The ARC Centre of Excellence for the History of Emotions, together with the Faculty of the Victorian College of the Arts and Melbourne Conservatorium of Music (The University of Melbourne), present:

**Peace, Empathy and Conciliation Through Music: A Collaboratory**

**Date:** Thursday 21–Friday 22 September 2017  
**Venue:** The University of Melbourne,  
Centre for Theology and Ministry,  
29 College Crescent, Parkville VIC 3010  
**Convenors:** Jane W. Davidson and Samantha Dieckmann  
**Registration:** For further details or to register please visit:  
https://go.unimelb.edu.au/woa6  
For other enquiries contact Samantha Dieckmann at  
samantha.dieckmann@unimelb.edu.au

This collaboratory brings together researchers, practitioners (musicians including performers, community musicians, music educators, music therapists; community development workers; social service workers; arts organisation delegates), and arts and community policymakers to share ideas around the ways that music can be used to develop peace, empathy and conciliation. We hope that the collaboratory will produce thought-provoking discussion and fruitful partnerships between industry, community and education sectors.
## THURSDAY 21 SEPTEMBER 2017

### TIME | AUDITORIUM
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9.00–9.15 | Welcome to Country
9.15–9.30 | Opening Address by Jane Davidson

### KEYNOTE ADDRESS
9.30–10.30 | LAURA HASSLER, Holding the Note: Music as a Powerful Force for Transformative Change in Our World

### EVERYDAY MUSIC PRACTICES
10.45–11.15 | BONNIE MCCONNELL, To Bring Peace that Stays: Music, Emotion, and Conflict Mediation in The Gambia

### ‘STREETSOUNDS’
11.15–11.45 | ADINDA RAMADIN, Music of the Post-Conflict Ambon: Can Music Heal the Wounds?

### MUSIC THERAPY
10.45–11.15 | MINKY VAN DER WALT, Exploring the Safe Sadness: Understanding Neurobiological, Relational and Somatic Mechanisms in Empathy and Connection in Music Therapy

### MUSIC FOR PEACE INITIATIVES
2.00 – 2.30 | PAOLA ESPERSON, A Gift for Next Generations: Group Music Therapy for Inclusion [MTI] to Promote Empathy and a Culture of Peace

### ARTIST-LED COLLABORATIONS FOR YOUTH
2.30 – 3.00 | HELEN ENGLISH, Towards a Theoretical Framework to Understand How Music Can Create Safe Learning Spaces that Facilitate World-Building

### COMMUNITY CHOIRS
3.00 – 3.30 | CARINA DENGLER, How Collaborative Music Making Can Help to Develop Empathy and Reduce Prejudices

### CARNIVALS AND FESTIVALS
4.15 – 4.45 | SALVATORE ROSSANO, Murga in the World: From a Local Carnival Art to an International Peacebuilding Movement

### CLASSROOM MUSIC
4.15 – 4.45 | EMILY WILSON, Exploring Community Music Practices that Promote Inclusion and Engagement in Music Making for Students in Disadvantaged Circumstances

### CHURCH CHOIRS
4.45 – 5.15 | BRIGITTA SCARFE, How Participation in the Moonrise Rock Festival Contributes to Wellbeing in Derby, Western Australia

### UNITED NATIONS INTERNATIONAL DAY OF PEACE: DINNER AND LIVE MUSIC
7.00 – 10.00 | United Nations International Day of Peace: Dinner and Live Music
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<td>9.15–10.15</td>
<td>KATHRYN MARSH, Music as Dialogic Space in the Promotion of Peace, Empathy and Social Inclusion</td>
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**COMPOSING FOR PEACE**

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<td>ROS DUNLOP, The Power of X</td>
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<td>11.00–11.30</td>
<td>RICK CHEW, On Another’s Sorrow: Musical Commemorations of Trauma and the Problem of Empathy</td>
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<td>11.30–12.00</td>
<td>ANDY BUSUTTIL, Composing and Creating Music Through Collaboration Across Faiths and Over the Internet</td>
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<td>12.00–12.30</td>
<td>DAVID LEHA and PHILIP MATTHIAS, Making Connections through Song and Language for Contemporary Audiences</td>
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**INITIATIVES IN CONFLICT ZONES**

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<td>1.30–2.30</td>
<td>BRYDIE-LEIGH BARTLEET, How Can Concepts of Love Inform Peacebuilding and Empathy in Intercultural Music Making?</td>
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**DIVIDED CITIES**

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<td>2.30–4.00</td>
<td>GILLIAN HOWELL, LAURA HASSLER and LESLEY PRUITT, Making Music in Divided Cities</td>
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**INDIGENOUS-LED MUSICAL COLLABORATIONS**

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**EVENT SUMMARY**

The program includes presentations in the following formats: academic papers (20 mins); fieldwork reports (20 mins); thematic panels of 3-4 speakers (45 mins); workshops (60 mins or 90 mins).

Topics of interest include, but are not limited to:

- The emotional, social, cultural, psychological and/or political mechanisms underlying the use of music in peacebuilding, empathy development and/or conflict transformation.
- The characteristics of effective and ineffective musical practices and programs aimed at peacebuilding, empathy development and/or conflict transformation.
- The ways in which various stakeholders involved in this work engage with one another, and the implications of their collaboration.
- The frameworks within which such music programs and practices are supported, and how these structures affect the work itself.
- The ways in which schools and universities engage with music practices and programs aimed at peacebuilding, empathy development and/or conflict transformation, and the ways this engagement can be improved upon.

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**KEYNOTE SPEAKERS**

**Holding the Note: Music as a Powerful Force for Transformative Change in Our World**

Laura Hassler  
(Musicians without Borders)

Thursday 21 September, 9.30–10.30am, Auditorium

As active and concerned human beings, how do we understand the state of our world and our species in these turbulent times?

As musicians and music professionals, which core qualities of the art form we know and love can we access to contribute to saving lives, bridging divides and healing the wounds of war and injustice?

How do we connect effectively and appropriately with people affected by war and conflict? As artists and arts professionals, how do we frame our activism, our scholarship, our community involvement, our devotion to social change?

How do we keep our hope alive in these desperate times?

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Musicians without Borders works in some of the world’s most intransigent conflict and post-conflict regions: Kosovo, Rwanda, Uganda, Palestine, Northern Ireland, El Salvador — and in Europe, with people driven from their homes by war, only to meet walls, fences and a climate of fear and exclusion.

In collaboration with musicians around the world, Musicians without Borders brings music to people in communities struggling with division, isolation and loss. Originally a project organisation, Musicians without Borders now works to expand its impact through its training program, and by collaborating with academic communities and other artists and arts organisations.

This paper explores how musicians may be our era’s most powerful peacemakers.

**LAURA HASSLER** grew up in a multicultural, artistic community in New York, a child of two professionals in the international peace and nonviolence movement. Active from an early age in US civil rights and peace movements, she studied cultural anthropology and music at Swarthmore College, combining academia with activism and music.

During the 1970s she worked for the Friends (Quaker) Peace Committee and the Committee of Responsibility on Vietnam in Philadelphia; for Thich Nhat Hanh’s Vietnamese Buddhist Peace Delegation in Paris; and the Fellowship of Reconciliation in New York.

She moved to the Netherlands in 1977, where she developed a career as a musician, linking music to social causes. She specialised in cultural diversity in the arts, founded a World Music School and worked as a diversity consultant to arts institutions while teaching singing and conducting choirs and vocal groups.

Part of a large network of socially conscious musicians, Laura mobilised this network to launch Musicians without Borders in 1999. Today, still drawing largely on the talents of this ever-broadening network, Musicians without Borders has become one of the world’s pioneers in the use of music to bridge divides, build community and heal the wounds of war. Laura is currently Director of Musicians without Borders and sings with one of its musical ambassadors, the acapella ensemble Fearless Rose.

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**Music as Dialogic Space in the Promotion of Peace, Empathy and Social Inclusion**

Kathryn Marsh  
(Sydney Conservatorium of Music, The University of Sydney)

Friday 22 September, 9.15–10.15am, Auditorium

In this keynote, I consider ways in which music can contribute to the development of social synchrony in situations of social uncertainty generated by global conflict and widespread population movements. Noting Lederach’s view that conflict resolution has an aesthetic and creative dimension, music can be seen to form a dialogic space in which shared meanings can be co-created and through which multiple and sometimes conflictual viewpoints can be expressed in order to facilitate peacebuilding. At the same time, the dialogic spaces entailed in musical interactions can
How Can Concepts of Love Inform Peacebuilding and Empathy in Intercultural Music Making?

Brydie-Leigh Bartleet

(Queensland Conservatorium, Griffith University)

Friday 22 September, 1.30-2.30pm, Auditorium

This keynote will explore how concepts of love, in particular compassionate love, can provide a way of promoting peacebuilding and empathy in intercultural music contexts. By focusing on love in this context, we bring to the fore the importance of trust, openness, caring, respect, dialogue and ethical responsibility in our intercultural musical practices. Love demands that we show a turning toward rather than turning away. As writers such as Deborah Bird Rose and bell hooks have suggested, this means that love is first and foremost a verb, a participatory emotion and a social practice that can both inform and underpin efforts at building connections with others through music. Moreover, this calls us to consider how we can love across difference as intercultural musicians, not by reducing identity to notions of sameness, but by the recognition of irreducible differences between us. By focusing on love, we are challenged to consider ways of engaging in intercultural music-making and dialogue that seek relationships across otherness without seeking to erase our differences. Herein lies the potential of love as a powerful concept for thinking through the ways in which music can promote peacebuilding and empathy in intercultural music making. This keynote will explore these ideas in relation to theoretical perspectives on love from hooks, Freire, Irigaray and Laughter, as well as my own experiences working on projects that focus on intercultural collaboration with Warumungu and Warlpiri musicians in Central Australia for the past eight years. Through these theoretical, practical and personal lenses, I will tease out some of the complexities and possibilities of love, peace and empathy building in intercultural music making.

ABSTRACTS

An Artist-Led Music Video Program for Building Bridges Between Youth and Their Community in Regional Victoria

Felicity Baker and Neryl Jeanneret

Artist-led music video programs have the potential to engage youth in regional areas of Australia and create the conditions necessary to build bridges between them and their broader community. Knowledge about the
The Mullum Mullum Choir: Exploring Urban Aboriginal Identity, Spirituality and Healing through Music

**Anja Tanhane**

The Mullum Mullum Indigenous Gathering Choir (also called Mullum Mullum Choir, or MMIGP choir) supports its members to explore issues of identity, culture and healing in a safe and supportive environment. As an Aboriginal community-led group, it aims to strengthen community and cultural connections to heal the impact of dispossession, intergenerational trauma and loss of kinship connections.

The Aboriginal and Torres Strait Islander Health Performance Framework (2011) has identified culture and identity as important factors in contributing to the health and wellbeing of Aboriginal community members. Strengthening culture is key to promoting resilience, decreasing the risk of social isolation and depression, as well as improving health outcomes. Research has also shown that singing in a choir increases feelings of social connection and belonging (Bailey and Davidson, 2005), improves mood and decreases blood pressure and anxiety (Clark and Hardin, 2011), and releases feel-good hormones such as endorphin and oxytocin (Dunbar, MacDonald and Hodapp, 2012). The Mullum Mullum choir was founded in July 2014 by a group of Aboriginal Elders, and has been highly successful since, with up to 24 community members involved in weekly rehearsals and more than 50 public performances. It is conducted by a registered music therapist and is supported by up to seven volunteer musicians.

A 2015 survey of the MMIGP choir found the benefits for choir members included feelings of happiness at singing together, increased confidence through the public performances, an increased sense of connection to the MMIGP community, an increased sense of belonging (‘the choir is like a family’), a sense of pride and achievement, positive feelings about learning language songs and exploring Aboriginal culture, feeling positive about contributing to reconciliation and raising awareness of Aboriginal issues in the general public, as well as benefits for health. Increasingly, choir members also express a strengthened sense of spirituality through singing in the choir, as well as contributing to reconciliation, both within the choir (which includes Aboriginal and non-Aboriginal choir members) and also through its public performances. The presentation will include results of a new survey of choir members exploring issues of spirituality, identity, reconciliation and wellbeing.

**AUNTY LUCIA (LOU) BAULCH** was born on Gunai country in East Gippsland. Her mother’s country is Monaro Ngarigo, and her father has European heritage. She worked as a nurse and midwife, and since retirement has been very active supporting the MMIGP community as an Elder. She joined the choir in 2015 and loves being part of this happy, musical, crazy family of singers and musicians. Singing in the choir brings back many happy memories of singing in the school choir when she was growing up.

**ANJA TANHANE** BMus, GradCert Family Th, RMT, is a registered music therapist, and works at EACH as an Aboriginal health facilitator. She has been the choir conductor since the Mullum Mullum choir was formed in 2014. Anja lectures at The University of Melbourne on music, mindfulness and spirituality, and has conducted a number of community choirs.

From Beginner to Byrd: How a Community Choir Takes on Major Choral Works and in the Process Reveals Lessons About Transforming Difference and Building Empathy

**Joanna Brooke**

This report aims to investigate how the music educator creates a dialogical space to transform factors of difference. The setting is a community choir. Dialogue is understood through the philosophical framework laid out by Martin Buber in his seminal work *I and Thou*. From this lens, dialogue is a connection between all those present in the choir; the choristers, the director and the music. This connection enables each individual to embrace and be embraced in the space. In doing so, the dialogical space accepts difference. This ultimately leads to a deeper experience of community and empathy amongst the choristers. In this presentation, reflections from the choral director of the Jubilate Singers and individual choristers are used to understand how the choir can be a transformative space. Particularly, the objective of Jubilate is to teach major choral works that are difficult and complex, while responding to the diversity of choristers. For Jubilate, this diversity includes varying levels of music literacy and experience as well as a variety of ages, education and socio-economic backgrounds. Moreover, the positionality of the choral director as a young woman adds another factor to the space that must be accepted and embraced. Practice examples are used in this presentation to suggest what works and what does not work in achieving a dialogical space. Ultimately, this presentation discusses how music educators can meaningfully engage a diverse group of individuals with differing skills and expectations in an experience of dialogue through community music.
Composing and Creating Music through Collaboration Across Faiths and Over the Internet

Andy Busuttil

The Bridge Project is a musical collaboration that was founded by three musicians based on different continents. What makes The Bridge Project remarkable is that it is made up of a Turk of Moslem background living in France (Umit Ceyhan), an Israeli Jew (Ittai Shaked) and a Catholic Maltese/Australian (Andy Busuttil). The Bridge Project’s intent was to demonstrate how people from such diverse, and often conflicted, backgrounds can work together to produce original music and to do so at a distance via the Internet. Collaborative capacity and the ability to work at low levels of ego investment and with great sensitivity towards each other were essential elements of the success of this group that has produced three albums so far. The name of the band was chosen to demonstrate what it is and what it does; it bridges continents, religious backgrounds, styles and instruments and demonstrates the capacity to do it in the spirit of generosity and friendship. The compositions are based mainly on improvisational skills. The musicians are all self-taught and do not have a formal background in music.

In this presentation Andy Busuttil will talk about the way the band was formed, the process it followed to create the works on the albums, the relationship-over-distance that the members formed and what happened when they got together in Australia earlier this year for the first time since the creation of the band.

ANDY BUSUTTIL is the founding member of The Bridge Project and a number of other ensembles over the years. His particular interest is in music of the Balkans, Asia Minor and the Middle East. More recently (over the past 10 years) he has been composing music about his home islands of Malta and their history. Andy is a multi-instrumentalist and plays winds, percussion and sings. He is an international performer and a fixture at many national folk festivals.

Community Development through Music: Practical Approaches to Effective Leadership and Facilitation in Community Music

FIELD REPORT and WORKSHOP

Lyndal Chambers, Brian Strating, Jane Coker, Oliver Hinton and Laura Brearley

Community Music Victoria (CMVic) is the principal champion for participatory music in Victoria. One of their current projects is ‘StreetSounds’, a three-year state-wide project, the focus of which is community development through music. Ten new street bands were established in the first two years of the project, all of which are inclusive and have their own unique culture. The street bands have attracted people from all walks of life and with widely varying musical ability and experience.

Through the project, a great deal has been learned about leadership and facilitation in the context of community music. These learnings include enablers and challenges facing leaders in developing musical skills and confidence and in creating a sense of connection, belonging and ownership in participants. They include:

- Agreeing on and clarifying the purpose of the group;
- Defining leadership roles;
- Sharing these leadership roles amongst members of the group;
- Accommodating widely varying musical ability;
- Selecting repertoire that is both accessible and interesting to all abilities;
- Approaches to learning tunes;
- Musical arrangements for unusual instrument line-ups;
- Conducting styles;
- Dealing with challenging group members;
- Use of costume to enhance group cohesion;
- Performance organisation;
- Use of improvisation; and
- Learning from mistakes.

The fieldwork report will explore these issues, identifying the enablers and barriers in facilitating community development through music and articulating the key learnings from ‘StreetSounds’. The workshop will bring these issues to life by engaging participants in a music learning process, followed by small group reflection on the challenges identified, concluding with a shared session.

LYNDAL CHAMBERS is an experienced singer, multi-instrumentalist, band leader and educator. As CMvic’s ‘StreetSounds’ Project Manager, she has been the key facilitator behind the establishment of 10 new street bands in Victoria over the past two years. Through this work and her broader experience, she has developed a deep understanding of effective leadership for community music groups.

BRIAN ‘STRAT’ STRATING is a trained teacher, singer, multi-instrumentalist and songwriter who has performed and taught in the Australian music scene for more than 30 years. He has been the leader and founding member of over nine bands around Victoria, and as a past member of the CMVic Board has played an influential role in its activities.

JANE COKER is a singer and multi-instrumentalist with a lifetime’s experience of facilitating inclusive, participatory music. For almost two decades she has been the guiding hand behind CMVic and its work in developing leadership skills, and new leaders, for community singing groups throughout Victoria.

OLIVER HINTON is associated with the University of Newcastle, UK, and is a former Professor and Pro-Vice-Chancellor. He has published over 130 refereed papers, supervised more than 30 PhD students and managed over 30 funded projects. He is Coordinator of CMVic, a member of several bands, and takes a leading role in a well-established street band in Melbourne.

LAURA BREARLEY is an Adjunct Professor associated with Federation University Australia and is a specialist in intercultural arts research. She is a singer and song-writer and has worked closely for many years with members of Indigenous communities in Australia and overseas. She has been involved in facilitating intercultural engagement within the ‘StreetSounds’ Project.
On Another’s Sorrow: Musical Commemorations of Trauma and the Problem of Empathy

Rick Chew

Music has for centuries played an important role in memorialising tragic events. In the context of Western classical music, there are certain key works which, in times of trauma, are performed in order to facilitate our sense of collective grieving. Works such as Benjamin Britten’s monumental War Requiem, or Górecki’s Symphony No. 3 invite us into a contemplative space where the seismic trauma of global conflict is transformed and, in a sense, beatified. Other composers, such as Schoenberg, in A Survivor from Warsaw, or Penderecki, in his Threnody for the Victims of Hiroshima, respond to the horrors of war in a more direct and visceral manner.

Channelling the sense of moral outrage and sympathy for those caught up in the maw of conflict into action is a natural human response, and yet, when faced with the surfeit of horrific images of war produced by contemporary media, the mind quickly becomes desensitised. The overwhelming feeling that one can do nothing, that one is powerless to intervene or make a difference is demoralising and leads to a sense of ‘trauma fatigue’. Susan Sontag explains this dilemma in the following way: ‘Compassion is an unstable emotion. It needs to be translated into action, or it withers’.

This paper will offer a personal perspective on the process of creating musical works which take as subject matter the suffering of others. I argue that the objective of such an endeavour should not be to evoke a generalised sense of empathy, but rather to provoke action.

RICK CHEW is Acting Program Leader in Music Theatre and Lecturer in Singing at The Arts Academy, Federation University Australia. He is an internationally recognised composer, whose works include operas, large-scale choral works, music for film and theatre and many works for children and emerging artists.

How Can Solo Singing Engage the Mechanisms of Empathy to Challenge Mental Health Stigma?

Leah Cotterell

Singing performance has great potential as a practice for building empathy for the experience of people living with mental health challenges. Currently, this potential is embodied in the community choir movement, a practice that has demonstrated success in building social engagement for participants and awareness in the broader community. This paper explores a related set of practices, considering the value of the solo voice in relation to challenging mental health stigma. The main argument is that through the representation and experience of agency by the singer, a bridge may be built between subjectivities that is affirming and ideally suited to the task of advocacy; a bridge that is built from the inside out. This argument will be explored through two examples. The first is ‘The Pleasure of Sad Songs’, an autobiographical memoir of caring for family members living with agoraphobia, schizophrenia and dementia. This Masters project, developed as art-therapy to manage a traumatic transition in my family’s journey, drew responses from mental health consumers, sector workers and the wider audience leading to a number of interdisciplinary extensions of the project. The second example is a pilot workshop series, ‘Blue Sky Highway’ (June 2017), designed to support mental health consumers to engage with singing, music and storytelling skills in a group performance. Singing performance is a play on the nature of self, recognised and internalised by listeners, opening inner pathways to the evolution of self-narrative for all.

LEAH COTTERELL is a Doctor of Musical Arts Candidate at the Queensland Conservatorium. Her research responds to 30 years of exceptionally diverse performance experience including professional jazz practice, community engagement and music in education. Her Doctoral project focuses on the underlying processes of performance across diverse vocal practices.

Using Culturally Relevant Music in Schools to Support Student Diversity

Alexander Crooke

This paper will discuss how the type of music delivered in schools has the potential to either reinforce or redress the marginalisation of culturally diverse students. Music education scholars have long argued the need to provide diverse music in schools. This position is based on three main arguments: that maintaining a narrow focus on Western musical styles colonises the musical space and positions Western music as culturally superior; that access to music from one’s own cultural background is a basic human right and supports positive identity development; and that teaching students about music from different cultures facilitates intercultural understanding and social inclusion. Yet, in this paper I will argue that the mere provision of diverse music is insufficient to foster these goals, and that when undertaken with a lack of critical engagement, it can cause more harm than good. Through critical reflection on music provision observed during fieldwork among Melbourne schools, I will offer examples of where intent to support cultural diversity through arts provision instead reinforced a process of neo-colonisation of both music and culture. These observed experiences will be linked to a larger discourse around calls for cultural humility in all forms of music provision, in order to mitigate the potential contraindications of using culturally diverse music in professional practice. The argument will be made that the need for Australian schools to engage critically with culturally relevant music provision has never been greater, given both the rise of diversity in our schools, and escalating racial and cultural tensions in our socio-political landscape. Music provision has enormous potential in this space to promote peace, empathy and conciliation, yet this requires a conscious commitment to cultural humility.

ALEXANDER CROOKE holds a Postdoctoral Research Fellowship with the Melbourne Conservatorium of Music at The University of Melbourne. With a diverse background including cultural studies, music therapy and social policy, his current research topics include sustainability in school-based arts provision, music and wellbeing in schools, the wellbeing benefits of hip hop and beat making, and post-colonialism.
How Collaborative Music Making Can Help to Develop Empathy and Reduce Prejudices

Carina Dengler

Many refugees have arrived in Munich over the past two years. The majority of the local people have welcomed them and various projects have been put in place to help them settle in. At the same time, they also face prejudices and hostility often due to the fear of the unknown presenting a high potential for conflict. Therefore, there is a continued need to create opportunities for people to get to know each other and making music together is a very effective way to reach this goal.

The first example I will talk about is a project called ‘KulturCamp – KulturWERTE erleben’ [‘CultureCamp – experience CulturalValues’] where I was working with a group of teenagers from more than 10 different countries (refugees and Germans). After a lively discussion about values they chose to write a song about freedom. The process of collaborative songwriting helped to develop empathy since this very mixed group of young people had to listen to each other, value different ideas and find a consensus. They realised that they share similar ideas about freedom, but could also acknowledge cultural differences. Similarly, the improvisation workshop created a safe space for them to share their stories and culture, helping to reduce prejudices and forge a strong bond amongst the group members.

The second project I will discuss is called Gauktermobil. It is an open program for children and teenagers at refugee camps in Munich. Prejudices can also be found among refugees from different countries which can sometimes result in conflicts. I will give some examples of how music and musical games are helping to overcome cultural differences and allow every participant to be seen and heard, to find their similarities and to enjoy, which is extremely important for them.

CARINA DENGLER completed the MSc ‘Music in the Community’ at the University of Edinburgh in 2012. Since then she’s been running music workshops for children, teenagers and adults. Her focus is on collaborative songwriting, improvisation, body percussion and musical theatre and she also has some experience with soundpainting. Based in Munich, she’s working with refugees, trying to create a safe space for them to be creative, to share their culture and feel welcomed.

Peace Education Through Lullabies: Liminality and Pluriversal Cosmopolitanism in a Community Choir

Samantha Dieckmann and Jane Davidson

Lullabies are songs which are used to soothe or lull infants and young children, and across the world represent some of the earliest encounters with heritage music, language and culture. They are often utilised to instil particular cultural values in the next generation and, in particular, lullaby lyrics reveal intentions to transmit family history and personal memory, enculturating the young audience into their place in the world. Intergenerational knowledge transmission is fundamental to traditional lullaby practices, as grandparents and parents graduate to increasingly senior roles in a custom that links cultural ancestors with progeny, reinforcing the sense of identity for all involved. At the same time, lullaby lyrics from around the world illustrate how the privacy of singing to one’s infant is a safe space to address the complexities, contradictions and frustrations of parenthood, marital relations, and broader societal issues and political conflicts.

Rather than presenting data from the domestic habitat in which these rituals traditionally occur, this paper explores understandings and representations of participants’ lullaby experiences as they have emerged in the context of a multicultural community choir in Melbourne. The choir involves an exchange of lullabies between people from various language, ethnocultural and religious groups, thus the paper investigates the role lullabies have played in experiences of the intercultural and the transnational, as much as the intergenerational. Within all of these spheres lullabies were seen to produce experiences of liminality, which will be discussed in relation to Elaine Sandova’s work on pluriversal cosmopolitanism in music education.

SAMANTHA DIECKMANN is a postdoctoral research fellow at The University of Melbourne. Her research project represents a collaboration between the ARC Centre of Excellence for the History of Emotions and the Faculty of the Victorian College of the Arts and Melbourne Conservatorium of Music. Working with Professor Jane Davidson and the directorship of CHE industry partner Multicultural Arts Victoria (MAV), Samantha’s research explores the deployment of music in conciliation as it relates to personal, religious and political areas of conflict, and the processes of emotional community and empathy that lead to resolution.

JANE W. DAVIDSON is Deputy Director of the ARC Centre of Excellence for the History of Emotions, Associate Dean Engagement and Professor of Creative and Performing Arts at The University of Melbourne. Her academic interests include arts and health development across the lifespan, vocal studies, emotion, expression and historically informed performance practices. She publishes in the disciplines of music psychology and history of emotions, as well as reflective practice research.

The Power of X

Ros Dunlop

On the 7th of December 1975 Indonesia invaded East Timor. More than a third of the Timorese population died as a direct result of this occupation. In 1999, after 24 years of resistance, the East Timorese voted for independence in a United Nations-run referendum. Resistance took many forms, including musical. Australian composer Martin Wesley-Smith championed the cause of the East Timorese in their struggle for freedom from the shackles of Indonesian oppression for the duration of this occupation and he wrote many compositions on the subject, some of which were audio-visual. The contemporary world is bombarded by visual imagery and when it is interwoven with music it can be highly emotive and deliver powerful messages as in the case of some of Wesley-Smith’s compositions. He wrote piece X in 1999 for clarinet and audiovisuals. At that time, the East Timorese militia of the Indonesian forces occupying East Timor were freely massacring the defenceless East Timorese and popular resistance leader Xanana Gusmao was languishing in prison. X is dedicated to this remarkable man. This presentation discusses Wesley-Smith’s audiovisual pieces for clarinet and their impact on audiences around the world, from those in East
Towards a Theoretical Framework to Understand How Music Can Create Safe Learning Spaces that Facilitate World-Building

Helen English

Music is often accorded the capacity to create safe spaces. These spaces include the public and private in educational, therapeutic and social modes. In this paper I explore how musical learning environments promote world-building at individual and community levels. Music as sound has the capacity to surround us and blot out other sounds; it affects us physically, causing our bodies to vibrate; and it elicits emotional responses. This in part explains its ability to create spaces that are unlike other learning environments. Furthermore, in creative learning environments based in music, habitual power dynamics can shift, allowing new artistic voices to be heard and connections to be made. In this paper I will discuss a recent collaborative research project into music outreach as a starting point to develop a theoretical framework. To do this I draw on the work of John Shepherd (1997) and Tia DeNora (2000, 2013), and also consider music’s potential for emotional identity work with reference to work by recent scholars such as Sam De Boise (2016). I bring together these theoretical aspects under the theme of music and world-building within the four areas identified by Gary Ansdell: musical personhood, musical relationships, musical community and musical transcendence (2014).

HELEN ENGLISH is an Associate Investigator with the ARC Centre of Excellence for the History of Emotions and a Senior Lecturer at the University of Newcastle. Her research interests are in music as a resource for world-building in both historical and contemporary communities. Her recent work has focused on music-making in nineteenth-century Hunter Valley mining communities and music communities in the same region today.

Cooperative Learning, Collective Identity and Peacebuilding: Exploring the Lived Experiences of the Conductors and Singers of a Chinese-American Church Choir

Annabella Fung

Music integrates the body, mind and spirit and it fosters holistic development, a sense of belonging, cultural diversity and wellbeing. This phenomenological study explored the experiences of the members of a Chinese-American choir, in relation to the personal, social and functional benefits of lifelong community musicking. It investigated the choir director-couple’s informal music learning with multiple constraints which contributed to their religious views and volunteerism within their church. This project unfolded in two stages: I interviewed the conductors and they in turn administered a survey among their singers. I asked them to explore their motivation and benefits of music learning and choral singing. The combined dataset was sent to participants to check for accuracy and analysed using Interpretative Phenomenological Analysis. Four themes emerged: All members lived through the pain of displacement and acculturation. The charismatic conductor-couple promoted transformational experiences among their choristers leading to the reshaping of individual and collective identity. The transcendental musical experience has a healing quality in intra/personal level through the celebration of their mother tongues and religious culture. This choir fostered compassion, spirituality and peacebuilding, thus contributing to greater familial harmony and social cohesion. This study promoted active music-making among novice learners, emphasising that musical engagement is not exclusive to trained musicians. It recognised that senior citizens can continue to make positive contributions which can lead to vibrate; and it elicits emotional responses. This in part explains its ability to create spaces that are unlike other learning environments. Furthermore, in creative learning environments based in music, habitual power dynamics can shift, allowing new artistic voices to be heard and connections to be made. In this paper I will discuss a recent collaborative research project into music outreach as a starting point to develop a theoretical framework. To do this I draw on the work of John Shepherd (1997) and Tia DeNora (2000, 2013), and also consider music’s potential for emotional identity work with reference to work by recent scholars such as Sam De Boise (2016). I bring together these theoretical aspects under the theme of music and world-building within the four areas identified by Gary Ansdell: musical personhood, musical relationships, musical community and musical transcendence (2014).

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A Gift for Next Generations: Group Music Therapy for Inclusion (MTI) to Promote Empathy and a Culture of Peace

Paola Esperson

The current crisis that the world faces with migrants seeking asylum, reminds us that children with special needs are not only those with disabilities, but also disadvantaged pupils who have experienced personal and collective trauma. Their trauma will impact all of society if not handled delicately in the early stages.

This paper describes a specific group music therapy intervention and introduces Music Therapy for Inclusion (MTI), showing how music can be used in educational settings to develop empathy and promote a culture of peace, initiating dialogues to prevent discrimination, separation and violence.

Theoretical references and a set of practical tools will be presented, highlighting the potential of MTI as a strategy to engage schools and communities in peacebuilding programs. Group MTI can offer a playground and an integrative background to experience empathy and promote a cultural shift in the way people engage through music with conflicts, developing the ability to understand and relate to all forms of diversity.

This study is part of the author’s international research project. It has its roots in the UNESCO guidelines for inclusion, as well as in the pioneering Italian legislation of 1977 that made inclusion of children with special needs in mainstream schools compulsory, thus generating new strategies and methods of intervention. Decades of inclusive education has led to a deeper understanding of the importance of welcoming all forms of diversity in modern societies.

PAOLA ESPERSON is a PhD student at Anglia Ruskin University (UK). She is Head of FORIFO’s Music Therapy diploma program in Rome, Italy, as well as lecturer and supervisor in music therapy and music therapy for inclusion, from 1999 until 2013. Paola is a conflict facilitator, UKCP and HCPC member and trainee in Process Oriented Psychology at RSPop-UK.
contributions to society. Practitioners and researchers can tap into diverse ethnic communities to further explore the enormous benefits of musicking through cooperative learning and cultural fusion, leading to community unification, conflict restoration and social change.

ANNABELLA FUNG is a musician-educator and psychotherapist. Annabella’s research includes auto/ethnography, phenomenology and narrative inquiry. Her PhD by publications is under examination. Annabella is a recipient of numerous inter/national research awards, including the Postgraduate Scholar Award (US) and the Postgraduate Publications Award (Monash) which led to postdoctoral pathways in cross-border collaborations.

It's All About the Beats: Therapeutic/ Socioemotional, Educational and Cultural Diplomacy/Cross-Cultural Applications of Hip Hop Beat Making

WORKSHOP
Elliot Gann

This workshop will focus on the use of hip hop beat making/electronic music production and performance as a culturally-responsive and student-centered mental health, educational and cultural diplomacy/cross-cultural intervention in school, after school and in community and juvenile justice settings. It will use the Today’s Future Sound (TFS) practice model as an illustration, and will include the basic TFS beat making pedagogy/method to teach attendees the fundamentals of beat making/hip hop music production via Ableton Live and Ableton Push 2. However, the method is applicable to any music production software and will be applicable in a classroom and other settings without computers, music production software, etc. for basic rhythm and hip hop pedagogy-based activities. It will also examine contemporary theories and research on trauma and explore the importance of the TFS Therapeutic Beat Making (TBM) Model (Gann, 2016) in addressing the emotional and neurophysiological impact of trauma with beat making and associated hip hop music activities. This presentation will include theory, best practices and research presented on working with students exposed to traumas.

ELLiot GANN is a clinical psychologist/psychotherapist by training, producer/beat maker and DJ who has been teaching in Oakland and San Francisco Bay Area schools and community settings for over a decade, including five years utilising his non-profit, Today’s Future Sound (TFS) practice model. As Executive Director and lead instructor, his work with TFS has taken him across the globe teaching, presenting, consulting, organising and performing in North and South America, Africa, Asia and Australia, and putting on ‘beat battle’ fundraisers in almost all of these locations. This includes extensive teaching, presenting and consultation work in Australian primary and secondary schools (Brisbane, Sydney, Melbourne, Adelaide and Perth) with lower-SES and diverse populations, and in juvenile detention centres and community settings, including work with newly immigrated youth, many of whom come from countries affected by war and conflict. In January 2015 he joined the U.S. State Department and UNC Chapel Hill’s joint ‘Next Level’ program to undertake conflict resolution and cultural diplomacy in Dakar and Senegal. Since then he has continued to travel, doing similar cross-cultural work. In the past two years, Dr Gann has taught and presented beat making/music production to 10,000+ students across the globe, including teaching trips to Lima, Peru (collaborating with D1 School of Dance), São Paulo, Brazil, El Salvador and Colombia. Building on both his research findings and experience, Dr Gann is now leading TFS to continue such work and further advocate for its use, including expanded wellness/mental health, educational, economic and social justice applications.

"I Will Be Loyal in Every Lifetime": Mourning Songs of Paternal Fidelity and National Solidarity

John Garzoli

Following the death of Thailand’s King Bhumibol Adulyadej on 13 October 2016, the country’s already overheated political situation drew nearer to a point of combustion. Bhumibol was adored by many Thais who considered him a father figure (pha) and his death brought an increased danger that the fragile and uneasy stand-off between sections of Thai society allied to different interests might not hold and the country could descend into civic conflict. To counter discontent, Prime Minister General Prayuth, the unelected leader of the military government, sought to quell potential civic unrest by issuing calming statements on his weekly ‘Return to Happiness’ program. As the country looked to find its bearings, the electronic media landscape was transformed through a suspension of all electronic media programming, which was replaced exclusively by content related to the late king’s life and death. In this new media world, music took a central role in shaping the emotional register of the official mourning period. The radio station 104.5FM in the north-eastern city of Khon Kaen began broadcasting a precompiled selection of hagiographic songs that were solely about the late king. The songs described the king’s life and achievements in terms that fit the official narrative of perpetual fidelity and love for him and national solidarity. By recognising the inherent capacity of music to influence emotions and behaviour, music became a central plank in the institutional response to the king’s death by modelling the emotional register expected during the mourning period.

JOHN GARZOLI holds a PhD in ethnomusicology from Monash University, where he currently holds an adjunct position. His research primarily involves Thai music and culture, pedagogy and performance. He has received the Prime Minister’s Asia Endeavour Award, an Endeavour Postdoctoral Research Fellowship, a Chulalongkorn University ENIT’s Research Fellowship, and the 2016 ATi Artist in Residence Award. He was a Visiting International Scholar at Khon Kaen University in 2015 and 2017.

Musicians without Borders “Taster”

WORKSHOP
Laura Hassler

Musicians without Borders (MwB) trains musicians with experience in community work or social activism who are interested in expanding their skills based on working principles developed from MwB's music projects in...
current and post-conflict regions. The working principles are: safety, inclusion, equality, creativity and quality. In this ‘taster’ workshop, MwB director Laura Hassler will lead participants in several training exercises exemplifying these principles, and introduce various aspects of the training program.

Making Music in Divided Cities

Gillian Howell, Laura Hassler and Lesley Pruitt

This panel presentation considers the phenomenon of the divided city—urban environments partitioned along ethnoreligious lines as a result of war or conflict, where services and institutions maintain and reinforce division of people, and where the geographical terrain becomes remapped as friendly or hostile, safe or unsafe, even where no physical barriers exist. While the partitions may have been implemented in response to a period of intercommunal violence such as a war, their ongoing existence also creates long-term impediments to intercommunal cooperation and the rebuilding of social trust.

In such a socially, culturally and politically conflicted setting, shared music-making across the divide may have the potential to open up an important space for social connections, collaboration, empathy and dialogue. However, the overlay of entrenched division, politically and socially reinforced at every level of society, places particular constraints on music-making, and these are useful to examine when considering the potential for music to contribute to social processes of peacebuilding, empathy and (re)conciliation.

Music projects in three divided cities will be discussed: Mitrovica in Kosovo, Mostar in Bosnia-Herzegovina and Belfast in Northern Ireland. Sharing insights from their work in these sites as music practitioners, organisers and researchers, the panellists will consider the opportunities and constraints that arose across four themes: engaging with potential participants across entrenched segregation; locating and housing music activities in partitioned terrain; navigating music choices and their delineated meanings in this setting; and protecting vulnerable learners in a volatile socio-political environment.

Laura Hassler is the founder and director of Musicians without Borders, an international NGO that uses music to help heal the wounds of war and conflict. A musician with a distinguished family lineage of nonviolent social action, Hassler founded Musicians without Borders in 1999 in response to the war in Kosovo.

Gillian Howell is a musician and PhD researcher at the Queensland Conservatorium Griffith University. She has worked in several conflict-affected countries as a music leader, and her PhD investigates the phenomenon of music interventions as a form of post-war aid and development. She is a Commissioner for the ISME Community Music Activity Commission.

Lesley Pruitt is Senior Lecturer in International Relations at Monash University. Her research focuses on peace and conflict studies, especially youth participation in peacebuilding and gender equity in peacekeeping. Her books include Youth Peacebuilding: Music, Gender and Change (2013) and The Women in Blue Helmets: Gender, Policing and the UN’s First All-Female Peacekeeping Unit (2016).

Zweite Welt in Music, as a Tool for Developing Peace

Hanah Kim

Music has been consistently viewed as a form of art that has a close relationship with emotional development. As Blaking (1971) and Sacks (2009) describe, people have the ‘instinct’ to react to music.

With the rise of musical aesthetics in the nineteenth century, music came to be seen as the classic artistic medium for the expression of emotions and for accessing states of emotional release and wellbeing. This trend continued into modern times, with thinkers such as Kivy (1989) insisting that listeners ‘recognise’ emotion in music and Robinson (2007) explaining that music could ‘evoke’ feelings innate to the musical pieces themselves.

Seen in these therapeutic terms, music is held to possess a power to influence listeners’ feelings and to let them enter into the experience of different worlds. This feature is related to the concept of Zweite Welt, first developed by the Romantic novelist Jean Paul [1763–1825]. The term refers to certain parts that are apart from the overall flow and atmosphere of an artwork.

The Zweite Welt phenomenon in music can also have an influence on listeners’ social relationships. I have observed this influence affecting vulnerable people in places such as welfare centres and hospitals.

Zweite Welt belongs with that type of ‘secondary world’ aesthetics that stood apart from ordinary life and which captured common desires and memories through which communities could feel empathy.

In focusing on the functions of Zweite Welt in music, it can be shown that music can play a role as a mechanism to develop peace.

Hanah Kim is a PhD student at the University of Glasgow. Her research topic is about applying romantic irony in music education to foster creativity in primary school students. She majored in composition at Ewha Womans University, and completed her master’s degree in musicology at Seoul National University in Korea.

Maintaining an Effective, Empathetic and Queer-Friendly Community Youth Choir: Exploring the Social World of shOUT Youth Chorus

Benjamin Leske

What qualities make and sustain an effective and socially inclusive choral music-making space when working with young people of diverse genders and sexualities? For choirs that target people of diverse genders and sexualities, the tools required to develop and maintain empathy within the choir differ from those which create empathy outside it. Drawing upon his PhD research into member experiences of singing with the shOUT Youth Chorus (https://www.facebook.com/ShoutYouthChorus/, formerly the Melbourne Gay and Lesbian Youth Chorus), Ben explores the tensions and conflicts between the choir’s therapeutic and activist goals. On the one hand, shOUT Youth Chorus offers a musical and social meeting place where queerness is assumed, and that fosters empathy with the experience of being different and provides structures to explore and a platform to perform gender and sexual identity. Yet shOUT
Abstracts


WORKSHOP

Jessie Lloyd and Muriel Swijghuisen Reigersberg

This interactive workshop is a collaborative initiative between Indigenous musician Jessie Lloyd and Dutch applied ethnomusicologist Muriel Swijghuisen Reigersberg (The University of Sydney). Jessie and Muriel will teach participants religious and secular songs from Australian Aboriginal missions whilst discussing with participants and each other how the collecting and performing of these songs influenced their perspectives on conciliation, empathy, collaborative research and performance.

Through musical practice, discussions and readings, Jessie and Muriel will seek to openly ask the more difficult questions such as: What role did missions play in preserving or ‘disappearing’ Indigenous (musical) cultures? How did new (musical) cultures and identities develop on mission stations and how are they ‘valued’ today as hubs of Indigenous cultural practice? What hardships were experienced by Indigenous people living on missions and how are Indigenous resilience, emotion, humour and history captured in songs reflecting mission lives? Have mission histories been documented sufficiently and by whom? What roles do ‘white fella’ researchers like Muriel and Indigenous performers like Jessie play in informing peacebuilding agendas and creating empathy? Can we consider talking, musical practice research, workshops and performance to be an Indigenous methodology of teaching emotion and history? How do workshops such as these contribute to opening up applied, reflexive conversations about Australian mission history? Does music have a special role to play in helping to address these difficult and sensitive issues?

Jessie Lloyd is an Aboriginal and Torres Strait Islander vocalist, guitarist, bassist and ukulele player. She composes and produces her own material. Jessie has been awarded two fellowships: and Creative Fellowship (State Library of Victoria, 2016) and a Folk Fellowship (National Library Australia, 2017) for her work on the Mission Songs Project.

Making Connections Through Song and Language for Contemporary Audiences

David Leha and Philip Matthias

This paper shares the experience of a music academic working closely with an Indigenous Bachelor of Music student, David Leha. David is a leader in Indigenous youth work and the founder of the group Radical Son. The School of Creative Industries at University of Newcastle has been working closely with its Indigenous centre, the Wollotuka Institute, for several years, but the presence of David has been the catalyst for new ways of engaging and teaching both Indigenous and non-Indigenous students. From 2016 to 2017 we have piloted collaborative courses that draw on culture, country and language to create work that has meaning for contemporary audiences. These activities also build a greater understanding for our students of the processes and issues involved in creating such work. The students presented some of the resulting music and a performative presentation at the United Nations Youth Assembly in 2016 in New York. This paper will showcase a song written in language as a collaboration between Philip Matthias and David Leha with some contextualisation of the process and experience of creating the song. The presentation will also include discussion of the current stages of development of these activities and the challenges these have presented.

David Leha is from the Kamilaroi nation of Australia and the South Pacific nation of Tonga. Best known as the founder of Radical Son, David is currently studying his Bachelor of Music at the University of Newcastle. David also conducts workshops and MCs events for Beyond Empathy, Community Prophets and the Jimmy Little Foundation.

Philip Matthias is Senior Lecturer and Program Convener for the Bachelor of Music at the University of Newcastle. Philip is a recipient of the Australian Award for University Teaching, which recognises significant contributions to enhancing the quality of learning and teaching in higher education. His research interests include Australian choral music, and especially music from the eastern Torres Strait Islands.

To Bring Peace that Stays: Music, Emotion and Conflict Mediation in The Gambia

Bonnie McConnell

In the Senegambia Region of West Africa, musicians have long played a central role in conflict mediation. Historically, this has included both small-scale conflicts, such as those between neighbours, as well as large-scale conflicts between kings. This paper draws on evidence from ethnographic research with Gambian musicians (2006–present) to examine musical and social processes of conciliation. Specific case studies include performances by hereditary professional musicians (jali) and female fertility society performers (kanyeleng). I show that musicians draw on special social relationships, including baadinyaa (mother-childness) and sanawuyaa (joking cousin relationships), to manage conflict and emphasise shared
Peter Mousafieriadis

Cultural Infusion’s Living Culture Program works to support and promote cultural practices including music, dance, visual arts, sculpture, storytelling, theatre and crafts that are threatened by globalisation. The project focuses on harnessing the cultural richness of communities around the world providing a valuable opportunity to preserve wisdom and values. It is also a vehicle to restore a sense of identity and belonging, promoting social cohesion and driving sustainability to the community and to society as a whole.

The Program participates in the preservation of unique and diverse communities within a hyper-connected world, supporting their continued life through education, intergenerational transmission and public presence. It does so by connecting culture bearers with children and youth in communities around the world.

Further, it aims to support communities in building resilience by promoting a sense of belonging, encouraging children to maintain cultural pride and become future ambassadors of their own cultural identity, and leveraging technology to drive the message that each and every unique culture is valuable to us all. Encouraging and supporting these cultural practices is also a means to stimulate sustainable economic development models based on culture, an asset readily available in the fibre of every person on the planet.

Cultural Infusion is a cultural enterprise that works with schools, youth and communities, using the arts to promote harmony for richer, more cohesive societies. As more people live in diverse societies within a globalised world, the ability to navigate between cultures with respect is an asset that is crucial to develop.

Peter Mousafieriadis has had an extensive career as a creative director, producer, artistic director, music director, composer and a champion of intercultural dialogue. He has established himself as one of Australia’s leading cross-cultural directors. He is the founder of Cultural Infusion, recognised internationally for its work in education and digital platforms that build intercultural awareness.

Music of the Post-Conflict Ambon: Can Music Heal the Wounds?

Adinda Ramadin

The Ambon conflict in 1999–2002 between Muslims and Christians was a tragic history of Indonesia. The small dispute that developed into a civil war then extended to the other surrounding islands of Ambon. Villages, buildings, homes and worship buildings were torn apart and many people died causing trauma for families. This conflict has never ended with clear justice, leaving many Ambon citizens with psychological wounds. I hypothesise that music in Ambon culture can help the community to heal and allow each separate community to empathise with one another. To address this issue, I interviewed selected key people from both Christian and Muslim backgrounds who experienced the conflict. It included Ambonese who still reside in Ambon and others who now live in other parts of Indonesia. The interviews included questions about how they overcome trauma and whether music plays a role in their healing and the reconciliation process between communities. Ambon is known for its great culture and especially its music. Many well-known Indonesian musicians come from the Moluccas, including Ambon. Preliminary results indicate that music is already used as a way to promote peace; as shown for instance by Christian musicians in Ambon playing Shalawat Badar (an Islamic homage to their prophet) in front of the church, joined by Muslims on percussion. They were showing that despite their differences, there was no border between communities.
Murga in the World: From a Local Carnival Art to an International Peacebuilding Movement

Salvatore Rossano

*Murga* is a form of popular musical theatre performed mainly during Carnival in Spain, Argentina and Uruguay. After it was brought to South America from Spain during the nineteenth century, *Murga* changed over time and it has become something different in every country in which it is now practiced. This art form was brought from South America back to Europe by musicians in early 2000 and has now become a major artistic channel for an increasing number of youth groups from various ethnic and socioeconomic backgrounds. In contrast to other, more commonly experimented community projects, *murga* involves aspects of theatre, music, dance, visual arts and costume design, and requires no, or very little, previous knowledge or skill in these disciplines. For this reason it is highly inclusive, and has the potential to combat exclusion, racism and ghettoisation, while promoting peace and intercultural and intergenerational dialogue. It assists in granting a social life to vulnerable refugees and enabling new communities to express themselves through art, movement and the use of public space.

This paper will discuss this reality and present a new *murga* project that was born in Melbourne in November 2016 and the possible implementation of this performance art in different spaces in order to create new opportunities for peace, conciliation and collaborative creation.

**SALVATORE ROSSANO** is a musician and an ethnomusicologist. His career has thus far united his passion for both musical research and performance. As a musician he has worked throughout Europe and Australia, producing and participating in numerous recordings. As an educator and performer he has promoted multiculturalism and stimulated community arts projects. He has also participated extensively in research projects and international conferences, having his research published in Italy, Spain, Argentina and Australia. Salvatore holds a Masters Degree in Hispanic Music and a PhD in Musicology. He is currently a Research Fellow at Monash University, participating in various research projects at the Sir Zelman Cowen School of Music and is an active musician in several artistic projects.

How Participation in the Moonrise Rock Festival Contributes to Wellbeing in Derby, Western Australia

**Brigitta Scarfe**

This presentation draws upon recent fieldwork, conducted between May and July 2017, for an MA research project that aims to investigate how the Moonrise Rock Festival, a long-running music festival in the west Kimberley town of Derby, Western Australia, contributes to individual, social and cultural wellbeing in the local community. Hosted by a community comprising approximately equal numbers of Indigenous and non-Indigenous residents, the festival offers a unique case study to examine the intersections between diverse cultures, as well as an opportunity to examine how musicians and audience members construct a sense of self and belonging through performance. Many performers also address myriad social, cultural and political concerns in their original music, for example, nostalgia for distant homelands and relationships between different language groups. Consequently, the Moonrise Rock Festival provides a platform for musicians and audience members to legitimise and symbolically negotiate these concerns. The proposed research builds on research examining community music initiatives in rural and remote Australia and highlights how such programs serve to improve various aspects of wellbeing. However, few studies investigate festivals or popular music practices in the remote Kimberley region. Through semi-formal interviews and participant observation, this project aims to privilege local knowledge surrounding music, health and identity construction and, in so doing, provide new insights into how a marginalised community combats adversity and instills hope in the next generation.

Ko Tenei Te Wa: The Impact of Music for Creating a Place of Standing in Christian-Maori Congregations

**Shannon Said**

For many Indigenous cultures around the world, music has been used as a tool for cathartic release and articulating emotional dissonance, especially in apprehending the experiences of colonisation and oppression. This is especially poignant where language and cultural expressions have been deemed demonic and reprehensible in the eyes of the colonisers. This experience has been particularly so for New Zealand Maori Christians, who, when expressing their spirituality with *Te Reo Maori* (the Maori language) and traditional dance forms such as *haka* (postured war dance), are criticised by especially *Pakeha* (non-Maori, usually European) Christians as practicing that which is ungodly or evil.

This paper explores the role of music, and specifically song writing, in addressing past and present colonial practices of suppressing cultural expressions within the Western Christian church due to perceiving them as non-Christian. Based on interviews that have taken place with Christian-Maori leaders in New Zealand and a focus group with Sydney diaspora Christian-Maori, the concept of a *furanga waeawae* or a place of standing, is advocated by all groups — a space and place within the Christian church and Christian spirituality to be able to express *Maoritanga* (Maoriness) safely within Christian congregations. It is argued that these spaces allow for trauma and past experiences to be articulated, which can help create a stronger sense of unity between Maori and non-Maori Christians, and therefore stimulate empathy between these groups. This empathy is considered the first step towards attaining some level of reconciliation between these two groups.

**SHANNON SAID** is a current PhD candidate whose research interests concern the way diaspora peoples express their cultural and spiritual identity away from their homelands. His doctoral research investigated Christian-Maori identity in a Maori-diaspora church in Sydney. Shannon’s research interests extend to his Maltese-Australian identity, and the reality of language diminution, and how promotion of language can instill a sense of cultural identity amongst minority groups within an Australian context.
**Exploring the Safe Sadness: Understanding Neurobiological, Relational and Somatic Mechanisms in Empathy and Connection in Music Therapy**

**Minky van der Walt**

Chronic stress in early life derails the development of reflective thinking and the capacity to have self-compassion and empathy for others. Feeling states and connection with others can be lost, resulting in a pervasive and insidiously painful sense of chronic shame.

Music has been used to communicate, soothe, celebrate, mourn, bond, unite and mobilise groups of people since the beginning of the human race. Neuroscientists and attachment theorists have identified communicative musicality - the musical nature of communication, interaction and regulation - as integral to the development of a healthy relational and compassionate self (Hughes and Baylin, 2016; Malloch and Trevarthen, 2009; Perry, 2008; Porges, 2008). Whilst research has ratified music's ability to build communication, connection and trust (Edwards, 2011; Malloch and Trevarthen, 2009), less is known about the mechanisms involved in music's relationship to empathy and self-compassion.

Research developments in the areas of neuroscience, attachment, trauma theory and somatic theory are building understandings of the ways in which people can begin to enter into experiences of ‘safe sadness’ and ‘safe anger’ (Hughes and Baylin, 2017), so that they are able to recover their capacity to have self-compassion and empathy.

Through music therapy case examples, this paper will examine the neurobiological, relational and somatic aspects of self-compassion to highlight how music therapy processes assist in the development of empathy.

**Exploring Community Music Practices that Promote Inclusion and Engagement in Music Making for Students in Disadvantaged Circumstances**

**Emily Wilson**

In the last decade there has been significant interest in adopting inclusive practices to address persistent and widespread levels of student dissatisfaction with school music classes. In response to this, a UK study investigating what engages students in music making resulted in the establishment of the Musical Futures program. This approach is thought to have a positive influence on engagement and create the conditions necessary for building connections with peers and teachers for students in disadvantaged circumstances. Musical Futures consists of several complementary approaches – one of these, classroom workshopping, derives from the learning and teaching practices of community musicians. Classroom workshopping is an inclusive approach where the learning is student driven, collaborative and there is an emphasis on immersive, creative music experiences. The larger study from which this presentation is drawn is an in-depth, qualitative, ethnographic investigation of teacher practice and student engagement. The classroom music programs at two schools in low SES areas in the outer south-eastern suburbs of Melbourne were examined. This discussion focuses on one teacher’s approach to classroom workshopping and the conditions observed that promoted student engagement. The teacher’s approach was collaborative, inclusive, immersive and creative – evidenced by student enjoyment, participation and concentration.

**EMILY WILSON** is currently a full-time PhD candidate and sessional lecturer at the Melbourne Graduate School of Education. She has over 10 years experience teaching classroom and instrumental music at primary and secondary schools in Australia and the UK, including appointments as Head of Music and Head of Performing Arts.