiūtė-Bartkevičienė, Ričardas Bartkevičius, Lithuanian University of Educational Sciences, Lithuania

“Ich bin kein Berliner” – The musical fight against social exclusion for creative spaces in Berlin

Sean Prieske, (SEMPRE Award), Humboldt University, Germany

The social impact of young people’s music making within a relational ontology: Cultivating connectedness across school and outside school contexts

Yaroslav Senyshyn and Susan O’Neill, Simon Fraser University, Vancouver, Canada

20:00 | SIMM DINNER

_Sunday, 20 May

Auditorium School of Education

09:30 - 10:30 | SESSION 5

MUSIC EDUCATION AT A CROSSROADS: IN SEARCH OF NEW PATHS (1)

Chair: Graça Boal-Palheiros, Porto Polytechnic, Portugal

Decentering El Sistema: The Network of Music Schools in Medellín, Colombia

Geoff Baker, Royal Holloway / Institute of Musical Research, UK

Fostering music identities through local musics: The case of Mexico’s national education reform

Hector Vazquez (SEMPRE Award), University of Victoria, Canada

Transforming music teacher preparation through juxtapositional pedagogy

Frank Heuser, University of California, USA

10:30 - 11:00 | COFFEE BREAK
11:00 – 12:30 | SESSION 6

MUSIC EDUCATION AT A CROSSROADS: IN SEARCH OF NEW PATHS (2)

Panel: Is Music Education in Global Decline?

Convenor: Paul Woodford, University of Western Ontario, Canada

Participants: Alexandra Kertz-Welzel, Ludwig Maximilian University in Munich, Germany
Betty Anne Younker, University of Western Ontario, Canada, and the USA
Jose Luis Aróstegui, University of Granada, Spain
Pamela Burnard, University of Cambridge, UK

12:30 – 13:30 | LUNCH BREAK

13:30- 14:45 | SESSION 7

MUSIC IN PRISONS

Chair: John Speyer, Music in Detention, London, UK

Musical group participation and empathic development: Considering implications for the criminal justice system

Catherine Hatcher (SEMPRE Award), London Symphony Orchestra, UK

Building narratives through music: A comparative look at two music projects inside prisons in Portugal and Scotland

Inês Lamela, INET-md, Portugal, Kirstin Anderson, The University of the West of Scotland, UK

Life within these walls: Community music-making as a bridge of healing and transformation in prison contexts

Mary L. Cohen, Johnathan Kana and Richard Winemiller, University of Iowa, USA

Reflections on Future Research in Music and Criminal Justice

James Butterworth, University of Oxford, UK
14:45 - 15:30 | SESSION 8

OPPORTUNITIES FOR MUSIC MAKING THROUGHOUT THE LIFESPAN

Chair: Marta Amico, University Rennes 2, France

What stops people getting involved in making music?

Alexandra Lamont, Keele University, UK

Music Education at senior Age: From Orff-Schulwerk approach to lived emotions and social impact(s)

João Cristiano Cunha, Polytechnic Institute of Bragança, Portugal

15:30 – 16:00 | COFFEE BREAK

16:00 - 18:00 | PUBLIC PLENARY SESSION

Keynote Lecture: Disrupting the Status Quo: Young Musicians in Actions that Create Change

Susan O’Neill, Simon Fraser University, Canada

Chair: Graça Mota, Porto Polytechnic, Portugal

Panel: Susana Sardo, University of Aveiro, Portugal

Lukas Pairon, SIMM platform, University of Ghent, Belgium

Gloria Zapata, Fundación Universitaria Juan N Corpas, Bogotá, Colombia

In this keynote session, Susan O’Neill will reflect critically on how contemporary relational theories open up new possibilities for (re)imagining the social benefits of young people’s music engagement.

Her talk will be followed by a Q&A session and a panel discussion of the key themes arising from the symposium. This session will be open to the public.
ABSTRACTS BY SESSION

SESSION 1 | CULTURAL DEMOCRACY, INEQUALITIES, ACCESS TO MUSIC MAKING AND LEARNING

Chair: Salwa Castelo-Branco, Nova University, Lisbon, Portugal

Music and disability through Youtube: narratives, actors and impact for a real empowerment

Consuelo Pérez-Colodrero, Carmen Ramírez-Hurtado, Aixa Portero, University of Granada, Spain

Significant though they are, Disability Studies are practically absent from Spanish researching landscape, despite the fact that they are a strong academic discipline with a clear social and cultural approach (Ramírez-Hurtado, 2016). Through its scientific literature, relationships among disability, music and social network clearly arises as a productive field of study whose main perspectives are (a) technology mediation in music performance (Bicknell, Anantawan, Alter y McKeever, 2013; Stras, 2011), (b) music and social network importance in order to rehabilitate and include disabled people (Murphy y McFerran, 2017; Kent y Ellis, 2015; Brooks, Sharkey y Merrick, 2011). Among virtual networks, Youtube has proved to be one of the most relevant. Certainly, as Renblad (2003) and Frishkopf (2017) have argued, this kind of platforms may allow music to work as an active means for functional diversity inclusion and as a strategic framework for normalisation and empowerment of disabled people.

In the light of these ideas, this proposal aims to study music as an integrating and empowering tool for disabled people through a particular social network, Youtube. For this purposes, it identifies musical groups with disabled participants and quantitative and qualitative studies their impact through the selected network. The results suggest that Youtube works not only as an active resource in order to create and improving their social visibility —as it allows their appreciation and recognition within a real and virtual community—, but also as an active synergy enhancer, promoting their artistic possibilities worldwide.

Creative chances for everyone – The influence of an independent cultural foundation on a focus-district in Rotterdam

Georgia Nicolaou (SEMPRE Award), Codarts University of the Arts, Rotterdam, NL

This presentation will exemplify the importance of the musical-social activities in a small focus-district of south Rotterdam carried out by an independent foundation-Cultural Education Charlois (Stichting Culturele Educatie Charlois). A “Focuswijk”, or Focus-district if translated to English, is a term used in the Netherlands to describe a neighbourhood within a relatively big city, as Rotterdam, where programs for
improving the Educational level, work opportunities and the quality of life for the inhabitants of the area are carried out. These residents are up to a very high percentage, immigrants, with low income and limited opportunities.

The role of the Cultural Education Centre in the neighbourhood of Charlois is highly influential. Activities such as open outdoor music festivals, concerts, summer-schools, music workshops, yoga, musical instrument collection calls (for the music students that cannot afford an instrument) and many more are carried out with the ultimate goal of offering a chance to every child-youth-adult that wants to be involved, embracing their multicultural background, customs and beliefs.

During the presentation I will discuss the principles of selected projects that have been carried out, through my experience and involvement as a music teacher and coach at the Educational Centre, as well as the possibility of applying the action model to vulnerable areas in other culturally diverse – multi-ethnic European cities.

**Music Education and the blind: Braille music as a technological device for an inclusive and meaningful learning**

*Jorge Alexandre Costa, Jorge Miguel Oliveira, João Gomes Reis, Porto Polytechnic, Portugal*

Up until the creation of the braille alphabet, by Louis Braille, in the first half of the nineteen century, and its following adaptation to represent musical notation, blind people didn’t have a way of reading or writing music. This impossibility means that blind people could only learn and perform music if they rely on imitation processes, on oral visualization of the music codifications, or on a permanent presence of a music tutor that becomes the eyes of the blind student - learning dependency.

To overcome these pedagogical limitations, mastering braille music, a tactile symbolic system of communication (Johnson, 2016), is an essential step for an effective development of the musical skills of blind and visual impaired students and the main concern regarding their access to a music education (Park and Kim, 2014).

Our presentation, methodologically uses an interpretative analysis of documents, technologies and speeches of different blind actors (musicians, teachers and students), aiming to identify i) what are the fundamental variables that promote or limit the accessibility of blind individuals to the music learning; ii) what kind of pedagogical practices and attitudes should be developed in music education for blind individuals; iii) and how important is the apprehension and mastery of braille music for blind individuals.
Investigating non-singing adults in Newfoundland: How a study of the singing-excluded occasioned inclusive social singing in the wider population

Susan Knight, Memorial University of Newfoundland, Canada

This presentation reports on an original Newfoundland-based study that investigated, and sought explanations for, (a) childhood-attributed adult ‘non-singers’ and (b) how such self-perception had affected their lives into adulthood. The research methodology involved a specially-designed survey instrument in eight sections that drew on the findings from an initial set of nine individual case studies. The survey content sought data on participants' demographic backgrounds, childhood singing experiences (with family/friends/schooling/wider community), adult singing life, singing self-appraisal and attitudes to singing. The survey was completed by n=197 adults, representing a wide cross-section of the Newfoundland population. The findings revealed that non-singing was a common, well-established phenomenon, tolerated – yet poorly understood, despite Newfoundland having a strong traditional singing culture. The research led to the design and establishment of a new, comprehensive singing engagement program for the whole community, featuring the provision of easy access to learning/enjoyment opportunities through diverse singing platforms across the lifespan. The program, led by Susan Knight, has been running for four years and, in that time, it has been taken up by local people, aged 1-86. An ongoing impact evaluation suggests that the research-informed program has had a significant positive impact on the lives of over 5,000 participants to date.

“In Here it’s not Prison”: Engaging vulnerable and stigmatized communities in composition

Toby Martin, University of Huddersfield, Emma Richards, Royal Manchester Children’s Hospital, Alexandra Richardson, School of Oriental and African Studies, UK

In 2016 the Huddersfield Contemporary Music Festival (HCMF), staff from the University of Huddersfield (UK) and independent music practitioners collaborated on a project titled Momentum II. This was a series of composition workshops with refugees from Africa and the Middle East, recently arrived in Huddersfield, and with inmates at Armley Prison, Leeds. This project was cross-disciplinary as it brought in practitioners from the worlds of contemporary music and popular music, and cross-institutional as it involved a number of stakeholders, ie HCMF, the University of Huddersfield, Leeds Prison, and REACH (a refugee charity). This paper will reflect on some of the challenges and opportunities presented by a project that drew in such a diverse group of workshop facilitators, stakeholders and participants. It will look at some of the practical ways in which the workshop facilitators negotiated the desires and needs of the stakeholders and the participants. It will ask what the role and responsibilities of institutions such as universities and arts
festivals might be in terms of engaging vulnerable and stigmatised communities in music-making. It will also reflect on the possibilities for longer-term social change through engaging groups in musical composition. This includes changes for the participants themselves, as well as changes in broader attitudes to stigmatised groups such as refugees and prisoners.

SESSION 2 | FRAMEWORKS FOR RESEARCH ON THE SOCIAL IMPACT OF MAKING MUSIC

Chair: John Sloboda, Guildhall School of Music & Drama, London, UK

Between Scylla and Charibdis: frameworks for understanding the social affordances of music

Eric Clarke, University of Oxford, UK

Fuelled as much by public phenomena (the international profile of the West-Eastern Divan Orchestra and *El Sistema*, and the popularity of TV programmes such as *The Choir* in the UK) there has been a significant growth in research into the social impact of music-making and musical consumption. But this work sometimes seems to get caught between different disciplinary poles: frameworks based on ‘fundamental’ psychological (or even neuro-endocrine) principles (e.g. Tarr, Launay & Dunbar 2014); frameworks based on social and cultural theory (e.g. Hesmondhalgh 2013); and frameworks based on educational theory and practice (e.g. Green 2008; O’Neill 2012). How, if at all, can the various strengths of these different perspectives be brought together? Is the search for a ‘unified field theory’ as problematic and elusive as it is for physics? In this short presentation/provocation I raise some of the questions (including a question about the word ‘impact’), point to possible ways forward, and invite discussion and debate.

Making music as research with children in asylum seeker centres

Ailbhe Kenny, University of Limerick, Ireland

This paper presents insights and findings from a recent study carried out in Ireland examining the socio-musical values, identities and needs of children of asylum seekers. The study focussed on one centre in the Mid-West of Ireland and engaged with children between the ages of 7 and 12. Qualitative data was collected through (1) music making workshops, (2) observations, and (3) focus group interviews. The methodological approach taken highlights the participatory role children can play in research in order to ensure findings are informed from ‘the bottom-up’ and challenge the oft-existing power imbalances within research. Drawing on socio-cultural theory, findings reveal important insights about how children make and learn music individually and collaboratively, its social and cultural uses, where music education takes
place for them, the children’s musical behaviours, interactions and identities, as well as the social impact of music making for the marginalised. In doing so, the presentation contributes new understandings on child migrant experiences of music making in a particular context. Furthermore, the research aims to contribute ground up perspectives and participatory musical approaches to researching the lives of children of asylum seekers where the child’s voice is the priority.

A challenge to assumptions of the transformative powers of music

*Jennie Henley, Royal College of Music, London, UK*

Learning is a *process* that has *content* (curriculum) and *form* (pedagogy) however it is a common assumption that the links between musical, emotional, and social development lie solely in the content of music learning. Curriculum and pedagogy are commonly confused resulting in the elevation of the status of the learning content and the separation of content and form. This manifests in educational practice and research that is based on the assumption that emotional content is universal and inherent in the object of music, and learners are transformed as a result of musical content alone. This paper critiques the notion that social and emotional development occur as a result of engagement with emotional content embedded within music, and suggests that it is not the *type* of music or musical activity that is learnt, rather it is the *way* that music is learnt that gives rise to emotional and social development. Pedagogy is unpicked in light of different learning theories that either engage or suppress criticality to show that uncritical pedagogies can exist in music making often assumed to be transformative by the nature of the musical content. Research exploring the pedagogy of a prison music project is drawn upon to demonstrate how socio-musical interactions and relationships are created and facilitated not by the musical content, but by a pedagogy that provides spaces for critical engagement, for conflict to surface and be resolved, and leads to the taking of musical, emotional and social risks.

**SESSION 3 | MUSIC, PEACEBUILDING AND CONTEXTS OF (POST-) CONFLICT**

*Chair: Lukas Pairon, University of Ghent, Belgium*

**Sound postcards: Listening to transformations in the social fabric of the victims of armed conflicts**

*Andrea Rodriguez (SEMPRE Award), Oscar Odena, Alberto Cabedo-Mas, University Jaume I of Castellon, Spain, and the University of Glasgow, UK*
This presentation is part of a wider research project that analyses the benefits of collective musical programs in post-traumatic recovering of people that experienced violence as a result of the armed conflict in Colombia. Sound postcards, a research methodology derived from the field of socio-acoustics, contributed to ethnographical research with participants in the Music for Reconciliation Program of the Batuta Foundation in Colombia, and allowed researchers to identify the changes in the density of their social fabric, both before and after being victims of violent acts as a result of the armed conflict that caused, among others, forced displacement. The sound postcard consists of a sonic description of how the participant’s environment is perceived in different and specific moments in their life. It is therefore an exploratory and qualitative research methodology that contributes to complement and provides additional information to other strategies such as interviews, questionnaires or observations. The sound postcards described by the participants allowed the researchers to identify drastic changes in their environment, their social relationships, their quality of life and their self-perception after the violent events. Moreover, the study found that the sound postcard describing present events enabled to recognize the importance that the participants acknowledged to joining in the collective musical program in a number of areas. These areas included reconfiguring their personal identity, recovering social cohesion and transforming the normalized cultural violence within the social groups of those who have lived through the war.

**Music and peacebuilding: Defining the keywords**

*Craig Robertson, Nordoff Robbins, London, UK*

The Min-On Music Research Institute (MOMRI) is currently working on a special issue of the Music and the Arts in Action journal on tackling the challenge of defining the keywords for the emergent field of Music and Peacebuilding. This project was inspired by the last SIMMposium, in London, 2017. At that event, it was apparent that there was often little consensus on the definitions of many terms that were utilised in a variety of ways depending on the context and field in which they were used. This led to some confusion in discussions and delayed the potential progress. MOMRI has a specific focus on music and peacebuilding, and we felt that we should instigate a keywords document for this field to help reduce such problems in the future. We have several submissions from academics and practitioners in music therapy, community music, music sociology and ethnomusicology and we are beginning to establish a more effective communication strategy for music and peacebuilding as a result. This paper will share some of these developments and how these conversations have begun to shape the development of the field.
Musical identities of ex combatants: Reflections about musical practices, ideologies and reincorporation

Gloria Patricia Zapata Restrepo, Fundación Universitaria Juan N Corpas, Bogotá, Colombia

The history of the armed conflict in Colombia, like other political, social and economic conflicts, has been marked by the dissatisfaction of deep individual and collective needs, the inequity in the access to opportunities for social advancement, the absence of mechanisms for prompt access to justice, dissatisfied social and economic rights, a historical struggle for land, the interests of dominant minorities that have used war as a means to preserve their privileged positions, among other problems; these problems allows us to understand the armed conflict in Colombia as a multidimensional and complex phenomenon. Due to the implementation of the peace agreement between FARC and the Colombian government, some approaches have been made between researchers and ex-combatants in some of the Territorial Training and Reintegration Spaces (ETCR) in which we can find relevant populations of this group. These gatherings have revealed a significant group of musicians emerging among the ex-combatants that are showing their work in several places. It raises many questions among academics about the role of musical practices on peace building, but also about how these musical practices are transforming these ex-combatants’ identities. In the current post-agreement situation in Colombia, the process of reintegration into society acquires a definite importance for the construction of a sustainable long-term peace. Therefore, this section will show the reflections about ex-combatants’ musical identities based on a research project in Colombia.

Soundscapes of detention: Music in prison camps during the (post) civil war era in Greece (1947–1957)

Anna Papaeti, Panteion University, Athens, Greece

This paper explores the multifaceted use of music in prison camps during the (post) civil-war period in Greece (1947–1957). Places of exile, these camps were also places of torture and indoctrination. In many cases, music was an integral part to both. The paper focuses on the infamous prison camps at the barren island of Makronissos, known for the brutal torture that took place there and the relentless institutionalized ‘re-education’ programme. It specifically examines: (1) the use of music as a means to ‘re-educate’, humiliate, and ‘break’ prisoners; (2) official camp orchestras and choirs, addressing the complex issue of music making by command; and (3) the role of the Makronissos camps radio station. The paper draws on archival research and new interviews with survivors, highlighting the need to understand better music’s capacity to empower but also degrade and terrorize individuals. It sheds light not only on the music practices, but also on the long-term effects on prisoners; this historical recovery provides a useful context for current uses of music in detention.
A Thematic analysis of community music interventions with refugees and asylum-seekers in Limerick, Ireland

Hala Jaber (SEMPRE Award), University of Limerick, Ireland

This presentation explores the benefit and value of accessing music-making workshops for refugees in Limerick, Ireland. It attempts to address the question: how can the community music workshop be used to promote cultural integration between migrants and the wider Irish community? It draws on data from a series of community music workshops conducted in Limerick city in 2017-18 for refugees and asylum-seekers.

As asylum seekers and refugee numbers are on the rise in the world, there have been many attempts to create musical spaces that present and integrate the refugee voice. Based on my work as an active community musician and researcher who facilitates musical workshops for refugees and asylum seekers, this paper discusses four key themes to emerge from this work. The impact of cultural perception on music-making is a significant factor in the degree of participation in the workshop. Perceived notions of cultural democracy and social cohesion are often challenged by the processes of the workshop. The navigation of personal identity in the new cultural landscape is also significant. Finally, the presentation discusses the consistent emerging themes in the community music workshop including, for example, musical themes related to resilience.

“Art and Education for Peace”: Experiences and perspectives of the research hotbed in music and arts of the UPN for the social reconstruction and reparation processes in Colombia

Natalia Puerta (SEMPRE Award), National Pedagogic University of Colombia

This paper seeks to socialize the work of the research hotbed of the “Art and education for peace” project of the Fine Arts Faculty of the National Pedagogic University of Colombia, "a University committed to training teachers for a Colombia in Peace" (UPN, Development Plan, 2014 - 2019). This is a research hotbed with an interdisciplinary character, involving emergent research of students and teachers from the Musical, visual and Performing Arts programmes, related to the role of artistic creation and its pedagogy for peacebuilding. Currently, the hotbed is working on the research lines, namely: 1) Aesthetics in the face of war; 2). Pedagogy of memory; 3) Culture of peace; and 4) Methodologies of Arts for peacebuilding. These lines -that will be briefly introduced in SIMM-, have emerged from the interests of undergraduate thesis projects in process.

The UPN considers that this hotbed constitutes an opportunity to conceptually deepen the way in which the processes and interactions that take place in music and artistic training (and which involve a demand
for self-knowledge and human relations that intervene in the familiar social fabric, school, city, etc.), build forms of action and thought that transform culture and impact society. A fine typification of characteristics on this type of constructions can surely place us in the vanguard of knowledge in this area and would take us out of the rhetoric -that with a pragmatic interest- we have used in the justification of the presence of the Arts in social life.

SESSION 4 | IMPACT OF CONTEXT AND CULTURE

Chair: Geoff Baker, Royal Holloway University of London, UK

Culture as an instrument of social inclusion: Evaluation of the impact of ‘An Orchestral Morning’ for people with intellectual disability and Alzheimer

Sonia Gainza, L’Auditori de Barcelona, Spain

The social impact of ‘An Orchestral Morning’ is the focus of a research study headed by the University of Vic, Barcelona (Dr. Salvador Simó) in collaboration with ESMUC (Dr. Melissa Mercadal-Brotons) with a view to presenting conclusions in the autumn of 2018. The research intends to identify the elements of the project which lead to its success, and evaluate the impact of the programme on the participants, their carers, the musicians of the symphonic orchestra and the workers of the social centres.

We will explain the design of the research project (Alzheimer N± 45; Intellectual Disability N± 45); the battery of tests and the observational techniques used, and preliminary findings. The quantitative tests include the Non-Pharmacological Therapy Experience Scale (NPT-ES). Qualitative research techniques include participant observation, focal group discussion, open interviews, an ad-hoc questionnaire, observer diaries and photo voice.

L’Auditori strongly believes in social transformation through culture. This research project seeks to shed light on the social benefits that orchestral entities can promote through participative musical activities dedicated to members of the community that are generally unable to access music making.

Community music students’ interventions in diverse contexts: a preliminary approach to their practices

Pedro Moreira, Ana Gama, Polytechnic Institute of Lisbon, Portugal

This paper aims to reflect on the development and implementation of intervention projects in the field of Community Music, based on educational, social and cultural practices that promote democratization and
cultural democracy (Lopes 2009) in which individuals appear as "participatory actors "and" culture generators "(Serrano & Puya, 2006).

The academic research in the field of Community Music has put in evidence the multiplicity of intervention strategies that appeal to the development of the community, personal growth and collaborative music-making practices (Koopman 2000), requiring multiple methodologies and a wider disciplinary knowledge (Higgins 2017).

This paper, integrated in a broader research project - “COMMUS. Making music, living the community”- presents an analysis of the final internship reports elaborated by the students of Licenciatura em Música na Comunidade from Escola Superior de Educação de Lisboa (IPL), framed by their interventions during the academic years of 2015/2016 and 2016/2017. The implementation of their intervention practices occurred in various contexts, aiming at a diversity of audiences and, consequently, resulting in the construction of different strategies and activities.

Based on a qualitative methodology, the analysis of content was privileged as main technique, using the following criteria: i) internship contexts; ii) types of audiences; iii) developed intervention practices / strategies.

Transformation of village society by women’s musicking

Pirkko Moisala, University of Helsinki, Finland

The proposed paper will focus on one Tamu (formerly Gurung) village of Lamjung district, Nepal, investigating social changes and cultural transformation promoted by the musical activities of Aama Samuha (Mothers' Society). The paper is based on numerous field visits during the course of past 42 years; the latest one was conducted in 2016.

Village women established Aamu Samuha about ten years ago to aid villagers in need and to collect money - through musical performances - for common purposes of the village. I argue that these musical performances have transformative effects on the village social order and the gender category of ‘a Tamu woman’.

Methodologically, I will approach these musical performances as events (in the sense of French philosopher Gilles Deleuze), asking what it is that they do, what is inside of what occurs, and how these involve becoming. I will discuss how particular aspects of musical events – embodiments, rituality and affective work – contribute to their transformative power.
Soundscapes versus stereotypes: what a Brazil/Canada intercultural project taught us

Rita Gomes, Susan O’Neill, Adeline Stervinou, João Emanoel Ancelmo Benvenuto, Marcelo Mateus Oliveira, Marco Antonio Toledo Nascimento, Universidade Federal do Ceará/Campus Sobral, Brazil, and Simon Fraser University, Vancouver, Canada

Researchers from Brazil and Canada report on findings from a study of 44 undergraduate students who participated in a pilot educational program that was taught simultaneously in both countries using video conferencing and digital technology. The program engaged students in creative intercultural projects to enhance their experiential learning opportunities and understanding of global citizenship. This paper focuses on the students’ creation of soundscapes using R. Murray Schafer’s (1977/1994) idea that soundscapes are full of nuances and subtleties of sound that can make us more aware of the social impact of our local environment. Students engaged in “soundwalks” that encouraged them to attend more to their acoustic surroundings in an attempt to awaken their sensitivity to meanings and experiences that influence their sense of identity. The meaning making and communicative resources used in the soundscapes were coded, and students shared their soundscapes across countries and then wrote reflections about their experiences. A thematic analysis indicated how the soundscapes enabled students to overcome stereotypes and gain new insights about their local and “glocal” identities. Details of the use of soundscapes will be provided, drawing attention to the power of soundscapes as a catalyst for social transformation, as well as the limitations.

Fostering the national identity by non-formal music education: Experience in Lithuania, Latvia, Poland and Ukraine

Vaiva Jucevičiūtė-Bartkevičienė, Ričardas Bartkevičius, Lithuanian University of Educational Sciences, Lithuania

Today the question arises among young people in particular if it is really important to foster the traditions, ethno-culture of the nation and to distinguish heritage and memory. It becomes exceptionally relevant at the moment, when many people, no matter what nation they represent, are increasingly feeling the citizens of Europe or even of the whole world. Such categories as patriotism, heritage which inevitably accompany the concepts of national and cultural identity sometimes are avoided, but opening of national cultural values to the whole world and preservation of ethnic music and culture do not encourage cultural closure at all. It does not have anything in common with nationalism, chauvinism, fundamentalism. The young generation have to be willing and able not only to adopt ethno(musical) heritage but also to assume
its in-depth meaning and content to make it an integral part of their identity, to adapt it to their current needs and share with others.

“Ich bin kein Berliner” – The musical fight against social exclusion for creative spaces in Berlin

Sean Prieske, Humboldt University, Germany

During my PhD research on music and self-placement in the context of Berlin refugee relief, I founded the music project Freiraum Musikraum (freedom/free space music room) in a German Red Cross communal accommodation. Additionally, I cooperate with several music initiatives for refugees in Berlin. While searching for self-placement and identity after having arrived in Germany, refugees still struggle with bureaucracy and ever-changing laws. In Freiraum Musikraum, we tried to experience stability through music in the people’s lives that are so much determined by uncertainty. Despite Governing Mayor Michael Müller’s promise to give refugees in Berlin a perspective, the senate’s plan to build so-called MUFs and Tempohomes in outlying districts decreases chances of cultural and social inclusion. The MUFs (modular accommodations for refugees) and the Tempohomes (container accommodations) lead to ghettoisation and social conflicts, since they are mainly built in areas with large right-wing voterships. Thus, in a city like Berlin, where most cultural and social activities happen in the city centre, musical exchange is made more complicated for all sides, refugees, artists, and institutions.

In my presentation, I want to give an insight into the ongoing musical work of institutions and initiatives like MitMachMusik Verein, Freiraum Musikraum, and Naseer Shamma Oud Haus, and their strategies of dealing with ever-changing spaces of music making.

The social impact of young people’s music making within a relational ontology: Cultivating connectedness across school and outside school contexts

Yaroslav Senyshyn and Susan O’Neill, Simon Fraser University, Vancouver, Canada

As a practicing musician, educator and philosopher I have gained insights into the ways young people navigate learning activities. What is particularly striking is that these music activities are sometimes unrelated to the formal curriculums in their schools. Although there are various perceptions that such a disconnect need not hinder musical development, we take the view that it can create a lack of opportunity and contribute feelings of disconnectedness in students learning music. My work with Susan O’Neill has suggested that a relational philosophy and ontology along with Indigenous relationality can be coupled with a restorative paradigm that can result in various synergies that contribute to a positive experience of music learning through social impact. Such an approach contributes to a better understanding of social
and personal selves.

Last summer, I was most fortunate to participate via piano concerto performances with an international student orchestra (Eurochestrie in Sobral, Brazil under the auspices of Marco Antonio Toledo and Adeline Stervinou), that has contributed insights into significant social impacts on the arts in the areas of social democracy and the possibility of a latent inequality that can lurk in other such settings that lack connectedness. Interestingly enough, our research with secondary school students from three Canadian provinces combined with my recent experience in Brazil contribute to insights that fit into all the categories of focus for this research symposium: collaborative research, impacts of context and culture, the conservatory-professional school conundrum(!), musical repertoires and the latent issues of possible inequality in cultural democracy.

SESSION 5 | MUSIC EDUCATION AT A CROSSROADS: IN SEARCH OF NEW PATHS (1)

Chair: Graça Boal-Palheiros, Porto Polytechnic, Portugal

Decentering El Sistema: The Network of Music Schools in Medellín, Colombia

Geoff Baker, Royal Holloway / Institute of Musical Research, UK

The Network of Music Schools in Medellín, Colombia, was created in 1996 along similar lines to El Sistema. Both programs have traditionally focused on collective music instruction, primarily in the symphonic tradition, with some schools located in poorer neighbourhoods and participants coming from a wide variety of socio-economic backgrounds. Both describe themselves today as primarily social rather than musical programs.

In contrast to El Sistema, however, the Network has gone through several changes of leadership and direction. Its current director has defined diversity and identity as the program’s new priorities and determined that the Network should broaden its curriculum and provide more space for reflection and creation. Another distinctive feature is the incorporation of a “social team” within the program. In 2017, this internal team devoted considerable attention to research and critical reflection on the program’s history, current strengths and weaknesses, and potential futures.

I will explore processes of change within the Network and analyse how they shed light on certain issues in Sistema-style orchestral programs. In particular, tensions emerge between personal transformation and social/political participation, and between the music school as refuge and as responsive to wider urban culture, with citizenship lying at the heart of the matter.
Fostering music identities through local musics: The case of Mexico’s national education reform

Hector Vazquez (SEMPRE Award), University of Victoria, Canada

Music is an inherent part of cultures and people’s identities (MacDonald & Hargreaves, 2002); therefore, music is an important tool to promote awareness and pride for local cultures. Music education has the potential to favour a balance between the appreciation of local and Western cultures. In Mexico, Western music (represented mainly by classical music) has been portrayed as a form of art that is connected to higher society class; hence, a good worthy to be acquired and valued, while other musics that are rooted in local traditions have been considered not worthy of being included in music education curriculum (Bradley, 2012; Shifres y Gonnet, 2015; Rosabal-Coto, 2013). For this paper, I will critique Mexico’s 2016 national curriculum reform for mandatory basic education (grades 1 to 12), which is portrayed by the federal government as the most ambitious educational reform in Mexico’s modern time, and which prioritizes a Western view of artistic practice (SEP, 2016). In doing so, a Western dominant view of art is presented in the mainstream education system, which undermines local forms and expressions of arts. It is important that local cultures are represented through music education as a way to acknowledge diverse worldviews.

Transforming music teacher preparation through juxtapositional pedagogy

Frank Heuser, University of California, USA

University music teacher education programs tend to enculturate future educators into traditional ways of knowing and acting with the purpose of perpetuating instructional conventions that can be easily implemented in pre-collegiate classrooms. Left unexamined, such epistemologies of reproduction can be an impediment to imaginative teaching practices that could impact the intellectual and social lives of students.

This paper describes an approach to music teacher preparation employing juxtapositional pedagogy. The approach places two contrasting traditions within a conventional pedagogy course with the purpose of encouraging future educators to examine and reconceptualise traditional instructional practices. Concurrent learning in contrasting traditions (e.g. notation/aural learning; formal/informal practices) creates challenging instructional spaces in which the cognitive, intellectual and social underpinnings of established methodologies can be deconstructed and new approaches and purposes to music learning might be explored. For example, embedding different types of music making (e.g. clarinet and guitar) into foundations courses demonstrates how music making/learning enhances and is refined by the acquisition
of conceptual information. This cosmopolitan philosophical orientation balances “reflective openness to the new with reflective loyalty to the known” (Hansen, 2011).

More than the simple addition of diverse styles to a traditional curriculum, juxtapositional pedagogy encourages educators to challenge conventional music education practices and develop instructional approaches that might meet the diverse musical, intellectual and social needs of their future students.

SESSION 6 | MUSIC EDUCATION AT A CROSSROADS: IN SEARCH OF NEW PATHS (2)

Panel: Is Music Education in Global Decline?

Convenor: Paul Woodford, University of Western Ontario, Canada

Participants: Jose Luis Aróstegui, University of Granada, Spain

Alexandra Kertz-Welzel. Ludwig Maximilian University in Munich, Germany

Betty Anne Younker, University of Western Ontario, Canada

Pamela Burnard, University of Cambridge, UK

In a 2016 article hypothesizing a “global decline of music education,” Spanish music educator José Luis Aróstegui reported the results of an informal survey of music teacher educators internationally asking for their perceptions of any changes in the “importance attached to music education” within their educational systems and reasons for any decline in enrolments. Respondents were pessimistic about the future of those programs, attributing reductions in social status, resources and enrolments to neoliberal education reforms and lack of relevance of school music to the lives of students. More recently, he reported on research in Spain suggesting that, notwithstanding any social benefits of those programs, school music classes are perceived by many alumni as having had relatively little impact on their adult lives. In this time of rapid change and disruption, trustworthy and reliable evidence of the state of music education internationally can be difficult to obtain. The proposed panel session will build on the work of Aróstegui and others to explore whether music and music teacher education may be in decline internationally by comparing empirical evidence of the current status of music and music teacher education in Spain, Canada, Germany, the United Kingdom, and the United States. Our intention is also to provide a forum in which conference participants can share their insights into conditions in their own countries that have negatively impacted the provision and accessibility of those programs. Proposals for radical reform will be presented.
to spark debate about where the field might go from here in raising music education’s profile while increasing its social impact(s).

**Introduction: Toward Establishing a Frame of Reference for Assessment of Music Education’s Social Impact**

*Paul Woodford, University of Western Ontario, Canada*

A brief introduction of panel members is followed by reference to a comparative study by Aróstegui, Pitts and Hardcastle (2016) of music education experiences of Spanish and English primary school children as a starting point for arguing that music educators “expect too little” of them, lowering their “expectations and those of their parents” for those classes (see also McPherson, 2009). School music teachers have for too long conceived of their professional role as the creation of future performers and consumers, and less so also the fostering of composers, arrangers, conductors, theorists, historians, critics, teachers, philosophers, sociologists, ethnomusicologists and democratic musical citizens who are critical and creative participants in the “continuous fight for the sanity of mankind” (Frye, 1988; see also Adorno, 1963). If music education is to have much social import, and if researchers are to properly assess the social impact of school music making or related activities, all concerned will need a bold and comprehensive approach to educational aims, curriculum and pedagogy that locates music teaching and learning within the contexts of the wider society and its problems.

**What Have We Done with Music Instruction in Spain for the Last 25 Years? The Impact of School Music Education on Alumni**

*Jose Luis Aróstegui, University of Granada, Spain*

This session will present data from a major survey carried out in Spain administered to alumni to get their opinions about the personal and social impacts of music instruction during their mandatory schooling (6-16 years old) on their subsequent lives. The sample (n=2,000; p=95% α± 2.191%) was chosen from a target population of all Spaniards aged from 22 to 32 years old at that moment (N=8,757,085). Results show that music education in Spain has had a relatively low impact on the lives of graduates of those programs. While their experiences with classroom music were valued as average (3 in a five-step Likert scale), many responded that school music classes had relatively little to no impact on their adult lives. People with musical training out of schools gave a higher answer. Women gave a more positive response than men, while alumni with low academic levels and degrees were more negative. Location and social class did not have statistically significant influences on results. Although this major survey has to be put in connection
with information obtained from other research methods, data suggest that the social role(s) school music education is playing must be revisited taking into account the school curriculum and people’s expectations.

Challenges of Music Education in Germany

Alexandra Kertz-Welzel. Ludwig Maximilian University in Munich, Germany

In international music education, there is often a disparity between how foreign scholars estimate a specific country’s music education system, and how people from the respective country rate it. Regarding Germany and the myth of Germans as “musical people” (Rainbow 2012), based on a superior music education system, this becomes obvious. From the German perspective, music education has been in a constant crisis for a long time, with increasing problems in recent years. The challenges are similar to those Aróstegui (2016) states regarding curriculum, standardized evaluation, available resources and music education advocacy. In German schools, numerous music lessons are cancelled, in Bavarian elementary schools up to 80 percent (SWR 2017). Reasons are that teachers often feel incompetent, or that music is perceived as an unimportant subject. Teacher education appears to play an important role. Only few students in the program for elementary school classroom teachers at Bavarian universities choose music as a minor subject, even fewer as a major. In Germany, there is a need for a new appreciation of music education in elementary schools and more meaningful lifelong learning activities for teachers, including part-time university programs for music education as a minor subject, and improved music education advocacy.

Report on the Economic Challenges of Maintaining the Autonomy of American and Canadian University Schools of Music

Betty Anne Younker, University of Western Ontario, Canada

This is a unique time in the history of higher music education in terms of autonomous sustainability. While some institutions have a tradition of creating partial support through high enrolment programs, research partnerships, and donor contributions, others struggle as government support continues to decline. Fluctuations or sharp declines in public or other funding have dramatic impacts on their capabilities to balance budgets. Applications for Bachelor of Music programs across Ontario, Canada have experienced a 33% decline since 2011 while the National Association of Schools of Music reports that BMus enrolments at American universities have declined by 11% since 2011. To offset the impact on budget, Faculties/Schools of Music typically have four options—increased donor support and endowments, robust online programs, increase in international enrolment, and new programs going beyond the traditional
Western European focused Bachelor of Music degree programs. We are just beginning to examine data collected from alumni about their satisfaction with university music education programs in contributing to their quality of life, ability to pay back loans, and levels of income in comparison with those who graduated with STEM focused disciplines. These data will be shared with conference participants along with recommendations for addressing the professional needs of current and future students.

**Can Music Education be More Than an Endangered Subject in the UK? Rethinking, Retooling, and Reforming Institutional Norms as a Collective Snap**

*Pamela Burnard, University of Cambridge, UK*

In the UK, with the EBacc (English Baccalaureate1) not including creative subjects, experiencing the lowest uptake of arts subjects at GCSE2 level in a decade, the closure of arts A Levels3, and a decrease in university arts enrolment, radical rethinking is needed to bring the education sector and arts industry together to advance the co-production of change. An overview is provided of the latest data on chances and choices, departures and deviations from the work usually done in schools and universities. While the political terrain in the UK is difficult for ‘plugging in’ and enacting change, I will critique and assess evidence for how technology is changing the natural and cultural worlds of music (and sound art) experience, education and practice. I will argue for the need for radically changing, rethinking, retooling, repositioning and realigning our thinking from an emphasis on epistemology to ontology, or ‘onto-epistem-ology’; to produce an understanding constituted in the inseparable connections among the linguistic, social, political and biological; a shift which requires us to re-view and re-think what constitutes ‘music’ without being constrained by the reductive practices of music making which are currently imposed and passed among us as music education.

**SESSION 7 | MUSIC IN PRISONS**

Chair: *John Speyer, Music in Detention, London, UK*

**Musical group participation and empathic development: Considering implications for the criminal justice system**

*Catherine Hatcher (SEMPRE Award), London Symphony Orchestra, UK*

The cultivation of empathy is an important but under-researched potential outcome of musical group activity. A growing body of theory suggests that musical gesture and physical movement carry social and
affective information that can be interpreted by co-participants (Molnar-Szakacs & Overy, 2008), and that musical processes such as synchronisation and improvisation require the anticipation of others’ musical actions in order to appropriately align one’s own musical output (Rabinowitch, Cross & Burnard, 2012). Musical group activity may therefore create a frame through which participants can empathise.

However, few empirical studies have measured the relationship between musical group participation and the development of empathy. This gap in research may prevent musical projects from articulating what is conceivably a key interpersonal aspect of their social impact. Focussing on prison-based musical projects, I use current theory alongside interviews with practitioners to show how further research has the potential to challenge assumptions that these projects create only ‘intermediary outcomes’ – such as increases in confidence, self-esteem, and communication skills – proposing that they may also target a factor linked to criminal behaviour: a deficiency of empathy. Extrapolating from this discussion, I suggest there is a need to examine empathic development as a potential outcome of a broad range of musical projects.

Building narratives through music: A comparative look at two music projects inside prisons in Portugal and Scotland

Inês Lamela, INET-md, Portugal, Kirstin Anderson, The University of the West of Scotland, UK

There has been an exponential increase of research concerning music projects inside prisons in the last decade. Music, which has often been viewed as a harmless occupation of time behind bars, is now recognized as a practice through which prisoners can have creative and stimulating experiences by developing new skills that can catalyse a personal transformation. In this presentation we reflect on two different projects: ‘On the wings of a piano... I learn to fly’ (Portugal) and ‘Inspiring Change’ (Scotland). Despite the differences in context, length, organization, working methods and goals between these two projects, our analysis is focused in what we think is the cornerstone of this work: the participants. Contrary to most of the research within music in prisons, which has a more comprehensive and general approach, our focus is on specific participants and on telling their unique story. Based on interviews, written testimonies, video recordings and logbooks, and following John Dewey’s criteria of continuity, interaction and situation, we present eight unique narratives that conclude how each prisoner, as a ‘musician’, built a strong and positive narrative within the confines of incarceration.

Life within these walls: Community music-making as a bridge of healing and transformation in prison contexts

Mary L. Cohen, Johnathan Kana, Richard Winemiller, University of Iowa
This paper examines music-making experiences in prisons through the lens of three different individuals, primarily with the Oakdale Community Choir (OCC). This community ensemble, based at the Iowa Medical and Classification Center (IMCC) in Coralville, Iowa, includes incarcerated singers and community volunteers. Mary Cohen, leader of this ensemble, bases her research on Christopher Small’s (1998) concept of musicking in her choral singing pedagogy for the choir and for analysis of these experiences. Richard Winemiller, currently incarcerated at the IMCC, describes how the OCC’s performance of his original song “The Person I See” enhanced his relationships with his mother and sister. Johnathan Kana, a returning citizen, reflects on his participation in a Texas prison band and the OCC’s premiere of his original composition “Life within These Walls.” Incorporating insights from these experiences and her research on this topic, Cohen reexamines her theory of interactional choral singing pedagogy in light of our combined reflections and writing. We conclude that well-intentioned and appropriately facilitated community music-making opportunities in the prison context offer a peculiarly transformative context for exploring, affirming, and celebrating ideal relationships. Over time, such initiatives may change community perspectives on prisoners and promote more meaningful social integration of returning citizens.

Reflections on Future Research in Music and Criminal Justice

James Butterworth, University of Oxford

This presentation provides a report and critical reflection on the ‘Music in Prisons/Detention’ workshop, to be hosted at the University of Oxford on 9 April 2018 in collaboration with SIMM (Social Impact of Music Making). The workshop is limited to a small number of invited researchers, charity managers, musical practitioners and prison staff. This presentation aims to extend the debates, questions and ideas raised at the workshop to the wider SIMM community both as a record of the workshop and as a means of stimulating further research and discussion. The workshop itself will consider examples of best and worst practice in relation to music in prisons/detention, prisoner-staff relationships, ways of overcoming challenges faced when working in the criminal justice sector and ways of fostering mutually-beneficial relationships between researchers and practitioners. It also intends to take a critical approach to music in criminal justice settings by problematizing both romanticised notions of music’s transformative powers as well as views about music and the arts as insignificant luxuries.

SESSION 8 | OPPORTUNITIES FOR MUSIC MAKING THROUGHOUT THE LIFESPAN

Chair: Marta Amico, University Rennes 2, France
What stops people getting involved in making music?

Alexandra Lamont, Keele University, UK

There is a growing wealth of evidence on the positive effects of music-making on children and adults in terms of its physical, mental, psychological, social and community benefits, with studies around the world converging to argue for the importance of music-making in societal change. This paper makes some powerful arguments about what prevents people of different ages from engaging with music-making. It will draw on evidence from two different ongoing research projects at opposite ends of the lifespan. The first is exploring the perceived and actual barriers to music participation (with a focus on playing an instrument) in children aged 6-11, including children with and without physical disabilities, from different parts of England. Focus groups are being conducted at present to establish what children feel the major barriers are to participation, particularly amongst those who choose not to participate. The second project looks at an ongoing case study of an older people’s choir in a city in England, also attempting to address issues of reluctance to participate. The particular challenges of researching already-disengaged populations on a topic they feel little commitment to, despite being aware of its potential social impact, will be a key topic for discussion.

Music Education at senior Age: From Orff-Schulwerk approach to lived emotions and social impact(s)

João Cristiano Cunha, INET-md, Polytechnic Institute of Bragança, Portugal

Portugal is the country with the highest number of active Senior Universities (SU). This work shares emotions experienced at the Orff-Schulwerk approach ‘Music, Movement and Dance’ weekly classes from a SU of Northern Portugal, as well as the personal and the social impact evaluated by senior students (n=45) with ages comprised between 59-82 years old, during one semester (2017/2018). It is revealed that, through Orff-Schulwerk (OS) approach activities, senior students live positive emotions that seem to have relevant impact in their personal and social life. The OS classes involves speech activities to encourage active music making, singing, body (and Orff Instrumentarium) percussion, movement and dancing in the search for a holistic development of the human being.

The collection and data analysis has a methodological support based on Flow Theory (Csikszentmihalyi work), particularly the adaptation to the Music Education context (Custodero work) through AFIMA - Adapted Flow Indicators in Musical Activities.

In conclusion, OS classes promote access to music making and learning, and the results indicate that senior students lived high degrees of positive emotions (Happy; Cheerful; Excited; Involved; Alert; Satisfied;
Successful). According to their own testimony, all the experienced emotions seem to have strong impact in their personal/social lives.

**PUBLIC PLENARY SESSION**

**Keynote Lecture: Disrupting the Status Quo: Young Musicians in Actions that Create Change**

*Susan O’Neill, Simon Fraser University, Canada*

Chair: *Graça Mota, Porto Polytechnic, Portugal*

Panel: *Gloria Zapata, Fundación Universitaria Juan N Corpas, Bogotá, Colombia*

*Lukas Pairon, SIMM platform, University of Ghent, Belgium*

*Susana Sardo, University of Aveiro, Portugal*

This public lecture will be followed by a Q&A session and a panel discussion of the key themes arising from the Symposium.

Susan O’Neill’s keynote considers and reflects critically on young people’s experiences of the social benefits of active participatory music making from the perspective of youth themselves. More specifically, I consider how making (up) music enhances young people’s lives not by uncovering pre-existing facts about the world but by attending to interferences and differences that are enacted and illuminated through the co-constituted force of music engagement within particular learning ecologies. Theorizing about these transformative processes is often traced backed to Dewey’s (1916) notion of experiential learning, which is “to make a backward and forward connection between what we do to things and what we enjoy or suffer from things as a consequence” (p. 147). For us to grasp the meaning of our actions, we need interaction and continuity of an on-going active process that leads to “the discovery of the connection of things” (p. 147). However, making meaningful connections is often assumed to be predominantly a cognitive process and a mirroring of reality, as if reflecting on experience is about extracting objective representations from the world. Recent contemporary approaches to relational theories challenge this assumption and provide a different lens that disrupts the status quo in thinking about how we value or imagine the social impact of young people’s music engagement. Drawing on interviews with young musicians, I discuss the implications for empowerment and a social justice orientation that shifts the emphasis from participation to contribution.
FULL PARTICIPANT LIST

CONTACT DETAILS AND EXPRESSIONS OF INTEREST

Adelina Stervinou, Universidade Federal do Ceará/Campus Sobral, Brazil
adelineflauta@gmail.com
Participating in SIMM 2018 is an opportunity to share the knowledge in music education area with famous researchers of several countries and share part of our work developed at the Federal University of Ceará (UFC) Campus of Sobral. In our Music Program at UFC in Sobral we work with the musical instrument collective teaching methodology which bring musical and social benefits to our students. We also try to bring for our students international experiences and overture to the world and its different cultures. By doing that we intend to show to our students the potential of music education as a tool for social transformation in a world marked by global exchanges, and to learn new ideas from scholars concerned about the social impact of making music. The paper submitted to SIMM Porto comes from a research developed with my colleagues of the UFC Sobral Music Program in an international cooperation project with Susan O’Neill, a partnership between our University and the Modal laboratory at the Simon University in Vancouver. This Symposium will be the occasion to present this project for other researchers, and it will be the occasion to meet others famous researchers like John Sloboda. I am Professor at the Federal University of Ceará in Sobral (Brazil), Member of the PESQUISAMUS Research Group, Research Associate of the MODAL Research Group/Simon Fraser University and Research Associate of the LLA-CREATIS Research Group/Federal University of Toulouse. I am working in cognition and music education areas, and I am also the conductor of the UFC Sobral Symphonic Orchestra.

Ailbhe Kenny, University of Limerick, Ireland
Ailbhe.Kenny@mic.ul.ie
I am a Lecturer of Music Education at Mary Immaculate College, University of Limerick, Ireland. This academic year I am on a EURIAS fellowship at the Hanse Institute for Advanced Study in Germany where I am examining the musical lives of children of asylum seekers. I hold a PhD from the University of Cambridge and as a Fulbright Scholar spent the year 14/15 at Teachers College, Columbia University and New York University. Previous positions held include Research Fellow at Dublin City University, Primary Teacher, and Arts and Education Officer at The Ark. I have led numerous professional development courses and am actively involved in community projects which includes directing the MIC Children's Choir. My research focuses on the sociology of music education and I consistently publish in peer-reviewed journals.
such as Research Studies in Music Education and Music Education Research, as well as within broader education fields in journals such as Teaching and Teacher Education and Thinking Skills and Creativity (see publication list at http://www.mic.ul.ie/academicdepts/music/Pages/aibhekenny.aspx). My first monograph Communities of Musical Practice was published by Routledge in 2016. University-community links have always been important to me to help address access and elitism issues for marginalised groups. This sense of social justice no doubt stems from my own primary teaching experience in inner city Dublin for five years. Since entering academia, I consistently link my teaching and research with the public sphere. One of my current research projects, investigating the musical lives of children of asylum seekers, testifies to this.

Aixa Portero, Universidad de Granada, Spain
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I work as an Associate Professor since 2005 at the Faculty of Fine Arts of University of Granada. I am a Plastic Arts artist trained at Sint Lukas Hoger Instituut (Brussels), the Visual Arts Research at the L’Ecole Supérieure d’Art Visuel (Geneva), at Piet Zwart Institute (Rotterdam) and at University of California (San Diego, USA). A good part of the research I carried out in this last institution led not only to an Europeus Doctorate (2006) but also to a wide-range set of plastic works, featuring a dozen individual and more than forty collective exhibitions both at national and international level. Throughout my career, I have exhibited in locations such as Brussels, Geneva, Rotterdam, San Diego, La Habana, Los Angeles and Paris. I am currently studying viola at the Music Conservatory of Málaga (Spain). As an artist, my work draws on philosophy, narrative, music and poetry, generally combining painting, sculpture, music, photography, installation and new technologies. You can follow my artwork at www.aixaportero.com. As a researcher, I am a member of the Institute of Peace and Conflicts of University of Granada (http://wdb.ugr.es/~eirene/en/) and so my scientific output focuses on the impact of Art and Technology in Society, Culture and Peace. My interest in this symposium derives from my artistic concept of creation, which makes me look forward to learning from and sharing experiences with other experts in related areas and similar interests worldwide.

Alain De Waele, Fund Baillet Latour, Belgium
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Director in several philanthropic institutions (International Polar Foundation, Fondation Vocatio, Friends of several musea). Advisor in public and private (cultural) institutions. Former vp general affairs of AB-
InBev brewery. Main interest in philanthropy (medical research, education, culture and Olympic sport) and the organisation of events/projects in order to move people towards better understanding of philanthropic goals and support of high achievements and initiatives in societal development, in particular of young people. Promote and encourage excellence: the «SIMM» project is a way of achieving this.

Alexandra Lamont, Keele University, UK
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I have been researching issues of participation and inclusion in music since 2000. My earliest work in this field focused on the question of musical identities in children and how these are affected by context. This introduced the important question of what being a musician means to young people and how some self-define themselves out of future engagement. I moved on to research into children’s attitudes towards music more broadly, exploring how the structural features of education can influence participation (e.g. provision of opportunity through schemes such as whole class vocal and instrumental tuition in the UK, links with professional music groups, and funding). More recently I have been exploring how adults engage with music across the lifespan, focusing on experiences during childhood and important life events and the effects these have. This work suggests the importance of a lifespan perspective in understanding music beyond school, and highlights that experiences at school can be very long-lasting. Many older participants were put off music by adults and gatekeepers at a very young age, and it is encouraging that these results show some of them feel sufficiently motivated to pick up music later in life. Most recently I have been working closely with a community choir for older participants over time, investigating how a group can continue to develop over a long time span (10 years) with changes of membership, leadership and organisation.

Alexandra Richardson, School of Oriental and African Studies, UK
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Alex is the Learning & Participation at Huddersfield Contemporary Music Festival, an annual 10-day festival in November, where she designs the education programme as well as activities planned over the year that include innovative community music and arts workshops, inclusive for all groups, from babies and toddlers, children and young people to adults, minority groups, emerging artists and more. She has considerable experience teaching primary school music, delivering radio production workshops to young people including refugees/asylum seekers and also private instrumental teaching. Her academic background is in Ethnomusicology, studying a masters at School of Oriental and African Studies; her
research focussed on gender and music, specifically in North Africa with traditional all-women ensembles in the Marrakech region of Morocco. Alex is also a radio producer and DJ, where she hosts a monthly show on online platform NTS Radio called Whirlidfuzzz, discussing and playing an eclectic mix of genres often through an anthropological lens. She DJ’s under the same moniker and performs locally and worldwide.

Alix Didier Sarrouy, INET-md, Portugal
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Art as a tool for education and social change has always been at the centre of my academic and professional work. In terms of knowledge and qualifications, it's been 11 years since I started studying music as a way for emancipation. During my Ph.D. I wrote a sociology thesis with the following title: "Actors in music education: comparative ethnography between three núcleos inspired by the El Sistema program in Venezuela, Brazil and Portugal." I spent four months in each country doing intensive fieldwork. I studied the beauty and the complexity of social relationships in núcleos and between all their ‘actors’. I added the power of influence coming from the social environment (neighbourhood, city, culture...). I have written several scientific articles and made over twenty communications on these subjects for all kinds of publics in several countries. To this I join my experience as a professional musician and a social worker. Very recently i have joined the Portuguese Institute of Ethnomusicology – studies in music and dance (INET-MD), as an integrated researcher.

Ana Gama, School of Education, Lisbon, Portugal
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Ana Gama holds a PhD in Administration and Educational Policy from Universidade de Lisboa/ Instituto de Educação. Since 2008 she is Adjunct Professor at Escola Superior de Educação de Lisboa, and since 2017/2018, co-coordinator of the Community Music degree, supervising several curricular internships and teaching the following courses: Models of Community Intervention and Project Management. She also supervises several internships in the Basic Education and Sociocultural Animation degrees. Ana Gama is currently the coordinator of the research project “COMMUS. Making music, living the community”, financed by CIED, and has previously integrated, as a researcher, the projects “Sexuality and Gender in Educational Contexts”, developed by inED in partnership with CIED, CICS-Nova (Set. 2015 to Dec. 2017); and "Local Strategies of Improvement of the School in Disadvantaged Areas: Public and private intervention programs" (2011-2013, financed by the FCT). From 2009/2010 to 2014/2015 she was an official consultant for the Ministry of Education, in the evaluation and monitoring of several TEIP2 Public
Schools. Her academic activity includes Co-authorship of three articles published in scientific journals as well as several communications and articles published in conference proceedings, both as author and co-author, held in national and international congresses.

Ana Luísa Veloso, Porto Polytechnic Institute, Portugal
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My name is Ana Luísa Veloso and I am a Postdoctoral Fellow at CIPEM (Research Center in Psychology of Music and Music Education) – Branch of INET-md (Institute of Ethnomusicology –Studies in music and dance) at the Porto Polytechnic. Throughout my career as a teacher/researcher and also musician, I have taught in several primary/ middle schools and also at the College level, in both undergraduate and postgraduate courses. Since the beginning of my PhD, my research interests have been mainly focused in the ways projects involving collaborative creativity and collective music making might have a positive impact on the personal and social development and transformation of children and youth. Within this context, I am the principal investigator of two research projects: a) Seeds of Art: Building opportunities for success in school, where an innovative curriculum, with a strong emphasis in the arts, collaboration among teachers and pupils, and interdisciplinarity, is currently being developed and evaluated; and b) Creating bridges between artists and educators, a project that addresses the theme of music education, thinking precisely of the bridges that can be established between the work developed by musicians, in non-formal and informal contexts and the work that is carried out by teachers and educators, in their daily actions at school. Currently I am also a member of the board of directors of the Portuguese Association of Music Education, editor in chief of the Portuguese Journal of Music Education and also the Portuguese representative of the INA Council at ISME.

An De bisschop, School of Arts, Ghent, Belgium
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My professional background is completely oriented towards community arts practices; at different levels and in different geographical contexts. I wrote a Phd focused on community arts discourses (policy/press/science) in both Flanders (Belgium) and the Western Cape (South Africa). During this research time I lived part time in South Africa, but although my life I travelled a lot to visit and research community arts practices (embedded in professional arts contexts, in social work contexts, in development cooperation). I was the director of Demos -Flemish support organization for community arts- for 5 years, and am now teaching a.o. this topic at the teacher training department of the School of Arts in Ghent.
teach to students of all artistic disciplinary background (drama/visual arts/music/design), and am focused in that on how an artist/art teacher can develop a productive dialogue between the artistic and social aspects in these kind of projects/organisations. Taking it from there, my interest in the conference theme is obvious, as for musicians working in this projects finding these kind of balance is crucial, though often this topic is often neglected or only marginally present in their professional development as a musician. I believe that this is changing or should change, as music can play a vital role in social change (that is only needed more nowadays as social inequality is growing), but this can only be the case if musicians as well learn to be active with different social groups. For the arts school it is the case that, in order to play our role as 'active agent' in a highly unequal society better (e.g. reflected in the choices being made in the curriculum), more expertise is needed on social impact of making music, and how this potential can -in a critical way- influence the artistic and pedagogical skills we aim at in the arts school.

Andrea Rodríguez, Andrea Rodríguez (SEMPRE Award), University Jaume I of Castellon, Spain

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Social worker and musician. Her work focuses on peace building trough collective musical programmes in Colombia. She is a PhD candidate at UNESCO Chair of Philosophy for Peace - Institute for Social Development (University Jaume I of Castellon, Spain), with a doctoral project entitled “A study on the collective musical programs as spaces for social reconstruction in communities with victims of the Colombian armed conflict”. She undertook a research exchange at the Robert Owen Centre for Educational Change of the University of Glasgow between September and December of 2015. Currently she is member of the Peace Programme at the National University of Colombia.

Alberto Cabedo-Mas, University Jaume I of Castellon, Spain

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Associate Professor in Music and Education at the University Jaume I of Castellón, Spain. He is author of several publications in international and national books and refereed journals. He is co-director of the journal “Eufonía: Didáctica de la Música” and serves as editorial board member in several national and international academic journals. His research interests include music education, musical heritage, coexistence, interculturality and the transmission of music across cultures.

We two wish to attend to the seminar due to our interest in the research topic. We have concluded international research projects using music as a tool to social change and we have interest in developing
new collaborative networks that may result in sharing and cooperating in further research. The seminar is a good opportunity to meet people who share similar interests.

Andrew Manning, European Concert Hall Organisation, Brussels, Belgium
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The ECHO network brings together 21 of Europe’s leading concert halls (ranging from the 19th century Concertgebouw Amsterdam through to the Philharmonie de Paris and Elbphilharmonie Hamburg). Together as a European network we work on three core areas: a) Professional exchange, working groups for the CEOs of all member halls as well as the Heads of Education, Artistic Programming and Marketing. b) Shared initiatives, which include regular artistic commissions, a young artists’ series, research and seminars. c) Advocacy, on topics within our sector such as Music Education or digital streaming but also political lobbying to national governments or at EU level. ECHO has been awarded EU funding for the period 2018-2021 to lead a European Platform supporting emerging talent in classical music. Lukas Pairon came to present the SIMM platform at this year’s working group meeting of the Heads of Education, Learning and Participation of all of the ECHO halls. From ECHO’s point of view we are interested to attend the Porto seminar to learn about the range and specific research interests of the SIMM community involved in the hope that we can link these researchers where appropriate to music practitioners and educationalists within our network and beyond. Prior to ECHO my previous roles have included Head of Arts at the British Council in France and working with the BBC Music department and National Youth Orchestra of Great Britain.

Anemone G. W. van Zijl, Maastricht Conservatory of Music, NL
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I have a background in Arts and Cultural Sciences (BA with distinction, Maastricht University, The Netherlands), Science, Technology and Society Studies (MPhil, Maastricht University, The Netherlands), and Music Psychology (MSc with distinction, Keele University, United Kingdom). I obtained my PhD in Music Cognition Research from the University of Jyväskylä in Finland. As such, I am a truly interdisciplinary scholar, being able to integrate insights and apply methods from contrasting research paradigms, taking into account the complexity of different contexts. I believe in the potential impact of music, and music practitioners are of special interest to me. The work I’m most known for focuses on performing musicians, their emotions, and the effect of their emotions on performance characteristics and audience perception. As a result of my previous and current jobs in a Music Therapy and Music Education department, my focus
has shifted more and more from musicians on the concert stage towards musicians in music education or music therapy context. In addition to the practical teaching of students to become qualified music therapists or music educators, I’m investigating the psychophysiological effects of music therapy and the social impact of music education as a member of two research teams. I would like to attend the SIMMposium in order to share the latest insights on experiences with and research into the social impact of music making. The SIMMposium will be a great inspiration for my practice as a lecturer in music education and provide input for the specialisation I am running. Moreover, the SIMM-posium will form the ideal setting to get together with the ‘SIMM Impact on Practitioners’ team led by John Sloboda.

Anna Papaeti, Panteion University, Athens, Greece
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For the last seven years my research has focused on documenting and analysing the multifaceted uses of music in detention in cold-war Greece (both from the authorities but also of the prisoners themselves), focusing not only on the practices used but also on the (long-term) effects on prisoners. I am also in the process of developing research projects with present situations of detention in Greece (both prisons and refugee camps), so participating at the conference would be of great importance to me.

António Ângelo Vasconcelos, Polytechnic Institute of Setúbal, CIPEM-INET-md, Portugal
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In the differentiated complexities that cross contemporary societies, problems related with the conviviality between differences and social, cultural and school inclusion are particularly relevant. Arts in general and music in particular have been taking different roles in reconfiguring the identities of vulnerable audiences by mobilizing participatory and creative modes and processes in which children, young people and adults are not merely passive agents but are central in the co-construction of artistic and formative work. Within this framework, the project "Other bands - Instruments of Inclusion" is inscribed. "Other Bands" is an intervention and research project in which, starting from a proposal of Public Higher School, a set of five wind bands were created in different Schools of Almada. Through collaborative musical and artistic practices, one seeks to contribute to the reconstruction of the identities of children and young people aged 10-15 from disadvantaged backgrounds and with problems in school success and increase their links to different types knowledge and communities of belonging. It involves not only the creation of original works commissioned to Portuguese composers as well as the arrangement of works designed for the particular contexts of each instrumental grouping and its inscription with the artistic work of the
philharmonic bands and other groups in the community. In this context, the interest in participating in this symposium has a double objective. On the one hand, share some of the preliminary results of the research work in which children and young people are questioned about perceptions of the different types of impacts that the playing and making music together produce in their personal, school and community life. On the other hand, through the discussion and critical analysis of the colleagues, interrogate the analytical, interpretative and methodological framework to foster the intervention and analysis of the educational-artistic and investigative work about the different types of impacts of music in the promotion of Cultural democracy and in the access to music making and learning.

Carmen Ramirez-Hurtado, University of Granada, Spain

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I got my PhD in 1992 with a dissertation about Music in Plato —summarizing the title—, from the philosophic point of view. At the same time, I had fulfilled my studies at the conservatory, as two different and parallel trajectories. But as I got a position in a Faculty of Education in the field of Music, I realized of the mutual implication of both areas, and I got involved in comprehensive activities, as conducting choirs, working with children at schools, and trying to lead this work from the deep concepts and convictions about persons and society as work of art, with a strong humanistic and spiritual mark. Nevertheless, it was my engagement with the Institute of Peace and Conflicts of University of Granada (http://wdb.ugr.es/~eirene/en/) that made me really found my place. I was working in the implementation of the Master Degree in Peace Culture, Conflicts, Education and Human Rights (http://www.ugr.es/~masterculturapaz/main_english.html), a collaborative intercollegiate project among four Andalusian Universities (Granada, Málaga, Córdoba and Cádiz). I was coordinator of that Master for a time and now I am a member of the academic board and so I teach compulsory and optional courses or tuition. At the Institute I started a research line on music and peace that intends to be an extensive approach, comprising traditional inquiry and other practices. Regarding my research, for the last ten years I have focused it in the relationship of music and peace, therefore including music impact in society. This is why I am interested in participating in the SIMM: the research areas and even the methodology coincide with mine in the last years.

Catherine Hatcher (SEMPRE Award), London Symphony Orchestra, UK

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I completed an M.St. in Musicology (supervised by Professor Eric Clarke) at Oxford University in 2016. My
work focused on exploring the social benefits of group music participation. I considered whether performing in an orchestra can increase self-esteem, and I explored the relationship between musical group activity and empathy. For my dissertation, I spent three weeks in Ghana examining the effect of musical participation on social bonding, perceptions of social support, and peer-related problems at a children’s home. During this degree I also worked with Oxford Universities NHS to evaluate their ‘Music on the Wards’ programme, assessing the impact of the project on patients, visitors and staff. I work currently as the Trusts & Foundations Coordinator at the London Symphony Orchestra, where I write funding proposals to support LSO Discovery – an award-winning education and community programme, which reaches over 60,000 people, from a diverse range of backgrounds, every year. I have the pleasure of seeing the broad range of LSO Discovery projects first-hand. I have previously worked with the Philharmonia Orchestra and Orchestras For All. My future aim is to complete further interdisciplinary research into the social impact of music participation, and I hope to embark on a doctoral programme in the next couple of years. I believe that attending this conference will be an enriching experience that broadens my knowledge and understanding, and I would be thrilled to participate and share with such an eminent cohort of scholars.

Consuelo Pérez-Colodrero, University of Granada, Spain
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As a teacher and researcher, my professional practice and output has focused and encouraged the understanding and promotion of Andalusian Cultural Heritage, as a means of endorsing and empowering group and individual identity in postmodern society. More specifically, I have approached historiographical, cultural and gender studies, considering them valid instruments to fulfil the aforementioned objectives. More recently I have also become interested in Music Education, primarily from legislation and disability point of view, considering they are as well a fundamental way of measuring and understanding music social impact. My interest in this symposium derives from the orientation and sense of both my teaching and researching interests in music and its social impact, looking forward to learn from and meet and foster successful and fruitful relationships with other experts in the field worldwide.

Craig Robertson, Min-On Music Research Institute, Tokyo, Japan / Nordoff Robbins, London, UK
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My research interest is in the role of musical experiences in social change and the interplay between articulations of identities, memories, emotions and beliefs and their influence on social behaviour. I am
particularly interested in how this research can be applied in peacebuilding strategies and educational and cultural policymaking. More recently, I have been exploring how this research relates to current developments in public health and wellbeing. This symposium is of particular relevance, since it involves social impact and music-making. One of the key elements that is lacking in much of this research is effective evaluation. Thus far, models borrowed from other disciplines have not been effective enough to use as a project planning tool. I am keen to meet and discuss this issue with the attendees. I have been working with a few NGOs on this matter and it would be very useful to have a working model of music and social impact and how to measure it, not only to improve practice but also for lobbying government for support and public opinion as well as to attract further funding.

**Dirk Proost, Conservatoire of Antwerp, NL**

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Professional roles: Co-founder of Champ d’Action, ensemble of Contemporary Music, Antwerp. Teacher of Oboe and Contemporary Music + Free Music and Community Music at The Music Academy of Lier and at the AP High School, department Music (Conservatoire of Antwerp). Since 2000 I have been making music with all populations of society and all ages. This experience brought me to a vision which I call AMI: A = Art: Everything related to art intrigues and inspires me. M = Music: Everything is music, everybody is a musician. I = Investigation: My projects are a constant research in how to connect people trough music and art. In this spirit I developed many projects, such as MULTICOLORS and IN/OUT: For ‘MULTICOLORS’ I developed a graphic score. This is a large floor score to stimulate teamwork and interaction. The conductor offers through its course and movements some parameters (rhythm, dynamics, combined action, silence...) With this project I had the possibility to connect foreign youngsters with several Academies of Art from Antwerp. ‘IN/OUT, Escape Through Art’ is a multidisciplinary art project with many different participants. Professional artists, artists in training and many amateurs are going in communication with inmates. The project starts in prison where I develop several acts with the prisoners. These acts or the process of it are filmed or recorded and taken out of the prison. All the other participants start to assimilate or to interpret this material. The results are shown on a representation that is filmed and shown to the inmates again. This circle movement had an amazing effect: ‘The inmates started making plans for future projects’. In all AMI – projects I aim to make communication through music among all sections of the population with a focus on people of the vulnerable society, refugees and prisoners. I joined the two first SIMMposia in Ghent and London.
Ena Pervan, Community Arts Lab, Austria

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I work as a Grant Manager for the Community Arts Lab (CAL), a new unit within Porticus. CAL aims at fostering social change through arts. We focus on projects in the field of music and performing arts with a social impact. We believe that Community Arts, leveraged effectively and to a high standard, are a powerful and underexploited force, capable of setting the stage for the social change the world needs. They provide a safe space for people – especially in times of crisis and conflict – to nurture hope and resilience, to discover their full potential, build bridges through common language and, ultimately, contribute meaningfully to the common good. To this end, we partner with artists, educators, prestigious institutions, grassroots organizations and change agents to bring communities together in solidarity, inspiring them to transcend challenges and drive transformative, sustained social change. I would wish to attend this symposium, to be able to connect with researchers, practitioners and policymakers in the field of music making with a social impact.

Eric Clarke, University of Oxford, UK

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I have published on a range of topics in the psychology of music, ecological approaches to music perception, musical meaning, music and consciousness, and musical creativity. Recent and ongoing projects include work on music, empathy and cultural understanding; empirical and historical approaches to the performance of C19th orchestral and chamber music; and a new three year collaborative project on Musical Sociabilities. Publications include Empirical Musicology (2004, with Nick Cook), Ways of Listening (2005), Music and Mind in Everyday Life (OUP 2010, with Nicola Dibben and Stephanie Pitts), Music and Consciousness (OUP 2011, with David Clarke), and Distributed Creativity: Collaboration and Improvisation in Contemporary Music (OUP 2017, with Mark Doffman). Since 2015 I have convened and taught on a new course at Oxford on ‘Music in the Community’, and as my research on music, empathy and cultural understanding, and the new project on musical sociabilities indicate, I am increasingly interested in the social impact of music. This includes both the practical perspective of ‘making the case’ for music and finding ways in which to try to enact music’s socially beneficial potential; and the research perspective of trying to understand and theorise music’s emancipatory attributes in a manner that steers a course between the risks of psychological and sociological reductionism. I am therefore extremely interested in the SIMM initiative as a forum in which to discover more about what people are doing in this domain, and the kinds of explanatory frameworks that they employ.
Filipe Lopes, Porto Polytechnic Institute, Portugal
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I have been involved in music making, music education and research in music for many years. I got especially involved and interested with the relationship of musical practice and social inclusion while working at the educational department at Casa da Música and later while working with Companhia de Música Teatral. When I was leading the educational department of Orquestra Jazz de Matosinhos, much more than pure music pedagogies or formal knowledge, I nurtured practical musical work and investigation focused on collective music making as a way to congregate educational institutions, social institutions and people from the city. I often use digital technologies within my projects because I believe it helps to make music making available to anyone, in addition to provide ways to develop original musical instruments and/or sound sources, supporting as well the composition of sonic environments adapted to specific aims and needs.

Frank Heuser, University of California, Los Angeles, USA
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I work in the field of music education at a University where my primary responsibilities involve preparing undergraduate students to become school music teachers. Obviously, helping emerging teachers to acquire excellent musical skills and imparting the ability to nurture such skills in their own future students is a fundamental goal of my work. Of equal importance is the role I play in helping our students develop the critical skills needed to evaluate the rhetoric that is so often employed to support and justify music education. Most of our students enter the university with naïve concepts acquired from popular media regarding the positive impact music has on all aspects of human life. Nurturing the ability to separate fact from fiction and to acquire dispositions towards exploring the multiple meanings music has in people’s lives has emerged as a central theme in my preparation of teachers. Helping our graduates construct instructional programs that create social cohesion in classrooms within the structure of our current American school music practices has become a major interest. I work at this by having students actively engage with teachers who are advocates for social justice and who try to have their own secondary school students participate in social outreach activities. I am hoping to attend the 3rd SIMM Research Symposium to interact with other musicians/researchers/educators who have similar interests. This will allow me to learn from and contribute to an important dialogue regarding the social benefits of participatory music making.
Geneviève Lacey, performer, Australia

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Genevieve Lacey is a recorder virtuoso, serial collaborator and artistic director, with a significant recording catalogue and a career as an international soloist. Genevieve also creates large-scale collaborative projects, recent examples including Pleasure Garden (a kinetic sound sculpture), one infinity (a music-dance piece), Life in Music (a 5-part radio series), Namatjira (a theatre piece, and documentary film). Her wide-ranging musical interests have seen her representing Australian culture with a performance at the Lindau International Convention of Nobel Laureates, performing for the Queen in Westminster Abbey, as concerto soloist in the BBC Proms, making music in a prison in remote Western Australia, and at the opening night of the London Jazz Festival. Her repertoire spans ten centuries and long-term collaborators include filmmakers, theatre makers, instrumentalists, choreographers and regional communities. Genevieve is Chair of the Australian Music Centre board, Artistic Director of FutureMakers, and is Melbourne Recital Centre’s 2018 Artist in Residence. “All my work stems from my fundamental belief that music is a powerful force for change and good. Perhaps the strongest link to this context is my work as artistic director for FutureMakers, a program that discovers and enables the next generation of Australia’s musical leaders (https://musicaviva.com.au/about-us/futuremakers/). My work with indigenous communities, both for Black Arm Band (https://www.blackarmband.com.au/), and The Namatjira Project (https://www.namatjiradocumentary.org/) is also highly relevant. It would be illuminating for me to hear cultural leaders from other countries and contexts talk about similar matters - being at your gathering would be a privilege, and an important education.” (www.genevievelacey.com)

Geoffrey Baker, Music Department, Royal Holloway University of London, UK

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Geoff Baker is a Professor in the music department at Royal Holloway, University of London. He specialises in music in Latin America. He is the author of Imposing Harmony: Music and Society in Colonial Cuzco (Duke, 2008), which won the American Musicological Society’s Robert Stevenson Award, and Buena Vista in the Club: Rap, Reggaetón, and Revolution in Havana (Duke, 2011). He was a research associate on the ERC Project “Music, Digitisation, Mediation: Towards Interdisciplinary Music Studies,” for which he carried out fieldwork in Argentina and Colombia. In recent years, he has focused primarily on music education and childhood musical learning in Venezuela and Cuba. He has been researching the orchestral training program El Sistema since 2007. He received a British Academy Research Development Award and
undertook over a year of fieldwork in Venezuela, which resulted in the book El Sistema: Orchestrating Venezuela’s Youth (OUP, 2014). He guest-edited a special issue of Action, Criticism & Theory in Music Education (15:1, 2016) on El Sistema, and has been blogging on this topic since 2012 (see geoffbakermusic.wordpress.com). New articles on El Sistema will be published this year in Music Education Research, the British Journal of Music Education, and Latin American Music Review. He was co-investigator on the three-year AHRC Beyond Text project “Growing Into Music,” for which he made a series of films about childhood music learning in Cuba and Venezuela (see growingintomusic.co.uk). He currently holds an AHRC Leadership Fellowship and is working on music, citizenship, social development, and urban renewal.

Georgia Nicolaou, (SEMPRE Award), Codarts University of the Arts, Rotterdam, NL

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I am a graduate (July 2016) of the Master of Music at Codarts, University of the Arts in Composition, and during this period I am working as a freelance composer, performer and music teacher. I am also preparing my PhD proposal for applying at the newly launched SIMM doctoral program at the Guildhall School of Music and Drama in London. Specifically, I will propose a research project on how the involvement in collaborative musical projects where the co-creation is the main principle, between music students from two different communal groups in Cyprus (Greek-Cypriot and Turkish-Cypriot) could initiate a change in their current relationship. Moreover, how could it contribute to the building of trust and the reduction of dispute, insecurity, superstitiousness and suspiciousness between the two communities; that have been divided because of war and significant historical events of the past. Regarding my current involvement in projects where there is a social impact in music making, I am currently teaching music at a Cultural Education Center-Music School with a group of children from a critical part of the society in Rotterdam, the Netherlands, within the foundation: Culturele Educatie Charlois, carrying out several activities for children in the area. These children come mostly from immigrant families, with lower education and relatively poor and are located in the focus-districts of Rotterdam South, with Charlois being one of them. Besides this activity, I currently prepare a project with a group of scientists from the University College London (UCL), developing new forms of engaging the public with the Physiology of the body, by composing electroacoustic music with the internal sounds of the nervous system. This sounds and music will be applied later on, on an interactive installation/application, which will be open to the public with the ultimate goal to engage the audience and the potential young scientists. The project will be realized if our application for funding is accepted. I believe that this symposium could be a great opportunity for me to
present the work I am currently doing, benefit from the interesting lectures, contribute to the discussions, as well as to expand my network. I participated in the last SIMMposium 2 without doing a presentation myself and I was really intrigued by the work that is happening right now around the globe. This time I would like to be present with my own presentation. I attach in a separate document an abstract for a presentation about the work and the activities I am doing within the Cultural Centre Charlois.

Gilda Ripamonti, Università degli Studi del l’Insubria, Italy
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In addition to research interests focusing on Criminal Law topics, as devoted to voluntary activities in non-profit associations and to music, I became founder, Chairman and Artistic Director of the association called Accademia dei Piaceri Campestri, settled in the city of Varese, Italy, and I organised an International Ancient Music Festival for 6 years, having the opportunity to know musicians that are socially involved in prison’s music programs. Last summer I was part of the 2017 EFRJ Summer school on the use of Restorative Justice for serious crimes which took place in our University, in Como, co-organised by the RJMSC, where I seat as member of the Scientific Board. In this occurrence, I made an introductory consideration on the potential of music in dealing with victims and offenders, according to a restorative perspective. I wrote then a brief contribution to the EFRJ booklet "Restorative Imagination: Artistic Pathways. Ideas and experiences at the intersection between art and restorative justice- Edited by Emanuela Biffi & Brunilda Pali (2017), a collection of articles on the intersections between arts and RJ, entitled "Music language and the restorative approach". It was the occasion for me to realize my interest in beginning a research evaluating relationship between the making of music and Restorative Justice, namely exploring music impact on criminal offenders in state of detention. The participation to the SIMMposium in Porto would be a great opportunity to follow this pathway.

Gloria Patricia Zapata Restrepo, Fundación Universitaria Juan N Corpas, Bogotá, Colombia
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I am a music educator with a master in Psycho pedagogy from Antioquia University (Medellin-Colombia) and a PhD in Music Psychology and Education from Roehampton University (U.K). Currently I work as a Coordinator of the Master in Arts, Education and Peace Studies at the School of Education and Social Sciences of Fundación Universitaria Juan N. Corpas in Bogotá. I am the Chair of the Colombian Society of Researchers in Music Psychology and Education-PSICMUSE. I have worked as a consultant for the Ministry of Culture of Colombia and the Secretary of Culture of Bogotá. My research interest focuses on the
relationship between musical development, cultural context and education, which has led me to undertake several research projects in vulnerable communities and educational institutions affected by the Colombian conflict. I would like to attend the Third SIMMposium in Porto and join the topic of Cultural democracy, inequalities, access to music making and learning. My interest in participate in the SIMMposium is to share a research project that we are carrying out with musicians ex-combatants of the guerrilla FARC in order to explore their identities in transition from ex-combatants to musicians, and in this way to explore how music could be a possibility for them to reincorporate into the Colombian society.

Graça Boal-Palheiros, Porto Polytechnic Institute, Portugal

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I have been involved in music teacher education (initial, in-service and continuing education) for more than 30 years at the Music Department of the School of Education of the Porto Polytechnic in Portugal. I have served for many years in national and international associations (APEM-Portuguese Association of Music Education, AWPM-Wuytack Association of Music Pedagogy, and ISME), with the hope to contribute for more access of young people to music education and of teachers, to music teacher education. I believe in education as the main force for human development and democracy. I also believe that research can directly contribute to improve societies. As a researcher at the CIPEM (Research Centre in Psychology of Music and Music Education) branch of INET-md (Institute of Ethnomusicology – Studies in music and dance), I am interested in topics related to both school music education and to musical practice in the society, in particular, of people in deprived contexts. Along these lines, I have recently investigated a homeless choir and I have been a member of a research project on a young people’s Sistema orchestra.

Graça Mota, Porto Polytechnic Institute, Portugal

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I have been for more than 25 years engaged in music teacher’s education at the Music Department of the College of Education in the Porto Polytechnic Institute in Portugal. Currently, I am Director of the CIPEM (Research Center in Psychology of Music and Music Education) branch of INET-md (Institute of Ethnomusicology – studies in music and dance) at the Porto Polytechnic. My present research interests are very much concerned with musical practice and social inclusion, and how to do valuable research on finding evidences of social inclusion and social mobility through participation in collective music making. Within this domain I have been the main investigator of a recently completed research project about the Portuguese Sistema affiliated Orquestra Geração from which the book “Growing while playing in
*Orquestra Geração - contributions towards understanding the relationship between music and social inclusion*” has been recently launched in on-line version. I am a member of the board of SIMM.

**Griet Verschelden, University College Ghent, Belgium**

*Griet.verschelden@hogent.be*

Griet Verschelden has a PhD in social pedagogy. She is head of the department of Social Work at the University College Ghent. Her research and teaching interests are on adult education, youth work, community arts, community development, child friendly cities and urban renewal projects. She published several books, book chapters and articles on these subjects. In a project on urban cracks in the city (Steel, Van Eeghem, Verschelden & Dekeyrel, 2012), she studied how and why social workers and artists set up artistic and social practices in urban cracks.

**Hala Jaber (SEMPRE Award), University of Limerick, Ireland**

*Hala.Jaber@ul.ie*

I am a PhD student at the University of Limerick, Ireland. My research explores the potential of community music interventions for refugees who are coming to Europe, with special reference to the Syrian community in Ireland. I am originally from Palestine. I gained my degree in music performance in Damascus Syria. I worked with Musicians Without Borders in their community music projects in the refugee camps in Bethlehem. Moreover, I was the flute teacher, and the facilitator of the pre-instrumental children’s program in the Edward Said Conservatory of Music, in Bethlehem and Hebron branches. I would like to attend, and present in this conference because of all the specialist and unique expertise on the committee. I have read a number of publications by members of the panel and these have significantly influenced my research and it would be a great experience to meet and hear from them in person. Moreover, presenting this part of my research in this conference will allow me to obtain feedback and comments from different angles that might not arise elsewhere. I would also like to express the need for financial aid. At this moment I am funding myself in my research through part time work. As a non-European citizen, I would require visas to be able to attend. The Irish re-entry visa along with the European-Schengen visa are expensive and I will be financing these myself, so any financial help will be much appreciated.
Hans Van Regenmortel, Impulscentrum voor Muziek, Belgium

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As an artistic coordinator involved in musical projects featuring diverse educational settings and levels of expertise, I would be very glad to actively contribute to the 3rd SiMMposium 2018 in Porto. From my experience as a teacher of violin and my involvement with creative musicking in Flemish music schools and in non-formal contexts, I very soon became aware of the impact of music (making) on the personal, interpersonal and group level. Before that, some rather negative experiences in my own musical development already in an early stage already had led towards a positively oriented quest for a more integrative approach in music education. The literature in the field of the early years and the cooperation with specialist colleagues at Musica, Impulse Centre for Music, resulted in taking the idiosyncrasies of the baby-caregiver dyad as a prototype for musical interaction. I have been translating and examining the relevance of these stance into formal and non-formal educational and artistic contexts. By doing so, I became aware of the strong relationship between music’s bonding capacities and the development of musical expertise in general. My preliminary conclusion is, that the phenomenon we call music, in all its conformations, has a profound integrative capacity, but not necessarily under all circumstances. As a result of my work in this field, I have been asked to organise the next EuNET Meryc (Music Education Researchers of Young Children) Conference 2019 in cooperation with the IPEM Institute of Ghent University.

Hector Vazquez (SEMPRE Award), University of Victoria, Canada

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I am the Founder and Executive Director of the Mateo Oliva Oliva Non-Profit Association, which has developed several projects which aim to encourage equal access to music and music education in the Naolinco area in Mexico. Currently, I am working as a Research Assistant in a project that is focused on public schools throughout British Columbia, Canada, in which music educators have been successfully working together with Indigenous community members to facilitate the embedding of local Indigenous knowledge in music classes, schools, and their broader communities. This is related to my doctoral dissertation topic that will address the embedding of music with Indigenous roots into Mexico’s national elementary and secondary curriculum. I wish to attend the symposium to be able to interact with participants who are interested in addressing the implications of music and music education beyond an aesthetic perspective. Instead, recognizing in music and music education the potential to promote social changes through the implementation of concrete actions that will enhance an active participation of the community by putting upfront their specific contexts, needs and worldviews. I believe that this symposium
will allow me to keep critically examining, reframing and reshaping my research experience, as well as the current and future projects of our non-profit Association.

**Inês Lamela, INET-md, University of Aveiro, Portugal**

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Inês Lamela is a Portuguese pianist and piano teacher with almost 20 years of experience on specialized music schools in her country. In the last years, she developed a particular interest on Community Music, particularly in the field of music in prisons. She finished her Ph.D. in 2017 at the Universidade de Aveiro (Portugal) with the thesis *Música e reclusão: a prática de piano em contexto prisional*, through which she developed a unique project inside a female prison with four inmates, during eight months, with the individual piano practice at the center of the musical work. Inês has presented at conferences in Portugal, Scotland, Norway and England. Her research is published in journals such as *The International Journal of Community Music* and *The International Journal of Social, Political, and Community Agendas in the Arts*.

**James Butterworth, University of Oxford, UK**

*james.butterworth@music.ox.ac.uk*

I joined the Faculty of Music at the University of Oxford in 2016 as a British Academy Postdoctoral Fellow, having previously been a Postdoctoral Research Associate on the AHRC-funded Performing Hip Hop Englishness project at the Institute of Criminology, University of Cambridge. My research falls primarily within the field of ethnomusicology and focusses variously on 1) music in Peru 2) the role of hip hop in state-funded institutions in the UK and 3) music in UK prisons/criminal justice. My research on hip hop, with Dr Richard Bramwell (Loughborough University), centres on the impact of hip hop within a variety of social and penal institutions funded wholly or partially by the British state (e.g. youth centres, charities and prisons). I am interested in how hip hop is used for its perceived social impact; that is, how hip hop is employed to engage (young) people, to promote pro-social behaviours and to support the moral development of citizens. Developing on from my research in prisons, I am now Principal Investigator for the project ‘Music, Transformation and Rehabilitation in UK Criminal Justice’ (funded by the John Fell Fund at the University of Oxford, 2017-18). This project develops an empirical understanding of how music is used and conceptualised by music charities as a tool for transformation in the prevention of criminal behaviour and rehabilitation of criminal offenders in the UK. As part of the project I am organising a workshop at the University of Oxford in collaboration with SIMM on music in prisons/detention.
Jan Leysen, SIMM Coordinator, Belgium

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Jan Leysen is present at the 3rd international SIMM-posium organized by CIPEM in Porto as coordinator of the international research platform SIMM, a job he will start in June 2018. SIMM wants to organize and accompany the annual SIMM-posia, conferences as well as seminars, both for practitioners, funders and governmental representatives interested in developing research on the role music making can play in social and community work. SIMM also wants to accompany doctoral and post-doctoral research in this field. The first such SIMM PhD-research program is starting this year at the London based Guildhall School.

In 2018 Jan also joined the Music Fund team (www.musicfund.eu) in Brussels. Previously he worked for 11.11.11, the coalition of NGOs, unions, movements and various solidarity groups in Flanders in the field of development cooperation. He worked as a volunteer coach and project manager for a shelter program for Human Rights Defenders.

Jennie Henley, Royal College of Music, London, UK

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My role at RCM involves developing music education as a core strand in both the teaching and research activities of the College. This has involved developing teaching for the current students to enable them to engage in critical thinking in relation to music education and their role in education as both musicians and teachers. It has also involved designing a new masters’ programme for experienced educators who have not necessarily come through conservatoire education themselves. This will bring a different type of student and educator into RCM who can actively contribute to the changing culture of the conservatoire.

The themes of this research symposium are of particular interest as in my teaching I am seeking to challenge assumptions held that the sole purpose of musical learning is to (re)create a musical object that can be performed. In addition, my research interests include the ways that musical learning processes give rise to a range of different outcomes, including emotional and social development. This has led me to explore ways that pedagogies give rise to or inhibit emotional and social development, and challenge the assumption that emotional and social development occur as a result of engagement with universal emotional content embedded within a musical object.
João Cristiano Cunha, INET-md, Polytechnic Institute of Bragança, Portugal

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Ph.D. in Music, University of Aveiro – Portugal (2013); M.A. in Music Education, University of Minho – Portugal (2006); Orff-Schulwerk approach International Courses: 2017: Slovak; 2016: Austria; 2014: Hungary; 2013: Spain; 2012: United Kingdom; 2010: Finland; 2008: Canada, 2008: Spain; 2008: The Netherlands; 2006: United States of America; 2004: Spain; 2003: Spain; 2002: Salzburg – Austria; Music Education Teacher (2008 – present) at Superior School of Education – Polytechnic Institute of Bragança, Portugal (B.A and M.A courses). Music Education Teacher (2000 – present) at Portuguese Ministry of Education (Preschool, Elementary and Secondary levels). Music Education Teacher (2014 to present) at Senior University of Vinhais - Portugal. The goal of my submission is not only to attend the symposium (a good opportunity to enlarge my knowledge background), but also to establish new contacts and share, with the community, part of the music work I have been developing, in this particular case, regarding the applicability of the Orff-Schulwerk approach for senior age in weekly 'Music, Movement and Dance' classes at a Senior University of Northern Portugal.

João Emanoel Ancelmo Benvenuto, Universidade Federal do Ceará/Campus Sobral, Brazil

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Dr. João Emanoel A. Benvenuto has a Master (2012) and PhD (2015) in Music Education at the Federal University of Ceará (UFC) Brazilian Education Postgraduate Program. He is a full Professor in and, currently, co-coordinator of UFC/Sobral Music Education Undergraduate Program. Recently, he joined as a professor a Master of Arts Program. Since 2013, he coordinates researches related to the theme "Education and Performance of Teachers in Music", linked to the PESQUISAMUS research group of UFC/Sobral. Since 2016, through a partnership between PESQUISAMUS and MODAL groups, he has been contributing with his expertise to a research that connects Artistic collaboration, intercultural communication and global education. Dr. Benvenuto has experience in the area of Arts, with an emphasis on music, acting on the following topics: music education; supervised education; teacher education in music and; collective teaching methodology applied to guitar. Considering that, participating in SIMM 2018 is an opportunity for him to learn and share knowledge concerning music and music education as a tool for social transformation and impact.
John Sloboda, Guildhall School of Music & Drama, London, UK

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I am Research Professor at the Guildhall School, where I lead research on performer-audience interaction in live concerts. I am also Emeritus Professor at Keele and was a staff member of the School of Psychology at Keele from 1974-2008, where I was Director of its Unit for the Study of Musical Skill and Development, founded in 1991. Since 1974 my specialist area of research has been the Psychology of Music, but in recent years my interests have extended outside psychology, particularly to the effects of war on civilian populations. I now co-direct two NGOs concerned with the better documentation of people killed in contemporary war, iraqbodycount.org and everycasualty.org. Through this focus, I started to take an interest in the efforts of musicians to help civil society deal with the aftermath of war, and came into contact with the work of Lukas Pairon and others. I attended and spoke at SIMMPOSIUM 1 in Ghent, and volunteered to help organise SIMMPOSIUM 2 at Guildhall School. Guildhall School is a natural place to grow research in this area because it already plays a leading role in the training of practitioners for socially engaged work in diverse contexts. Since the formation of www.simm-platform.eu as a scholarly association in late 2017, I have accepted the role of President. The association is collaborating with Guildhall School in the sponsorship of a new doctoral studentship to begin in Autumn 2018, and I am developing a research interest, with international partners, in documenting who are the music practitioners that engage in SIMM work in different country contexts.

John Speyer, Music In Detention, UK

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Music In Detention runs participatory music activities in UK immigration detention centres, and with excluded groups in nearby communities. We help participants create, perform and record original songs and music. Our work supports wellbeing and resilience in detainees and communities, and empathy and understanding between them. Set up in 2005, we remain the only arts charity focused on the special challenges of immigration detention, and the only detention NGO using the arts. Following 10 years of primary school teaching I have spent 20 years in the voluntary sector, during which I have developed services, organisations and partnerships to support disadvantaged groups and bring about changes in people’s lives. In paid and voluntary roles social change and social justice have been central concerns. I have been MID’s Director since 2008. In this role I have shaped its aims, range of work and impact; led the development of our delivery models, evaluation methods and support for best practice; and collaborated with universities on research proposals and projects. MID’s new strategy sets us the challenge
of further improvement in social impact and artistic quality, which our experience tells us are mutually reinforcing, and of becoming equally focused on both these perspectives on our practice. We are also in the process of a major review of our evaluation framework, to which external research projects of various kinds could add enormous value. By attending the SIMM-POSIUM I would hope to share with and learn from others, contribute to the development of collaboration between researchers and practitioners, and if possible identify potential partners for research into MID’s work.

Jorge Alexandre Costa, INET-md, Porto Polytechnic, Portugal

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Jorge Miguel Oliveira, School of Education, Porto Polytechnic, Portugal

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João Gomes Reis, School of Education, Porto Polytechnic, Portugal

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Jorge Alexandre Costa is lecturer in the Music Department of Escola Superior de Educação do Porto, member of CIPEM (Research Centre for Psychology of Music and Music Education) and part of the investigation team of several research projects sponsored by FCT (Foundation for Science and Technology from the Portuguese Ministry of Education). Jorge Miguel Oliveira and João Gomes Reis are both master’s degree students at Escola Superior de Educação do Porto, and have been collaborating with CIPEM, since 2016, in a project about braille music and teaching-learning practices for the blind.

Our presence in the 3rd Research Symposium on Social Impact of Making Music 2018 gives us the opportunity to publicly discuss the main issues concerning the inclusion of blind students in music education and the use of braille music as an essential tool for this purpose. This communication is intended to be a kind of alert to the music community about a complex subject in order to find new pedagogical and technological solutions. The lack of scientific work developed in Portugal regarding this theme, results in a lack of information and insufficient preparation by the educators teaching music to students with this disability. Despite some technological breakthrough and general information about the subject, most teachers of music education are not yet familiarized with the appropriate teaching-learning practices.

Kamiel Fabry, The Ostend Street Orkestra, Belgium

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My name is Kamiel Fabry, I work for the community arts organisation kleinVerhaal at Ostend, Belgium. Kleinverhaal is a meeting- and creative space who furnishes and organizes workshops about music and
film where people from different parts of our society can come together. From the heart of our society and through the many ways that art can be translated, kleinVerhaal will question and document on the complexity of our society in recalcitrant creations. Faces, voices and stories who in majority cannot take part of the contemporary art stream get the chance to speak up on stage through kleinVerhaal

Katerina Janku, Zürich University of the Arts, Switzerland

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As assistant to the Head of International Relations in Music, prof. Ranko Markovic, I have been involved in the department’s project «Music for Change». It is the music department’s contribution to the internationalization project of the Zurich University of the Arts called «Arts for Change». Within this project each of the five departments establish collaborative relationships with partner organizations at home and abroad. My contribution to «Music for Change» involves, among other responsibilities, budget and activities planning/tracking. Therefore, I would very much appreciate to attend the upcoming SIMM-POSIUM 2018 in Porto to be able to obtain first-hand experience and get a good overview of the symposium’s activities and organisation on site. I already took part in the 2nd SIMM Posium in London in 2017, which was very helpful and inspiring in terms of organizing events on a larger scale at our University. Although not being involved in making music professionally or personally, as a former social worker and graduate in Psychology (minor), I can still relate to the topics of the SIMMPOSIUM. Hence, taking part, I would definitely benefit from the input and gain greater insight into the challenges and opportunities of the social impact of making music. As a result, a better understanding of the matter would enable me to successfully coordinate future activities and events within the «Music for Change» project and further activities related to the topic as part of my position as Assistant International Relations in Music at the Zurich University of the Arts.

Kirstin Anderson, The University of the West of Scotland, UK

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Kirstin Anderson has a Ph.D. from the University of Edinburgh. Her thesis, Music Education and Experience in Scottish Prisons, contributes to the developing research on the benefits of arts provision for people in custody and provides a baseline for further work on music education in Scottish prisons. She has worked as a researcher with the Scottish Prison Service, the Scottish Centre for Crime and Justice Research, the Institute for Music in Human and Social Development and the Scottish Human Rights Commission. Kirstin has presented at conferences in Scotland, England, Cyprus, Canada and Norway. Her research is published
in journals including *The International Journal of Community Music*, *The Prison Service Journal* and the *Howard Journal of Criminology*.

Klisala Harrison, University of Helsinki, Finland
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I am an ethnomusicologist who has been conducting research on the social impact of music for a couple of decades. The current paper reports on research conducted in Canada on the roles of music in positively impacting the lives of people experiencing health issues. My other research concerns a variety of topics and music genres, sometimes focusing on music teaching and learning. I edited the first collection of articles on music–poverty relationships (*Yearbook for Traditional Music*, 2013). In addition to researching Indigenous musics in Canada, I study Arctic musics of Greenland (Inuit people) and the Nordic countries (Sámi people). I have published various articles and edited volume theorizing applied scholarship in ethnomusicology. I currently work as Academy of Finland Research Scholar in Musicology and Ethnomusicology at the University of Helsinki, Finland. In this capacity, I direct a project funded by the Government of Finland titled “Arctic Indigenous Musics for Health and Well-being.” My articles appear in journals including *Ethnomusicology*, the *Yearbook for Traditional Music*, *The World of Music*, *MUSICultures* and the *Journal of the Central Conservatory of Music* (in Chinese) as well as edited volumes such as the *Oxford Handbook of Applied Ethnomusicology*, *Applied Ethnomusicology in Institutional Policy and Practice*, and *Music, Health, and Well-being: Exploring Music for Health Equity and Social Justice*.

Luis Gustavo Florez Cote (SEMPRE Award), Fellowship Program, Yong, Myanmar
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My professional experience is in peacebuilding and development. During one year and a half I worked as Program Manager at Cord, a peacebuilding INGO in Yangon, Myanmar. Concurrently, I have been voluntarily collaborating with Turning Tables Myanmar-TIM -an organization working on empowering youth in marginalized areas through music and film- on peacebuilding and M&E. How to integrate a peacebuilding approach into TIM music learning program is one of my roles. Such role led me to identify challenges in TIM work. Motivated by the question "how to breach the loss of connection between youth and between the latter and TIM", I submitted a project to the Build Up 2017-2018 Fellowship Program. I was awarded the fellowship ([http://howtobuildup.org/index.php/fellows2017/](http://howtobuildup.org/index.php/fellows2017/)) and now I'm in the implementation phase of a project to develop a mobile music-making app which aims, among others, to innovate on TIM
educational tool. Attending the Symposium will be a unique opportunity to expand my network, gain specific knowledge, enrich the project I am currently working on, and share my ideas and experience. This will be of great value for the work I am doing with TIM on social change through participatory music-making.

Lukas Pairon, University of Ghent, Belgium

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Lukas Pairon is present at the 3rd international SIMM-posium organized by CIPEM in Porto as a researcher from the Faculty of Political and Social Sciences of the University of Ghent (doing research on the social impact of music making on street children and former members of violent gangs in Kinshasa, DRCongo), and as the founding director of the international research platform SIMM, which was founded in 2017 and has since 2015 been developed thanks to the support of the University and University College of Ghent in Belgium. The research platform SIMM is the coming years planning the organization and accompaniment of annual SIMM-posia (2019: Bogota, 2020: Brussels), conferences as well as seminars especially for scholars in this field, as well as for practitioners, funders and governmental representatives who are interested in developing research on the role music making can play in social and community work. The start-up of the international research platform SIMM was made possible thanks to a generous budget from Fond Baillet-Latour, the largest foundation in Belgium. The aim of the research platform SIMM is to also accompany doctoral and post-doctoral research in this field. The first such SIMM PhD-research programmes is this year starting at the London based Guildhall School. Contact.

Maija Puromies, University of Eastern Finland

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I have worked as a teacher, educator and education designer more than 20 years in a variety of institutions. My basic degrees are: kindergarten teacher, master of early childhood education and class teacher. I have specialized in music, special education and education of multiculturalism. I have given several years’ music education in piano as an instrument for children and groups of children of different ages. Currently I am on study leave from my class teacher and music teacher post, to be a doctor of education in music education topic. My dissertation is about: The Social Music Education System (Sistema) in Finland. I do my research on love and passion for music education, and because Juha Ahvenainen, the coordinator of Sistema Finland, has asked me to do a research about quite a new Sistema activity in Finland. With my research, I want to support the development of the system in the right direction. I have participated to
practical activities in Sistema Finland: being with in Side by Side-festivals in Gothenburg 2016, Sistema concerts and parents’ meetings. Conferences that meet people in the same field and hear about their research are really important to an independent researcher.

**Marc Sarazin, (SEMPRE Award), University of Oxford, UK**

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My goal in attending the 3rd SIMM-Posium is to build knowledge on the how, when, where, and who of music-making’s social impact, particularly in educational contexts. I am currently in the final stages of writing my PhD dissertation, which looks at a socially-driven music education programme implemented in a school for disadvantaged students. I carried out 10 months of ethnographic fieldwork and two quantitative measurement rounds in the school and programme, focusing on students’ social relations and experiences. In my dissertation I contextualise processes in the programme in terms of students’ social lives in the wider school, showing how both settings influenced each other. I wish to discuss my latest results with colleagues to continue building understandings of the different impacts that different kinds of music-making can have in different contexts. The first results from my PhD study have recently been published in the *London Review of Education*. In addition to the knowledge I have gathered through my PhD, I have previously collaborated with Prof Graham Welch and colleagues at the International Music Education Research Centre (iMerc, UCL Institute of Education). I have published reports and a peer-reviewed publication with them, looking at two in-school music education programmes: the nation-wide UK Sing-Up programme and the In Harmony Opera North programme. I have also presented at the El Sistema SIG at the 2014 and 2016 International Society for Music Education (ISME) conferences, where I helped organise the SIG’s social activities.

**Maria José Araújo, INET-md, Porto Polytechnic Institute, Portugal**

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I have been engaged in education for more than 30 years, and have taught in the last 18 years, at the School of Education in the Polytechnic Institute in Porto. I am a researcher at the Research Centre in Psychology of Music and Music Education (CIPEM), and my research interests are concerned with education, free time and leisure, especially in what concerns children and their educators. Within this domain, I am particularly interested in studying ludicity (playfulness) as a human phenomenon with high social impact that has been poorly understood, particularly in what regards playground musical activities, game-playing, music recreation and the construction of ludic or creative musical artefacts.
Maria Majno, Mariano Foundation for Child Neurology, Italy
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The impact of social and cognitive aspects lies at the crossroads between the two main pursuits in my activities, which reflect my history as musician, cultural manager and social advocate.

1. Since 1987 I have been leading the Mariani Foundation for Child Neurology (fondazione-mariani.org) whose activities include a major involvement in the relations between the Neurosciences and Music. In this capacity I have promoted and realized the six “Neuromusic” conferences (to date): the next one is planned for 2020 in Aarhus.

2. After a long tenure of artistic director, I have shifted my commitment to the field of youth and music education and am responsible for the Sistema-inspired project of “SONG onlus” in Italy (sistemalombardia.eu), as well as vice-president of the network “Sistema Europe” joining over 30 programs in 20 countries (sistemaeurope.org). As to the ongoing interest in the effects of music-making, especially in connection to collective practices, I have also participated in the Salzburg Seminar “Instrumental Value - The Transformative Power of Music” and in the previous SIMM-posia in Gent, October 2015, and London, 2018. I am also active in inquiries on the effects of music on cognitive and social factors, including the “San Siro Project” led by prof. Eraldo Paulesu of Università Milano Bicocca. I am frequently invited to participate in international conferences and to contribute to publications on this theme (most recently Revue Internationale d’Education de Sèvres, vol. 75) and serve on the advisory committees of DEMOS (Philharmonie de Paris) and Centre Européen de Musique.

Marie-Hélène Serra, Philharmonie de Paris, France
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Director of Education and Library at the Cité la musique- Philharmonie de Paris in Paris since 2002, Marie-Hélène Serra contributes towards the development of the access of everyone to music with many different approaches, at the crossroads of several domains (music education, cultural mediation, library, cultural heritage digitization, multimedia, etc.). Following a science and engineering doctorate in France, she spent several years doing computer music research at Carnegie-Mellon University (Pittsburg, USA), Cemamu (Paris) directed by composer Iannis Xenakis and Ircam (Paris). She became head of Education at Ircam in 1998 organizing the Music and Technology cursus for young composers. Between 2002 and 2014 she ran the music education activities of Cité de la musique (family concerts, primary music programs, musical practice workshops, musical culture for adults...) intended to youth, families, schools and disadvantaged
people, as well as the digital resources web dissemination for schools, music schools and libraries. Since 2015, the Education department has expanded by including the new building of Philharmonie de Paris. It gave the opportunity to develop a larger offer and new activities, with a view to cultural democratisation, a global approach based on collective music practice and a special attention to cultural diversity. Demos (8-12 years’ children orchestras) is one of the most important project among many others art and culture education devices such as music workshops for babies, outreach projects for culturally-deprived areas, singing programs for children having learning disabilities, collective music creation for young adults with social difficulties.

**Marta Amico, Music Department, Rennes 2 University, France**  
[marta.amico@gmail.com](mailto:marta.amico@gmail.com)

I am an anthropologist and ethnomusicologist, I had my PhD at the EHESS in Paris in 2013 and I am currently Lecturer in ethnomusicology at Rennes 2 University-France. My recent researches focus on the Malian musical stages during the armed conflict and the symphony orchestras for disadvantaged children organized by Paris Philharmonic. I’d like to participate in this symposium because I am interested in the development of new connections between research, cultural policies and cultural actions. In 2012-2013, I was project manager for a network of six festivals working with African musicians migrated in Europe, financed by the European Union (Culture Program). I collaborate regularly as artistic consultant with the Festival au Désert (Mali) and Festival Presenze d’Africa (Italy), where I also take in charge the organization and moderation of public talks. Since 2013 I make expertise works for projects involving music, education, migration and cultural diversity for France Foundation, Paris Philharmonic and Royaumont Foundation. In 2016 I was Research Manager at Paris Philharmonic, responsible for the creation of a research program about music education and symphony orchestras in French suburbs. Today, I continue to collaborate with the Paris Philharmonic giving occasional public talks and seminars on musical topics.

**Martel Ollerenshaw, Independent Creative Producer, London, UK**  
[martel.ollerenshaw@gmail.com](mailto:martel.ollerenshaw@gmail.com)

Based in London and working internationally, Martel Ollerenshaw’s career spans audience development at the Sydney Opera House to working on the Hull 2017 UK City of Culture celebrations. Between 2002 and 2017 she was an Associate Director at Serious International Music Producers, which included a wide-ranging portfolio taking in artist and rights management; devising, programming and producing projects for all kinds of audiences from community to specialist to mainstream; as well as producing Seriously
Talented, a suite of acclaimed talent development programmes for emerging professional musicians. With a specialism in the development of talent at all stages of careers, Martel is a strategic advisor for funding and philanthropic organisations in the UK and abroad – devising, developing and evaluating talent development programmes for emerging musicians across a range of genres. She sits on the boards of Pacitti Company (producers of SPILL Festival of Performance), hcmf// (Huddersfield Contemporary Music Festival), Australian Music Centre and Europe Jazz Network, where she has worked on projects that research and develop gender balance, projects for children and young people, and social inclusion. Martel also works actively with artists, organisations and festivals who create and produce work that is pioneering and often genre blurring. This incorporates programming, producing and evaluating live performances that have a significant community participation element and includes projects that range from anniversaries of historic events such as multi-racial democracy in South Africa and land rights decisions in Australia, to large-scale community projects for massed professional and non-professional musicians of all ages and abilities.

Mary L. Cohen, University of Iowa, USA

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Informed by Christopher Small’s concept of musicking, I research music-making and well-being in prison contexts, writing and songwriting, and collaborative communities. Since 2009, I have led the Oakdale Prison Community Choir, comprised of male inmates and women and men from outside prison. I facilitate songwriting and reflective writing with this choir. As of December 2017, we’ve created 127 original songs and 18 newsletters. See http://oakdalechoir.lib.uiowa.edu/. My research is published in venues such as the International Journal of Research in Choral Singing, Journal of Research in Music Education, the Australian Journal of Music Education, Journal of Historical Research in Music Education, Journal of Correctional Education, the International Journal of Community Music, and the International Journal of Music Education, and book chapters. I am a commissioner for the Community Music Activity (CMA) Commission of the International Society of Music Education and am Co-Chairing the 2018 CMA Seminar in Tbilisi, Georgia. I am especially interested in participating at the Symposium on the Social Impact of Making Music as this topic closely relates to my focus of exploring and applying Christopher Small’s concept of musicking. My most recent writing project does this in a unique way as I co-wrote it with an incarcerated Oakdale Choir member and a formerly incarcerated man from Texas who composed a piece that the choir performed in May 2017. We have submitted this paper for potential publication in a forthcoming edited
Walking the Boundaries, Bridging the Gaps: How community music engages those in the margins of society.

Natalia Puerta (SEMPRE Award), National Pedagogic University of Colombia

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Master of Arts in Music Education of the Institute of Education IOE, University College London UCL (awarded). Bachelor of Musical Arts of the Superior Academy of Arts of Bogotá ASAB of the District University “Francisco José de Caldas” (awarded). Founder and member of the Colombian Association of Researchers in Music Psychology and Music Education PSICMUSE. Broad experience as coordinator of projects in the field of music education, arts, research and cultural management. She has been coordinator of the Music Education Component of the National Plan of Music for Living Together (PNMC) of the Colombian Ministry of Culture, designing and implementing policies and programs at local and national level; as well as pedagogical adviser for the Music Schools Network of Medellín of the Mayor of Medellín and Antioquia University, and for the programme “School Sounds” of the Ministry of Culture in partnership with sixteen Secretaries of Education of the country, amongst others. Currently, she is teacher and researcher of the Music Education Department of the National Pedagogic University of Colombia and the Pontifical Javeriana University in Bogotá. I would like to attend this 3rd Research Symposium to enrich my comprehension about of how music, -its learning, practice and enjoyment- is contributing to strengthen and enrich communities’ life. Specifically, I am interested this time in exchange experiences on how higher education and conservatoires are thinking the training of artists, pedagogues and researchers, in the context of the social and humanitarian challenges we face currently. I assisted to the 2nd version of SIMM, and I want to keep contributing to the SIMM network, particularly, exchanging experiences from Colombia and South America.

Paul Woodford, University of Western Ontario, Canada

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Professor and former Chair of the Department of Music Education at the Don Wright Faculty of Music, the University of Western Ontario, Canada. A member of the international advisory boards of several major music education journals, his interests in philosophical, historical, sociological, and political issues affecting the profession have led to many publications, including his 2005 book Democracy and Music Education: Liberalism, Ethics, and the Politics of Practice, co-editorship of The Oxford Handbook of Social Justice in

Jose Luis Aróstegui, University of Granada, Spain
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Professor at the Granada University, Music Education Department (Spain). He is leading two research projects about the impact of school music education and music teacher education for the knowledge economy and society, both funded by the Spanish government. He is editor of the journal Revista Internacional de Educación Musical and is a member of the editorial boards of international journals.

Alexandra Kertz-Welzel, Ludwig Maximilian University in Munich, Germany
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Professor and department chair of music education at Ludwig Maximilian University in Munich (Germany). From 2002-2005, she was visiting scholar at the University of Washington in Seattle (USA). With research interests in international music education, philosophy of music education, and music education policy, she has regularly presented at international conferences. She is author and editor of several books. Her new book, Globalizing Music Education: A Framework, will be published in 2018 by Indiana University Press. She is currently chair of the International Society for the Philosophy of Music Education and co-chair of the ISME Commission on Policy.

Betty Anne Younker, University of Western Ontario, Canada
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Dean and Professor of Music Education of the Don Wright Faculty at the University of Western Ontario, Canada. Previous to this, she was at the University of Michigan for 11 years, serving as Associate Dean for Academic Affairs and Chair of Music Education. Research interests include critical and creative thinking within the disciplines of music philosophy and psychology. Over 100 publications and presentations include articles in national and international journals, chapters in books, and presentations across national and international settings. Serving on several editorial boards and committees across professional organizations, she is Past President of The College Music Society.
Pamela Burnard, University of Cambridge, UK

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Professor of Arts, Creativities and Education at the Faculty of Education, University of Cambridge (www.educ.cam.ac.uk/people/staff/Burnard/). She co-convenes the British Educational Research Association (BERA) Special Interest Group, Creativities in Education (www.bera.ac.uk/group/creativities-in-education), and the biennial international conference, Building Interdisciplinary Bridges Across Cultures and Creativities (www.BIBACC.org). She has published widely with 12 books and over 100 articles which advance and expand the conceptualization and plural expression of diverse creativities across sectors and settings.

The panel members are internationally renowned music education scholars concerned that any decline in music education internationally might be attributable in part to an overly narrow and routinized conceptualization of curriculum and pedagogical practice that has relegated music to the margins of education by over-emphasizing performance above all else. This has had the effect of devaluing the importance in school music classes of other modes of music-making and involvement such as composition, arranging, improvisation, conducting, history, theory, listening, dance (e.g., ballet, hip hop) etc. all of which are also important to understanding music’s social, cultural and political significance and to the development of personal and collective agency and well-being. Moreover, if music education in public institutions is to survive, the provision of those modes of music making and study needs to be radically reformed and revitalized so made more socially relevant and impactful in an increasingly technologized, virtual and politicized world. Now is a time for continued scrutiny of the politics and economics shaping music education but also for bold new ideas about how music education might look and sound like in the future. SIMM presents an ideal venue in which to voice our concerns and ideas for the future of music education while seeking helpful input and advice from members of the broader academic music (education) community also interested in ensuring and maximizing the accessibility of children and youth to music in schools so that the benefits of music-making (understood broadly) are not just available to a privileged or already interested few.

Pedro S. Boia, INET-md, Porto Polytechnic Institute, Portugal

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I am currently a Post-Doctoral researcher at CIPEM (Research Centre in Psychology of Music and Music Education), branch of INET-md (Institute of Ethnomusicology – studies in music and dance) at the Porto Polytechnic, and also a collaborating researcher at IS-UP (Institute of Sociology of Porto University). I seek
to combine cultural and music sociology, social psychology, psychology, performance studies and music education. I have been concerned with the orchestral socialization in a Portuguese Sistema-inspired program, carrying out an empirically grounded reflection on its impact and implications. As part of this, I elaborated and analysed sociological portraits of Orquestra Geração young participants, and have been studying how orchestral socialization happens in real-time, with a focus on the production of order, discipline and authority during rehearsals. As part of my wider interest in Sistema studies I am currently editing the thematic issue of the peer-reviewed journal *Music and Arts in Action* ‘El Sistema, Youth Orchestras and Ensembles as socio-artistic intervention: exploring contradiction, ambivalence and complexity’.

**Pedro Moreira, INET-md, Polytechnic Institute of Lisbon, Portugal**

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Pedro Russo Moreira has a degree in Musicology and a PhD in Ethnomusicology at Faculdade de Ciências Sociais e Humanas, UNL. He is an Integrated Researcher at Instituto de Etnomusicologia – Centro de Estudos em Música e Dança (INET-md), and currently adjunct professor at Escola Superior de Educação de Lisboa, where he teaches in Community Music and Artistic and Cultural Mediation Degrees. In this context, he supervises several students’ internships in the field of Community Music. Apart from the University context, he also taught in Professional Schools and Music Conservatories (Espinho and Metropolitana) and in Basic Education (E.B. 2,3 Marquesa de Alorna). He was a postdoctoral researcher from 2014 to 2017, with a grant from Fundação para a Ciência e Tecnologia, at INET-md, developing a research project about the relationship between music and radio in the context of the Portuguese community in Paris. Pedro Russo Moreira was a member of the Board of Directors of the National Orchestra Academy (Metropolitana) and coordinator of the Master’s Degree in Music Teaching in association with Universidade Lusíada, as well as a Master’s Degree in Music Teaching at Instituto Piaget (ISEIT) in Almada. He collaborates regularly with several cultural institutions like Calouste Gulbenkian Foundation, Casa da Música Foundation and São Carlos National Theater, writing program notes.

**Pirkko Moisala, University of Helsinki, Finland**

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I am an ethnomusicologist who studies people making music paying special attention to the social impact of musicking. I have - among other subject matters - been studying indigenous musics since mid-70s when I first collected research material among the Gurungs of Nepal. Thereafter, I have studied the musical
practices of the Sámi of Northern Europe and, more lately, musickings of the Inuit of Greenland. These field sites have provided me much material about how social, political, religious, cultural and even natural ecologies form music-making and vise versa, how music-making impacts social and cultural formations. I have worked as a professor of musicology, 1998-2007 (at Åbo Academy and Turku universities) and, since 2008, as professor of musicology and ethnomusicology at Helsinki University. In the past, I have also taught world music pedagogy to music educators of the Sibelius Academy. Through this multidisciplinary symposium, I wish to broaden my understanding of the social impact of making music beyond ethnomusicology.

Rebecca Rinsema, Northern Arizona University, USA
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As Lecturer of Music in General Studies, I teach a rock course and a pop course to primarily first year students. I am attuned to the ethical components of this role: listening to music is a central way in which young adults develop their identities and create meaning in their lives; as the instructor of these courses, I intervene in those identity formation and meaning making processes. Basic to these courses is that music is an activity, rather than purely an aesthetic object. I help students see how music can be interpreted as such, by situating it within its micro and macro contexts (technological, political, historical, listener activity etc.) and perspectives (music maker, listener, collaborator, producer). I guide them in relating the interpreted meanings to their own lived experiences, ideas, and actions. Critical thinking is a central focus. There is a natural affinity between this pedagogical approach and a stated focus of this conference: ‘promoting critical thinking beyond a focus on pure musical outcomes.’ My past and current research projects share an affinity with the other stated focus of the conference of exploring the social responsibilities music teachers and institutions have in the tumultuous social climate. My first book explores how music curricula might be adapted for the new digital landscape. My second, in-progress book, Music Literacy as Media Literacy: A Guide to Criticality in the Music Classroom, addresses both the critical thinking focus and the changing social climate (anticipated publisher: Oxford or Routledge) The exchange of ideas at this conference would be deeply constructive for this second book project.

Rita Gomes, Universidade Federal do Ceará/Campus Sobral, Brazil
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Dr. Rita Gomes has a Ph.D. in Modern Philosophy and is, since 2007, a Professor in General Philosophy at the Federal University of Ceará (UFC) where she teaches several courses at the undergraduate level in
Psychology, Music, Computer Engineering and Electrical Engineering and at the postgraduate level in the Master of Arts program. Her main research interest since 2011, when UFC began a Music Education Program at the Sobral campus, has been on music education and its relation to philosophical issues. Specifically, she has focused on the body/mind problem and its consequences for arts and music education and pedagogies that favor a non-dualistic and transformative approach. She was a visiting professor at Simon Fraser University (2014-2015) where she began her collaborative work with Dr. Susan O’Neill and other scholars from MODAL (Canada) and PesquisaMus (Brazil) research groups. Dr. Gomes is interested in research aimed at creating and developing educational programs that engage students and teachers in social issues through transformative pedagogies and intercultural education. In those programs, the target audience, children and/or young adults, are encouraged to collaborate using music and arts as a means of sharing their histories, cultures and identities. Therefore, participating in SIMM 2018 is an opportunity to share the knowledge we have so far collected about the potential of music education as a tool for social transformation in a world marked by global exchanges, and to learn new ideas from scholars concerned about the social impact of making music that can inform our future research.

Rui Bessa, INET-md, Porto Polytechnic Institute, Portugal

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I am a teacher of the Music Department of the College of Education in the Porto Polytechnic Institute in Portugal since 1998. I am currently the vice-president of the Scientific Board of the College. As a member of the research team of CIPEM (Research Center in Psychology of Music and Music Education) the Porto Polytechnic branch of INET-md (Institute of Ethnomusicology – studies in music and dance) I’ve been an investigator of a recently completed research project about the Portuguese Sistema affiliated Orquestra Geração from which the book “Growing while playing in Orquestra Geração - contributions towards understanding the relationship between music and social inclusion” has been recently launched in on-line version. My present research interests are very much concerned with musical practice and social inclusion in a broad sense and specifically within the wind band’s context. I am a member of the organizing committee of SIMM 3.

Rui Ferreira, INET-md, Porto Polytechnic Institute, Portugal

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For the last 30 years I’ve been engaged in music teacher’s education at the Music Department of the College of Education in the Porto Polytechnic Institute in Portugal.
I am Director of Music and Drama Department and since 1998 a member of the research team of CIPEM (Research Center in Psychology of Music and Music Education) the Porto Polytechnic branch of INET-md (Institute of Ethnomusicology – studies in music and dance). My present research interests are very much concerned with musical practice and social inclusion, and how to do valuable research on finding evidences of social inclusion and social mobility through participation in collective music making. I’m also interested in IT support to musical practice and the curricula changes throughout the last 20 years. As a member of CIPEM I have been an investigator of a recently completed research project about the Portuguese Sistema affiliated Orquestra Geração from which the book “Growing while playing in Orquestra Geração - contributions towards understanding the relationship between music and social inclusion” has been recently launched in on-line version. I am a member of the organizing committee of SIMM 3.

Salwa El-Shawan Castelo-Branco, INET-md, Nova University, Lisbon, Portugal

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Sean Prieske, Humboldt University, Germany
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After my studies in music and media and German linguistics in Berlin and Newcastle, I received my Master in musicology at Humboldt University of Berlin in 2016. My research interests include transcultural processes in music, the social in music, and musical experience. In 2017, I started a PhD project on music and self-placement in the Berlin refugee relief at Humboldt University. Continuing research on music and migration in 2016, I gave presentations at several conferences, including Mozarteum University Salzburg, Humboldt-University of Berlin, University of Kassel, and Magdeburg-Stendal University of Applied Sciences. I am a member of the Society for Music Research (GfM), International Council for Traditional Music (ICTM), German Network of Refugee Researchers, and Berlin Ethnomusicology and the Anthropology of Music Research Group (BEAM). Recent publications are FLUCHT NACH VORNE. In: BLATT 3000, 08, July 2017, Afghanistan Music Research Centre. In: Szego: Yearbook for Traditional Music. 49, November 2017, and Musik auf der Flucht. In: Gratzer/Grosch: Musik und Migration. Waxmann, 2018. I am the founder of the project Freiraum Musikraum that enables refugees to take music lessons. Furthermore, I am volunteer adviser of the MitMachMusik Verein, coordinating the musicological evaluation of the association’s music work with refugee children. As a musician for several bands and music projects, I have toured in Germany and released some records. Having attended the 2017 SIMMposium, I want to contribute to it this year with my own knowledge and experience. I look very much forward to meeting all the wonderful people again and being part of inspiring discussions.

Sonia Gainza, L’Auditori de Barcelona, Spain
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L’Auditori de Barcelona is a major concert hall complex and home of the Orquestra Simfònica de Barcelona I Nacional de Catalunya (OBC). The complex consists of three concert halls, and also houses Catalonia’ music Conservatoire - Escola Superior de Música de Catalunya (ESMUC)) and the Music Museum. It is thus
a centre of excellence in music performance, teaching and research, and a prime cultural centre in the city of Barcelona.

Sonia Gainza, a trained business professional (MBA by ESADE) and musician (voice and piano), has worked for the administration of L’Auditori for the last 15 years. She is the creator and director of Apropa Cultura, the social administrative entity of L’Auditori, which is dedicated to making culture accessible to those who are at risk of social exclusion, reaching out to nearly 30,000 people in 2017. The initiative, which she founded 10 years ago, provides a critical link between more than 50 cultural centres and some 950 social centres. The flagship of the social initiative of L’Auditori is a highly applauded participative musical project called ‘An orchestral Morning.’ This project, which has been running for 6 years, was designed for people with intellectual disability and has subsequently been adapted for participants with Alzheimer’s disease. Groups of 15-20 participants meet a couple of orchestral musicians with their instruments; then they attend part of the orchestra’s rehearsal, and finally the participants play orchestral instruments themselves in a practical workshop run by a music therapist. Some 3,000 people have participated in this project since it began.

**Susan Knight, Memorial University of Newfoundland, Canada**

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My background is both as a post-doctoral researcher at the UCL Institute of Education’s International Music Education Research Centre and also as Founder and Director of Growing the Voices: Festival 500 – a movement with a mission to develop access to and diverse opportunities for singing across the lifespan. As a researcher, my principal focus is on adult singing recovery/discovery and in enabling public engagement with social singing. This research had fed into the development of a specially-designed programme in Newfoundland to support singing in the wider community. Also, I founded Festival 500: Sharing the Voices in 1997, an international choral festival with a symposium component, regularly hosted at Memorial University, Newfoundland, where I am Chancellor. The symposia bring together researchers, clinicians and practitioners who share an interest in the nature, development and social impact of singing across the lifespan. Attending the SIMM Research Symposia (such as in London last year) is particularly enriching as it enables me to keep in touch with research and researchers internationally who are engaged in exploring music’s social impact and ensures that our work in Newfoundland is grounded in the latest evidence.
Susan O’Neill, Simon Fraser University, Vancouver, Canada

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Susan O’Neill is Professor and Associate Dean, Academic and Research in the Faculty of Education at Simon Fraser University. She is Director of MODAL Research Group (Multimodal/Music Opportunities, Diversity and Learning) and President-Elect of the International Society for Music Education. Susan has been awarded visiting fellowships at the University of Michigan, USA (2001-2003), University of Melbourne, Australia (2012), and Trinity College Dublin, Ireland (2015). She has published widely in the fields of music psychology and music education, including contributions to 15 books published by Oxford University Press. She edited two books for the Canadian Music Educators’ Association Personhood and Music Learning (2012) and Music and Media Infused Lives (2014). Her recent co-authored book Why Multimodal Literacy Matters (2016) is on intergenerational multimodal curricula and is published by Sense Publications. She has been awarded major grants for international collaborative research and developed Music Learning in Action and Unity Through Music advocacy and intercultural programs in Brazil and Canada. Her current research includes a large survey and interview study of young people’s music and creative technologies engagement in provinces across Canada and the social impact of music on young people’s lives.

Susana Sardo, INET-md, University of Aveiro (Departamento de Comunicação e Arte), Portugal

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I'm Associate Professor of Ethnomusicology at the University of Aveiro/Portugal and Visiting Professor at Goa University/India for the Cunha Rivara Chair. Since 1987 I've been carrying out field work in Goa, especially about music performed by the catholic community. My research interests include music and post-colonial approach, sound archives, music in the lusophonic and lusosonic world, and music and post-dictatorship regimes. In the last few years I've been dedicated to apply shared research practices in ethnomusicology, based on a decolonial framework, and been using research as a tool for social transformation in the field. I'm especially concerned with situations of trauma related to post-colonial and migrant conditions, where music seems to be the only expressive behaviour which allows people to achieve freedom through a process of social reversibility and of auto-empowerment. Working with migrant communities of Goans and Cape-Verdians in Portugal and also with non-independent post-colonial territories in India, made me reach this kind of concerns and think of research as a dynamic process of social interaction and challenge on the path for a more fairer society with place for all.

I’m the author of the book “Guerras de Jasmim e Mogarim: Música, Identidade e Emoções em Goa” (Texto 2011) which received the 2012 Culture Award from the Lisbon Geographical Society, and co-editor of “Historical Sources in Ethnomusicology in Contemporary Debate” (Cambridge Scholars 2017). My other
publications include the scientific coordination of the 12 CD collection Journey of Sounds (Tradisom 1998), among other audio-visual publications and papers. I’m the coordinator, since 2007, of the University of Aveiro’s branch of the Research Centre for Ethnomusicology (INET-md).

**Toby Martin, University of Huddersfield, UK**

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Toby is a musician and historian from Sydney, Australia, and is currently Lecturer in Popular Music and Head of Popular Music and Jazz at the University of Huddersfield. His research looks at cultural history, histories of popular music, and Aboriginal History. He has published widely in these fields, including the 2015 monograph *Yodelling Boundary Riders: country music in Australia since the 1920s*. More recently, Toby’s research has become increasingly practice-based, and looks at developing strategies to enable collaborative songwriting and intercultural music-making. His 2016 album *Songs From Northam Avenue* was the result of collaborative research between Australian musicians with a wide variety of backgrounds: Vietnamese, Iraqi and Lebanese, and a recent article ‘Making Music in Bankstown: responding to place in song’ in *@IASPM Journal* contextualises this research. Toby has also co-written and co-produced music with Aboriginal songwriter Roger Knox, and in 2016 was a workshop facilitator for Momentum II which was a series of composition workshops with refugees and prisoners in northern England as part of the Huddersfield Contemporary Music Festival.

**Vaiva Jucevičiūtė-Bartkevičienė, Lithuanian University of Educational Sciences, Lithuania**

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I’m Head of the research programme *Non-Formal Education of Children, Youth and Adults* of the Educational Research Institute (LEU) and Senior research worker (since 2014). I developed contacts with scholars from Estonia, Finland, Latvia, Spain and Turkey and carried out joint research. Also I’m a professional singer and teaching singing in LEU (since 2005). I have obtained my PhD in this sphere (successfully defended dissertation *Strategy of Future Music Teachers’ Individual Vocal Education*, 2013). I have been actively participating in Erasmus+ and Nord+ exchange programmes (Turkey, Portugal, Spain, Norway), also I deliver the presentations in international conferences (Finland, Spain, Sweden, Latvia, Turkey, the Netherlands) and write publications. I would like to apply for an entry to *SIMM-POSJUM 3*, because I’m interested in the role of higher education institutions in delivering social impact of making music. I’m the leader of the group of researchers, who are working with the theme - *Children’s and Adult’s Non-Formal Education: Music Activities* (this group is one part of research programme *Non-Formal*
Education of Children, Youth and Adults). I think it is important to share our findings with other researchers and to get new ideas. This Symposium would be a perfect opportunity to make some contacts with the researchers, who have the similar point of view to music and its social impact.

Yaroslav Senyshyn, Simon Fraser University, Vancouver, Canada

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As a practicing musician, educator and philosopher I have gained insights into the ways young people navigate learning activities. What is particularly striking is that these music activities are sometimes unrelated to the formal curriculums in their schools. Although there are various perceptions that such a disconnect need not hinder musical development, we take the view that it can create a lack of opportunity and contribute feelings of disconnectedness in students learning music. My work with Susan O’Neill has suggested that a relational philosophy and ontology along with Indigenous relationality can be coupled with a restorative paradigm that can result in various synergies that contribute to a positive experience of music learning through social impact. Such an approach contributes to a better understanding of social and personal selves. Last summer, I was most fortunate to participate via piano concerto performances with an international student orchestra (Eurochestrie in Sobral, Brazil under the auspices of Marco Antonio Toledo and Adeline Stervinou), that has contributed insights into significant social impacts on the arts in the areas of social democracy and the possibility of a latent inequality that can lurk in other such settings that lack connectedness. Interestingly enough, our research with secondary school students from three Canadian provinces combined with my recent experience in Brazil contribute to insights that fit into all the categories of focus for this research symposium: collaborative research, impacts of context and culture, the conservatory-professional school conundrum(!), musical repertoires and the latent issues of possible inequality in cultural democracy.
Sponsoring Organisations

The Polytechnic Institute of Porto was established in 1985, and integrates eight schools spread in three campi: The School of Education, the School of Music and the Performing Arts, the Accounting and Business School, the School of Engineering, the School of Management and Industrial Studies, the School of Healthcare, the School of Media Arts and Design and the School of Hospitality and Tourism. The institution is proud of its high standards of teaching, quality of the learning and training infrastructure, scientific research and sports, partnerships, protocols and cooperation, in Portugal and globally, and the dynamics of its cultural agenda. Today, the P.Porto ranks fourth among first-choice higher education institutions, and fifth in number of students.

The School of Education has the stronghold of teacher training, but also of the training of educators, and social and cultural players in numerous areas - from languages to music, to sports. The School started in 1985, providing undergraduate degrees in primary education, as well as in-service teacher training programmes for teachers and educators. With the consolidation of the European Higher Education Area, its educational offer was updated so as to include Professional and Vocational Masters. Its mission is teaching, education and social intervention. The institution trains professionals in scientific, technical, art and pedagogical areas, never loosing sight of ethics and citizenship education. ESE is a school where education, culture, sports and citizenship converge in a single space of training and knowledge.

The CIPEM (Centre for Research in Psychology of Music and Music Education), was created in 1998 by the Music Department of the Porto Polytechnic School of Education. It aims to promote research and contribute to professional development in music, psychology and education in Portugal. It fosters collaboration among researchers and music teachers, namely through research projects, seminars, and the journal Música, Psicologia e Educação (in process of becoming an open-access on-line journal) which has published articles by national and international authors. CIPEM has carried out various research projects, some of which funded by the FCT-Foundation for Science and Technology. In January 2015, CIPEM became a branch of the INET-md (Institute of Ethnomusicology - studies in music and dance) at the Porto Polytechnic, which has been a major development in its history.
Society for Education and Music Psychology Research (SEMPRE)

sempre.org

The Society for Education, Music and Psychology Research (SEMPRE) was founded in 1972, growing out of the Reading Conferences on Research in Music Education that were started in 1966 by Arnold Bentley. Originally known as the 'Society for Research in Psychology of Music and Music Education' ('SRPMME'), SEMPRE remains to this day the only society which embraces research in both music education and music psychology, providing an international forum to encourage the exchange of ideas and to disseminate research findings.

The Society is particularly keen to encourage the participation of those at the start of their research career and to maintain a broad membership that reflects the considerable range of interests that are represented within music education and the psychology of music. Membership includes free copies of the journal, reduced fees for attendance at conferences, and entitlement to apply for a range of financial awards that are intended to foster new research and assist the work of new researchers.

Nine of the delegates at the SIMM-posium 3 are supported by SEMPRE travel awards, as indicated in the detailed programme.

International Research Platform SIMM Brussels/Belgium

The research platform SIMM (Social Impact of Music Making) has the last years been developed by PhD-researcher Lukas Pairon of the University of Ghent. The first international SIMM-posium was organised in Ghent in October 2015. Building on the incubation support given since 2015 by the University and University College of Ghent, SIMM was since September 2017 - thanks to the generous financial input from the Belgian Baillet-Latour Fund - established as an independent international scholarly association. SIMM has its head office in Brussels, and has an internationally composed management board as well as advisory board. The research platform SIMM is the coming years planning the organisation and accompaniment of annual SIMM-posia, conferences as well as research-seminars for scholars, practitioners, funders and governmental representatives interested in developing research on the role music making can play in social work. SIMM wants to be an inter-disciplinary, inter-faculty and inter-university research platform on the role of music in social work. From October 2018 on, the London based Guildhall School of Music and Drama is starting - in a close partnership with the research platform SIMM - the first doctoral research programme in this field. Contact: info@simm-platform.eu.