

# MUSIC AS A GLOBAL RESOURCE:

*Solutions for Cultural, Social, Health, Educational, Environmental, and Economic Issues*

COMPENDIUM – 5TH EDITION



A SPECIAL EDITION IN HONOR OF THE UNITED NATIONS 75TH ANNIVERSARY 2020



ISBN 978-0-6450322-9-1

**FRONT COVER IMAGE**

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**SUGGESTED CITATION**

Hesser, B., & Bartleet, B. L. (Eds.). (2020). *Music as a global resource: Solutions for cultural, social, health, educational, environmental, and economic issues* (5th Edition). New York: Music as a Global Resource.

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# **MUSIC AS A GLOBAL RESOURCE:**

*Solutions for Cultural, Social, Health, Educational,  
Environmental, and Economic Issues*

COMPENDIUM, FIFTH EDITION

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# Acknowledgements

We would like to acknowledge the fundamental role Dianne Davis and the International Council of Caring Communities (ICCC) has played in championing this initiative since its beginning, and the key role she continues to play in disseminating this compendium within the UN and beyond. We also honor and recognize the foundational work of Dr. Harry Heinemann, Past President of Music as a Global Resource, whose legacy continues to live on in this new edition.

We would like to thank the Ambassadors and government leaders, UN missions, and UN policymakers who have been keen advocates of Music as a Global Resource over the years, and we look forward to continuing to work with you in the dissemination and practical use of this special edition in the years to come.

Our thanks go to our outstanding editorial team for their tireless work in assisting us with the production of this compendium. We extend our gratitude to Associate Editor Peter Jampel, as well as our Editorial Assistants, Caitlin Bell, Camila Casaw, Sonora Dolce, Helen Glindemann, Rachel Howley, Charulatha Mani, Ethan Meyer, and Renate Rohlfing. This dynamo US/Australian team have provided crucial assistance and support during all steps of the process, from project recruitment and liaison, to data management and analysis, as well as editing and drafting sections.

We extend our sincere thanks to New York-based artist YUKAKO for generously providing the vibrant front cover image for this new edition. YUKAKO's evocative artwork has become a signature feature of all editions of this compendium. Her work brings a bold and distinctive flourish of movement and color to this edition, which so aptly reflects the vibrancy of the programs it features.

We would also like to thank our copy-editor Teresa Kunaeva and designer Hannah Ison for their assistance in the final stages of production, and polishing this compendium into the engaging document it has become.

Last but not least, in line with the cultural customs of Australia, we would like to acknowledge the Traditional Custodians of the lands on which we conducted this initiative. We pay our respect to Elders past, present, and emerging, and extend that respect to all First Nations' Peoples featured in the projects in this compendium.



**Dr. Harry Heinemann**  
*Past President of  
Music as a Global  
Resource*

# Dedication

It is with our deepest respect and appreciation that the editorial staff of the *Music as a Global Resource (MAGR) Compendium* dedicate this fifth edition to Dr. Harry Heinemann: economist, community college dean, esteemed educator, devoted lover of the arts, marathon runner, and tennis player. Founding President of MAGR, and Co-Editor of the previous four editions of the *MAGR Compendium*, Dr. Heinemann has been an essential force in conceptualizing, planning and implementing strategies for how the power of music can change lives across the globe.

This is not surprising considering Dr. Heinemann's past positions in shaping the course of educational policy in the Community College movement, not only in New York City but across the United States of America and internationally. He is Professor Emeritus of LaGuardia Community College of the City University of New York (CUNY), joining the faculty prior to its opening in 1970 and guiding its formative years. He assumed responsibility for CUNY's Community College International Program Development Initiative, which took him across the world in an effort to help shape community college planning.

As a patron of the arts, Dr. Heinemann has maintained a strong connection to major cultural institutions in both Pittsburgh and New York City. He is a Board Member of the International Council for Caring Communities (ICCC), an NGO with special consultative status in the Council on Economic and Social Development. ICCC acts as a bridge linking government, civil society organizations, the private sector, universities, and the United Nations in their efforts as a catalyst for new solutions that enhance and encourage adaptation and/or replication in both developing and developed countries. It was a natural progression that led him to appreciate the need for an organization that promoted the global role of music and the arts as solutions for social, health, and economic issues.

As we celebrate the UN's 75th anniversary, we can think of no more fitting tribute to the spirit of that institution than in this recognition of Dr. Harry Heinemann's contributions to promoting the transformative power of music.



# Messages From Around the World

Music is a cornerstone of development and is central to the lives of people of all cultures around the world. Music and sound have the ability to unify people. In times of challenges, people of many nations and cultures turn to music for solace. In the face of challenge, music brings peace. In turmoil and disaster, music provides resilience to nations, inspiring them to rebuild and heal. Music is a powerful motivator and inspiration when all else fails. Music is a reflection of security and safety and it brings joy and love to all.

The spread of music, as well as the differences in genres, is exclusive to this time in history. This is why music as a practical tool for dialogue amongst peoples must be used to enhance and promote solutions for social and economic challenges. The power of music is immeasurable and filled with endless possibilities. We must foster the acknowledgement of the importance of music as a natural contributor to health and social/economic issues, as well as peace on earth.

Over the years, we have had projects supported by ICCO on music compendiums. These compendiums give evidence and reinforce the practical beneficial force of music in areas such as sustainable community development, mental and physical health, healing trauma survivors from both man-made and natural events, enhancing learning, and promoting peacebuilding. This compendium also underscores the vast opportunities inherent in using music together with information and communications technologies (ICT) to provide meaningful solutions to our social and economic challenges. The Music as a Global Resource Initiative brings together the creative energy and expertise of the private sector and the political will of government to dramatically expand and stimulate the use of music to enhance the lives of people everywhere.

*H.E. Dr. Josephine Ojiambo, former Deputy Secretary-General for the Commonwealth Secretariat and former Ambassador from Kenya to the UN*

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As a deeply human practice, music making is always already relational. Creating accessible and inclusive music opportunities that can forge meaningful interactions between us holds promise for a togetherness that can exceed our context. If we can say “yes” to diverse collaborative musical encounters, then as a species we

stand a better chance in opening up hospitable moments through which dialogue and negotiation might more effectively take place. The project illustrations within this MAGR Compendium help guide us towards an understanding of music making as an act of hospitality.

*Professor Lee Higgins, Director, International Centre for Community Music (York St John University), former President, International Society for Music Education*

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*Of the pleasures of life  
Music gives way only to love;  
But love is also a melody...*

Alexander Pushkin, “Stone Guest”, 1830

These words of the great Russian poet Alexander Pushkin fit the theme “Music as a Global Resource”. The word *resource* is usually associated with economics. There is a good reason for this: a lot of studies have confirmed that music increases productivity. But music also increases the “productivity” of the soul. The very first section of the projects presented in this programme is just about this: “Music for Physical and Mental Health and Well-Being”. During the ongoing ordeals of the pandemic, it is time to take care of the health of the soul. Music as one of the greatest *pleasures of life* is our cure and care.

*Dr. Alexandre Sidorenko, Senior Advisor, European Centre for Social Welfare Policy and Research, Former Head, United Nations Programme on Ageing*

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This compendium helps us come closer to many of the very different realities and practices in this field. Research on possible social impacts of music-making is now developing rapidly, and this will surely help practitioners come to terms with some of the questions and needs they are confronted with in developing their projects. Since such realities are continuously changing, we will – thanks to publications such as this one – be able to continue to ‘walk the walk’ in as close and regular contact possible with social music projects in the Global North and South.

*Professor John Sloboda (President) and Dr Lukas Páron (Director), cofounders of the international research platform SIMM (Social Impact of Music Making)*

# Introduction



Field Band Foundation (South Africa)

*This special edition of **Music as a Global Resource Compendium** is being published at an unprecedented time in history. As the UN celebrates its 75th anniversary, and the world comes to grips with the far-reaching impacts of the COVID-19 global pandemic, the need for music, the arts, and cultural understanding has become greater than ever. This compendium responds to this need, by exploring the vital role music can play in addressing some of the most complex social, cultural, health, educational, environmental, and economic issues facing our generation.*

As this compendium powerfully demonstrates, music is increasingly being used as a catalyst for positive social change throughout the world (Bartleet, 2016). Musicians, cultural organizations, non-governmental organizations (NGOs) and governments are harnessing music's capacity for engaging diverse populations in addressing some of the most complex social challenges. These initiatives are working for positive social change at micro (personal/ interpersonal), meso (group/community) and macro (policy/systems change) levels. These music and social change initiatives span a diverse range of issues, such as health promotion, social justice, human rights, conflict-resolution, gender empowerment, youth resilience, poverty alleviation, and desistance from crime, to mention a few areas. These projects are providing new opportunities for expression and dialogue, expanding and deepening knowledge and insights, creating imaginative empathy and engagement, and engaging with the social issues themselves (Marcuse & Marcuse, 2011). Music is providing a vital force of self-expression, communication,

empowerment, and healing, as well as a release from the daily tensions of life. Music is a direct and potent tool in sustainable urban and rural community building and the healing process of individuals and communities who have been emotionally and physically afflicted (Hesser & Heinemann, 2018).

As the current COVID-19 pandemic has highlighted, the world is in dire need of creative solutions to the challenges facing communities and societies at large, which stem from a host of systemic factors such as disease, but also poverty, economic uncertainty, climate change, war, ongoing colonization, geopolitical uncertainty, growing global inequalities, and fractious identity politics, amongst others. It could be argued that society is currently failing to fully integrate how these issues are addressed with how people actually operate in and think about the real world. As the projects featured in this compendium show, this is where music can help.

Musicians and artists tend to think differently than most people and are willing to challenge the status quo. Musicians have the capacity to activate the social imagination and to bring forth new ways of knowing, understanding, and making sense of an increasingly complex world. Music is a medium in and through which feeling, perception, attention, consciousness, action, and embodied processes are produced. In other words, music is not merely about life, but is rather implicated in the formulation of life (DeNora & Ansdell, 2014). Each human being should have the opportunity to attain his or her optimum health potential and have social justice. These opportunities can be seen as fundamental human rights that music can uniquely facilitate (Hesser & Heinemann, 2018).

This compendium features powerful examples showing how music can help solve the most difficult problems that face human beings: mental and physical illness, poverty, natural disasters, and war. It also highlights music initiatives being used for prevention, learning, and peacebuilding. Dedicated music therapists, community and socially-engaged musicians, music educators, and performing musicians facilitate the projects. Some projects work with socially disadvantaged and marginalized groups, while others work with the general population, and some projects integrate both. Some projects focus on the innate value of learning and making music while other projects first emphasize the desired goals and then create the music and music-making activities to achieve these goals. These projects use a multisector approach. As is the case in many of the featured projects, organizers structure their projects with other community organizations and/or governmental partners to develop creative ways to highlight a social problem and promote solutions.

It is worth noting that all the projects featured in this compendium were currently operating at the time of publication. While 87% of the projects have been significantly impacted by the COVID-19 pandemic, most have managed to innovate, adapt, and continue their operations in altered formats. The ways in which these projects have overcome such challenging obstacles is featured in the section at the end of this document that zooms in on the pandemic realities for music organizations working in this space.

*“Music unlocks the experience of the creator and reaches across divides to build empathy, equity and access to full inclusion and participation in society. Music is empowerment. Music is a human right.”*

(Wild at Heart Community Arts, Australia)

The Music as a Global Resource (MAGR) mission is focused on promoting the development of sustainable initiatives on the local, national, regional, and international levels. One of the primary goals of this compendium is to create connections among projects, as well as network successful and sustainable music initiatives from around the world, together with developing new, sustainable projects. New projects have been and are being developed, collaborations among projects have formed and projects are becoming more sustainable through shared strategies. Project directors are eager to exchange ideas and share what has been learned. This compendium provides a starting point for these connections to occur.

**Professor Barbara Hesser**  
**Professor Brydie-Leigh Bartleet**  
*Co-Editors*



SONO—Centro de Musicoterapia (Colombia)

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# World Map of Featured Projects



# History of the MAGR Initiative and Partnership with the International Council for Caring Communities



Casa de la Madre y el Niño Foundation (Colombia)

*How can music make a difference and be recognized for other than just enjoyable entertainment or as a means to raise funds for special causes through concerts? How can the naturally occurring use of music, as found in various cultures, be highlighted and redirected as a practical tool for consideration and adaptation to provide solutions to social and economic challenges?*

With this in mind, the International Council for Caring Communities (ICCC), a non-profit organization with United Nations Special Consultative status with the United Nations' Economic and Social Council (ECOSOC), thought it an important subject to be explored. Through various actions, ICCC has brought the concept to the attention of government officials and decision makers starting with the 2000 eight Millennium Development Goals (MDGs) and continues towards enhancing the 2030 seventeen Sustainable Development Goals (SDGs) approved by the UN General Assembly in September 2015 as a meaningful practical contribution.

Thus began an "out of the box" approach in 2001. Inspired and guided by Dr. Mathew H. Lee, former Director of the Rusk Institute of Rehabilitation and a renowned global expert in using the power of music for enhanced quality of life, ICCC established a creative holistic concept: the "Music, Culture, Technology and Healthcare" dialogue as part of the United Nations' International Year on Dialogue Among Civilizations. This event focused on enabling the full utilization of music's benefits as a tool for dialogue among civilizations, launching a series of conferences featuring projects that provide new understanding and awareness that music can offer solutions for social and

economic issues. The series began in 2005, highlighting the first integration of information communication technologies (ICT) as a means of disseminating the knowledge from projects in the field. The "Promoting an Enabling Environment: Integrating Music, Technology, Culture, and Healthcare" conference moved this dialogue forward with emphasis on successful local and cultural endeavors and stimulated new mind-sets as to the needs of 21st-century issues. It illustrated a broad scope of cutting-edge possibilities, scientific research and community projects featuring music, its cost-effective use, and adaptation to cultural norms, including integration of multi-media centers, e-technology, and use of both music from the East to the West.

In 2007, realizing a global knowledge gap existed and inspired to apply the power of information communication technologies, ICCC established the "Music as a Natural Resource" initiative to "cross-pollinate" initiatives between the developed and developing world, build on lessons learned to accelerate opportunities and application of new services. Within the framework of UN-Habitat and with other UN partners, two high-level working sessions were held in October 2008 and November 2009. These working sessions gathered a non-traditional group of decision makers and experts from government, international organizations, local authorities, the private sector, academia, health organizations, and the music industry to explore the use of music to enhance community, health, well-being, and the quality of life for all generations.

One of many recommendations coming from these working sessions was to address the information "gap" and identify successful projects from all corners of the world. Thus, with this "call for action" and mandate, the *Music as a Global Resource: Solutions for Social and Economic Issues Compendium* was created in 2009. In response to its success and immediate recognition as a useful tool, suggestions arose to broaden the scope of topics from three to five sections, ranging from sustainable community development to peacebuilding.

The compendium is unique in that it highlights not only solutions but fosters easy communication between those with knowledge and those with challenges by encouraging direct communications with the use of ICT, thus promoting maximum use of limited funds. ICCC continues to stimulate greater understanding of the role of music at its Windsor Castle Consultations, UK. These consultations, composed of non-traditional world leaders from government, private sector, and academia, encourage the adaptation and integration of music as part of its "Strategies & Solutions—Partnerships in Practice Dialogues," promote awareness of the unique value music can offer at various international forums, and stimulate public support by integrating within local endeavors.

Historically, the United Nations Charter was signed at the San Francisco Conference on 26 June 1945 and featured music by American composer Aaron Copland. Thus, we are delighted to contribute this unique 2020 compendium, as part of the 75th anniversary, to honor and extend the musical tradition. It features over 100 projects from many of the countries who participated in the founding United Nations event. Their "vision" and hopes, as expressed in 1945, are enhanced today by the Sustainable Development Goals, a universal call to action to end poverty, protect the planet and ensure that all people enjoy peace and prosperity. Hopefully, many goals will be enhanced directly and/or indirectly by communities using the information presented by this practical *Music as a Global Resource Compendium* as an inspiring medium.

**Dianne Davis, President**

*International Council for Caring Communities (ICCC)*

**Website:** <http://international-iccc.org>



Prism Project (United States of America)



Fundación Musicoterapia y Salud (Spain)

# Compendium Overview



Big hART Songs for Peace, New Roebourne Project (Australia)

*The 2020 compendium features five sections, which all closely align with the UN's Sustainable Development Goals (SDGs). Placement of the project descriptions into these sections was undertaken by the editorial team, in recognition that many projects traverse more than one area. That said, for ease of reading, each project has been limited to the section that most strongly encapsulates their core mission and practice. The projects are listed by country in alphabetical order. These sections are listed below, alongside the corresponding SDGs they align with.*

1. Music for Physical and Mental Health and Well-Being (SDG 3)
2. Music for Quality Education and Lifelong Learning (SDG 4)
3. Music for Social Justice and Equality (SDGs 5 and 10)
4. Music for Cultural, Community and Environmental Sustainability (SDGs 8, 11, 13, 14, and 15)
5. Music for Peacebuilding and Surviving Trauma (SDGs 1, 2, and 16)

## The MAGR approach

This compendium is the result of an international mapping exercise, which involved identifying a wide range of projects from all regions in the world. This took place throughout 2020 and involved five phases of research activity. The first phase involved working with recognized experts from the fields of music therapy, community music, socially-engaged music, and music education, as well as the music industry, to identify possible exemplar organizations and projects for inclusion, and to establish the criteria for inclusion. The co-editors also drew on established international music networks to recruit possible projects, and to connect with their facilitators and directors.

The second phase involved a review process by the editors to determine which exemplar projects should be invited to progress to the third phase. The selection of these projects was driven by the desire to feature a sufficiently diverse sample of (1) music styles and genres from hip hop to traditional cultural musics; (2) community contexts from music therapy centers to local drop-in centers; (3) geographic locations and regions of the world; (4) organizational sizes and missions; (5) participant demographics; and (6) musical goals and outcomes that spanned cultural, social, health, educational, environmental, and economic concerns.

The third phase involved each selected project completing an online survey (see Appendix 1). The questions in the survey were specifically designed to follow a program logic approach (commonly used in international development), which seeks to make explicit how the music programs achieve their outcomes. Specifically, this survey design examined the needs addressed, values and assumptions, project outcomes, how music achieves these outcomes, definitions of success, details of funding, research and evaluation, SDG goals targeted, and contact details. In the spirit of the UN's 75th anniversary call for dialogue, the

participating organizations were also invited to provide special messages for the UN on the role of music in 2020 and beyond, and these are featured throughout the publication.

The fourth phase involved editorial review of the survey responses and liaison with the project directors, where needed, to craft the featured project descriptions. Our editorial assistants worked to keep the project director's words and voices largely intact, and edited more for stylistic consistency across the 109 projects. The resulting project descriptions follow the survey's program logic, and allow for analysis across all of the projects, as well as an individual case-by-case analysis of how music is being used to achieve the project's outcomes. It is hoped this will provide a useful dataset for further research and study. At the end of each project description, contact information is also given to encourage interaction among interested parties and to provide direct access to project officials. By providing contact information, the MAGR initiative seeks to promote cost-effective sustainability, and to foster adaptation of successful projects and the exchange of lessons learned to ensure maximum use of limited funds.

The fifth phase involved analysis of the full dataset produced from the 109 participating projects. The full dataset was exported from the online survey platform, and the quantitative questions were analyzed using Excel. The qualitative questions were coded and thematically analyzed using NVivo12 software by members of the editorial team. This process has provided a rich and nuanced picture of the ways in which music is currently being used across the world to address some of the most pressing challenges facing us as a society. Some of the most significant themes to emerge from the analysis are outlined in the overview of findings below.

*“Music brings humanity to inhumane places and a voice to the voiceless.”*

(Correctional Health Services, United States of America)



The Nordoff-Robbins Center for Music Therapy at New York University (United States of America)

## Overview of findings

This new compendium features 109 exemplary projects that are using music to contribute towards addressing the UN Sustainable Development Goals (SDGs) at the local, national, regional, and international level, and thereby significantly enhancing the quality of life of tens of thousands of people.<sup>1</sup> It is a truly international publication that features projects located in 54 countries. The project descriptions that follow describe successful endeavors from all regions of the world: Africa, Asia, Australia/New Zealand, Central America and the Caribbean, Europe, the Middle East, and North and South America. Some operate in urban areas. Others serve rural populations. Some focus on a specific cohort of individuals, others focus on broader community concerns. The following snapshot of findings gives a high-level summary of this.

### *Focus of music projects*

Projects vary widely in terms of location, method, and genre; however, all projects seek to improve the quality of life for individuals, families, and/or communities. The vast majority of projects aim to support those who have been disadvantaged or marginalized due to socio-economic status, access to education, ethnicity, gender, health, geographic location, or trauma and violence. Newborn babies through to older adults are addressed within the scope of these projects. The connection to community and culture through music, including the use of traditional songs and folklore, is cited in a number of projects with the goal of empowerment through increased well-being and sense of belonging of those who participate. The use of music to enhance health and well-being is common with many projects aimed at children and adults with lifelong and acquired health issues (mental and physical) or special needs. There are a number of projects that focus on improving unity, acceptance, and empathy, particularly in locations of civil unrest and violence, with many seeking to build a new generation of citizens who are creative, confident, and collaborative, and who are ready to actively engage in shaping a new vision for their community. Environmental issues are also addressed with projects ranging from advocacy and outreach through to those who support and rebuild following natural disasters.

### *Needs music projects are currently addressing*

The needs addressed by the various projects span socio-economic, health and well-being, and educational spheres. The needs of a broad range of populations are addressed through these projects: infants, young children, students, youth, women, mothers, men, fathers, and ageing members of society. Across these demographics, the projects uniformly combat poor health outcomes and care, and dominant narratives of privilege, gender bias, and ableism. From addressing the pressing needs in these diverse populations for unfettered creative

<sup>1</sup> Please note that the projects presented in the publication do not imply an expression of endorsement. They are solely intended to provide information to interested parties.



expression and human rights, to harnessing these needs, and to aspirations for personal change and self-efficacy, the projects showcased here present a striking level of variety and creativity in delivering designs that are needs-based. Several of them cater to social well-being needs of marginalized communities through championing inclusion, belonging, and autonomy. In addressing identified needs, the programs offer a range of opportunities, including music education, healing, life-skill development, income generation, gaining emotional support, access to safe social spaces, and specific programs such as trauma-informed therapies, friendships, and peer support.

*“Our weapons in this war are guitars, songs and drums. These are our weapons and until now they have defended us because we are still alive.”*

(In Place of War, United Kingdom and United States of America)

### *The values and assumptions underpinning the featured projects*

The majority of the projects featured in this compendium are driven by a strong set of values. The plethora of values outlined by the projects broadly relate to the transformational capacity of music across complex and challenging health, well-being, and social contexts. These most commonly include respect for:

- Human qualities, including love, kindness and empathy;
- The environment;
- Diverse peoples and their identities; and
- Cultural values, as experienced through the lenses of participatory music-making, education, and therapy.

These broad values appear to be consistently embraced across the diverse fields of operation in the projects featured in this compendium. These values appear to



Lullaby Project (Canada)

inform many of the assumptions project facilitators bring to their work. Some of the top-tier assumptions that have informed the design and delivery of a plethora of projects suggest that musical initiatives are able to foster:

- Access and inclusion for vulnerable populations; diversity and social equity across abilities, ages, and ethnicities;
- Justice for cultural knowledges and past wrongs;
- Short-, medium-, and long-term well-being outcomes, across biopsychosocial and emotional levels, by means of participation, education, familial and intergenerational integration, and creative self-expression; and
- Community development and social capital.

### *Outcomes music projects are seeking to achieve*

In the immediate future, many projects shared the same goals of improved well-being and quality of life for individuals, their families and the broader community. Many include an educational aspect to empower participants through transformational activities connecting them to greater self-awareness, and connecting them with others and their culture. Through this peacebuilding, unity and healthier communities can be achieved. The establishment, engagement, and sustainability of projects also featured in this section, as did facilitator training and the building of an awareness of the importance of music within healing. A number of projects indicated that COVID-19 related goals had replaced initial short-term goals. Medium-term outcomes tended to include more discussion of sharing of knowledge with other communities and facilitators, and broadening the scope and sustainability of programs. The expansion of programs not only referred to the quantity of offerings or locations but also indicated a growth in the depth of understanding of methods, understandings, and delivery. The improvement of quality of life and social behaviors was also cited as outcomes that would help to achieve more inclusive, connected, and peaceful communities. Long-term goals tended to be a little more divided, with many projects continuing to cite well-being outcomes specific to individuals, families, or communities similar to short- to medium-term outcomes. Others speak more to their desire for long-term sustainability (financial, structural, and staffing) and the broad-scale impact of the work. The expansion of research projects and the sharing of these findings to influence policy-makers and advocate for the place that music has in achieving improved health and well-being, healing, and peace were recurring themes at this level.

### *How music is being used to achieve the desired outcomes*

The ways in which music is being used to achieve these outcomes is wide ranging. The projects in this compendium feature a diversity of musical styles, genres, media, cultural traditions, as well as modalities, pedagogies, and facilitation methods. Many utilize a range of approaches to singing, and a vast range of instruments and cultural traditions (e.g., bombo, traditional Chinese music, and African drumming, to mention just a few). A number use group-based music-making, such as

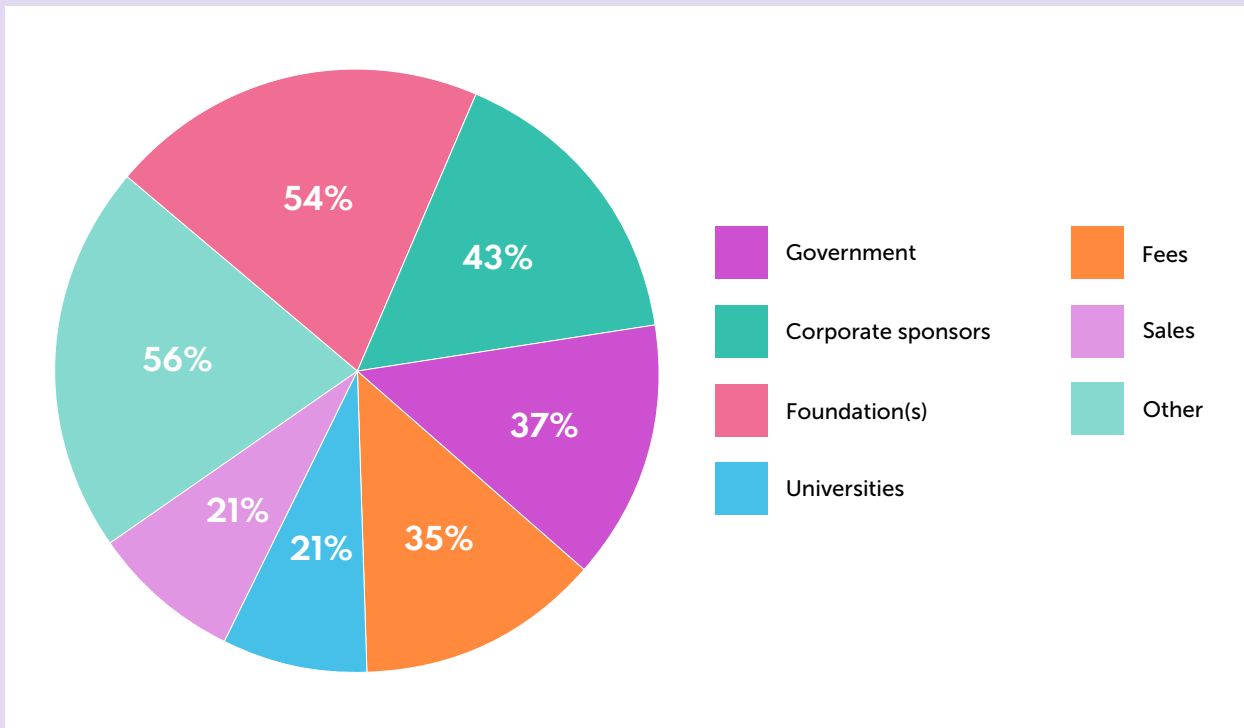


Figure 1: Support mechanisms for the MAGR projects

orchestras, traditional music ensembles, hip hop groups, marimba bands, field bands, and drum circles. The music activities and traditions vary widely, and include traditional folk music, dance, lullabies, vocalization exercises, improvisation, composition, collaborative song and lyric writing, recording, performance, creation of soundscapes, music appreciation, musical biography, telling of musical stories, music receptive activities, playful musical games, therapeutic learning of an instrument, song analysis, Rapanui body painting, instrument building from found materials, active music listening, and digital music-making. The musical contexts range from school holiday programs, individual music lessons, and therapy sessions, to workshops, touring, musical protests, community performances, flash mobs, and the staging of festivals.

### *How the featured programs define success*

The most rewarding indicators of success for several projects featured here include high participant numbers reflecting sustained engagement, transformational outcomes, substantial and continued funding, touching instances of anecdotal feedback from individuals and groups, invitations to consult in high-stakes policy making, prestigious awards, and established branding at local, national, and international levels, to name a few. Several projects measure their success based on the scale and depth of their engagement with communities and allied stakeholders, including collaborators, funders, and policy makers. Through methods involving qualitative and quantitative evaluation strategies, including surveys, testimonials, key performance indicators, attendance metrics, observations, anecdotal feedback and self-

reporting from individuals, social evaluations from communities, and audio and visual media, most programs show evidence of criticality and rigor in pre- and post-evaluation of success in their specific fields.

*“Music education is a fundamental right, and every child regardless of socio-economic status deserves access to it.”*

(Los Angeles Philharmonic Association, YOLA, United States of America)

### *How music projects are currently supported*

The projects featured in this compendium (N=109) are supported by a range of means (see Figure 1), the most common being foundations (54%), corporate sponsors (43%), government (37%), and fees (35%). In addition, support for these projects is also provided by universities (21%) and sales (23%).

A number of the projects (n=62) listed a wide range of further support mechanisms in the ‘Other’ category of the survey. These included donations, crowd funding campaigns, social enterprise models, hospitals or healthcare insurance companies, fee-for-service, festival funding, and self-financing. Some indicated that they receive no funding at all, and largely operate through voluntary means.

## Music and the UN's SDGs

The projects featured in this compendium were asked which of the UN's SDGs are most aligned with the goals and outcomes of their projects. Every project featured in this compendium aligned their work with at least one SDG (See Figure 2), and many of the projects reported that they are addressing multiple SDGs within their projects and organizations (see Table 1).




UN Sustainable Development Goal	No. of projects	% of respondents
 Goal 1: No Poverty	17	15%
 Goal 2: Zero Hunger	7	6%
 Goal 3: Good Health and Well-being	88	80%
 Goal 4: Quality Education	63	57%
 Goal 5: Gender Equality	44	40%
 Goal 6: Clean Water & Sanitation	5	5%
 Goal 7: Affordable & Clean Energy	3	3%
 Goal 8: Decent Work & Economic Growth	21	19%
 Goal 9: Industry, Innovation & Infrastructure	9	8%
 Goal 10: Reduced Inequalities	61	55%
 Goal 11: Sustainable Cities & Communities	30	27%
 Goal 12: Responsible Consumption & Production	7	6%
 Goal 13: Climate Action	9	8%
 Goal 14: Life Below Water	7	6%
 Goal 15: Life on Land	8	7%
 Goal 16: Peace, Justice & Strong Institutions	42	38%
 Goal 17: Partnerships for the Goals	32	29%
None	0	0%

Table 1: SDGs activated by featured MAGR projects (N=109)

The following figure illustrates which SDGs are most commonly activated in the featured projects. These include Goal 3: Good Health and Well-being (80%); Goal 4: Quality Education (57%); Goal 10: Reduced Inequalities (55%); Goal 5: Gender Equality (40%); and Goal 16: Peace, Justice and Strong Institutions (38%).

These findings are significant in light of the current COVID-19 situation, as well as the timing of the UN's Implementation Decade (2020–2030). This data reinforces the renewed calls for the explicit presence of culture in the action and delivery efforts to achieve the SDGs.

Last year, members of the Culture 2030 Goal Campaign took the occasion of the first UN SDG Summit (New York, September 2019) as an opportunity to re-energize the movement, and published the report *Culture in the Implementation of the 2030 Agenda*. The MAGR findings have significant resonance with the campaign; namely, the implementation of the SDGs at the national or local level requires recognition of specific cultural contexts. This involves translating the universal language of the SDGs into the individual and collective lives of citizens in specific communities, cities, and regions (Culture 2030 Goal Campaign, 2019). This is where music can play a vital role. As this compendium demonstrates, this is particularly salient for music projects that promote good health and well-being (SDG 3), poverty alleviation (SDG 1), cities and communities (SDG11), education (SDG 4), and governance, peace and justice (SDG 16).

Many of the music projects in this compendium also demonstrate how cultural knowledge and resources can act as key enablers of sustainable development through quality music education provision (SDG 4), by stimulating

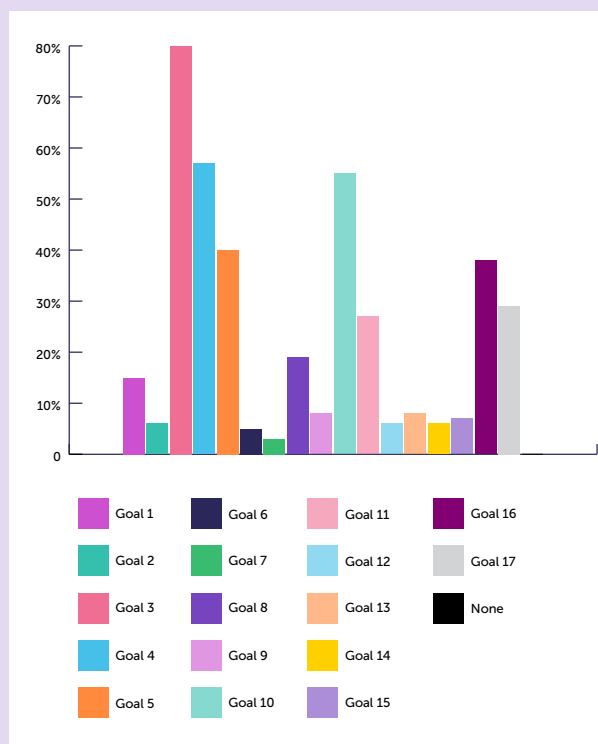


Figure 2: SDGs activated by featured projects

sustainable use of environmental resources (SDGs 6, 7, 13, 14, 15), by facilitating the sustainable evolution of communities (SDG11), by promoting good health and well-being (SDG 3), and by adopting sustainable patterns of production and consumption (SDG 12) or mitigation of and adaptation to climate change (SDG13) (Culture 2030 Goal Campaign, 2019).

Moreover, cultural practices channel core human capacities for creativity, including meaning-making, imagination, strategy, experimentation, and collaboration, and as such embody approaches to people-centered, sustainable development (Culture 2030 Goal Campaign, 2019). For instance, the interrelation between gender equality and culture holds potential for positive social transformation (SDG 5), and the integration of the arts and cultural knowledge, diversity, and creativity can be seen as integral to inclusive education (SDG 4). Cultural facilities, such as those featured in this compendium, may also be seen as part of resilient, quality infrastructures (SDG 9). Cultural programs contribute to reducing inequalities (SDG 10) and the protection of cultural heritage is key to sustainable cities and communities (SDG 11). As the broader MAGR initiative shows, partnerships for the goals (SDG 17) could be leveraged to foster international cultural collaborations, paving the way for cultural diplomacy efforts (Culture 2030 Goal Campaign, 2019).

*“The arts are fundamental to our humanity. They enable and inspire us—fostering creativity, goodness, and beauty. The arts bring us joy, help us express our values, and build bridges between our countries.”*

(Fundación Nacional Batuta, Colombia)

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Winanjjikari Music Centre (Australia)

# Snapshot of MAGR Findings 2020

**109**  
**MUSIC**  
**PROJECTS**

**PROJECTS IN 54**  
**COUNTRIES FEATURED**

**54**

All 17 SDGs Activated



**TOP 5**  
**SDGs**  
**ACTIVATED:**

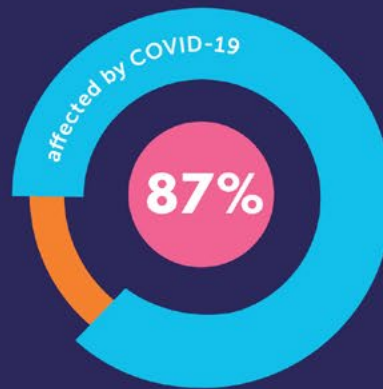
**GOAL 3:**  
Good Health & Well-being  
(80% of projects)

**GOAL 4:**  
Quality Education  
(57% of projects)

**GOAL 10:**  
Reduced Inequalities  
(55% of projects)

**GOAL 5:**  
Gender Equality  
(40% of projects)

**GOAL 16:**  
Peace, Justice and Strong  
Institutions  
(38% of projects)



Most common needs addressed are socio-economic, health and well-being, social justice and educational.



**All projects are currently operating**

*“Music is essential for well-being as it transcends illness and connects people both consciously and unconsciously through their souls, minds and bodies.”*

(SMART, United Kingdom)

## SECTION 1: Music for Physical and Mental Health and Well-Being



*“Music enhances the patients’ capacity to reconnect their bodies with the healthy parts of themselves, even amidst a debilitating diagnosis, condition or symptomatology.”*

(The Louis Armstrong Center for Music and Medicine-Mount Sinai Beth Israel, United States of America)

**TOP L-R:**  
Percussion Group “Kroustodi” (Greece); The Institute for Music and Neurologic Function (United States of America); Chamber Scrabble (Hong Kong).

**BOTTOM L-R:**  
Urban Voices Project (United States of America); Music Centre Resonaari (Finland); Future Sounds (United States of America).

## COUNTRY

# Argentina

## PROJECT TITLE

*APEM | Vanguardia en Artes Aplicadas, Ciencia y Salud*

### DESCRIPTION

APEM serves children and adults with a wide range of developmental, degenerative, and acquired neurological and neuropsychiatric conditions, including stroke, acquired brain injury, Parkinson's disease, Alzheimer's disease and other forms of dementia, cognitive disorders, speech disorders, autistic spectrum disorders, schizophrenia, and anxiety disorders. Located in Buenos Aires, Argentina, the music therapy program was established in 2015 as a core part of the project. Currently, the music therapy program provides individual, family, group, and community sessions, as well as home care and outreach services in a broad scope of formats for individuals, families, and caregivers within a comprehensive interdisciplinary network of pediatricians, neonatologists, psychiatrists, neuropsychologists, and physical, speech, and occupational therapists. In 2016, APEM launched Programa Música para la Vida, an inclusion and occupational insertion program for neurodiverse adolescents and adults. Based on both adapted music lessons and audio and video recording lessons, the program is oriented to those who are willing to develop competencies for occupational purposes through making music and recording and editing musical video clips using various genres of music.

### NEEDS ADDRESSED

Adapted music lessons are seen as a path for skills development towards achieving autonomy and well-being. Music therapy is seen as an essential part of treatment and a key aspect of a patient's physical, cognitive, emotional, and social rehabilitation.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

This project is grounded in the idea that there is an inborn musical sensitivity in all human beings that can be activated for personal growth and transformation. While making music, social, emotional, cognitive, physical, cultural, and spiritual aspects can be addressed for both individual and community development and well-being. A creative and supportive social environment is fostered to help attain personalized goals through live music making.

### PROJECT OUTCOMES

APEM seeks to achieve the following outcomes:

- **Immediately:** The well-being of the children, adolescents, and adults this project serves; and
- **Long term:** Creating research opportunities related to the use of music in different populations, and providing training opportunities for musicians and music therapists.

### HOW MUSIC ACHIEVES THESE OUTCOMES

Adapted music lessons address the development of skills to play piano, guitar, and to sing, by using the student's preferred music and through improvisation. During music therapy sessions, client and therapist engage in improvisational live music making as well as in playing musical compositions which are adapted to achieve personalized treatment goals.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Increasing interest in receiving their services, adherence to treatment, and the number of new referrals.

### SOURCES OF FUNDING

Fees.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

APEM utilizes self-evaluations from program participants to gauge the effectiveness of their music therapy workshops.

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### CONTACT INFORMATION

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**Website:** www.apemargentina.com

**Social Media:** @APEMArgentina

## COUNTRY

# Brazil

## PROJECT TITLE

*ICD: Instituto de Criatividade e Desenvolvimento*

### DESCRIPTION

Instituto de Criatividade e Desenvolvimento (ICD) was created in 1998 and is currently made up of two music therapy centers: Gaúcho de Musicoterapia and Espaço voz de Musicoterapia. ICD is managed by both centers jointly. ICD was created in 1998. The ICD team is composed of four music therapists and the Center serves 65 patients per week, most of whom are children with some sort of neurological condition, the majority on the autism spectrum.

The center offers music-centered music therapy for:

- Pregnant women;
- Babies;
- People with neurological conditions (all ages); and
- Elderly people with conditions such as Alzheimer's, Parkinson's, memory issues, physical issues, etc.

The center works to support mothers and fathers of children with special needs. This includes going to a child's home to observe how parents and caretakers play and connect with the child and mediate the playing and connection based on Greenspan's developmental theory (1997). Another aspect of ICD is teaching, supervision, publication, and research. Current studies are mostly qualitative projects. Studies focus on adaptation, fatherhood and clinical work. A current quantitative project is underway on clinical mistakes in music therapy. Education and guidance are provided on the final projects of undergraduate and graduate students of music therapy.

### NEEDS ADDRESSED

ICD addresses the needs of many different populations. Music-centered interventions used at ICD are aimed at listening, supporting, and treating needs that are expressed by these populations.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The main value of ICD is that, through therapeutic listening and music therapy, people that are in need are assisted in living fuller lives. They are in need of being heard, in need of expressing feelings and working through them, and in need of belonging.

### PROJECT OUTCOMES

ICD seeks to achieve the following outcomes:

- **Short term:** Offer support for those in need;
- **Medium term:** Engage more individuals who need music therapy; and
- **Long term:** Develop more clinical and research projects.

### HOW MUSIC ACHIEVES THESE OUTCOMES

The music in sessions at ICD is used in a music-centered music therapy way, which means understanding that music is not only a tool but a central phenomenon of the therapeutic dynamic. All music-centered methods are used: creative (improvisation and composition), recreative, and receptive.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Success is when clients are able to achieve a state of well-being. This is measured through systematic observation and qualitative analysis of video recordings from sessions.

### SOURCES OF FUNDING

Self-supported.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### ADDITIONAL INFORMATION

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## **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"All Homo Sapiens are Homo Musicus. Musicality is an innate human ability which allows us to integrate in the world, therefore, music and musicality prove that everyone is naturally able "TO SOUND" in the world."

### **CONTACT INFORMATION**

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COUNTRY  
**Brazil**

PROJECT TITLE

*Inclusive Flashmob: Music Therapy and Social Inclusion*

**DESCRIPTION**

Inclusive Flashmob, run by Musicoterapia Belo Horizonte (BH), is an organized movement inspired by children, adolescents, and adults with disabilities, where they actively participate in sound and music production. The musical pieces are performed in an improvised way with professional and amateur musicians in a specific public place.

The event is another initiative of Musicoterapia BH and Galeria Aut, two institutions organized by music therapy professionals who work with this population and who come together with the purpose of promoting inclusion in a pleasant and musical way, demonstrating that everyone can learn a lot while living together with differences.

The project began in 2016 with the participation of the families served and the community. Today, these events have a structured methodology, and the gains go beyond educational, practical, and experiential measures that promote inclusion through art. Invited musicians with formal and popular training participate voluntarily and perform the pieces with people with disabilities. Performances take the form of musical improvisation. The musical pieces can be classical, popular, or folk.

**NEEDS ADDRESSED**

Our project aims to create a space for musical interaction for people with disabilities and their families.

**VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

The human rights of social inclusion.

**PROJECT OUTCOMES**

The results this program seeks to achieve are:

- **Immediate:** The population's adhesion to the project to promote the inclusion of people with disabilities; and
- **Long term:** Make the event part of the city calendar as it is already part of the calendar of several institutions in Belo Horizonte.

**HOW MUSIC ACHIEVES THESE OUTCOMES**

Musical improvisation is the modality used. The event reflects a musical theme that relates to the musical style of the group presented in each flashmob. The event has the following structure:

- Reception and setting;
- Vocal and body warm-up;
- Rhythmic exploration;

- Vocal improvisation; and
- Musical appreciation.

**WHAT SUCCESS LOOKS LIKE TO THIS PROJECT**

The goals achieved with Inclusive Flashmob go beyond the intangible educational, practical, and experiential gains. The verbal reports from the participants and the opinions of the families reinforce this perception and become an important reason for the realization of the event. There is now a methodology that has been developed for Inclusive Flashmobs in other contexts. The sound experience puts everyone in tune through an experience that becomes aesthetically beautiful. Music therapists and professional musicians work inclusively with non-musicians and people with disabilities to reach a pleasant and rewarding sound experience for all, consolidating in everyone a personal and affective experience.

**SOURCES OF FUNDING**

Social project funding.

**UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT**



**RESEARCH AND EVALUATION**

In 2019 the first assessment was made through a SurveyMonkey tool. In this report it is possible to find the profile of the people who participated in the event as well as the report of some families: <http://www.musicoterapiabh.com.br/2016/05/flash-mob-inclusivo-musicoterapia-bh-e.html?m=1>

**ADDITIONAL INFORMATION**

Video Clips of the Inclusive Flashmob:

<https://youtu.be/ZF4gijCpB54> (2016)

[https://youtu.be/pR3IQK5g\\_Bw](https://youtu.be/pR3IQK5g_Bw) (2017)

<https://youtu.be/q3se5SIF08s> (2018)

<https://youtu.be/NFnb1SkHcV> (2019)

<http://www.musicoterapiabh.com.br/2016/05/flash-mob-inclusivo-musicoterapia-bh-e.html?m=1>

## **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"With the COVID-19 pandemic, Inclusive Flashmob learned that it is possible to provide music therapy sessions online that prove to be an efficient and powerful way to promote a welcoming and fun activity designed to address mental health issues during this time."

### **CONTACT INFORMATION**

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## COUNTRY

# Brazil

## PROJECT TITLE

### *Network Lives*

#### DESCRIPTION

The project Network Lives is inspired by the project Urban Heterogenesis, which was created in 1998 as part of the public mental health program in the city of Macaé, state of Rio de Janeiro, Brazil. Urban Heterogenesis is a methodology that uses music therapy, Gestalt therapy, philosophy, and psychology that build life environments together with mental health institutions. Network Lives is also inspired by the project Network Bodies. It partners with the Coexistence Centers and the Mental Health Center of the mental health program in Macaé, along with the Postgraduate Program in Psychology of Universidade Federal do Rio de Janeiro (UFRJ), and Macaé Municipal Center of Technology.

Since 2000, there have been gatherings in the city's parks, and hundreds of people have taken part in these. Students from public and private schools, artists, patients from mental health institutions, teachers, mental health professionals, and citizens have gathered to build Biomusical Geopolitics. Biomusical Geopolitics promotes the feeling of belonging, the sharing of life experiences. This happens through the songs sung by children, teenagers, and the city artists. The music ranges from rap and rock to capoeira, a traditional Brazilian art form where music and body movement integrate known and improvised songs in the moment.

Network Lives was created in response to the COVID-19 pandemic. It is an online strategy for building Biomusical Geopolitics of Care. This project has been developed through Universidade Livre da Secretaria Adjunta de Ensino Superior da Prefeitura Municipal de Macaé (Free University of the Assistant Secretary of Undergraduate Studies of Macaé City Hall).

Network Lives occurs every week through Google Meet, gathering people from around the country, as well as from Ghana, France, and Canada. Some videos for use in the project have been produced through Macaé City Hall. These videos invite people to participate in the gatherings and talk about important themes to help people through the pandemic. Musical empowerment is paramount for building living environments during the pandemic.

#### NEEDS ADDRESSED

The project Network Lives addresses the need of building the feeling of social belonging that has been lost amidst the COVID-19 pandemic. Social isolation has produced a psychopathological phenomenon that hinders the way people make interpersonal contacts and, as a consequence, contact with the city's community spaces.

The project has been able to unite people who inhabit different places. The experience of each person who has participated throughout the pandemic has been really rich. The participants affirm that the cold screen of computers and cell phones are now living spaces of belonging where the music and the biomusical heterotopic choreographies of Tai Chi Chuan meditation build living environments that had never been imagined before the pandemic. This project is run by biomusical composers/sculptors creating new ways of inhabiting the temporalities—spaces of life.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Network Lives follows principles and values that have been used since 1998 with the project Urban Heterogenesis. Such projects are developed by public politics of Mental Health, Education and Social Assistance of Macaé City Hall.

The principles of public politics are:

- The universalization of the services: Every citizen has the right to health care, education and social politics protection;
- Accessible services: Giving access to everyone, even if they live in another city;
- Equity principle: The guaranty of rights to the singularity of every person's needs, offering politics of care with quality to all, with no exception;
- Integrality principle: Public policies in health care that tend to the biopsychosocial needs of every citizen; and
- Principle of social participation: The building of actions of public policies which are democratic, and which are formulated and evaluated with the effective participation of society.

#### PROJECT OUTCOMES

Some results have been achieved within five months. People who have taken part in the project say that it has contributed to their overcoming the feeling of not belonging, of loneliness, and helps with anxiety, anguish, fear, and depression brought on by the pandemic. The participants also affirm that this project is necessary beyond the pandemic for being effective in building care environments through a distant, virtual environment.

There are plans to expand the project, giving access to a larger number of people, and to build a course for professionals who wish to integrate Network Lives into their work. Opening a conversation with education and social assistance fields will hopefully produce wider results in the field of mental health.

## HOW MUSIC ACHIEVES THESE OUTCOMES

In order to achieve such outcomes, music has been used to:

- Expand expressive empowerment: Participants in distant locations expand their expressive abilities when they are affected by the biomusical environment. This environment helps the expression of feelings that are stifled in each person;
- Construct an environment of belonging: Music produces the biomusical affective envelope that builds a feeling of belonging. Songwriters create the biomantras, in which songs are sung without lyrics. This environment unites all. It incorporates diverse cultures. It promotes a feeling of being protected and cared about;
- Promote life production: Inspiration is derived from philosophy to comprehend the musical empowerment that moves the vital élan or life force. Music mobilizes the imaginative, ideative, and creative abilities that inhabit us. Music has the ability to connect the potency of singular life to a more connected social force;
- Construct a new universe of senses: The biomusical environment contributes to the increase of existential senses. Intuitive abilities are activated at the same time as the imagination for the construction of new senses. Network Lives promotes the weaving together of these forces for the construction of new social meanings; and
- Construct new life policies: Music has the potency of reuniting, gathering, and building collective environments. It has been used in its phylogenetic properties of the building of 'tribes.' Music has been used for the production of the 'embrace of the differences.'

## WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Network Lives has created a successful working methodology by addressing the field of public policies in mental health during the COVID-19 pandemic. A way of measuring the success of the project is the continuous presence of the participants and the effects the project has had in the improvement of the biopsychosocial quality of participants' lives. The participants affirm that Network Lives needs to continue, even after the pandemic, for its quality of public policy that is universal, and that embraces people from different places, giving access to everyone, wherever they are, tending to their biopsychosocial needs.

## SOURCES OF FUNDING

Government and universities.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## RESEARCH AND EVALUATION

Network Lives is building a Manual of Aesthetic Psychopathology and Biomusical Psychopathology, developed in the Program of Postgraduate Studies in Psychology of the Universidade Federal do Rio de Janeiro (UFRJ), from the fields of music therapy, Gestalt therapy, and philosophy, having the project Network Lives as one of the experiences to be applied to the research. The research is still in its initial phase.

## ADDITIONAL INFORMATION

<https://www.facebook.com/watch/?v=793931741384970>

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"The pandemic took away the embrace of the people who are dearest to us. Musical Geopolitics shortens the distance."

## CONTACT INFORMATION

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## COUNTRY

# Canada

## PROJECT TITLE

### *Lullaby Project*

#### DESCRIPTION

As a partner of New York City's Carnegie Hall, Instruments of Change launched the first Lullaby Project in August 2017, with continued funding for 2018–2020 programming. In this meaningful collaboration, the Lullaby Project's team of facilitating artists work with new moms, through Vancouver's Young Women's Country Association (YWCA), to create personal lullabies for their babies. This groundbreaking program was developed in 2012, and Carnegie Hall now generously shares their methodology with organizations around North America and the United Kingdom. Each project culminates in a professionally produced recording, as well as a confidence-building performance where mothers can proudly share their work with their family and friends.

#### NEEDS ADDRESSED

This program supports participating mothers' own mental health, aiding their child's development, and strengthening the bond between parent and child.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Creating space for individuals to find their own expressive voice empowers them to become instruments of transformative change in their own life.

#### PROJECT OUTCOMES

Because many of the participants are escaping violent relationships, this program creates a space where something beautiful can be transformed out of that pain.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

Collaborative song and lyric writing is the vehicle that leads to these outcomes. Through a process that invites mothers to write letters of love, hope and dreams for their children, very personal and authentic lyrics emerge. Additionally, by identifying music that has been meaningful to them throughout their lives (lullabies sung to them, music they already share with their children), mothers act as art directors to shape a final musical product that the facilitating artists help bring to life.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

The creation of a song serves as a legacy sung and loved by mother and child throughout their lives. Other aspects of success include:

- Increased creative confidence of the participants;
- Improved bond between mother and child; and
- Empowerment of mothers who have had their power compromised in abusive relationships.

#### SOURCES OF FUNDING

Hipposonic Studios and Tom Lee Music have supported their recordings and performances, with donated space and staff, as well as individual donors.

#### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



#### RESEARCH AND EVALUATION

Evaluation is done through participant surveys and post-project video interviews with participants. More robust long-term impact research is available through Lullaby's partner, Carnegie Hall.

#### ADDITIONAL INFORMATION

<https://m.soundcloud.com/carnegiehalllullaby/sets/instruments-of-change>

[https://m.youtube.com/watch?v=IXF\\_NauM74Q](https://m.youtube.com/watch?v=IXF_NauM74Q)

<https://m.soundcloud.com/user-844338176/sets/lullaby-project-2020>

#### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"During these uncertain times when we are all seeking sources that can keep us tethered, people are turning to music and art more fervently than ever. This is a testament to the soul-nourishing, meaning-making, healing power of music and reinforces the importance of supporting initiatives that make music-making as accessible as possible."

#### CONTACT INFORMATION

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## COUNTRY

# Chile

## PROJECT TITLE

### *Academia Vitral: Music Therapy Center for Special Needs Children and Youth*

#### DESCRIPTION

Academia Vitral is a music therapy center for people with special needs; it started in 2002 in Santiago, Chile. The center currently integrates 30 young people with intellectual disabilities. Pupils learn to play one or more instruments depending on their interests, arranged in a collective musical instrument assembly. The music played by the collective derives from Latin American traditional popular and folk repertoire.

This music collective aims towards the creation of an environment of inclusion and participation, alongside musical learning. By inviting other musicians to music rehearsals and live performances, organizing concerts in different institutions, track recording, or visiting a variety of cultural instances, it ensures an environment in which its members can develop artistically and culturally, in addition to providing them with employment opportunities.

#### NEEDS ADDRESSED

The project addresses the inherent needs of people with special needs by providing opportunities for musical development, expression, and interaction that can be achieved through the domain of music. This is relevant considering that, in their current social context, people with special needs have limited access to this essential aspect of their social and cultural development.

The music therapy perspective provided by the academy encourages a holistic improvement in a variety of cognitive, sociological, and communicative areas that are vital for participation in major aspects of their culture. The project aspires to address the need for a more inclusive and respectful society that values difference and diversity.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Academia Vitral features the following values:

- We value music, art, and culture as fundamental aspects of human growth;
- We understand that music is an indispensable experience that supports healthy social processes for individuals and their communities;
- We value diversity, respect, and the validation of music as a privileged space for the construction of an inclusive culture;
- We value love, friendship, sense of community, solidarity, empathy, endearment; and
- We find great value in popular and folkloric Chilean and Latin American music due to the importance in regards to the creation of our identity and the connection to our national roots.

#### PROJECT OUTCOMES

Academia Vitral seeks to achieve the following outcomes:

- **Immediately:** To meet again safely (respecting the national pandemic contingency). This means, playing again with the band and living together in music;
- **Medium term:** To be able to record their fourth album "Infancias," and to continue live performing, and growing humanly and musically; and
- **Long term:** To live in a more inclusive society that respects and values diversity and differences, and to have the musical activities of the academy achieve a sense of occupation among their members more consistently.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

Music is the core and soul of this project. People with special needs learn to play their instruments by exploring different rhythms and melodies found in the folkloric and popular Chilean and Latin American repertoire. From this instrumental endeavor, Academia Vitral gathers musical ensembles that play at live presentations, and prepares the list of songs to be recorded (they have recorded three albums so far). Participants are constantly inviting musicians and singers to participate in the practices, concerts, and recording sessions owing to music experience being a powerful tool for the enhancement of inclusion and diversity. This interaction enriches their music and the overall musical experience of the members of the academy. It is also important to mention that this project takes a music therapy approach. This involves evaluating and justifying musical experiences, thus promoting the all-round development of young people, improving their quality of life, expressiveness, communication, interpersonal relationships and cognitive abilities, and creating opportunities for participation and inclusion within various fields of society.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Academia Vitral considers the following as the achievements of this project:

- Constant progress regarding the holistic development of youth (musical, social, communicative, expressive, cognitive, emotional);
- Facilitation of an occupational environment through music; and
- The creation of opportunities for inclusion and diversity in their social spaces.

The search and evaluation of these objectives are accomplished during the practice sessions, live performances, recording sessions, and through the realization of social projects and socio-cultural activities coordinated outside the workshop. Also, parents and families provide feedback for the pupils as well as the institutions in which the activities of the academy take place.

### SOURCES OF FUNDING

Fees.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

Academia Vitral was awarded two projects from the National Funds For Music (State Funds) in 2009 for the recording of its first album, "Diversos (En)Cantos," and in 2019 to carry out a season of concerts (which includes profitable compensations for the members of the academy) in twelve special schools around the city of Santiago. The awarded funds were achieved through a public contest, in which the overall impact, value, and contribution to the national culture was evaluated. From the national service of impairments (SENADIS) they have been hired on multiple occasions for events and conferences that seek to enhance inclusion.

### ADDITIONAL INFORMATION

<https://www.youtube.com/watch?v=ci0V0ei4Vtk>

<https://www.youtube.com/watch?v=rCp8Mw2brEg>

<https://www.youtube.com/watch?v=TB0Tw92Zhp0>

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music is and always will be a language, an experience, and an essential space for human beings and their communities, reinforcing our expressive, communicative, and social necessities. It has accompanied us through centuries, contributing to the development of each person in social environments. Within diversity, inclusivity provides a connection with oneself and other individuals. Nowadays in the complexity of the current context of confinement and fear, there is no doubt that music constitutes one of the most important experiences of contention and entertainment. In this regard, we believe that it is fundamental to keep providing musical activities for the development of learning and knowledge through classes, concerts, and auditions. Our goal is to preserve the true value of musical experience as a language that connects the roots, traditions, identities, and spirituality beyond the commercial value that seems to be the only important matter for mass media, as well as the cultural practices promoted by the neoliberal model."

### CONTACT INFORMATION

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Instagram @academiavitral



## COUNTRY

# Chile

## PROJECT TITLE

*Music Therapy for the Rehabilitation of Pediatric and Youth Burns*

### DESCRIPTION

Corporación de Ayuda al Niño Quemado (COANIQUEM; Chilean Burnt Children Assistance Corporation) is an outpatient rehabilitation facility serving children and youth who have suffered burn injuries, providing a comprehensive holistic rehabilitation approach free of charge. It is located in Santiago, Chile but also serves the whole Latin American region. Children and youth come from Peru, Argentina, Bolivia, Ecuador, and other countries like Haiti, due to their migration status. The clients, mostly from challenged social and economic realities, are provided quality services at no cost. The music therapy program is part of a trans-disciplinary team serving the physical and emotional needs of clients and their families, supporting a positive life-long process while dealing with medical treatments. The project was initiated as a university placement in 2002 and then expanded in 2005 and 2009 as an integrated part of the rehabilitation team's psychosocial department. Music therapists offer emotional preparation for surgery and for procedures involving dressing changes. They provide support for physical and emotional needs in dealing with trauma, and motivation to adhere to physical challenges, and they encourage social interaction and acceptance. A wide variety of musical activities are used including improvisation, singing and dancing, musical biography, musical stories, therapeutic learning of an instrument, and song analysis and composition. These activities engage clients and their families in expressing emotions, and provide motivation to finish treatment. Group support sessions are provided for parents. The music, live or recorded, is diverse to accommodate individual taste, culture, and spiritual choices. The instruments are varied in sound and texture to provide an emotional and sensory experience that enhances physical and emotional recovery from burn trauma.

### NEEDS ADDRESSED

The music therapy program at COANIQUEM addresses the needs of children and youth who have suffered burn injuries and who will need medium- to long-term rehabilitation. While participants are facing many painful and invasive procedures, reconstructive surgeries, and physical and emotional challenges, music creates a positive and supportive environment for them and their families during recovery and rehabilitation. Music helps recreate a sense of normalcy, where participants have control over the activities and can make their own decisions. Music provides a positive sense of self, and facilitates adjustment back into society. Music brings the family together and facilitates communication to deal with feelings and emotions.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The aim is to provide free, quality music therapy services for children and youth affected by burns, to support the best quality of life possible, and to fulfill rehabilitation goals as much as possible.

### PROJECT OUTCOMES

The immediate outcomes hoped for are to achieve diminished anguish and suffering for clients and their families while they face the initial treatment of their burns. In the medium and long terms, it is hoped that by supporting clients and their families through creative musical experiences, strength and hope can be promoted to help fulfill their dreams.

### HOW MUSIC ACHIEVES THESE OUTCOMES

Music is used in a variety of formats and approaches to accompany invasive and painful procedures in both pre and post surgery. In this regard, a set of simple instruments are made available for the client during these procedures. Improvisation, popular songs, musical stories and songs are used to help the client anticipate what will happen next (during dressing changes), and then used to help distract them from painful procedures while giving emotional support. When the client enters the rehabilitation process, music and musical instruments are used in a variety of activities, including movement and drawing, to fit the needs and therapeutic objectives of the client.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

The success of the music therapy program is measured by the increasing number of hours of services provided in pre-surgery and rehabilitation, increased referrals from all health professionals, frequent service requests by clients and families, and institutional support granted to carry out research.

### SOURCES OF FUNDING

Government, corporate sponsors, foundations, and national fundraising campaigns.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## RESEARCH AND EVALUATION

The program is currently considering studying the statistics of total clients served and increases in yearly demand. It is currently conducting a qualitative phenomenological research project in the area of dressing change procedures done by nurses. This is expected to be completed by 2021.

## ADDITIONAL INFORMATION

<https://burnedchildren.org>

[https://es.wikipedia.org/wiki/Corporaci3n\\_de\\_Ayuda\\_al\\_Ni3o\\_Quemado](https://es.wikipedia.org/wiki/Corporaci3n_de_Ayuda_al_Ni3o_Quemado)

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music is the soul of humanity. In such difficult and uncertain times, in crises and trauma, in all the suffering around the world, music unites people and provides a sense of peace."

## CONTACT INFORMATION

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## COUNTRY

# China

## PROJECT TITLE

### *Chinese Institute for Music and Consciousness: COVID-19 projects*

#### DESCRIPTION

The Institute for Music and Consciousness is an educational institution that offers training in the Continuum Model of Guided Imagery and Music (GIM) through its main branch in the US; at the Ewha Womans University Music Wellness Center in Seoul, South Korea; and at the Meiyuan Huaxin Music Wellness Center in Beijing, China. This report describes five projects designed and implemented by graduates and trainees. The central goal for each project is to support its participants to use daily music listening as a health resource. The five projects are described below:

- The Wuhan Radio Project was initiated by Wan Ying, Director of Music Therapy at the Wuhan Conservatory of Music with financial support from the conservatory. She created a special radio station for the population of Hubei Province, which had been overwhelmed by COVID-19, and designed programming that combined Western classical music, Chinese folk music, and New Age music with imagery scenes and relaxation. The goal of the radio station was to guide its listeners to a more stable state of mind and body within the safety of their own homes. This goal was reached with the help of more than a dozen Chinese media such as the *China Daily* newspaper that promoted the visibility of the radio station. Once radio programming was established, the station was also streamed into hospitals and clinics for Covid patients and to support medical professionals.
- The Shenyang Project, Resource-oriented Music and Imagery (MI), was initiated by Wang XuMei, Director of Psychiatry at Shengjing Hospital of China Medical University. Initially, with government and university funding, Wang organized four psychiatrist colleagues who were trainees from the Beijing Meiyuan Huaxin to provide psychological support online for individual medical professionals and for hospital teams. Subsequently, the Chinese government requested that Wang's team travel to Wuhan to give additional support to the medical teams there. This project's Resource-oriented MI intervention utilized the medical workers' own music choices, taught them how to select songs for quick emotional regulation, and then how to create playlists for use in daily listening. Since returning to Shenyang, the team has expanded the project to provide treatment for hospitalized COVID-19 patients, suspected patients, and their families using online platforms like WeChat for music sharing.
- The Beijing Project, Music Self-Care, was initiated by Zhao Xin, music therapist at Anding Hospital. A team of twelve GIM trainees from the Beijing Meiyuan Huaxin

provided individual online music self-care sessions to medical staff and epidemic prevention personnel who were facing high-intensity and high-pressure working conditions. The intervention was a psychoeducational approach using music and imagery that taught medical personnel how to utilize focused listening to self-selected music for emotional regulation and symptom relief.

- The Guangdong Province Project, Emotional Regulation with Music, was initiated and led by Li Qian, music therapist at the Growth, Music, and Well-being Studio, with five GIM trainees from the Beijing Meiyuan Huaxin. The project was designed to provide medical professionals and the general public in the Guangdong Province with online individual music and imagery sessions. The project's targeted goals were emotional regulation and the reduction of psychological symptoms, especially anxiety, fear, and emotional discomfort, through participants' self-selected music and self-designed playlists.
- The Beijing Rehabilitation Project, Sunshine Mini-Classes, was initiated by Tang Yaoyao, music therapist at the Beijing Disabled Rehabilitation Service Guidance Center. It was designed to bring attention to the importance of music as a resource for the daily health of the general public, and especially for people with disabilities. Two video series were created and posted on **social media**: "Listening In-depth: Taking Care of Yourself with Music" gave instructions to the general public on how to listen to music to reduce anxiety, loneliness, and isolation; and "Re-creative Music Therapy Activities" gave instructions to help families with disabled children on how to enjoy music during the pandemic. Meiyuan Huaxin and the official WeChat account of the Beijing Disabled Persons' Federation provide a free platform for the videos.

#### NEEDS ADDRESSED

These five COVID-19 projects addressed needs in three areas:

- Hospitalized Covid patients, suspected patients, and families;
- The quarantined general public, including disabled children and their families; and
- Medical personnel pressed into stressful service.

In COVID-19 patients, physical symptoms and emotional issues, including losing one's sense of self, helplessness, and isolation were addressed. Regarding the general public, since quarantine prevented almost all social interaction, and most work activities were terminated, the general public's natural emotional reactions such as anxiety about personal safety,

depression, and feelings of isolation became overwhelming and unmanageable. It was also especially crucial to address these same needs efficiently and effectively in medical professionals who, when pushed into service, were required to work long, intensive, and stress-filled hours at hospitals without adequate support. Furthermore, for medical personnel the projects addressed the effects of overwork; sleep deprivation, and issues of personal safety.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The five COVID-19 projects are based upon the following values and assumptions underpinning this project:

- Music listening can be a primary resource for daily self-care because, using a therapeutic or psychoeducational approach, most individuals can learn to regulate their emotions efficiently to create emotional stability;
- Music listening is a solution to distress that is enjoyable and external; yet internal, because it quickly connects individuals to their positive emotions in the inner world;
- During pandemic-induced stress, an individual's own music selections, when carefully chosen, can provide a rebalancing of the internal, emotional world in favor of resources such as hope, resilience, and connection;
- 'Healing music' is subjective and personal; and whenever possible, individuals should be empowered to listen to music that they have personally selected; and
- Sharing music provides a strong sense of connection within a community. Furthermore, the internet, which allows for excellent quality sharing of recorded music, can be used effectively to create a music-sharing community that transcends geographical limitations.

### PROJECT OUTCOMES

The challenges imposed by the coronavirus stimulated the Institute for Music and Consciousness trainers and trainees to create products such as a music and imagery-based radio station and mini-videos to instruct families to use music as a daily health resource. In addition, several projects created simplified, internet-useable individual and group Resource-oriented Music and Imagery interventions that effectively reduced the deleterious effects of the coronavirus and public quarantine. The projects provided mood improvement, sleep improvement, reduction of physical discomfort, improvement of work efficiency in medical personnel, and increased attention to the importance of music as a primary resource for daily physical and emotional health.

### HOW MUSIC ACHIEVES THESE OUTCOMES

In each project, music listening was used as a resource to give individuals increased emotional companionship and psychological support. Through the use of a resource-oriented procedure, individuals and groups were taught how to select and listen to music for effective self-care. The basic process taught participants to: 1) pay attention to emotional needs, 2) select music to bring out positive inner strengths, 3) adopt a listening strategy for improved mood, and 4) establish a self-care music pool or playlist for everyday listening.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Each of Meiyuan Huaxin's projects was structured to make a positive impact upon hospitalized Covid patients, suspected patients, and families; the quarantined general public, or medical personnel. The highest impact project, the one that reached the most people, was the Wuhan Radio Project. The radio station, the Beijing video project, and the Shenyang and Beijing Music Self-Care Projects were initiated in early 2020 and are ongoing.

### SOURCES OF FUNDING

Government and university.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

The Beijing Project, Music Self-Care, included a pre and post test for its participants. Ninety one percent of respondents reported that they had learned how to use music listening to improve their emotions, 91% reported that the music self-care method was very effective, and 9% reported it to be generally effective.

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"The pandemic has brought a new global awakening about the relationship between music and health for individual and community healing. Suddenly, playlists which were formerly considered as entertainment or just 'my favorites,' have become essential in helping us on a daily basis to reduce anxiety and stimulate interpersonal communication, as rhythmic fuel for dancing, and as emotional company to stabilize and soothe our feelings. The COVID-19 pandemic has intensified a worldwide appreciation for music as a health resource."

### CONTACT INFORMATION

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COUNTRY  
**Colombia**

PROJECT TITLE

*Harmonia Center: Soundscapes Made by Children with Special Needs*

**DESCRIPTION**

Harmonia Center is a School of Music and Music Therapy Center, whose main areas of focus are the teaching of music to people of all ages and the practice of music therapy within a clinical and educational setting. The center was founded two years ago and, despite the socio-political situation in Colombia, has grown and is currently in the process of becoming institutionalized. One of the key areas of focus of the project involves the creation of soundscapes made by children with special needs who are active members of the center. A soundscape is a practice developed in the mid-twentieth century, which includes the understanding of all sounds as sound objects, even those that can be considered noise. When evaluating sounds and focusing one's attention by listening, a soundscape may use, for example, the sound of the leaves of trees rustling in the wind or the sound of people walking.

Through music therapy, some children can choose and record these sounds. When obtaining the collected sounds, the music therapist uses musical software to edit these sounds and achieve a musical product, respecting the children's choice and prioritizing the therapeutic objective. Currently, in these times of the COVID-19 pandemic, one of the objectives of this sound product must be that listeners can reach states of relaxation and tranquility to reduce the anxiety generated by the quarantine and the protocols of the pandemic.

**NEEDS ADDRESSED**

There are several challenges that children with special needs must face; for example, finding a supportive social environment for children to develop their social skills, or finding a supportive environment for family members and other members of the community who are linked to these children. Another aspect is discovering the correct stimulation of children's cognitive abilities that will enable them to belong to an inclusion program, either in school or by learning to play a musical instrument.

The activity of creating a soundscape, supports the processes described above. Through music therapy, children with special needs such as Autism Spectrum Disorder (ASD), Attention Deficit Hyperactivity Disorder (ADHD), and Tourette syndrome (TS) create a soundscape. They learn to choose, collect, and record the sounds themselves. The Harmonia Center applies all of the appropriate music therapy protocols under the supervision of an interdisciplinary team made up of a doctor, a psychologist, and a music therapist. The realization of a soundscape also becomes an educational

practice because it stimulates mental functions such as consciousness, thought, and attention, which is the basis of all cognitive processes. Ultimately it becomes a community practice because children are interacting with their peers and other members of the community within a musical experience, which helps develop their social skills.

**VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

The realization of a soundscape stimulates different areas in children. From the cognitive point of view, this activity involves the discrimination of sound through attention. It also facilitates the verbalization of the musical experience. Children express which sounds they want to choose and record, and why. For children with Autism Spectrum Disorder (ASD), these verbalizations are essential because they open up channels of communication.

The act of recording and choosing sounds in a group encourages the development of social skills in children, such as taking turns when using the tape recorder or following the instructions of the therapist. The construction of a product using a soundscape stimulates the creative processes in children since no previous musical knowledge is needed given that the musical product is not being qualified in melodic, harmonic, or rhythmic terms. Creating a musical product strengthens children's self-esteem and sense of identity.

**PROJECT OUTCOMES**

In the long term, the center seeks to have the soundscapes heard in the world and be recognized not as a product made by children with special needs, but rather as a sound product made by children with different abilities that will help other people to generate states of calm and relaxation as well as a reduction in levels of anxiety and the strengthening of the immune system. This will have a positive impact in these times of pandemic.

Another aspect is to forge aspects of cultural identity; for example, recording the sound environment in the different regions of Colombia. This long-term activity could help children at risk; that is, those who are victims of armed conflict. Colombia is a developing country and, through this product, a new aspect of music therapy practice in Colombia can be shown and highlighted.

In the short term, the center seeks to help children generate a visual and auditory product that stimulates mental functions such as attention, consciousness, thought, and creativity, while at the same time strengthening their interpersonal relationships. In addition, the listeners of

the product will be able to reduce their own levels of anxiety. This is essential given the current dynamics of the quarantine due to COVID-19.

### HOW MUSIC ACHIEVES THESE OUTCOMES

These outcomes are achieved by using the practices and the philosophy of electroacoustic music composers, where the music is valued not only based on harmonic and rhythmic melodic parameters, but also where all sound expressions are considered as a possible musical object. The recording of a soundscape continues to be a practice of 20th-century academic music but, as it does not have such musical parameters, it can be more easily correlated to music therapy practices to achieve therapeutic goals.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Based on the feedback of parents and teachers, it has been observed how this practice has positively influenced the behavior of children. Several of the children with Autism Spectrum Disorder (ASD) have musical groups with other children who do not present any pathologies. This constitutes learning both for children with special needs as well as for neurotypical children who have learned to accept and value the different capabilities of their companions. Currently the center has approximately ten children who have their own musical bands and are partaking in a musical task. In addition, two young people with autism, who have gone through the music therapy process, have decided to study music as a career. In this way, this center observes how the musical activities of the Harmonia Center have had a favorable impact on children, and have supported parents who have fought against several negative prognoses from professionals in the health area.

### SOURCES OF FUNDING

Sales, the monthly budget paid by parents and managers of the music education and music therapy program, and donations from community members.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

An investigation was carried out in the music therapy Master's degree program in Colombia. Various articles have been published. Abstracts in English can be provided if required.

### ADDITIONAL INFORMATION

The videos are in progress. At this time the Harmonia Center has obtained the consent of parents and a member of the community, noting it is a necessary protocol in a country with safety problems for children.

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music is a powerful tool to promote cognitive processes, to strengthen emotional intelligence, to increase social skills, and to improve physical condition. Currently, the use of music is very important to overcome states of depression and anxiety generated by the COVID-19 pandemic."

### CONTACT INFORMATION

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COUNTRY  
**Colombia**

PROJECT TITLE  
*SONO—Centro de Musicoterapia*

### DESCRIPTION

SONO is a music therapy center based in Bogotá, Colombia, focusing on clinical practice, research, and training in music as a resource for improving people's health, well-being, and quality of life. It was founded in 2014 and is divided into six areas of action, including music therapy in hospitals, music therapy in private practice, training and education, community music therapy, organizational music therapy, and research. While milestone projects have been implemented in all lines of work, SONO is most recognized for the implementation of the first music therapy services at three major hospitals in Bogotá: The University Hospital Fundación Santa Fe de Bogotá, the Hospital Clínica de la Mujer, and the Hospital Centro Policlínico del Olaya. Currently, it has a team of six music therapists, working with more than 2,800 patients and families, and providing more than 7,000 music therapy sessions per year. SONO sees patients and families in life-threatening conditions at the Neonatal, Pediatric and Adults Intensive Care Unit, at the maternity ward, and in oncology, including chemotherapy and hospice.

### NEEDS ADDRESSED

Individualized musical experiences are used with patients, families, and staff members as a way to creatively and interactively address physiological, psychological, social, and spiritual needs. Music is used for expressing emotions and ideas, promoting resilience, and as a way to positively cope with illness and hospitalization. Music creates a bridge between patients, families, and healthcare workers through shared experiences, and provides education about the healthy use of music during hospitalization, rehabilitation, or in end-of-life care. In this way, music is slowly reclaiming its place in the modern healthcare sector in Colombia and serves as an important promoter for the humanization of care.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

SONO's core values are the foundation for all their projects and include:

- Vocation of service: SONO therapists love to help;
- Respect: Acknowledging and respecting the integrity and individuality of the people they work with;
- Growth: SONO deeply believes that learning never ends; the therapists are lifelong learners and teachers;
- Community: Understanding that we need each other to reach our full potential;

- Cooperation and alliances help to achieve common goals;
- Integrity and consistency: All actions reflect these values; and
- Passion: SONO therapists love what they do.

### PROJECT OUTCOMES

Helping people to maintain or recover health and well-being through music is the goal for both the short and long-term. Growing services and being able to offer music therapy to a wider population is an important aim in the medium and long terms. Additionally, SONO seeks partners and strategies to multiply the benefits of the use of music throughout the lifespan, including educational projects related to music and health.

### HOW MUSIC ACHIEVES THESE OUTCOMES

Music affects all the dimensions of human life. Music therapy can create the benefits of music within the context of a therapeutic relationship and orient interventions towards reaching goals that improve health, well-being, and quality of life.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

SONO's success is primarily measured by the people's experiences in music therapy and by their feedback on the improvement of their health and well-being. Within the medical context, outcomes are related to both measurable improvements in the patients' health, as well as to the perception of patients and families regarding the effectiveness of music therapy: how it may have helped them with coping during the hospitalization or how it may have helped them to alleviate symptoms and foster resilience. At an institutional level, important indicators of success are being able to grow services and gain acceptance of music therapy within the medical community.

### SOURCES OF FUNDING

Funded by the hospitals or healthcare insurance companies.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## **RESEARCH AND EVALUATION**

Research is an essential pillar of SONO and an updated list of projects and publications can be resourced at: <https://www.sono.la/investigacion>

## **ADDITIONAL INFORMATION**

Links to pictures and videos of their projects can be found at: [www.sono.la](http://www.sono.la)

## **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"Since the beginning of humankind, music and the arts have had an essential role in promoting the health and well-being of individuals, groups, and communities. The time has come for the arts to reclaim this role. We need to use the beauty, creativity, and inspiration of music and the arts to empower people around the globe to create health, peace, and a more sustainable way of living on our planet."

## **CONTACT INFORMATION**

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## COUNTRY

# Commonwealth of Puerto Rico

## PROJECT TITLE

*BombAerobics*

### DESCRIPTION

BombAerobics was founded 20 years ago in Puerto Rico. This program provides services throughout the entire island of Puerto Rico, and seeks to benefit people of all ages and from all parts of the island. To do this, it uses Bomba Music as the main part of its program. This is Puerto Rico's oldest music genre and it has a unique freeform dance style. The distinctive characteristics of Bomba Music, which are unlike any other type of music in the world, allow the program participants to achieve both physical and emotional well-being and good health. Through the BombAerobics program, participants are able to express themselves and have fun while they are working on their particular conditions. For instance, the program's work with children uses bomba music and dance to promote mental and physical growth and optimal development, while also helping them to learn about their culture and musical heritage.

### NEEDS ADDRESSED

The BombAerobics program strives to improve the quality of life in people of all ages. The program recognizes that, throughout their lifespans, people have different developmental needs. As BombAerobics recognizes, babies are learning and developing their basic motor skills, while older people need to reinforce coordination and memory, and control chronic diseases. While addressing these different needs from early to later life, BombAerobics also caters to the developmental needs of physically challenged persons and people with both physical and emotional trauma. This diverse cross-section of participants can all benefit from the BombAerobics program, which focuses on achieving good health and well-being.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

BombAerobics believes that through music and through their program, they are able to help participants achieve a good quality of life, and promote good health and well-being outcomes.

### PROJECT OUTCOMES

BombAerobics believes that, through music, they can help children achieve optimal child development alongside emotional and physical growth. This involves working with children and encouraging them to become sensitive and well-rounded human beings who understand good health and well-being habits from an early age.

### HOW MUSIC ACHIEVES THESE OUTCOMES

Music is the most important part of the BombAerobics program. Since Bomba is a freeform music and dance tradition, participants can learn to express themselves through music, while also physically improving their coordination and memory retention, among other aspects involved in achieving quality of life. The participant essentially becomes a musical instrument through their dance movements since the musician will interpret such movements and make music to them. The BombAerobics program believes this helps release toxic emotions while promoting movement in a restorative way.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

For the BombAerobics program, success involves participants feeling better and overcoming sometimes limiting conditions. It also involves young children reaching their developmental goals and potential. They measure these goals through participants' testimonies, as well as through evaluations conducted at the beginning and end of their programs.

### SOURCES OF FUNDING

Government, corporate sponsors, and fees.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

While the BombAerobics program has not undertaken any empirical studies of their work, as mentioned above, they do internally evaluate their programs and regularly seek feedback and testimonies from participants.

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music has the power to connect the world in a way nothing else can. Music is the universal language that touches all of our souls and makes us connect no matter where we are. When everything else separates us, music helps us come together as human beings: no barriers, no frontiers, just humans connecting and valuing each other precisely because of our differences—our cultural and folkloric differences. Music has benefits we are just beginning to comprehend and just starting to study, but it is an extremely important instrument in achieving

good health, well-being, and quality of life. Looking to the future, we hope music will be used more and more by people all over the world in programs that promote quality of life, optimum child development, and overall good health and well-being. We hope that more programs will be created that use music as a complement in therapeutic processes, both emotional and physical, that help people recover from traumas such as accidents and spinal cord injuries, victims of violence, and people with chronic, degenerative conditions such as Parkinson's and Alzheimer's, among others, all of which we work with today through the program that we have presented to you in this compendium."

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## COUNTRY

# Cuba

## PROJECT TITLE

### *Community Music Therapy Projects in Havana*

#### DESCRIPTION

This project is the integration and systematization of three music therapy and art-based community projects that have taken place over the past 17 years in Havana. The process has been documented, and the goal is not only to preserve the music and art created, but also to disseminate the knowledge and results of these experiences through recordings and publications. The three community projects aim for the improvement of health, the promotion of social justice, and the inclusion of different groups such as children and adults with special needs. The three music therapy and art projects are "Finca La Loma," "MUSICREART," and "Music Therapy and Psicoballet."

The first project takes place in the community of Capdevila, in conjunction with an equine-assisted therapy project. Participating children with Autism Spectrum Disorder (ASD), Down syndrome, Rett syndrome, and cerebral palsy are part of this project for rehabilitation. The second project provides music therapy workshops for children with special needs at different culture centers and parks around the community. The third project works, in conjunction with the Compañía Cubana de Psicoballet, with young participants with special needs and their families to provide a combination of music therapy and ballet techniques as a dynamic approach for sensory stimulation and social development.

All the projects provide free experiences for their participants. The improvisations, songs, and music used in the projects are documented and evaluated as part of the research goal to integrate the knowledge from these therapeutic processes.

#### NEEDS ADDRESSED

This project provides an opportunity to develop sensory areas allowing a better adaptation and development of interpersonal relationships, communication, and language in the participating communities. The experiences are a space for free expression and personal and professional development.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

This project works from an ethical perspective of valuing and respecting diversity. It focuses on a strength-based paradigm, seeing the potential and abilities in their communities rather than the deficiencies. They strive for an integrative, inclusive, and accessible approach when serving in their projects in their country.

#### PROJECT OUTCOMES

The immediate results of this work are to complete the systematization of the sound, visual, and therapeutic artistic production of these three projects, which include videos, photos, personalized poetry, and around 20 songs. In the medium term, this project hopes to publish texts, make promotional videos, and record songs with the information and knowledge gathered. In the long term, the material can be used as a reference for future research and experiences as well as professional exchanges.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

This project believes music is a frame that is adaptable and facilitates confidence, community, and collaboration. Music in improvisation gives us information about the sound universe of the ones around us, and facilitates spaces for the therapeutic process to develop and for communication to start integrating.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Success is seen in the trust from the patients, their groups, and the comforting and natural settings that are created through the different therapeutic and musical resources. Success can be found in the growth and practice of mutual respect. This leads to the success and development of the music therapy profession in Cuba.

#### SOURCES OF FUNDING

Government, universities, and volunteer support.

#### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



#### RESEARCH AND EVALUATION

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## **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"That we find the sound of a beautiful universe that unites all minds and bodies beyond our differences."

### **CONTACT INFORMATION**

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## COUNTRY

Cuba

## PROJECT TITLE

*Reaching Children with Special Educational Needs through Music Therapy*

### DESCRIPTION

This project was developed at the Cerro Teaching Pediatric Hospital in Havana and is located within the Speech Therapy Department. Starting in 2017, this project treats children with special educational needs using music as therapy for the development of understanding, expression, hearing, communication, language, and speech. Both children and their caregivers are actively involved in the treatment process. Through the sessions, improvisation and play are used to create intentional environments to support the children's well-being and treatment.

### NEEDS ADDRESSED

The fundamental need of this project is to achieve effective communication and integration of Children with Special Educational Needs into their context and environment, as well as to facilitate their inclusion into educational centers. Their work strives to foster acceptance and work against discrimination of individuals with special needs. This project seeks to create a space for the development and inclusion of children with special needs just as they are, embodying the philosophy: "I include you, you include me."

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

This project at the Cerro Teaching Pediatric Hospital is passionate about its work with children and their families. The team believes in the importance of empowering the children to find ways to regulate and work through their challenges, as well as empowering and encouraging families to work alongside them to provide an optimal environment for their development. They believe in equity and the importance of social inclusion for all children regardless of their ability. This project, guided by music, is aimed at helping the children and creating solidarity and sensitivity towards everyone.

### PROJECT OUTCOMES

Through this project the team have been able to support the children's development in their communication skills, social interaction and adaptation, as well as fostering positive relationships between the children, their parents, and their communities. In the long term, they hope to continue advocating and supporting the inclusion of children with special needs into the general education system and social environments around them.

### HOW MUSIC ACHIEVES THESE OUTCOMES

Music is the vehicle that helps this project reach the child. They always use music to start everyday. Music

helps the child and the parents discover and explore their environments and motivations. Music accompanies the team to achieve the objectives of the sessions. For this project at the Cerro Teaching Pediatric Hospital, music is the sound medium; it becomes the essence of everything.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

The team working on this project treasure the children's expressions of joy when they are able to go to school, learn a new ability, or when their parents hear the child's first words. They love to see the connections that the children and their parents make, and the friendship between the patients. Success looks like one more day with their patients.

### SOURCES OF FUNDING

Health funding.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music is health: Give Life."

### CONTACT INFORMATION

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COUNTRY  
**Finland**

PROJECT TITLE  
*Music Centre Resonaari*

### DESCRIPTION

The Music Centre Resonaari (founded 1995 in Helsinki, Finland) is an expertise and innovation center of special music education, rehabilitation, and music therapy. Resonaari functions as a pioneer in special music pedagogy both nationally and internationally. The operation of Resonaari is divided into:

- A music school for special needs students with close to 300 students;
- A center for professionals that produces cultural services for special music education and music rehabilitation both nationally and internationally; and
- Resonaari group, a professional band of disabled musicians.

Resonaari is one of Helsinki Missionary's operations and it is monitored by the Helsinki Mission government. Resonaari's different functions form a nationally and internationally unique operation of expertise and innovation.

### NEEDS ADDRESSED

With the special music education and social innovations, new operating models and approaches have been adapted in all aspects of music education as well as in music therapy, rehabilitation, and special education. Novel operating models enhance participation and empowerment.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The activities of Resonaari embrace the idea that everyone can play music. The center's assumption is that the individual should be the starting point of change.

### PROJECT OUTCOMES

The effectiveness of Resonaari can be seen in the everyday life and the well-being of its customers and target groups. It can also be seen in the practices of professionals and their attitudes towards difference. These values are reflected on the agents of art and the whole cultural field of Finland. Resonaari functions as a lobbyist for its target groups by being active in networking, work groups, and research projects. It also actively gives rise to conversations affecting the whole society.

### HOW MUSIC ACHIEVES THESE OUTCOMES

The effectiveness of music in Resonaari's approach is in the way that it can reach many different environments and

age groups, as well as groups of different learners. Music enables participation and supports equality.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

The wide networking and conspicuousness of Resonaari has helped to position its professional services for high demand. Resonaari serves nationally both individual professionals as well as different organizations. This is achieved by the way that Resonaari cooperates with different schools and universities. In addition to these direct contacts, the website is constantly being updated to increase active usage.

### SOURCES OF FUNDING

Government, corporate sponsors, foundations, fees, sales, and City of Helsinki.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

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## **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"Resonaari believes that learning music is a basic human right."

### **ADDITIONAL INFORMATION**

Resonaari Concert (Monday, 13 May 2019) at Savoy Theatre (Helsinki): [https://www.youtube.com/watch?v=Mh-\\_m-z\\_ozQ](https://www.youtube.com/watch?v=Mh-_m-z_ozQ)

Resonaari Concert (Monday, 14 May 2019) at Savoy Theatre (Helsinki): [https://www.youtube.com/watch?v=\\_xyzFf8rK08](https://www.youtube.com/watch?v=_xyzFf8rK08)

### **CONTACT INFORMATION**

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COUNTRY  
**Greece**

PROJECT TITLE  
*Percussion Group “Kroustodi”*

**DESCRIPTION**

The percussion group “Kroustodi” consists of 20 individuals, aged 18 to 50 years old, with disabilities such as autism, mental disability, Down syndrome, and motor difficulties. It was created in 2015 at the Centre for People with Disabilities “SOTIR” in Thessaloniki, Greece. The members of the group participated in individual and group music therapy sessions for some time before. Subsequently, the small different groups were joined together forming a large percussion group, which was named “Kroustodi” following the suggestion of a group member. The group meets once a week for 1.5 hours. The process includes musical improvisations in which all members with percussion instruments participate, composition of rhythmical works that emerge from improvisations as well as the members’ suggestions, songwriting with lyrics that reflect the personal experiences of the members, and interpretation of popular songs by the members of the group. The outcomes of this work are presented at various social events in Greece, at conferences, festivals, and concerts. The Group Leader is Laschos Apostolis (Music Therapist MA, Musicologist / Music educator MA, PhD Candidate in Music Therapy, School of Music Studies, Aristotle University of Thessaloniki, Greece, and Vice President of the Hellenic Association of Certified Professional Music Therapists (ESPEM).

The Centre for People with Disabilities “SOTIR” is a recognized, non-profit-making association founded in 1997 by parents and guardians in Thessaloniki. It offers education, nursing, accommodation, and board to almost 300 individuals, most of whom come from a dispossessed or low-income class. Their performances include the following:

- 12th International Festival of Philharmonic Choirs and Orchestras. Thessaloniki Concert Hall, 15–16 February 2020, Thessaloniki (video 3);
- Partnership with the Thessaloniki City Symphony Orchestra for the International Day of People with Disabilities (3 December), Ceremony Hall of the Aristotle University of Thessaloniki, 4 December 2019, Thessaloniki (video 1 and 2);
- 6th Biennial Meeting of the ESREA Research Network for the Professionalization of Adult Educators and Vocational Trainers (ReNAdET), Adult educators in times of changing cultures: Embracing diversity for empowerment and inspiration—Community Music Therapy, Aristotle University of Thessaloniki, 16–18 October 2019, Thessaloniki;

- International conference “Play, Perform, Learn, Grow. Bridging Communities, Practices and the World,” 4–6 October 2019, Anatolia College, Thessaloniki;
- International two-day preconference symposium “Creative Arts Interconnection—Paideia—Therapy,” School of Music Studies, Aristotle University of Thessaloniki, 30 March 2019, Thessaloniki;
- 1st Festival “Camp-ARTy”, organized by Panhellenic Federation of Associations of Parents and Guardians of People with Disabilities, 30 August 2019, Athens;
- 6th Panhellenic Festival of Integration Culture “Deaf & Hearing in Action,” 24 September 2018, Roman Agora, Thessaloniki;
- 5th Panhellenic Festival of Integration Culture “Deaf & Hearing in Action”. 1 October 2017, Roman Agora, Thessaloniki;
- Two-day scientific symposium: Expanding Music Therapy “Communicative, cognitive and emotional development in Music Therapy,” 11 November 2016, Thessaloniki (video 4, 5, 6); and
- 4th International Scientific Conference “Creative Arts Interconnection—Paideia—Therapy,” School of Music Studies, Aristotle University of Thessaloniki, 30 March 2015, Thessaloniki.

**NEEDS ADDRESSED**

The percussion group offers people with disabilities the opportunity to meaningfully interact and coexist with others through music, create bonds with each other, socialize, communicate, and collaborate. It also allows them to awaken their creativity, develop their abilities through music, and express themselves. Conditions for social inclusion are created in this context.

**VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

This group believes that everybody is valuable and everyone should have equal opportunities in society. Each person is unique and we carry something unique in ourselves. Within this group, each and everyone is encouraged to show their uniqueness, to find the unique part in themselves that will make them feel special, to connect with others, and progress. One’s uniqueness may be related to music and rhythm, or maybe not; it may be related to the communication with the others, or one’s expression. The individuals are invited to discover hidden inner qualities of themselves.



"Kroustodi" believes that marginalized persons with disabilities have the right to be part of society. They are a part of society. It is important to be led from isolation to sharing and live a life with meaning. The performances of the group create the prerequisites and conditions so that these people come in contact with others. They can coexist and interact in a society that still finds it hard to accept them. Only with these kinds of efforts will people's mentality change. The people with disabilities have talents, abilities, perception, rhythm, musicality, empathy, and cooperativeness. They respect, they express themselves, they coexist, they communicate, they create, they discuss, and they innovate. Like everybody! Unfortunately, though, people still do not know that. This group proves that. People with disabilities does not mean that they are disabled.

### PROJECT OUTCOMES

Initially, the creation of the group aimed at their socialization in the Centre for People with Disabilities "SOTIR" and the development of communication among them. The goal was for people with disabilities to coexist in the center, to awaken their creativity, their expression, their collaboration, their self-confidence, and their self-esteem, as well as enhance interaction with each other; in essence, creating better lifestyles and a better quality of life—a meaningful life! Following the idea of a member, the group later decided to present the creations, through several events, to people outside the center. The performances of the percussion group in social events constitute a work of Community Music Therapy. Community Music Therapy encourages participation and social inclusion, and equal access for people with disabilities to the same means and resources, for the benefit of their health and well-being, and the improvement of their quality of life, communication, and bonding with other people in modern societies. Goals are being established so that the individuals that participate would progress at a personal level as well.

### HOW MUSIC ACHIEVES THESE OUTCOMES

Musical improvisation is performed through the rhythm with percussion instruments and rhythmical music making. There can be a discussion about how everyone felt while playing, about the emotions experienced and expressed, as well as about the issues that may come up from the group interactions. Rhythm and music are used as means to exchange ideas, opinions, thoughts, and initiatives among the members. Each of the clients can suggest a rhythm and, in the end, it is a group rhythmical composition inspired by each member's rhythm. This process may take a long time. There is no need for music knowledge for someone to participate; it is enough to be there with their moods, whatever these may be. The artistic result is not their main goal but the use of music to achieve non-musical goals.

In addition, members of the group have progressed to the composition of lyrics and the creation of their own songs as an expression of their deepest emotions for situations they have experienced. The musical composition for their songs is done by the music therapist, according to the lyrics and what they describe, under the directions of the members, in accordance with the genre of music they prefer or through musical improvisation, using parts of the musical improvisation that they have created together based on their mood and what they experience. The members play the rhythmical music in social events with the guidance of the music therapist, and they sing their songs accompanied by the percussion group and the music therapist playing the piano.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Success is when the members of the group seem to be motivated by their creativity, expression, interaction, sharing, and communication to make change. Success is when their faces shine and their bodies are brought to life at the moment. Success is when the members of the group tear up from emotions of happiness and satisfaction at the applause of the audience. Success is when the members of the group communicate with the people who watched them. Success is when they ask about and look forward to the next meeting, and the next performance, in order to communicate, to coexist, and co-create with the other members they have connected with. Success is when they experience existence and a feeling of belonging, coming out of a state of non-existence, when they create from a previous lack of creativity, when they gain the motivation to live even though before they had lost interest.

### SOURCES OF FUNDING

The Centre for People with Disabilities "SOTIR."

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### ADDITIONAL INFORMATION

1. <https://www.youtube.com/watch?v=J1UnvcYXQKg>
2. <https://www.youtube.com/watch?v=xOZ5emA2PrM>
3. <https://www.youtube.com/watch?v=lc9CzE1t0cU>
4. <https://www.youtube.com/watch?v=wrXpxJE9LKU>
5. <https://www.youtube.com/watch?v=0W0WVT2YVeE>
6. <https://www.youtube.com/watch?v=v6a6DPqcaBE>
7. <https://www.youtube.com/watch?v=tFY6ES9J0NA>

## **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"Music should be a part of life for everyone: rich or poor, physically and mentally able or disabled, people with high or low educational background, minorities, immigrants and refugees, and dependent people. For humans and their soul, music is a great means of expression and bonding with others. Music brings people together, no matter what the problem is; it nurtures their personal and collective identity. It has a positive impact on their holistic development, but also it has the power to unify people, contributing to the creation of healthy social relationships."

### **CONTACT INFORMATION**

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<https://www.youtube.com/channel/UCUNEdkBgsXvqzO-zDN0D4Ww> [https://www.youtube.com/channel/UCj3KZHykGt19\\_PYqL14Bmdg](https://www.youtube.com/channel/UCj3KZHykGt19_PYqL14Bmdg)

COUNTRY  
**Greece**

PROJECT TITLE

*Music Therapy at Amimoni Day Center for People with Visual Impairment and Multiple Disabilities*

**DESCRIPTION**

Amimoni is a private, non-profit day center in Athens, recognized and certified by the Greek Ministry of Health and Social Solidarity. The day center is run by the Panhellenic Association of Parents, Guardians and Friends of People with Visual Impairment and Multiple Disabilities.

Since 2004, the center has provided individual and group music therapy to clients who range from 4 to 45 years of age and have severe visual impairments (most of them are blind from birth) and multiple disabilities such as neurodevelopmental disorders (intellectual disability, autism spectrum disorder, attention-deficit/hyperactivity disorder, motor disorder), neurocognitive disorders, mobility impairments, epilepsy, and hearing impairment.

The community music therapy work started in 2009 with three female clients who already participated in music therapy at the day center. These clients had beautiful voices and a tremendous love for singing. The group has come to be known as "Oniremata," which means lucid dreams. The goal of the group is to help these talented individuals move from therapy to the community. During their sessions, they continued to work towards individualized therapeutic goals to promote personal growth. At the same time, they work towards developing their musical and vocal ability, and gaining the strength to participate in cultural activities such as music performances.

The group's first music performances took place at the Day Center of Amimoni among their peers, parents, and friends, where they sang songs that they had created during their sessions. The next step was for them to perform outside the Day Center. The first performance as a music group took place at Golden Hall, one of the largest malls in Athens. This performance was a great success. During the last eleven years they have performed more than forty times at several festivals and events such as the opening ceremony of the 5th IASSIDD Europe Congress at the Great Hall of the Rectorate Building of the National and Kapodistrian University of Athens, the First European Art Festival for Mental Health at the Theater of the Athens School of Fine Arts, the first Festival organized by Public Institutions of Special Education at Technopolis City of Athens, at Philippos Nakas Conservatory with the participation of the popular Greek singer Elly Paspala, at the Onassis Cardiac Surgery Center, at the American College of Greece, at the Municipal Picture Gallery of Piraeus, during a Medical Conference at Athens Plaza Hotel, and at several public schools in Attica. Furthermore,

a few years ago they participated at the 31st International Music Festival of Karditsa, a city four hours drive from Athens.

The music group "Oniremata" inspired a film director to create a short-film documentary about community music therapy, focusing on one of the members of the group. It was decided that the song in the film was going to be a song that another trainee of Amimoni had written during individual music therapy sessions. The title of the song, as well as of the film, is "When a song begins."

In September 2014, the film "When a song begins" by Yannis Pothos received the first prize for the best documentary in the 37th Greek Short Film Festival in Drama, and in 2015 it received another prize for the best documentary at the International Film Festival of Adana in Turkey. The film was presented at several movie festivals, including in New York, Los Angeles, Cyprus, and Montenegro.

**NEEDS ADDRESSED**

The music therapy work at Amimoni is important because it encourages personal change, nourishes growth and development, assists the individual's entry into society, and promotes their quality of life. Moreover, it helps individuals to reveal and develop their expressive and creative ability, to have a sense of self, to enhance self-esteem, and to move towards self-actualization.

The community music therapy work at the Day Center of Amimoni, and the creation of their music group "Oniremata," encourages individuals to share their expressive and creative ability not only inside the music therapy room but also outside with larger groups of people within the community. It encourages the group to participate in cultural activities, such as music performances, which serve as important paths to integration and participation in communities. Additionally, it offers them the opportunity to be active, feel accepted, and experience life as meaningful.

This project leads to significant personal change for each one of its members, including the therapist, and to change in society's feelings, ideas, and perceptions about people with disabilities. Feelings of pity and sorrow are replaced with feelings of admiration for what the performers have to offer. The individuals are not disabled; they have disabilities and abilities just like everyone else.

## **VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

According to the United Nations convention on the Rights of Persons with Disabilities, "disability is an evolving concept and results from interaction between persons with impairments and attitudinal and environmental barriers that hinder their full and effective participation in society on an equal basis with others." Therefore, the more obstacles there are, the more disabled a person becomes. In 2010, the countries of the European Union committed to creating a barrier-free Europe by signing the Convention on the Rights of People with Disabilities. The purpose of the convention was to promote, protect, and ensure the full and equal enjoyment of all human rights by persons with disabilities. It covers a number of key areas such as accessibility, health, education, participation in political and cultural life, equality, and non-discrimination. According to the convention, a disability perspective should be part of almost any development project or program. However, in order for full inclusion and participation to be possible, it is necessary to provide specific support to persons with disabilities in parallel. This combination of 'disability inclusion' with disability specific projects and more focused activities that aim to empower persons with disabilities is called the 'twin track approach' and it is the latest model of disability worldwide.

This new model of disability describes the exact aims of community music therapy. Community music therapy aims to encourage people with disabilities to participate in musical-cultural activities and, at the same time, it is working towards specific individualized goals to promote personal growth and change in society's attitude towards those people.

Engagement in musical-cultural activities provides opportunities for the development of contact and relationships and social learning, as well as the experience of self-esteem and self-realization. These activities can be very significant for people's quality of life, giving them opportunities for self-expression and communication, opportunities to be active, to feel accepted, to be a part of the community, and to experience life as meaningful. Community music therapy naturally integrates goals both of therapy and performance, leading to a significant personal change and a change in society's feelings, ideas, and perceptions about people with disabilities.

## **PROJECT OUTCOMES**

The work at the Day Center of Amimoni has been evolving and expanding day by day during the last fourteen years, with significant outcomes for the majority of the clients. At this point, the goal is to overcome the obstacles of Covid-19 and find ways to continue the work, especially with the music group "Oniremata." Unfortunately, it has not been possible for the group to come to the Day Center of Amimoni since March.

Maybe this year it will be possible for the group to complete their CD. This CD will include seven songs that were created during music therapy sessions. The songs contain beautiful lyrics and special messages that were created especially to be sung by the group.

## **HOW MUSIC ACHIEVES THESE OUTCOMES**

Music therapists in this program use music interventions (such as improvisation, song writing, singing, and instrument playing) to accomplish individualized goals within a therapeutic relationship. They use music and music therapy interventions to help individuals improve psychological, mental, and physiological health, to develop social learning and increase quality of life.

In the community music therapy group, "Oniremata" members sing songs that they composed during their music therapy sessions and well-known songs of their preference, created by famous Greek composers (e.g., Manos Xadjidakis, Dionysis Savopoulos, Stavros Xarchakos). They sing three different melodic lines simultaneously and they also sing acapella. They enjoy every minute of their music performances, experience great emotional satisfaction, and are always looking forward to upcoming events.

## **WHAT SUCCESS LOOKS LIKE TO THIS PROJECT**

During the last fourteen years, the scientific team of Amimoni has seen several great personal changes in the clients and a significant improvement of their psychological, mental and physiological health. Music therapy has helped all the individuals involved to increase their skills and abilities in communication and interaction with others and to reduce the need to use behavior as a way to communicate distress or frustration. In addition, the sessions helped the individuals to increase self-esteem and confidence, to develop themselves personally and emotionally, and to increase their ability to reflect on and process their feelings.

The community music therapy project with the music group "Oniremata" contributes to the change of perception and understanding of our society in relation to diversity and calls us to see and feel that every single person is unique. Even if they have to confront less or more important difficulties and disabilities, their inner world, their gifts, and their creative abilities make them special and important. The first people who changed their perception, feelings, and ideas about the group were their own family members. Their work has enhanced their family relationships.

The family members report that the music group "Oniremata" changed their quality of life and gave them opportunities for self-expression and communication, opportunities to be active, to feel accepted, to be a part of the community and experience life as meaningful. Their children come home happy, they laugh, sing, talk about their sessions and their performances and they are always looking forward to the upcoming events.

## **SOURCES OF FUNDING**

Fees.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### ADDITIONAL INFORMATION

Excerpt from the performance of the music group "Oniremata" during a medical conference at Athens Plaza Hotel, Athens, Greece, 27 February 2015. Song: "When a song begins," Music: Pelina Evangelou, music therapist at the Day Center of Amimoni, Lyrics: Antonis Kotakis, trainee at the Day Center of Amimoni. Link: <https://www.youtube.com/watch?v=DWDwCfnaZHY&t=22s>

Excerpt from the performance of the music group "Oniremata" at the first festival organized by Public Institutions of Special Education at Technopolis City of Athens, 5 June 2016. Song: Zeimpekiko (By airplanes and steamboats), Music and lyrics: Dionysis Savvopoulos. Link: [https://www.youtube.com/watch?v=d\\_tMSOVCKtA](https://www.youtube.com/watch?v=d_tMSOVCKtA)

Excerpt from the performance of the music group "Oniremata" at the Great Hall of the Rectorate Building of the National and Kapodistrian University of Athens, during the opening ceremony of the 5th Europe Congress of the International Association for the Scientific Study of Intellectual and Developmental Disabilities (IASSIDD), with the title: "Diversity and Belonging: Celebrating difference," 17 July 2018. Song: "I'm talking about strength," Music: Dimitra Galani, Lyrics: Lina Nikolakopoulou. Link: <https://www.youtube.com/watch?v=d-MOGsSitlHE&t=61s>

Excerpt from the performance of the music group "Oniremata" at Philippos Nakas Conservatory with the participation of the popular Greek singer Elly Paspala, 11 November 2015. Songs: "North Star" and "Come to me," Music Manos Hadjidakis. Lyrics Nikos Gatsos. Link: [https://www.youtube.com/watch?v=ra\\_pMAeNdb0&t=17s](https://www.youtube.com/watch?v=ra_pMAeNdb0&t=17s)

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music has power. When it is combined with love, passion, joy, strong relationships and faith it can transform lives."

#### CONTACT INFORMATION

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[https://www.youtube.com/channel/UCcTta7JtXdNpse6AHYmRNdQ/featured?view\\_as=subscriber](https://www.youtube.com/channel/UCcTta7JtXdNpse6AHYmRNdQ/featured?view_as=subscriber)

COUNTRY  
**Hong Kong**

PROJECT TITLE  
*Chamber Scramble*

### DESCRIPTION

Haw Par Music is a unique and cross-cultural music school located at the revitalized former Haw Par Mansion, a Grade 1 historic building on Tai Hang Road, Hong Kong. It is a center for cross-cultural exchange through music, heritage, and arts, with a social initiative. It aims to create a unique place where the heritage of the Haw Par Mansion integrates with the vibrant and enriched music education and arts programs for the Hong Kong community. It also serves to develop broader cultural understanding for the enrichment of life, future community, and service leaders, and to enhance harmony through music.

Chamber Scramble is a community outreach initiative that aims to bring together people from all walks of life, young and old, to participate in an intergenerational chamber music jamming session with their instruments. Participants are guided by their world-renowned faculty and have the opportunity to play classical music in an ensemble group. A finale performance is held at the end of the session at Haw Par Music.

### NEEDS ADDRESSED

The project aims to dispel the existing myth that older people are a homogeneous group, characterized by diminishing capacity, and a passive contribution to society. It also aims to promote a greater understanding and respect between generations and contribute to building more cohesive communities, especially during times of local political unrest.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The project upholds the following aims for its participants:

- Reduce isolation;
- Raise awareness of mental health and well-being;
- Improve sense of self-worth and self-esteem for older and younger alike;
- Increase community cohesion;
- Encourage promotion of memory and identification;
- Foster a sense of competence, purpose, and personal growth in all-generation learners through active participation in creative musical activities; and
- Engage learners with social responsibility, providing opportunities for every single individual to contribute in this diversified group.

### PROJECT OUTCOMES

Haw Par Music seeks to achieve the following outcomes:

- **Immediately:** Increased participation and awareness of the program;
- **Medium term:** Increased training for facilitators to guide the development of strategies for differentiation, and respond to the diverse needs of different groups; and
- **Long term:** Expand the model to other community settings.

### HOW MUSIC ACHIEVES THESE OUTCOMES

Haw Par Music believes music is a significant outlet for creative activity that can provide outlets for maintaining and improving quality of life throughout aging. Active music listening and music making provides psychological and social benefits. Music can play a major role in processing past or present feelings, especially those related to romantic relationships, loss of loved ones, and memories. Especially when musicians and facilitators of the activities demonstrate a wide repertoire of strategies to meet the diverse needs of their participants in activities that are creative and meaningful; where each individual makes a valued contribution and also progresses towards personal and collective goals.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Positive post-project evaluations, media reviews, and research opportunities.

### SOURCES OF FUNDING

Corporate sponsors, foundations, and fees.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

Media Review: <https://www.todayonline.com/world/why-you-are-never-too-old-pick-musical-instrument>

<https://interlude.hk/bringing-children-to-music-haw-par-music-in-hong-kong/>

## **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"Music does not change the world, but it does change the people who change the world. Music empowers and emancipates; it strengthens and bonds the community. This is our source of hope in uncertainty."

### **CONTACT INFORMATION**

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**Website:** [www.hawparamusic.org](http://www.hawparamusic.org)

**Social Media:** <https://www.facebook.com/hawparamusic/>

@hawparamusic

## COUNTRY

# India

## PROJECT TITLE

### *Opening Minds: An Ashwaas Initiative*

#### **DESCRIPTION**

Opening Minds involves working on four focus areas: building awareness about clinical music therapy, capacity building, education and training, and launching pilot music therapy projects to diverse groups in varied settings. These activities are spread across India. The project aims to serve the following organizations and individuals: educational institutions, hospitals and psychiatric clinics, special educators, teachers and students, healthcare staff, and NGOs and other organizations dealing with children who have special needs or any other form of disability.

Opening Minds' plan is to deliver music therapy to a wider range of venues, including:

- Pre-school nurseries and assessment centers for children with special needs;
- Special schools, including those for children with mild and severe learning difficulties and with hearing or visual impairments;
- Residential schools for children with behavioural or emotional problems;
- Community-based day centers;
- Hospices and respite centers for children and adults;
- Day centers run by the Probation Service;
- Hospitals and units for people with physical disabilities or neurological problems;
- Community-based services for people with learning difficulties and mental health problems;
- Day centers for the elderly; and
- Businesses and corporations for those suffering from stress-related symptoms.

The initiatives are independent of any particular genre or genres of music. Western classical is used, as well as jazz, Hindustani classical, and Indian folk music. Indian and international musical instruments are employed.

#### **NEEDS ADDRESSED**

Music therapy can reach and help those who are often considered by society to be beyond help. It provides clients with the power and means to communicate, giving them and their families hope for a better future, and preventing loneliness and isolation by creating a better quality of life and the chance for the client to reach their full potential. Opening Minds benefits the students trained through its courses, clients treated directly, and parents and relatives. It delivers benefits to society at large. Unlike many programs that offer services at a cost or profit,

Opening Minds targets the areas in Goa, Kolkata, and Pune, and offers its services for free or on a subsidised basis.

#### **VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

Opening Minds' vision is to provide effective musical tools that support self-exploration, promote self-care, and increase self-esteem, which can be carried into everyday life, creating positive interactions with others in their personal and local communities. The mission is to provide quality evidenced-based clinical music therapy services that promote mental health wellness, provide opportunities for personal growth, and increase physical well-being. Ashwaas strives to build partnerships with NGOs and other organizations to increase the provision of music therapy in a variety of clinical and community settings across India. Ashwaas keeps up to date with the latest research findings in the field of arts therapies to ensure that the most cutting-edge and effective therapeutic music techniques are used in all clinical work undertaken. All music therapy trainees and clinicians are well supported and supervised by Masters level qualified and experienced music therapists from all over the world.

#### **PROJECT OUTCOMES**

The immediate and medium-term outcomes of the project are to:

- Build awareness of clinical music therapy;
- Launch education and skill sharing programs on music therapy; and
- Build partnerships with educational institutions, NGOs working on mental health, disability and education, hospitals, and psychiatric clinics.
- The long-term objective of the initiative is to establish clinical music therapy education and professional development in India.

#### **HOW MUSIC ACHIEVES THESE OUTCOMES**

Music as a therapeutic tool is being offered to connect with and improve the functional skills of children and adults in a wide range of needs including: communication difficulties, autism spectrum disorder, Down syndrome, global developmental delays, mental health problems, rare chromosomal disorders, behavioural difficulties, neurological conditions, stroke victims, chronic illness, elder care, and palliative care.



### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

The key result areas that would spell success would result in an increased number of collaborations established and growth in the depth and diversity of the partnerships made.

Phase 1 success requires the launching of activities planned with each partner.

The Ashwaas team records all activities and reports back in the form of Quarterly Performance Statements and Newsletters.

### SOURCES OF FUNDING

Fees, and the exploration of collaborative opportunities with multiple stakeholders for mutual support in order to ensure long-term sustainability.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

Research and evaluation is embedded in the medium- to long-term plan. This will take place during Phase 2 of the journey.

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music therapy has the capability to address all human beings at various stages of their lives. Music therapy has beneficial effects and can be applied very easily and inexpensively anywhere in the world. From a socio-economic point of view, music therapy sessions promote a cohesive and inclusive society, and increase the educational level of the population and their socio-economic development. At the same time, music therapy sessions performed in kindergartens or schools offer children equal opportunities regardless of the parents' financial situation. Another important economic aspect would be the increasing number of students in music schools through the development of a music therapy program. This would provide economic continuity for the music faculty in a country where student enrollment is steadily dropping. By increasing the number of students in music schools, the sustainability of jobs for teachers in music schools is enhanced."

### CONTACT INFORMATION

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## COUNTRY

# Japan

## PROJECT TITLE

### *Music Space OTOMUSUBI*

#### DESCRIPTION

Music Space OTOMUSUBI was launched in 2019 in Yokohama, Japan. OTO means “sound” or “music” and MUSUBI is “to connect” in Japanese. As such, OTOMUSUBI aims to provide a space to connect music with people, and people with people through music. OTOMUSUBI believes that music has the power to connect and empower human beings, and aims to provide a place for “Health Musicking” for the community, where people can use their own resources through music. OTOMUSUBI believes this kind of musicking leads people to meet and to communicate, no matter what their age or special needs may be. There are three main aspects in this project: the provision of music events, the provision of spaces for music making to occur, and the provision of music therapy services. Music events include a regular guitar club, ukulele club, and sing-along club, as well as concerts by various instrumental players, jazz, and gospel. Additionally, their spaces are rented by local musicians. Moreover, OTOMUSUBI’s founder is a music therapist and, as such, this program provides music therapy services for the wider population. It also offers opportunities for peer supervision to support music therapists in the community.

#### NEEDS ADDRESSED

OTOMUSUBI aims to provide services for a diverse range of community members, no matter if they are old or young, disabled or abled.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

OTOMUSUBI uses three concepts, space, resources, and music, to accomplish its project goals. Its values emphasize the important role the arts can play in both community development and social inclusion.

#### PROJECT OUTCOMES

OTOMUSUBI is seeking to develop its space into a place that resembles a community café, where people can stop by and interact with each other. It is also working towards embedding participants’ engagements in music into their everyday lives, and encouraging them to become involved in the organization’s administration.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

Concerts and live events featuring various genres and instruments are utilized in order to promote community interaction and social inclusion. In addition, OTOMUSUBI’s music therapy services act as a platform to understand the clinical impacts of music.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

OTOMUSUBI monitors each participant’s feedback, and also engages in social evaluation by the community. Building on this feedback, OTOMUSUBI aims to expand the numbers and diversity of its participants, and to increase its collaborative connections with other bodies, such as local government and community organizations.

#### SOURCES OF FUNDING

Corporate sponsors, foundations, fees, sales, donations, and grants from the Social Welfare Council and local community organizations.

#### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



#### RESEARCH AND EVALUATION

Koyanagi, R. (2020). Development of music space as a community hub (Chiiki kyoten to shitenonongaku space no tenkai), *Japanese Music Therapy*, 20(1), 40–49.

#### ADDITIONAL INFORMATION

<https://www.youtube.com/watch?v=YZhnrYbiKGw&feature=share>

#### MESSAGE ABOUT MUSIC’S CURRENT AND FUTURE GLOBAL ROLE

“Due to COVID-19, musical activities are having to be administered online; however, analogue ways of sharing space and musicking together encourage the social environment to become more aware of diversity, and promote people to respect each other.”

#### CONTACT INFORMATION

**Name of Organization:** Music Space OTOMUSUBI

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COUNTRY  
**Japan**

PROJECT TITLE  
*NAT Music Therapy Office*

### DESCRIPTION

NAT is a Music Therapy Office in Takasaki city, Gunma, Japan. NAT was launched in 2013 in order to provide music therapy to more people in the community, to support music therapists to provide clinical practice sessions, and to offer opportunities for music therapists to learn from each other and develop professional competencies. NAT stands for Natural, Active, Time, and it provides music therapy that enables every client to actively participate in a natural and spontaneous manner. NAT Music Therapy prioritizes the benefits for clients, and the professional team of qualified music therapists apply the best clinical knowledge and techniques.

### NEEDS ADDRESSED

NAT's music therapy work takes place not only in Takasaki City, but also in other cities of Gunma prefecture. There are also music therapy lectures and seminars, as well as music lessons. The work takes place in the following places:

- Nursing Homes;
- Welfare centers for people with special needs;
- After school facilities;
- Psychiatric facilities; and
- Client's homes.

NAT believes in the importance of music therapy as a unique approach that extends benefits to clients that other disciplines may not be able to.

NAT also provides "Music Teley" which is a remote music therapy system originally invented by Dr. Naoko Kosugi. The founder of NAT, music therapist Naoko Aikawa, has been doing research with Dr. Kosugi and NAT provides the facility for clinical investigation. Music Teley makes music therapy accessible to clients who are unable to move, or who reside in areas where music therapists are not available.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Whether providing direct or remote intervention, NAT provides high-quality activities to maintain the quality of life of clients in the community. NAT reaches out to as many clients as possible, using custom-made music tailored to each client's needs regardless of age.

### PROJECT OUTCOMES

With geriatric clients, the goal is to maintain and enhance their functioning and quality of life. Music deals with the peripheral symptoms of senile dementia, and helps to prevent the progression of the disease. NAT works on psychological, physiological, and social aspects of children, and also supports the family system. In medical settings, various music methods are implemented for rehabilitation and pain alleviation in palliative care, among others.

- **Short term:** To enhance public awareness of music therapy and to provide music therapy to as many clients as possible;
- **Medium term:** To establish the professional status of music therapy and also to provide opportunities for continuing education for music therapists; and
- **Long term:** To maintain the professional status of music therapists in the community and to help the community understand the importance of music therapy in everyday life.

### HOW MUSIC ACHIEVES THESE OUTCOMES

Various musical interventions are used, such as the sing-along for reminiscence, and instrumental activities which include improvisation and physical/movement activities.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

NAT monitors client's individual feedback as well as evaluation by the community and facilities. This includes the aspects of personal and social intervention with clients.

### SOURCES OF FUNDING

Government, fees, and lecture fees.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## RESEARCH AND EVALUATION

Kosugi, N., Kodama, N., Shimizu, S., Saruwatari, S., Tera-  
da, T., Kazui, M. H., Yamashita, M. D.; Kawashima, H.  
& Hata, M. (2013, December). A prototype system of  
remote music therapy using the latest communication  
technology in Japan. In *Proceedings of International  
Conference on Information Integration and Web-based  
Applications & Services* (pp. 671–675). [https://doi.  
org/10.1145/2539150.2539265](https://doi.org/10.1145/2539150.2539265)

Kosugi, N., Kodama, N., Aikawa, N., & Tohyama, F. (2019).  
Remote music therapy: In the present and future—to  
provide music therapy to the elderly with dementia  
all over the world. *Journal of the Japan Society for  
Dementia Prevention*, 9(1), 3–9. [http://ninchishou.  
jp/relays/download/52/392/125/669/?file=/files/  
libs/669/20200408162117211.pdf](http://ninchishou.jp/relays/download/52/392/125/669/?file=/files/libs/669/20200408162117211.pdf)

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music gives us power in any circumstances. Music  
therapists will need to explore and investigate alternative  
ways of working with our clients who need our services.  
We will continue to explore new possibilities in relation  
to the physiological, psychological, and social power of  
music. We strive to equip our practitioners with the clinical  
competencies required to serve the needs of society."

### CONTACT INFORMATION

**Name of Organization:** NAT Music Therapy Office

**Contact Person:** Naoko Aikawa

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com/contact/](https://www.nat-musictherapy.com/contact/)

**Website:** <https://www.nat-musictherapy.com/>

COUNTRY  
**Mexico**

PROJECT TITLE  
*Mexican Music Therapy Center*

### DESCRIPTION

The Mexican Music Therapy Center (CMM), founded in 2020 in Mexico City, is the first center of its kind in Mexico and is a non-profit organization. Its main goals are: to provide professional music therapy services, to generate partnerships with other organizations and music therapists at a national and international level, and to train music therapists at a professional level, using specific music therapy methodologies from professional music therapists who graduated from international institutions in Europe and Latin America. All of this is achieved by serving vulnerable communities in Mexico that have social inequality, poverty, migration, family and gender violence, special educational needs, and medical needs. During music therapy sessions the therapists at CMM use both active and receptive techniques such as: music improvisation, singing, songwriting, instrument playing, guided imagery and music, music-assisted relaxation techniques, and mindfulness.

### NEEDS ADDRESSED

CMM offers support to underserved populations in Mexico, such as women who have suffered violence, abandoned children and adolescents, communities living in extreme poverty, and migrants. These communities have limited access to education and healthcare services. CMM addresses both physical and mental health as well as the emotional, social, and developmental needs of clients. Its goals include: awareness, participation, creativity, identity, self esteem, communication, and motivation. CMM also addresses community health, fosters coexistence, and builds peace.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

CMM values include: kindness, social responsibility, dignity, respect, equality, accountability, excellence, integrity, and professional ethics.

### PROJECT OUTCOMES

CMM aims to provide a space where people can have access to professional music therapy services that are currently not available in the country. The center provides professional training in music therapy to be able to get an official certificate for clinical music therapists.

### HOW MUSIC ACHIEVES THESE OUTCOMES

Outcomes are achieved by providing a space for the community where music is promoted as a therapeutic vehicle that allows achieving objectives at three health levels: prevention, stimulation, and rehabilitation.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

CMM achieves success when a person or group of people in a vulnerable situation develop skills for resilience in their lives. This goal can be measured by the increase of physical, mental, emotional, and social skills in clients' everyday lives as recorded in the clinical charts.

### SOURCES OF FUNDING

Universities, fees, courses, workshops, and therapy services.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"As music therapists, we believe that the musical experience should be considered as a tool that provides well-being and change. Based on the evidence, we have understood that the musical phenomenon has to be integrated into the health promotion systems in all the countries of the world, and that music accompanies prevention, rehabilitation, and stimulation processes. Today more than ever, our world is subjecting us to paradigm shifts in which it is necessary to understand ourselves as agents of change in our globalized societies."

### CONTACT INFORMATION

**Name of Organization:** Centro Mexicano De Musicoterapia (Mexican Music Therapy Center)

**Contact Person:** Greta Cerecedo, Daniel Torres y Xochitl Palma

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**Website:** <https://www.facebook.com/Centro-Mexicano-de-Musicoterapia-617165038931878>

**Social Media:** @centromexicanomusicoterapia

## COUNTRY

# Netherlands

## PROJECT TITLE

### *Papageno Music Therapy*

#### DESCRIPTION

Papageno Music Therapy provides music therapy for children with autism, in their own homes. Their program seeks to help children with autism express their feelings, communicate better, and cope with change. Its music therapists are active throughout the Netherlands, and the organization has a national network of 35 qualified music therapists who give music therapy to children in the child's own home, within their familiar surroundings, or in the Papageno House. Their work seeks to encourage children to emerge from their isolation, in addition to helping them to develop their social abilities and self-confidence. They endeavor to do this by providing children with a place to work, to participate in activities, to live, to grow, and to participate in the community at Papageno House Laren.

#### NEEDS ADDRESSED

Papageno Music Therapy recognizes that language and social interaction are not self-evident for children with autism. The difficulties they experience in this area hinder them in their daily life. Through music therapy, Papageno Music Therapy believes they can help these children to learn these skills. Music therapy is important because, in regular care, therapy makes much use of spoken language. Music therapy is a unique form of non-verbal therapy that reaches children and helps them in their development.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

When Jaap and Aaltje van Zweden's child was born with autism, the impact on the family was, and continues to be, huge. In 1997, the couple established the Papageno Foundation to help children and young people with autism. Now, more than 20 years later, Papageno has made a name for itself in the Netherlands. The foundation has developed into a multi-faceted organization which, through all sorts of initiatives and activities, focuses on the development of children and young people with autism.

Research has shown that music therapy has various positive effects on social behavior and the ability of children with autism to communicate; for example, developing and maintaining contacts, cooperation, dealing with change, concentration and interactive improvement, and gaining a better understanding of their own feelings and those of other people.

#### PROJECT OUTCOMES

Papageno Music Therapy seeks to reach as many children and adolescents with autism as possible with their music therapy, and to support them in a positive way in their development. In the short term, it aims to offer its treatment product in a well-founded way. All of its music therapists work in the same, effective way. In the medium term, it aims to introduce as many parents and caregivers as possible to the positive effects of music therapy. In the long term, it aims for music therapy to be seen as a recognized intervention that is covered by health insurance.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

In the Papageno Music Therapy sessions, the music therapist uses instruments (djembe, keyboard, and guitar), the voice, improvisation, musical game-type exercises, and existing music. Papageno Music Therapy believes, however strange it might sound, that music therapy is not about the music, but is simply the means of achieving something more important: experiencing fun together and having contact with one another within a safe environment. Papageno Music Therapy believes music is particularly suited to this because it is a language that everyone understands and that nobody condemns. It makes contact less emotive and complicated, and therefore the children can relax and have fun. Most importantly, it encourages them to emerge from their isolation. In addition, it helps to develop their social abilities and self-confidence.

During an intake interview, parents and carers become acquainted with the music therapist and together they decide on the main goals of the treatment. The first therapy sessions are simply time for the therapist and child to get to know one another; the therapist observes the child and will tailor the forthcoming therapy to that. The parent or carer decides, in agreement with the therapist, whether they wish to be present during the therapy or not. The therapist visits the child's home at a set time every week for 45 minutes.

#### SOURCES OF FUNDING

Foundations.

#### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## RESEARCH AND EVALUATION

Papageno Music Therapy supports and conducts research into the effects of music therapy on autism and into the possibilities of early diagnosis. In response to interest in the work of the Papageno Foundation, Aaltje van Zweden recently gave a lecture at Yale University. Publications include:

Muziektherapie voor kinderen en jongeren met ASS, Een overzicht van de relevante literatuur: <https://link.springer.com/article/10.1007/s12453-017-0156-5>

Working Elements of Music Therapy for Children and Young People with Autism: <https://www.scirp.org/journal/paperinformation.aspx?paperid=95793>

The Development of Social Behavior during Music Therapy: A Child Case Report: <http://scivisionpub.com/pdfs/the-development-of-social-behavior-during-music-therapy-a-child-case-report-1179.pdf>

## ADDITIONAL INFORMATION

Music director New York Philharmonic Jaap van Zweden and his wife Aaltje van Zweden-van Buuren: [https://www.youtube.com/watch?time\\_continue=1&v=KuPMJ0OUgLS&feature=emb\\_logo](https://www.youtube.com/watch?time_continue=1&v=KuPMJ0OUgLS&feature=emb_logo)

[https://www.ictandhealth.com/jaap-en-aaltje-van-zweden\\_credits-mark-kitoaka/](https://www.ictandhealth.com/jaap-en-aaltje-van-zweden_credits-mark-kitoaka/)

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"We focus on children and adolescents with autism. We want to stimulate them in their development through music. We believe that every child at a young age should come into contact with music."

### CONTACT INFORMATION

**Name of Organization:** Papageno Foundation

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## COUNTRY

# Nepal

## PROJECT TITLE

### *Hidden Disabilities and Community Development in Nepal Music Therapy Trust Nepal*

#### DESCRIPTION

The Music Therapy Trust Nepal (TMTTN) has been a registered charity in Nepal since 2010. It was founded to bring clinical music therapy to Nepal as a way to support the well-being of people living in impoverished and marginalized settings, who have multiple challenges and psychosocial, physical, and medical needs. TMTTN introduced the first professional music therapy training program, as well as the first music therapy network, as a way to further extend clinical services nationwide. TMTTN has initiated many projects throughout Nepal, such as the "The Community Music Therapy Program" and "Music Therapy in Nepal," which offer services to a wide range of disabled people. Disabled people in Nepal had previously been perceived as suffering as a result of the prior sins of their parents. Mental health and social issues in Nepal exist on a large scale, which is not recognized. Music therapy is introduced in communities to raise awareness about disabilities. This program uses free musical improvisation, guided imagery, and structure-based music to accomplish therapeutic goals. TMTTN offers individual and group music therapy, and conducts workshops and training programs for parents, special educators, and professionals.

#### NEEDS ADDRESSED

Creating awareness of disabled people is the most pressing need this program addresses. TMTTN wants communities and the health field to accept and include people with disabilities. It addresses people's psychosocial and other hidden problems. It assists them to make their lives more fulfilling and fruitful, to bring them into a sharing world. The health field and parents with disabled children do not have the financial resources to support the disabilities. Thus, it is important to keep the program free for the disabled people in Nepal.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

TMTTN is fighting for social justice and acceptance through the medium of music.

Families and people with disabilities are not aware of potential therapeutic interventions available to them. The program's aim is to support more than 500 people in Nepal. It encourages people to express their feelings in a supportive and encouraging environment. Music has the power to express through words, music, and body movement.

#### PROJECT OUTCOMES

Currently during the COVID-19 pandemic, the immediate goal is to reach out to clients, their families, the health field, and communities by conducting musical workshops while maintaining social and physical distancing. People are mentally and physically traumatized, depressed, and frustrated from lack of social inclusion. The program aims to revitalize and re-energize people and bring them back to a positive state. The long-term goal is to achieve acceptance and inclusion in the health field and the communities in Nepal.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

Music plays a key role in the program's therapeutic processes. It uses improvisation, the use of familiar songs and melodies, and music relaxation techniques. Stringed, percussion, and wind instruments are used. These simple instruments are easy to use and allow clients without previous knowledge of music to play them. The aim is to use these techniques to show the abilities of the disabled to the health sector.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

This program would consider the project a success when the health field treats the disabled fairly and creates referrals to music therapy.

#### SOURCES OF FUNDING

Self-funded, fees, gifts, and donations.

#### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT





## RESEARCH AND EVALUATION

This program uses a variety of tools to measure the progress of their clients, which greatly helps to encourage both its clients and its entire support team. Observations, note taking after the music therapy session, report writing, case studies, audio and video documentations, and presentations help to plan workshops on disability awareness.

## ADDITIONAL INFORMATION

Video: Fighting Autism: <https://www.youtube.com/watch?v=gYsWyMyzMqQ>

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music inspires and motivates us to work to reach their destination. What I have experienced is that music has the power to express hidden feelings and pain, and to help the disabled to find acceptance within their communities."

### CONTACT INFORMATION

**Name of organization:** The Music Therapy Trust Nepal

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## COUNTRY

# New Zealand (Aotearoa)

## PROJECT TITLE

*CeleBRation Choir (University of Auckland Centre for Brain Research)*

### DESCRIPTION

The CeleBRation Choir is a music therapist-led community singing group offering choral singing therapy for adults with communication difficulties resulting from an acquired neurological condition, such as stroke, Parkinson's disease, dementia, or traumatic brain injury. The Choir was established in 2009 by the University of Auckland Centre for Brain Research, which aims to bring together researchers, clinicians, and the community. The Choir provides a program of warm-ups, exercises, and songs to support participants with voice, speech, language, or memory maintenance or rehabilitation, as well as reducing social isolation and enhancing health-related quality of life. Some participants attend as a couple, or are accompanied by a carer or other companion. Repertoire is selected in consultation with participants, and includes popular music of the 1950s–1970s, showtunes, cultural songs, rounds, easy part-songs, and original songs by the choir leader. The choir has also participated in parody songwriting, using familiar melodies and lyric substitution. It holds weekly sessions at the University of Auckland, and has met online via Zoom during the COVID-19 lockdowns. It is also currently working towards recording a track on a forthcoming album from jazz pianist Ben Fernandez.

### NEEDS ADDRESSED

Older people and those with disabilities often experience social isolation and barriers to community participation. The CeleBRation Choir's research has shown that choir participants have a higher than expected health-related quality of life, except in the physical domain. Neural plasticity suggests that people may be able to recover skills following brain injury or disease. Group singing may support maintenance or sometimes recovery of communication abilities in people with post-stroke aphasia, voice problems (hypokinetic dysarthria) in Parkinson's disease, impaired memory in dementia, and memory and psychosocial issues following traumatic brain injury.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The choir embodies the aim of the Centre for Brain Research: working together to improve lives by bringing together clinicians, researchers, and the community. It honours the values of the University of Auckland: *manaakitanga* (care, hospitality), *whanaungatanga* (relationships, belonging), *kotahitanga* (partnership), and *kaitiakitanga* (guardianship of culture, traditions, and

environment). The choir program and research protocols are underpinned by research in music therapy, speech science, and neuroscience.

### PROJECT OUTCOMES

The CeleBRation Choir aims to reduce isolation, improve health-related quality of life, and support people to work towards communication goals. Its research aims to refine choir protocols to maximize benefits to participants, and in the long term, to disseminate best practice and encourage the establishment of more choirs.

### HOW MUSIC ACHIEVES THESE OUTCOMES

Health-related quality of life has been measured using the WHOQOL-BREV and a choir survey. A mixed-methods feasibility study confirmed the acceptability of a range of voice, speech, and language measures, which may be used in the CeleBRation Choir's future research. Qualitative interviews with participants and stakeholder focus groups have shown the acceptability of community singing for this population. Further evidence of success is provided by attendance records, participant testimonials, and a short documentary film ("Sing, they all said, just sing").

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Service evaluation forms and (in the research project) standardized questionnaires (e.g., WHOQOL-BREV), voice measures, and interviews.

### SOURCES OF FUNDING

Universities, grants, and donations.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

Preliminary evidence from a feasibility study:

Talmage, A., Ludlam, S., Leao, S., Fogg-Rogers, L., and Purdy, S. C. (2013). Leading the CeleBRation choir: The Choral Singing Therapy protocol and the role of the music therapist in a social singing group for adults with neurological conditions. *New Zealand Journal of Music Therapy*, 11, 7–50. <https://search.informit.com.au/documentSummary;dn=853094511634643;res=IELHEA>

Fogg-Rogers, L., Buetow, S., Talmage, A., McCann, C. M., Leão, S. H., Tippett, L., Leung, J., McPherson, K.M. & Purdy, S.C. (2016). Choral singing therapy following stroke or Parkinson's disease: An exploration of participants' experiences. *Disability and Rehabilitation*, 38(10), 952–962. <https://www.tandfonline.com/doi/abs/10.3109/09638288.2015.1068875?src=recsys&journalCode=idre20>

Improved health-related quality of life:

Jenkins, B., Storie, S., & Purdy, S. (2017). Quality of life for individuals with a neurological condition, who participate in social/therapeutic choirs. *New Zealand Journal of Music Therapy*, (15), 59. <https://www.musictherapy.org.nz/journal/2017-2/>

Importance of rhythm in aphasia rehabilitation:

Thompson, N., & Purdy, S. (2016). "Catching the tune or channelling the beat": A pilot study investigating the role of rhythm in therapeutic singing for aphasia. *New Zealand Journal of Music Therapy*, (14). <https://search.informit.com.au/documentSummary;dn=693126342059379;res=IELHEA>

Choir Online:

Talmage, A., Purdy, S., Rakena, T. O., & Rickson, D. (2020). "Choir online is better than no choir at all!" The responses of adults with neurological conditions to an e-choir initiative during COVID-19 lockdown in New Zealand. University of Auckland: Centre for Brain Research. <https://osf.io/yctj7/>

Creative Writing about the choir:

Talmage, A., Storie, S., & Hicks, R. (2017). Choral singing therapy for people living with neurological conditions: The CeleBRation Choir at the University of Auckland's Centre for Brain Research. In C. Molyneux (Ed.), *Tales from the music therapy room: Creative connections* (pp.123-134). Jessica Kingsley Publishers. (Original work published 2017)

The current focus of Alison Talmage's action research doctoral study:

<http://orcid.org/0000-0002-3776-9222> and <https://university.auckland.ac.nz/profile/alison-talmage>

## ADDITIONAL INFORMATION

"Sing, They All Said, Just Sing" is a short documentary film about the choir, from young director Sakshi Chadha; it was selected for the 2020 New Zealand Documentary Edge Festival. [https://www.youtube.com/watch?v=kqn9yup4A\\_g&feature=youtu.be](https://www.youtube.com/watch?v=kqn9yup4A_g&feature=youtu.be)

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Opportunities for music participation are essential at all stages of life, for individual, family and community well-being. We advocate for music education, community music, and music therapy to be sustainable through adequate funding, and for musical skills and qualifications to be valued."

## CONTACT INFORMATION

**Name of Organization:** University of Auckland

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**Website:** [www.cbr.auckland.ac.nz/choir](http://www.cbr.auckland.ac.nz/choir)

**Social Media:** <https://www.facebook.com/CeleBRationChoirNZ>

COUNTRY  
**Pakistan**

PROJECT TITLE

*Music for Emotional Development: Music Therapy Centre For Adults And Children With Special Needs*

**DESCRIPTION**

The Music Therapy Centre's (MTC) services are goal oriented and client centered, with the aim of building a therapeutic relationship through music between client and therapist. At the MTC, goals are set with participants of all ages and with various special needs. Typical goals include improved mood, deepened personal insight, healed emotional wounds, increased self-esteem, and greater clarity in one's sense of life and spiritual development. Improvisation, musical games, singing, music listening, songwriting, and music and imagery are all employed with clients. Simple music and imagery techniques are also used to work through various barriers to greater inner wholeness. MTC also offers special programs on autism and dyslexia. Workshops are given for parents and teachers in different special schools, including the Autism Centre and Readystlexic (a center for children with dyslexia). The aims of the workshops are to provide awareness about Music Therapy and how it can reduce symptoms.

**NEEDS ADDRESSED**

The Music Therapy Center serves children and adults with disabilities. It also disseminates information about music therapy to special educators, doctors, psychologists, parents, and the general public. In Pakistan, unfortunately, people do not know about music therapy and its effectiveness. MTC is the only platform that is working to spread awareness about the power of music.

**VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

The core values that underpin this project are humanity, relationship, prosperity, care, harmony, enjoyment, and personal development.

**PROJECT OUTCOMES**

The short-term goal is to spread awareness about music therapy in Pakistan. The medium-term goal is to create academies and institutes in four large cities of Pakistan. The long-term goal of MTC is to involve the government of Pakistan and promote music therapy in public sector settings.

**HOW MUSIC ACHIEVES THESE OUTCOMES**

Music is the main medium and all the outcomes are connected to music.

**WHAT SUCCESS LOOKS LIKE TO THIS PROJECT**

MTC, the first music therapy program in Pakistan, has been highlighted on several different television channels. MTC uses these television interviews and programs to spread awareness about music therapy.

**SOURCES OF FUNDING**

Fees.

**UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT**



**MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"We recommend the UN advises governments to make a special fund for music projects in educational and therapeutic settings."

**CONTACT INFORMATION**

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COUNTRY  
**Panama**

PROJECT TITLE  
*Global Music Therapy Center*

**DESCRIPTION**

The Global Music Therapy Center was founded in March 2020 after the Music Therapy Center of Panama went virtual and global. The center was created in 2015 inside the Danilo Perez Foundation and provides services to people of all ages. It collaborates with the Children's Hospital of Panama, The Foundation for Children with Cancer, nursing homes, orphanages, and diverse peoples with different diagnoses. All styles of music are employed improvisationally. The Latin American Music Therapy Symposium founded in 2013, created a space for music therapy education inside the Panama Jazz Festival. Music therapists from different parts of the world meet once a year in Panama to share their knowledge and help educate professionals and students about the therapeutic aspects of music. The music therapy centers have professional music therapists serving a wide range of ages and abilities in residences that last from three months to a year. The center has served over 1,000 people since 2015, and the Music Therapy Symposium has seen over 1,000 people in attendance since its foundation. The Global Music Therapy Center has a strong interaction with the Danilo Perez Foundation's performance program and the Panama Jazz Festival. All institutions share a mission to advance music's power as a tool for sustainable development and social change. The foundation's mission is to provide music education to all and more broadly, for human development through music.

**NEEDS ADDRESSED**

The Global Music Therapy center addresses the health needs of peoples in communities of poverty. The work is important because these communities have no access to quality health care. Nursing homes and orphanages are served where resources are few and the needs are great.

**VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

For the Global Music Therapy Center, science is the base and music, the passion. Music is believed to be a universal experience that, if appropriately used, can have profound therapeutic effects. The musical process is valued as transformational for individuals and communities. The work is to change the world through music, music education, music therapy, and performance.

**PROJECT OUTCOMES**

Short-term goals include providing services during the pandemic, staying afloat, and transferring all services to a virtual setting. The medium-term goal is to open

the center again and come back to serving clients from nursing homes, orphanages, hospitals, and health centers. The long-term goal is to serve more people, open more music therapy centers in Panama, and keep online services. It is also hoped that a music therapy association can be developed which can help expand services and professionalize training.

**HOW MUSIC ACHIEVES THESE OUTCOMES**

Music is being used to serve diverse populations, and is reaching nonmusical goals such as improving communication and social skills, improving coping during pain management procedures, and enhancing cognitive abilities.

**WHAT SUCCESS LOOKS LIKE TO THIS PROJECT**

Graphs of services provided have been developed and letters of recommendation have been compiled demonstrating the effectiveness of music therapy. The Global Music Therapy Center uses individual and group evaluation procedures from trained music therapists to generate reports for the Danilo Perez Foundation. In each session musical activities are measured concerning goal attainment. Weekly meetings are held with the music therapists, the music teacher, and an assistant to help study each case. Yearly, the work is compared to the work of therapists from all over the world. Families of clients who have been served over a period of years report a tremendous improvement in their family members.

**SOURCES OF FUNDING**

Government, corporate sponsors, universities, foundations, sales, fees, and The Panama Jazz Festival.

**UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT**



## **ADDITIONAL INFORMATION**

[www.musicoterapiaglobal.org](http://www.musicoterapiaglobal.org)

## **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"Music is a powerful tool that can help solve many of the most important issues of today. Space should be given in people's daily lives and in their communities to unfold the power of music."

## **CONTACT INFORMATION**

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## COUNTRY

# Spain

## PROJECT TITLE

### *Foundation for Music and Health (Fundación Musicoterapia y Salud)*

#### DESCRIPTION

The Fundación Musicoterapia y Salud was established in February 2011. Since then, it has created programs in hospitals in Madrid, nursing homes and education projects in the Basque Country, and a rock music band in Madrid with young-adult disabled people. The foundation also assists other local music projects by providing research results that illuminate the outcomes for patients receiving music at different institutions. It actively seeks to take music to any population or clinical setting where clients may benefit from the therapeutic use of music.

#### NEEDS ADDRESSED

The most important need that the foundation addresses is emotional in nature. However, it also addresses the cognitive, social, and physical needs of their clients. The foundation believes it is crucially important to facilitate ways for people to improve their health, well-being, and quality of life through music making.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The foundation believes that music has the power to easily make connections between people, to rescue the healthy aspects within people's lives, and to help them find their strengths and motivations. They believe music most importantly gives a sense of beauty to their lives.

#### PROJECT OUTCOMES

The foundation offers a wide range of projects, and these feature a variety of different outcomes with different timescales. For instance, in its work in hospital units, such as neonatal intensive care units and palliative care, it prioritizes immediate outcomes. In other projects, such as the Hathor Project with the Elderly, the foundation works towards achieving medium-term outcomes. In the case of its rock band in Madrid, it is seeking long-term outcomes with long-lasting benefits for all the participants in terms of self-esteem, interactions, and social recognition.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

In all its projects, the foundation uses live music. Depending on the clinical characteristics of the groups, it uses a range of instruments or the voice. The most common instruments used by the therapists are the guitar or piano, and the voice, while the patients use mainly percussion instruments alongside the voice. The techniques used across the foundation's projects range from singing well known songs to songwriting and instrumental or vocal improvisation, as well as instrumental and rhythmic work.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

The foundation is observing that many music therapists are gradually creating their own programs and growing as professionals in this field. This is significant because the profession of music therapy is not formally recognized in Spain. That said, the foundation acknowledges that, increasingly, people and professionals from other areas are taking this profession much more seriously. The foundation measures the results of its projects in hospitals through evidence provided in doctoral theses written about its work, and also through the support and constant recognition from medical and nursing professionals. It has also received two awards from two different institutions in Spain in recognition of its work. For projects outside of hospital and clinical settings, it also receives regular feedback from other professionals involved and from the families, as well as from the music therapists' own records. Several articles have also been written about the results (as listed below).

#### SOURCES OF FUNDING

Corporate sponsors, foundations, fees.

#### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



#### RESEARCH AND EVALUATION

- Del Olmo, M. J., Ruza, F. J., Rodríguez, C., & Carrasco, P. (2015). The effects of a music therapy intervention in PICU as measured by the comfort behavior scale. *Music & Medicine*, 7(2), 20–25.
- Del Olmo, M. J., Rodríguez, C., & Ruza, F. (2010). Music therapy in the PICU: 0- to 6-month-old babies. *Music and Medicine*, 2(3), 158–166.
- Del Olmo, M.J. (2009). *Musicoterapia con bebés de 0 a 6 meses en Cuidados Intensivos Pediátricos*. Tesis doctoral en Biblioteca virtual UAM. <http://hdl.handle.net/10486/3718>
- Jáñez, M. (2019). *Valoración de la intervención musical en su función terapéutica en recién nacidos pretérmino moderados tardíos*. Tesis doctoral Biblioteca virtual UAM. <http://hdl.handle.net/10486/690382>

#### CONTACT INFORMATION

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COUNTRY  
**Taiwan**

PROJECT TITLE

*Music Therapy Delivered by a Mobile Child Early Intervention Team*

**DESCRIPTION**

Taitung is a large city located in eastern Taiwan with very limited medical resources in proportion to its population. That, combined with its more spread out geographic landscape, makes treatment inaccessible for many. Due to the lack of medical resources in rural areas, children who live there have difficulty receiving developmental evaluation and accessing treatment services. To counteract this, the Mobile Child Early Intervention Team (MCEIT) was started twelve years ago. MCEIT is a multidisciplinary team affiliated with Taitung Christian Hospital that works with children with special needs and their families in Taitung. Their team provides home-based and school-based services to support children and their families who cannot afford to make trips to receive the services.

As a multidisciplinary team, MCEIT includes pediatricians, psychiatrists, a physical therapist, an occupational therapist, speech and language pathologists, clinical psychologists, an art psychotherapist, as well as music therapists. Music therapists have been a part of the team for nine years and, for now, there are two music therapists. The two music therapists have completed professional music therapy education and clinical training. The music therapists offer interventions to address different goal areas, including sensory motor, cognitive, speech and language, social interaction, and emotional issues. Clients receive individual sessions or group sessions weekly or bi-weekly based on the music therapist's assessment.

**NEEDS ADDRESSED**

In Taitung, Taiwan, there are many children who need early intervention but encounter some difficulties, including the lack of medical resources and knowledge, insufficient family functioning, low economic status, inconvenient geographical locations, and inconsistent parenting issues. These children do not have opportunities to work with healthcare professions in general settings such as hospitals, clinics, and special education schools. With the high-quality services from MCEIT, clients living in the rural areas benefit from the same therapeutic services as children who live in urban areas. Along with providing various therapy services for children, communication with a child's family is also an important part of the service. When family members or caregivers have a chance to participate in the sessions, they can observe how therapists interact with their children. With their caregivers, the team will discuss a client's needs, situation, or any difficulties they are facing, and provide better solutions or parenting skills. Therefore, caregivers will be able to work with children when the therapists are not there.

**VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

MCEIT has been running for more than twelve years, since 2008, and there are values and benefits that have been observed throughout the years. Early intervention brings beneficial influences to children with special needs all through their developmental stages. Researchers pointed to the fact that 0–3 years of age is a crucial period of time when different stimuli facilitate neuroplasticity and bring positive impacts during the brain developmental process. Therefore, clients might show improvement in different domains if they receive early intervention. In addition, early intervention may also reduce the economic burden when children transition through school age and into adulthood. Since children present improved abilities in their activities of daily living, they may be more independent and productive in communities.

Music therapists in MCEIT also develop different collaborative models when they work with other professions. Even though there are many environmental limitations when they work in rural areas, these collaborative models bring efficient interventions to the families. The collaboration experiences not only address clients' needs, but also provide opportunities where therapists may learn from each other.

MCEIT brings new viewpoints to their healthcare and social care systems. There are many rural areas like Taitung, Taiwan. Many children live far from the hospitals, without any early intervention resources. This service model points out these needs and demonstrates possibilities that these families might receive the same resources as people do in hospital. Therefore, it is important to introduce MCEIT around the world.

**PROJECT OUTCOMES**

MCEIT seeks to achieve the following outcomes:

- **Immediately:** Continue early interventions that work with children and families; and develop music therapy service models which are appropriate to local families;
- **Medium Term:** Increase the visibility of music therapy and its professional position in the healthcare system, provide more medical resources in rural areas, and develop more multidisciplinary collaboration models; and
- **Long Term:** Promote the MCEIT model as a general service model in the Taiwanese healthcare system, and support music therapy as a healthcare profession that is covered by National Health Insurance in Taiwan.



## HOW MUSIC ACHIEVES THESE OUTCOMES

As a part of MCEIT, music therapists use music to develop strategies to make the services efficient and successful. Therapists consider how to apply music based on the clients' cultural backgrounds, music experiences, and therapeutic implementations. Using music and songs that are familiar and can relate to the children's lives is very important. This music creates connections between clients, families, and team members. Combining the resources found in their living areas also helps family members carry out the strategies that the team suggests.

There are many opportunities for music therapists to collaborate with other team members. Rhythm and other musical elements provide opportunities to facilitate movement in co-treatment with physical therapists and occupational therapists. Melodies and lyrics are great tools in speech and communication rehabilitation so that music therapists can work with speech and language pathologists. In addition, music is also a powerful medium that they use to express in verbal and non-verbal ways. The process might bring new ideas to the team when they work with clients who struggle with emotional issues.

Within the music, different musical elements impact our brain differently. Studies indicate that steady beats and rhythmic patterns might provide stable musical structures for motor, speech, and cognitive rehabilitation. Various music elements offer opportunities for clients to communicate and interact with others.

Since music therapists play crucial roles in the MCEIT, it shows people that music therapy is a profession that should be considered like other disciplines in the healthcare system. When more positive outcomes are presented, there will be a chance to develop the music therapy profession in Taiwan.

## WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

To monitor children's improvement and build up a supportive network, MCEIT frequently communicates with children's teachers and caregivers through weekly session records and parental counseling. Data of children's interpersonal relationships, school performance, and family relationships are collected in the evaluation. They also keep track of children's developmental status through the regular Child Development Joint Assessment and Pediatric Evaluation of Disability Inventory (PEDI-C).

## SOURCES OF FUNDING

Donations.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## RESEARCH AND EVALUATION

Award: The Outstanding Contribution to Children Health Award—The Best Team of the Year (2013), Raising Children Medical Foundation, Taiwan

Documentaries:

EBC News. (2016). Outreach Therapists, Ending Loneliness. Taiwan.

Da Ai Television. (2013). Unsung Hero Series No.70: Therapists for Special Needs Angels. Taiwan.

Magazine Interviews:

Taiwan High Speed Rail T Life Magazine. (2019). Bring in Joys to Families in the Remote Area. Taiwan.

The Reporter. (2018). MCEIT: The Outreach Therapy Expedition Team in Taitung. Taiwan.

## ADDITIONAL INFORMATION

<https://www.youtube.com/watch?v=fhvmeEmfiwl&t=1s>

<https://www.youtube.com/watch?v=hkZJ3imlKmA>

<https://www.youtube.com/watch?v=v9DJAUWhlc>

<https://www.youtube.com/watch?v=-9LpXhExurM&t=624>

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Wherever you need us, we go."

## CONTACT INFORMATION

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## COUNTRY

# United Kingdom

## PROJECT TITLE

### *SMART Project*

#### **DESCRIPTION**

The St Mary Abbot Rehabilitation and Training (SMART) was founded in 1985 as a Non-Governmental Organization (NGO) providing support for people living with mental illness and mental ill health. SMART is based in Chelsea and serves the communities throughout the Royal Borough of Kensington, Chelsea, and Westminster. It was developed to offer a wide range of creative, self-help and training activities and initiatives, as well as providing opportunities for work, purposeful occupation, and meaningful roles. SMART has an art group which gives people the opportunity to learn new skills and enhance existing ones, and to use their art both as a creative outlet to improve well-being, as well as to work with a team of artists on projects, encouraging social interaction and confidence building. Its innovative music project prides itself on being able to offer anyone the chance to make, perform, or participate in music to the best of their abilities. SMART's bands play locally as well as for in-house events, and it offers a wide range of music making opportunities, including studio recording. The project was set up in partnership with Nordoff-Robbins Music Therapy and is facilitated by a Nordoff-Robbins trained therapist. Overarching all the projects is a substantial emotional support system keeping in contact with over 200 people by phone, online, and face-to-face.

#### **NEEDS ADDRESSED**

People use SMART for a variety of purposes and needs, but most people value the emotional support, practical help, fellowship, and safe social space. The area that is served is polarized by extreme wealth, significant poverty, and social deprivation in neighbouring areas. There are many people living with severe and long-term mental illness and ill-health. SMART provides ongoing intervention, crisis help, and welcoming support against a backdrop of limited provisions.

#### **VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

Core values based on the Institute for Compassion and Wisdom for a Happy Life are:

- Think with humility, patience, contentment, and delight;
- Act with kindness, honesty, generosity, and right speech;
- Relate to others with respect, forgiveness, gratitude, and loyalty; and
- Find meaning with aspiration, principles, service, and courage.

#### **PROJECT OUTCOMES**

At the time of writing, SMART is just coming out of lockdown from the COVID-19 pandemic so in the immediate future, they are looking forward to being able to invite some members into the building for the first face-to-face contact in months. In the medium term, they are aiming to readjust some of the activities in accordance with the ongoing restrictions and guidelines. In the longer term, they plan to develop and promote the "Matter of Fact" approach where people bring all of themselves to the organization. SMART plans to offer supervision sessions in mental health, and seeks more opportunities for members to educate music therapists and other music professionals in how music enhances their lives.

#### **HOW MUSIC ACHIEVES THESE OUTCOMES**

Music is an integral part of SMART. Its ethos is to work with members to enable them to achieve their goals musically, learn from each other and supportive music professionals, and share their music for the benefit of others. In this way, music becomes the catalyst for improved well-being, life skills like team-work and confidence-building, friendships, and shared experiences. Music sessions are very inclusive, so there are roles for roadies, tea-makers, and administration, as well as instrumentalists, singers, song-writers, studio engineers, and appreciative audience participants. The model of inclusivity and flexibility enables people to use music in ways that are meaningful to them. This is then transferred to other areas of the organization and to the way people are worked with in general, and it then helps facilitate and enable them to follow their own pathways.

#### **WHAT SUCCESS LOOKS LIKE TO THIS PROJECT**

Successes are relative. The band members made a CD, which was a highlight of last year. Someone who had never sung before, and who had been told she could not sing, sang a song in front of others in a session, and then made it a weekly occurrence! Success is viewed as people feeling an improvement in their mental state and mood, gaining or returning to work, building safe and healthy relationships and enjoying each other's company, learning and improving skills, and sharing their skills, talents and knowledge with others.

#### **SOURCES OF FUNDING**

Government, corporate sponsors, foundations, fees, and sales.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

Ansdell, G., DeNora, T., & Wilson, S. (2018). *Musical pathways in recovery*. Oxon: Routledge.

Wilson, S. (2018). Considering the ways music therapists are working in 2018 and beyond. *British Journal of Music Therapy*, 32(1). <https://journals.sagepub.com/doi/full/10.1177/1359457518763785>

### ADDITIONAL INFORMATION

[www.smartlondon.org.uk](http://www.smartlondon.org.uk)

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music is essential for well-being as it transcends illness and connects people both consciously and unconsciously through their souls, minds, and bodies. It should be accessible to all."

#### CONTACT INFORMATION

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## COUNTRY

# United States of America

## PROJECT TITLE

### *A Place to Be: Music Therapy for People with Disabilities, Medical and Mental Health Challenges*

#### DESCRIPTION

A Place to Be is a 501(c)(3) non-profit organization whose mission is to help people face, navigate, and overcome life's challenges using music therapy. Their values are built around inclusion, acceptance, and empathy. A Place to Be was founded in 2010, and for over 10 years the organization has worked with thousands of individuals and families providing music therapy and a clinical, evidence-based therapeutic approach.

A Place to Be also partners with regional school districts, touring productions such as "The Same Sky Project," a presentation developed and performed by young people with disabilities. This authentic piece of musical theater is created to help expand perception and empathy.

A Place to Be listens to the community. When teen suicide was at an all-time peak in 2016, the organization created the rock opera, "A Will to Survive," which premiered at the Kennedy Center. The show is based on a young man in their community who took his life. The show toured in front of 40,000 students between 2016–2017.

A Place to Be is also the music therapy provider for Inova Hospitals, providing one-on-one and group medical music therapy, such as The Stroke Survivor Choir. This organization utilizes every type of music genre. Music therapy allows therapists to meet the client where they are, using the client's musical preferences, immediately creating a connection, rapport, and a common language. Musical goals depend on the clinical situation. Music therapy with children with autism may involve using music to communicate. Music therapy with an individual who just came out of surgery may involve using music for redirection of pain, or using music for breathing exercises to decrease anxiety. Music can also be used for socialization and joy, and often clients who come to the center are in need of those two experiences in their lives.

2020 has, of course, been challenging. Since the two pillars of face-to-face therapy and performance tours have been cancelled because of COVID-19, A Place to Be provides approximately 150 families per week music tele-therapy, and has created a YouTube site called "A Place to Be Family," which will feature an animated series, "The Land of Music," sponsored by the NEA and endorsed by world-renowned opera star Renee Fleming. A Place to Be is also one of the first music therapy centers offering recovering COVID-19 survivors music therapy services.

The organization serves Northern Virginia, but has a reach beyond this area of the United States.

#### NEEDS ADDRESSED

The projects at A Place to Be address the need for understanding and empathy in the lives of those living with a disability or life challenge. Before COVID-19, the center employed 18 full-time employees, with 9 full-time therapists. Therapists answer the need for individuals in cases where alternative therapies do not work, and where music therapy is a co-treatment with alternative therapies such as speech, physical, or psychological.

The most recent launch of the YouTube show, "The Land of Music," has been created by the clients and volunteers at A Place to Be in order to help young children, through the use of music, process their feelings about living amid the pandemic. For many, music is a portal into the mind and soul. A Place to Be has the responsibility to pivot and provide calming education and inspiration during this uncertain time.

The YouTube channel has many different shows created by music therapists at A Place to Be. These shows are designed to be concise musical experiences to help children and families relate, learn, and be inspired by music. Since the therapists at the center cannot be in-person, this is a way to connect to A Place to Be families, as well as to broaden into a new community of families and children who could use this offering.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The project's main value is "everyone deserves A Place to Be." The organization was founded on this belief. Regardless whether you are someone with autism, cerebral palsy, emotional, physical, or mental challenges, A Place to Be was built to be fully inclusive by using music as a connecting agent.

Many families of children with disabilities often do not have a wide range of support or

community connection. A Place to Be knows how to use music to elicit change and to help people connect. Many families that are members of A Place to Be have discovered support and fostered friendships.

#### PROJECT OUTCOMES

Each of the projects at A Place to Be has different outcomes. In the last several years, its Same Sky tour has seen over 100,000 students. The YouTube channel "The Land of Music" is available to students and families. This year, A Place to Be hopes to educate more families about music therapy and its possible outcomes.

## HOW MUSIC ACHIEVES THESE OUTCOMES

Music is central in all of the projects. During this time of COVID-19 A Place to Be supplies:

- Medical music therapy virtually in hospitals;
- Individual music therapy (150 children per week) via on-line services;
- A Place to Be Family on YouTube; and
- “The Land of Music” will be given for free to eight school districts, 28 individual schools, and many other organizations such as churches, music schools, and music therapists from around the nation.

## WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

There is currently a database that keeps records of clients, events, and sessions. The therapists also keep notes compliant with the Health Insurance Portability and Accountability Act (HIPAA). With the virtual offerings on YouTube, subscribers will be tracked. With schools and a growing list of other organizations, it is expected that A Place to Be’s shows will reach a potential 80,000 students between the ages of 5–12.

## SOURCES OF FUNDING

Government, corporate sponsors, and foundations.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## ADDITIONAL INFORMATION

Youtube: A Place to Be: <http://www.aplacetobeva.org>

Episode 1: The Land of Music: [https://drive.google.com/file/d/1eODfkr-aR1-6RkvuOXANu7ZE9ilju\\_JT/view?usp=drivesdk](https://drive.google.com/file/d/1eODfkr-aR1-6RkvuOXANu7ZE9ilju_JT/view?usp=drivesdk)

YouTube: <https://www.youtube.com/channel/UCHCE3FxsRWTP9dQJbVksRmA>

## MESSAGE ABOUT MUSIC’S CURRENT AND FUTURE GLOBAL ROLE

“It is more important than ever that people see the science behind music and how it can be a direct portal to our mind and body.”

## CONTACT INFORMATION

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[instagram.com/aplacetobeva/](https://instagram.com/aplacetobeva/)  
[twitter.com/ptbmt](https://twitter.com/ptbmt)

## COUNTRY

# United States of America

## PROJECT TITLE

### *Arts for Healing*

#### DESCRIPTION

Arts for Healing was founded in 2000. It serves the special needs population of all ages, including those with Alzheimer's disease and related dementias. Arts for Healing uses music as a therapeutic intervention to promote self expression, self awareness, confidence, and enhanced quality of life. Teaching an instrument is also an option for those individuals with developmental issues, providing a positive path towards further cognitive growth and socialization skills. On September 1, 2019, Arts for Healing merged with Concordia College Conservatory. The organization is now located in Stamford, CT and Bronxville, NY.

#### NEEDS ADDRESSED

Arts for Healing addresses the needs of children and adults having developmental disabilities caused by autism and other neurological issues. Many of these individuals are not getting the opportunity for creative expression or musical interactive experiences within their school or family environment. This organization offers music and related arts in order to provide opportunities for personal growth to all served. Scholarships are always available. Family dynamics are positively impacted when an individual with special needs begins to exhibit self awareness and a greater ability to communicate.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

All human beings need creativity in their lives in order to express their inner feelings. Children and adults with communication, cognitive, or physical limitations need creativity even more in order to form connections with others. Music is the best way to reach a non-verbal individual as it brings groups together, transcends different languages, and reaches all people. It has the power to change someone's life by reflecting an inner being that may not be able to communicate otherwise.

#### PROJECT OUTCOMES

Music as a therapeutic and educational tool has the potential to improve the quality of life for every individual. By making music available to all special needs individuals, help is given to become more socially integrated into schools and communities. By introducing families with special needs children to concerts, musical experiences, music therapy, and music teaching, the project aims to engage more special education departments to ultimately incorporate and recognize music as a crucial part of their curriculum.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

Through Concordia College, Arts for Healing has a broader base for reaching more individuals in the New York area.

Plans are in place to reach more individuals as well as to start new programs in schools in New York and Connecticut. Programs are also expanding into more nursing homes. Concert series are offered, as well as scholarships for music therapy and music instruction for all individuals.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT TO THIS PROJECT

When a family develops a deeper relationship with their child because of enhanced communication skills and self awareness; that is a success. When that child has developed confidence and self awareness that was not evident before, that is a success. When a school system recognizes the positive impact of a music program in their special education department and increases their budget; that is a success. When a nursing home realizes that a group of residents can actually communicate and be motivated to move and speak through the music program; that is also a success. Arts for Healing has continued to fundraise in order to expand music as therapy and education for a greater number of people. Arts for Healing continues efforts to raise awareness for the importance of the work.

#### SOURCES OF FUNDING

Corporate sponsors, foundations, universities, and individual donors.

#### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



#### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music, art, theater, and dance are more important than ever right now. The arts are the path towards a more united future. Music has the power to bring all people together despite their differences. The UN must recognize 2020 as the year that all these projects need to reach as many people as possible."

#### CONTACT INFORMATION

**Name of Organization:** Arts for Healing

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**Website:** <https://www.concordia-ny.edu/conservatory/programs/arts-for-healing>

## COUNTRY

# United States of America

## PROJECT TITLE

### *FutureSounds/Therapeutic Beat Making*

#### DESCRIPTION

This project was started in 2012 in Oakland, California using hip hop beat making/music production to serve youth in schools, community, and juvenile justice settings. Today's Future Sound (TFS) believes in the power of music to transform people's lives. TFS directly addresses a lack of culturally responsive educational, therapeutic, and social interventions for people of all ages by operating its mobile music production studio, curating live events and forums, and delivering educational resources and professional development to under-represented California communities. Its interdisciplinary, cross-cultural, therapeutic, arts education programs and public events educate communities across California about the historical and social impact of hip hop culture, instilling confidence through creativity, and helping individuals create positive change.

TFS delivers arts education and public programming on the sociohistorical roots of hip hop and beat making/culture in the US and abroad, framed by Therapeutic Beat Making (TBM), a therapeutic approach that uses relationship-building, expressive arts, and skill development as a mental health intervention. By studying hip hop culture beyond its musical form, audiences think critically about hip hop's social impact. TFS's programming provides a context for world geography, digital literacy, cultural diplomacy, cross-cultural collaboration, and sociopolitical issues. Annually, TFS partners with more than 40 organizations to engage over 15,000 constituents.

#### NEEDS ADDRESSED

TFS's educational programming engages under-resourced students of color in a cultural phenomenon they identify with, and affirms their right to exist within academia—a powerful intervention in a country in which they make up the majority of high school drop-outs. Healthy bonding and communication contribute to lower rates of youth violence and crime, promoting investment in self, others, and community.

Many TFS students suffer from post traumatic stress disorder and other various forms of complex and developmental trauma. TFS's Therapeutic Beat Making (TBM) model addresses the psychological and neurophysiological impacts of trauma. World-renowned trauma and school violence-prevention experts such as Bruce D. Perry, Bessel Van Der Kolk, and Dr. Jonathan Cohen have endorsed TFS's TBM model, and invited Dr. Elliot Gann to present his work. The three TBM pillars are: 1) Regulating through Rhythm: Using repetitive beats to alleviate the unpredictable symptoms of trauma and illness;

2) Building Relationships: Instructors focus on creating and sustaining a safe space to engage and create a rapport; and 3) Fostering Self-Esteem, thus increasing students' academic engagement. Based on recent success, in 2019 TFS rolled out dynamic mindfulness and guided meditation program components. Dr. Gann recently published his TBM findings in the "Journal of Human Behavior in the Social Environment". Gann is also currently conducting TBM group research in partnership with Texas State San Marcos and the University of Melbourne.

Additionally, TFS uses the medium of hip hop culture and beat making as an educational intervention that is both experiential and teaches science, technology, engineering, and mathematics (STEM) and science, technology, engineering, arts, and mathematics (STEAM), and a multitude of other topics and skill sets. It teaches hip hop history and culture—which it argues is world history and culture that is commonly left out of history books and traditional Eurocentric/White narratives taught in schools.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

TFS believes Non-White/Black history and culture is an integral part of US and world history. It believes being culturally, developmentally, and linguistically responsive is crucial. TFS suggests that trauma and mental health needs must be addressed before anything else, and stress-response states of the nervous system must be downregulated before relating or learning can happen. Hip hop and repetitive rhythms are inherently therapeutic and adapted to traumatic circumstances, not to mention the most popular form of music and culture in the world. They are powerful ways of reaching and engaging youth who would otherwise not be engaged/served.

#### PROJECT OUTCOMES

TFS seeks to achieve the following outcomes:

- **Short term:** To immediately engage youth and give them a new experience of themselves as creators, experiencing efficacy and boosts in self-esteem;
- **Medium term:** To sustain this relationship and help them to better engage in healthy development and choices; to experience community and reliable adults/role models and mentors; and
- **Long term:** To help them heal from trauma, continue to grow and learn, and have successful lives where they are equipped to cope with stress and adversity, but can also thrive.

## HOW MUSIC ACHIEVES THESE OUTCOMES

Music is an integral part of the healing and teaching that TFS does, both as a medium and as an experiential part of its work, which has its own transformative value.

## WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

TFS considers it a success when it can engage young people and help them to learn about themselves and new possibilities to express themselves in healthy ways and to gain insight. It has conducted research that has shown the efficacy of their model in decreasing depression and anxiety, and helping youth to cope with trauma.

## SOURCES OF FUNDING

Government, corporate sponsors, universities, foundations, fees, and sales.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## RESEARCH AND EVALUATION

TFS has conducted a few studies and is currently in the middle of analyzing data of its larger and most extensive qualitative and quantitative study to date, "Mindful Beats," in collaboration with Texas State University and University of Melbourne researchers. Initial data points to significant efficacy.

Travis Jr, R., Gann, E., Crooke, A. H., & Jenkins, S. M. (2020). Using Therapeutic Beat Making and lyrics for empowerment. *Journal of Social Work*. <https://journals.sagepub.com/doi/abs/10.1177/1468017320911346>

Travis, R., Gann, E., Crooke, A. H., & Jenkins, S. M. (2019). Hip Hop, empowerment, and therapeutic beat-making: Potential solutions for summer learning loss, depression, and anxiety in youth. *Journal of Human Behavior in the Social Environment*, 29(6), 744–765. <https://www.tandfonline.com/eprint/sMK8pfa6X5BklrASEbzS/full?target=10.1080/10911359.2019.1607646>

## ADDITIONAL INFORMATION

TFS 2019 Annual Fundraiser video: <https://youtu.be/tzDtT4W9iOM>

TFS travels and Model/s: <https://youtu.be/MIOcUcUCLjw>

TFS at WGS: <http://youtu.be/n0QAdBg7Dwo?a>

Therapeutic quotes from cypher participants:

All: <https://youtu.be/hBYXk5DRaAs?t=1022>

Landos: <https://youtu.be/hBYXk5DRaAs?t=1094>

TFS x Sidewalk Talk in Oakland: <https://www.facebook.com/Upworthy/videos/1407036522670535/>

<http://bit.ly/TFSUPWORTHY>

<https://youtu.be/uxqJPp7d7dU>

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music is the universal language that unites across all cultures, creeds, and religions. Hip hop can no longer be ignored or dismissed, and is the dominant musical culture and art form, and must be permitted into major institutions, schools, etc."

## CONTACT INFORMATION

**Name of Organization:** Today's Future Sound

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**Website:** [todaysfuturesound.org](http://todaysfuturesound.org)

**Social Media:** @todaysfuturesound

[youtube.com/todaysfuturesound](https://youtube.com/todaysfuturesound)

[facebook.com/todaysfuturesound](https://facebook.com/todaysfuturesound)

[@tfs\\_beats](https://twitter.com/tfs_beats)



## COUNTRY

# United States of America

## PROJECT TITLE

*MUSACOR LLC Musicians as a Community Resource*

### DESCRIPTION

The Pittsburgh Symphony Music and Wellness Project, established in 2013, has evolved beyond the Pittsburgh Symphony Orchestra (PSO) into community engagement projects under the umbrella of MUSACOR LLC, based in Pittsburgh, Pennsylvania. The MUSACOR website was created in 2018 and achieved non-profit status in 2019. The website provides design and interactive event ideas for professional musicians who are interested in participating in music and health initiatives. Currently, musicians are from the Pittsburgh Symphony. Programs are easily adapted to create greater equity and inclusion, addressing who is served, how often, and by whom. Musicians gain experience through participating with a trainer and collaborating with music therapists. Musicians serve veterans, special needs populations, seniors, patients in hospitals, immigrants, and refugee populations. Musicians, music collaborators, fitness leaders, Pilates and yoga instructors, and a eurythmicist (primarily volunteers) are chosen based on what is appropriate for the participants and the session goals.

### NEEDS ADDRESSED

Needs that are addressed include: a sense of uncertainty, isolation, loneliness, disorientation, depression, anxiety, or fear—all particularly evident during this pandemic. Sessions can also address loss of control, loss of competencies (Alzheimer's, strokes, etc.) or unfamiliar culture (immigrants or refugees). This is done through group singing, breath work, guided imagery, yoga combined with music, music for stress reduction, interactive group activities that create a sense of connection and shared experience, storytelling, movement to music, drawing to music, improvisation, and drum circles. Music can be an important emotional coping strategy. It can help regulate mood, and calm or energize as needed.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The importance of all people being heard and equitably supported by the community is recognized. Engaging in these life-affirming initiatives is enriching and strengthening. Positively influencing one another promotes well-being, creativity, visibility, and the ability to thrive. This creates greater social cohesion and a sense of belonging, which in turn fosters trust and cooperation.

### PROJECT OUTCOMES

Goals are matched to the participants. Goals include: creating a sense of a safe space, improving, elevating emotional state of mind, reducing stress and reducing the sense of isolation, and giving a sense of hope. People are encouraged to try out their voices, create, do something new, or discover new competencies.

### HOW MUSIC ACHIEVES THESE OUTCOMES

Once the goals are set and appropriate music is identified, an interactive experience is created that might include singing, movement to music, or playing percussion instruments.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Success is evident when participants are brought closer to their goals than before the session; when they appear renewed, invigorated, and energized; when facility directors give much positive feedback and invite providers back; when other organizations develop their own music and wellness activities (one such instance occurred when The League of American Orchestras awarded grants for similar initiatives in other orchestras); and when new financial support for the work is received.

### SOURCES OF FUNDING

Individual donations

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### ADDITIONAL INFORMATION

The PSO Music and Wellness Handbook: [http://wellness.pittsburghsymphony.org/wp-content/uploads/2016/10/Arts-Administrators-and-Healthcare-Providers-Handbook\\_Accessible-PDF.pdf](http://wellness.pittsburghsymphony.org/wp-content/uploads/2016/10/Arts-Administrators-and-Healthcare-Providers-Handbook_Accessible-PDF.pdf)

<https://musacor.com/>

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Participating in music-making experiences is an ideal way to address emotional needs particularly now during COVID-19. At a time when everyone is searching for human contact and emotional support, music is an essential and powerful tool to keep people connected and to give hope."

### CONTACT INFORMATION

**Name of Organization:** MUSACOR LLC

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**Website:** <https://musacor.com>

**Phone:** + 1 (412)780-9860

## COUNTRY

# United States of America

## PROJECT TITLE

*Music Therapy at Baltic St. Outpatient Clinic, South Beach Psychiatric Center*

### DESCRIPTION

Baltic St. is an outpatient mental health clinic serving adults with mental illness in Brooklyn, New York. The program was founded by Peter Jampel. The program offers a wide range of services, including:

- Music therapy groups;
- Individual music therapy services;
- Peer-led music and arts-based recovery services;
- “The Baltic St. Band,” a performance therapy group that plays shows in community venues;
- Student training;
- A music studio used for music therapy projects and services; and
- Music-centered vocational training.

### NEEDS ADDRESSED

The program aims to meet the diverse needs of the individuals they serve. Typical goal areas include symptom management, interpersonal effectiveness, vocational rehabilitation and training, self-expression, and strengthening the therapeutic community as well as its connection to the broader community.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The program aims to integrate a broad range of theories in order to best serve the diverse needs of its clients. However, ecological theories which emphasize the importance of the relationship between the client and society are an important conceptual foundation of the program. Music-centered music therapy and interpersonal psychodynamic theories are applied as appropriate in the context of both group and individual services. The recovery model is a primary principle of the hospital, and also informs the work of the program’s peer specialists.

### PROJECT OUTCOMES

Goals and objectives are always determined collaboratively with clients, making generalization difficult. However, more services ultimately aim to support the client in their personal growth and recovery from mental illness.

### HOW MUSIC ACHIEVES THESE OUTCOMES

The program aims to be as flexible as possible in meeting the needs of its clients, and therefore music is being used in ways too numerous to list exhaustively. Some examples are:

- Listening to music as a group and sharing reactions;
- Improvising on drums together and sharing reactions;

- Listening to relaxing music in a relaxed state of body and mind to facilitate mindfulness and symptom management;
- Performing in a musical collective (“The Baltic St. Band”) at live music venues to build bridges with the community; songwriting and lyric writing for self-expression; and
- Using the Baltic St. recording studio to overcome barriers to using technology and support vocational rehabilitation goals.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Clients evaluate their own success with input from their music therapists. Measurable objectives are used throughout to guide and determine progress towards goals; for example, a client may begin therapy with the goal of returning to the workforce, but feel less than adequately computer literate. A measurable objective in this case might be mastering one aspect of recording technology in order to overcome emotional barriers to using technology.

### SOURCES OF FUNDING

Government and foundations.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

Peter Jampel completed a pilot study measuring the quality-of-life outcomes from a music therapy performance group (“The Baltic St. Band”).

### ADDITIONAL INFORMATION

<http://balticstreetband.com/performances/>

<https://www.nyconnects.ny.gov/services/baltic-street-clinic-omh-pr-902600036142>

The program was featured in the documentary “Before We Were Kings”.

Available on Amazon Prime

## **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"Music therapy is as or more versatile, effective, and important as talk therapy and other psychotherapy in the lives and treatment of many of our clients. We hope that the field will receive support as it expands into global awareness."

### **CONTACT INFORMATION**

**Organization Name:** Baltic St. Outpatient Clinic,  
South Beach Psychiatric Center

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11201, USA

**Phone:** + 1-718-855-3131

**Website:** <https://www.thero.org/clinics/new-york/brooklyn/clinics/south-beach-psychiatric-center-baltic-street-op-clinic/>

## COUNTRY

# United States of America

## PROJECT TITLE

### *Music Therapy in Forensic Psychiatry at a Large American City Jail*

#### DESCRIPTION

Music Therapy is a part of a broader Creative Arts Therapy program which also includes art therapy, poetry therapy, and drama therapy. The Creative Arts Therapy program was founded in 2007 in a facility that has functioned in its current location since 1935. Music therapy was first introduced in 2017 and continues to this day. The program serves inmates who are facing mental health challenges in addition to incarceration, and who are referred to as “patients” in their care. Creative arts therapists are a part of a broader team of mental health practitioners that includes psychiatrists, psychologists, mental health clinicians, social workers, and discharge planners. The team works towards individual patient goals. Music therapy incorporates improvisatory drum and percussion, hip hop (freestyle sessions and beat making), popular song sing-along, showcases of patient artists, songwriting and recording, and active music listening groups. The patient cultural make-up is diverse and is reflected in musical choices. The music listening database includes the genres of hip hop, Qawwali, rock, Punjabi, R&B, Afrobeat, Bachata, Gospel, K-Pop, Reggae, and many others. These groups take place inside the housing areas of the jail where the patients sleep, eat, and attend to all activities of daily living.

#### NEEDS ADDRESSED

This program works with a variety of individuals facing a broad spectrum of mental health challenges. The patient needs that the program addresses are varied and complex, and most involve trauma. Patients’ diagnosable disorders include schizophrenia, schizoaffective disorder, bi-polar disorder, major depression, drug-induced psychosis, and various personality disorders. Group objectives include emotional regulation, self-expression, community building, appropriate release of anger, having a positive emotional experience without the use of substances, improving self-esteem, and reinforcing identity.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Music has the unique ability to cut through not only the institutional challenges and lack of freedom imposed on their patients, but their mental health challenges as well.

#### PROJECT OUTCOMES

This program seeks to achieve the following outcomes:

- **Immediate:** Includes emotional release—anger, sadness—and emotional regulation. When achieved in music therapy, it can prevent the acting out of these emotions in destructive or unhealthy ways, which can lead to further punitive measures or dysregulation of a housing

area. In some cases, music therapy may be the only therapeutic process in which certain patients engage;

- **Medium term:** Includes community building, where patients begin to bridge connections with one another and see each other in a new, positive light. This can lead to improved rapport and increased desire to work with one another and resolve conflicts. Moreover, connections are also made with correctional officers, other clinicians, and the music therapist; and
- **Long term:** Includes patient identification of music and music creation as a resource that can be turned to for emotional regulation, emotional release, self-expression, increasing a sense of identity, building community, and for a positive emotional experience without the use of substances.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

Music is the means by which these outcomes are achieved. Patients identify with specific artists and relate to the experience and desires communicated through music. They feel understood when listening to that music. When they share this music with others, they are sharing a part of themselves. In active listening groups, music is a springboard for conversations about one’s life, its struggles, and how to address them. In music creation, patients have the opportunity to directly contribute to an original artistic creation facilitated by a music therapist, either individually or as a part of a group. This leads to increased self-esteem which can be repeatedly re-experienced through a sound recording, lyrics, or in one’s memory. At other times, as with the percussion and drumming groups, playing or singing music is in itself grounding and regulating.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

On many occasions patients have reported, “I forgot where I was for a minute.” In jail, this is no small achievement. In general, patients’ self-reporting (whether prompted or unprompted) is a significant way that they know their program is working. Moreover, other clinicians and the Department of Corrections will corroborate positive outcomes witnessed or reported by patients, which can include improved emotional states, less aggressive behavior, improved communication, improved rapport, and increased engagement with the broader therapeutic team. Additionally, the creative arts staff is being expanded, which shows the value felt by the institution.

#### SOURCES OF FUNDING

Government.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music is a powerful, universally available resource in improving mental health and building community. It brings humanity to inhumane places and a voice to the voiceless."

#### CONTACT INFORMATION

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Rikers Island

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## COUNTRY

# United States of America

## PROJECT TITLE

### *Music Therapy Services for Children and Adults with Special Needs: The Nordoff-Robbins Center for Music Therapy at New York University*

#### DESCRIPTION

The Nordoff-Robbins Center for Music Therapy is a treatment, training, and research center that offers:

- Clinical services on-site to clients from early intervention to adulthood;
- Training for graduate students and professional music therapists; and
- On-going research (discussed below).

The center is also dedicated to dissemination of information about music therapy to the general public, parents, educators, and other professionals, including conference presentations and publications in peer-reviewed journals.

#### NEEDS ADDRESSED

Many of the clients who come to the Nordoff-Robbins Center are isolated and struggle to communicate, or they feel overwhelmed by circumstances triggered by the current health crisis. Nordoff-Robbins music therapy not only provides a vital source of support and a vehicle for self-expression and communal sharing, it creates new opportunities for musicians looking to have a career in helping others through the power of musicking.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Every person no matter what their physical, psychological, or spiritual make-up, has musical sensitivities that can be cultivated and supported for their growth and development. Musicking is a bridge builder, an immediate experience that creates empathy and understanding among the participants. Building on strengths, Nordoff-Robbins music therapy values sensitive listening and subsequent musical engagement to help a person overcome barriers. Hidden aspects of a person's personality can manifest and help create new pathways of communication.

#### PROJECT OUTCOMES

Autistic individuals can develop strengths and the intrinsic motivation to relate more fully to others. This has been shown through empirical investigation. Current study is focused on developing a validated research tool to measure the effectiveness of musical engagement in improving the lives of autistic individuals.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

Music making between the therapist and client is the therapy. The musical sensitivity and resources of the music therapist is the key factor in the effectiveness of the intervention.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Clients display improved psychological health, improved self esteem, improved communication skills, self-confidence, self regulation, and motivation to seek out shared, meaningful, emotional experiences. Every session is recorded and studied to understand the progress that is made in sessions. Clinical assessment, intervention, and evaluation are a part of each session. Measurement tools are applied to understand how musical engagement has helped both inside and outside the music therapy room.

#### SOURCES OF FUNDING

Foundations and fees.

#### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



#### RESEARCH AND EVALUATION

Dr. Paul Nordoff and Dr. Clive Robbins were innovators who began creating evaluation scales for music therapy over 50 years ago. Building on those scales, the research team at the Nordoff-Robbins Center has created the Music Engagement Scale. The scale is used to evaluate each therapy session run at the center. Recent research at the center focuses on determining the effects of music therapy on children with autism spectrum disorders and other developmental disabilities, and investigating a community-collaborative approach to stroke rehabilitation combining occupational therapy with music therapy in a group setting. This study was in collaboration with The Rusk Institute of Rehabilitation Medicine at New York University's Langone Medical Center.

### **ADDITIONAL INFORMATION**

Kate's Clinical Work: [https://video.search.yahoo.com/search/video;\\_ylt=A0geKYzz6TVf3scAHwBXNyoA;\\_ylu=X3oDMTByMjb0aG5zBGNvbG8DYmYxBHBvcwMxBHZ0aWQDBHNIYwNzYw--?p=kate%27s+clinical+work+youtube&fr=mcafee#id=1&vid=ba898d0656334cb2a28b4c7b1c6d4a138action=view](https://video.search.yahoo.com/search/video;_ylt=A0geKYzz6TVf3scAHwBXNyoA;_ylu=X3oDMTByMjb0aG5zBGNvbG8DYmYxBHBvcwMxBHZ0aWQDBHNIYwNzYw--?p=kate%27s+clinical+work+youtube&fr=mcafee#id=1&vid=ba898d0656334cb2a28b4c7b1c6d4a138action=view)

### **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"The pandemic and subsequent lockdown triggered a yearning to connect, and music making was clearly the most powerful tool in helping to build connection and resilience during this difficult time."

### **CONTACT INFORMATION**

**Name of Organization:** Nordoff-Robbins Center for Music Therapy at NYU Steinhardt

**Contact Person:** Dr. Alan Turry

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**Email Address:** [alan.turry@nyu.edu](mailto:alan.turry@nyu.edu)

**Website:** [www.steinhardt.nyu.edu/nordoff](http://www.steinhardt.nyu.edu/nordoff)

## COUNTRY

# United States of America

## PROJECT TITLE

### *Music Therapy in Cancer Care: Memorial Sloan Kettering Cancer Center*

#### DESCRIPTION

The music therapy program of the Integrative Medicine Service (IMS) at Memorial Sloan Kettering, New York City, was established in 1999. IMS remains an essential part of Memorial Sloan Kettering (MSK) Cancer Center's commitment to treating the patient as a whole, offering a wide variety of data-backed, research-driven, integrative and complementary therapies. IMS is an internationally-known model program accommodating over 20,000 visits from patients and family members each year. Music therapists offer approximately 3,000 individual inpatient sessions per year, in addition to group sessions. Music is tailored to each individual's preferences and may involve interactive and improvisational components.

#### NEEDS ADDRESSED

The music therapy program addresses physical, emotional, psychological and spiritual needs in order to enhance the quality of life for both patients and families during and after cancer treatment. Specific goals are to help ease fear and anxiety, to enhance creative expression, to help manage symptoms, and to promote relaxation and comfort. Music therapists use the elements of music (rhythm, melody, tone, harmony, etc.) through song and music making as well as music relaxation and listening. In response to the COVID-19 pandemic, music therapists created a protocol for telehealth delivery of bedside sessions. Subsequently, telehealth wellness music therapy for cancer patients and caregivers was also created as part of the Integrative Medicine Well at Home program.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Music and music-making is for everyone, no matter their level of training, cultural background, age, or health status. Music is an essential aspect of human experience and can be used in a therapeutic context to enhance health.

#### PROJECT OUTCOMES

Reported outcomes include: increased coping with the illness and hospitalization; opportunities for expression of what they are going through; enhanced communication; better control of pain, anxiety and fatigue; and support of spirituality.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

Music therapy techniques include: music-assisted relaxation, active music listening with lyric analysis, and interactive music making. In family and patient group settings, an emphasis on relationship-building and

communication is key. Isolated patients report that music therapy helps to reduce the tension, pain, and feelings of sadness that can accompany isolation before a serious procedure. Comfort care is provided for patients at the end of life, and for their families. Staff and family members attest to the effectiveness of this intervention at a time when it can be most difficult to attain a sense of peace and calm.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

In a recent retrospective analysis at MSK, patient reports suggest that active music therapy leads to greater reduction in fatigue as compared to receptive music therapy. These findings were presented at the 2019 Society of Integrative Oncology International Conference. The program continues to investigate, compare, and create best practices to address the needs of cancer patients during active treatment and survivorship.

#### SOURCES OF FUNDING

Foundations.

#### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



#### RESEARCH AND EVALUATION

As part of the Department of Medicine's service-specific evaluations, the Integrative Medicine Service (home of the music therapy program) presents its progress in clinical, research, and educational efforts to the entire leadership group on a regular basis. The IMS's research, indicating that music therapy significantly enhances mood among patients awaiting bone marrow transplantation, was published in the journal "Cancer" in 2003.

#### ADDITIONAL INFORMATION

Music as An Integrative Approach to Healing: <http://www.mskcc.org/mskcc/html/1979.cfm>

Atkinson, T. M., Liou, K. T., Borten, M. A., Li, Q. S., Popkin, K., Webb, A., DeRito, J., Lynch, K. A., & Mao, J. J. (2020). Association between music therapy techniques and patient-reported moderate to severe fatigue in hospitalized adults with cancer. *JCO Oncology Practice*, OP-20.



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- Popkin, K., Levin, T., Lichtenthal, W., Redl, N., Rothstein, H., Siegel, D., & Coyle, N. (2011). A pilot music therapy-centered grief intervention for nurses and ancillary staff working in a cancer setting. *Music and Medicine*, 3(1), 40–46.

#### **CONTACT INFORMATION**

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**Social Media:** @MSK\_Integrative

## COUNTRY

# United States of America

## PROJECT TITLE

### *Music Therapy in a Large Urban Medical Center: The Louis Armstrong Center for Music and Medicine*

#### DESCRIPTION

The Louis Armstrong Music Therapy Department at Mount Sinai Beth Israel Medical Center in New York City has provided a broad range of services throughout five medical centers in Manhattan and within the community for the past 26 years. The mission ensures that the staff provides state-of-the-art care and integrates music with medical treatment. The program is a full in-hospital, out-patient, and community-based program that services a variety of populations.

The team sees about 5,000 patients per year in individual, group, or family music therapy sessions. The music therapy team consists of six music therapists, a medical director (MD), 14 music therapy interns carefully selected from universities across the US, two music therapy endowed "fellows," and an administrator. There is monthly Observation and Orientation training for MTs, MDs, RNs, chaplains, and others. In the summer there is training for international students. The NICU international training program entitled "Rhythm, Breath and Lullaby" (RBL) is offered at hospitals and universities globally.

The program is affiliated with many universities in the US and abroad, the International Association for Music and Medicine (IAMM), and the American Music Therapy Association (AMTA).

#### NEEDS ADDRESSED

The Louis Armstrong Music Therapy department provides innovative programs that include serving the needs of infants, children, and adults. This recently includes COVID-19 patients who are no longer positive, but who have pervading symptoms. Other programs are:

- Music Therapy for Adults with Mild Cognitive Impairment and Alzheimer's disease: This program is for patients and their carers and is inclusive of live, in-person sessions and also home listening/singing;
- Music for Advances in Respiration (AIR): Music therapy is used to address the physical symptoms of pulmonary disease, including techniques to enhance breathing and cope with symptoms such as dyspnea, and to provide psychosocial support to enhance the quality of life of people coping with chronic illness. The program is free and sponsored by the Grammy Foundation Grant Program;
- Music for Cardiac Advances in Rehabilitation (CAIR): Music therapy is used to address the physical symptoms of cardiovascular disease, including techniques to

regulate heart rate and blood pressure; it also provides psychosocial support to enhance the quality of life of people coping with chronic illness. Music-assisted relaxation and guided imagery are used to influence heart rhythms, optimize breathing, and support stress management;

- Asthma Initiative Program (AIP): Helps children and teens with asthma in their school or community environments, using music visualization and winds (recorders and flutes);
- The Music & Health Clinic serves the unique healthcare needs of musicians and performing artists, linking performance-related ailments to medical and clinical music therapy services. This unique team consists of a medical director, a team of music therapists, and specialized doctors who can attend to the physical and emotional needs of the musician and performing artist. The clinic additionally serves children and teens with emotional issues such as PDD, ADHD, conduct disorders, eating disorders and phobias; and
- Programs for staff: Music jams and sessions for trauma aftermaths, such as 9-11 and, most recently, PATHs (Pause, Align, Treat, Heal), in which live music is used to assist staff in their quest to release and build resilience.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

This program assumes that all humans can benefit from music therapy. Music medicine and music therapy is used throughout the hospital to enhance, restore, or change medical, physical, and psychosocial functioning. The music therapists conduct daily sessions with patients in many areas of the hospital: Music Psychotherapy for musicians, Neonatal Intensive Care Unit (NICU), Pediatrics, Family Medicine, Maternity, Oncology, Intensive Care Units, Peter Kruger Clinic for Infants, Children and Teens with emotional and developmental delays, HIV, Orthopedics, Hospice, Pain Medicine, and Palliative Care. The team is trained to offer the most current music medicine and music psychotherapy treatment, including clinical improvisation, music meditation, pain management, sedation, end-of-life, and breathing modalities. All genres of music are used, based on careful assessment where culture, background, and preference is assessed.

## PROJECT OUTCOMES

The mission of the program includes conducting research and publishing material to further advance the care provided to their patients and enhance the practice of medical music therapy. The team conducts research in conjunction with doctors and nurses, providing the utmost care and attention to the patients and families served. Current ongoing research projects involve mixed designs that provide for quantitative and qualitative data collections. The studies include:

- Music Therapy for Adult Stroke Survivors and Their Carers: The study explores if singing in a weekly choir, for survivors and their carers, improves speech, mood, and quality of life. This study is ongoing. <https://clinicaltrials.gov/ct2/show/NCT02328573?term=music+therapy&cond=Stroke>
- Music Therapy with Patients on Mechanical Ventilation in the MICU: This study is exploring whether entrainment and live music therapy can increase the comfort of breathing for patients who are mechanically ventilated: <https://clinicaltrials.gov/ct2/show/NCT03642002?term=NCT03642002&rank=1>
- Music Therapy in Patients with Mild Cognitive Impairment: This study explores music therapy to see if music therapy enhances memory and quality of life in dementia and Alzheimer's patients;
- Multi-site Neonatal Intensive Care Unit (NICU) Study: This two-year project explored the use of live music with premature infants diagnosed with respiratory distress syndrome, clinical sepsis, or small for gestational age diagnoses. This study is completed and published: Loewy, J., Stewart, K., Dassler, A. M., Telsey, A., Homel, P. (2013). The effects of music therapy on vital signs, feeding, and sleep in premature infants. *Pediatrics*, 131(5), 902–918. doi:10.1542/peds.2012-1367;
- The Effect of Music Therapy on Infants with Neonatal Abstinence Syndrome—A Pilot Study: This five-year study explores the use of live music therapy interventions with premature infants and their parents: <https://clinicaltrials.gov/ct2/show/NCT03533985>
- Clinical Music Improvisation in Chemotherapy Study: Music therapists are investigating the impact of live music-drumming and clinical music improvisation, as well as vocal and songwriting experiences on resiliency during infusion therapy. This study is ongoing: <https://clinicaltrials.gov/ct2/show/NCT02261558?term=music+therapy&cond=infusion&cntry=US&rank=1>
- Music Therapy for Children and Teens with Asthma: This study is complete and published: Loewy, J., Goldsmith, C., Deshpande, S., Sun, A., Harris, J., Van Es, C. Ben-Zvi, Z., & Dahmer, S. (2020). Music therapy in pediatric asthma improves pulmonary function while reducing hospitalizations, *Journal of Asthma*, 1–9. doi:10.1080/02770903.2020.1712725;
- The Effects of Music Therapy in the Recovery of Patients Undergoing Spine Surgery: This study measured the effects of live music applications in the pain and recovery of spinal patients. This study is complete

and published: Mondanaro, J. F., Homel, P., Lonner, B., Shepp, J., Lichtensztein, M., & Loewy, J. V. (2017). Music therapy increases comfort and reduces pain in patients recovering from spine surgery. *American Journal of Orthopedics*, 46(1), E13–E22;

- Music Therapy in the Enhancement of Sleep for Adults: This study is complete and published: Chang-Lit, W., Loewy, J., Fox, J., Grabscheid, E., & Fogel, J. (2018). Project Sleep: The role and effect of a comprehensive, multidisciplinary music therapy quality improvement program. *Journal of Sleep and Sleep Disorder Research*, 1(2), 26–41;
- Music Therapy and the Effects of Noise in the Surgical Intensive Care Unit (SICU): As noise is a reported hazard affecting medical error as well as a hospital's capacity to maintain a healing environment, a research study is measuring staff, patient, and caregivers' impressions of noise in the SICU with no music and after environmental music interventions are offered. This study is ongoing: <https://clinicaltrials.gov/ct2/show/NCT02269527?term=environmental+music+therapy&cond=anxiety>
- Music Therapy during Simulation in Radiation Therapy: This study is researching the use of music psychotherapy sessions and music programs for patients undergoing radiation therapy for newly diagnosed cancer. Patient preferred music is identified and programs structured to meet the needs of their level of traumatic experience. This study is complete and published: [https://www.redjournal.org/article/S0360-3016\(17\)30900-8/fulltext#articleInformation](https://www.redjournal.org/article/S0360-3016(17)30900-8/fulltext#articleInformation)

## HOW MUSIC ACHIEVES THESE OUTCOMES

The Louis Armstrong Center for Music and Medicine maintains the highest quality musical instruments from around the world. The training in multi-cultural music consists of experience in clinical improvisation, music meditation, guided visualization, African drumming techniques, songwriting, and song sensitization. Background training is needed in piano, guitar, stringed instruments, woodwinds, and voice.

## WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Success is achieved when patients and families gain meaning, joy, and musical and spiritual insights that help them live more fully or die with ease. Through collaboration with other integrative disciplines, the center educates, co-researches, and strives to enhance the impact of music therapy and mind-body medicine.

## SOURCES OF FUNDING

The music therapy program is made possible through generous grants from the Louis Armstrong Educational Foundation, Inc.

Private donors, corporate sponsors, foundations, doctors with discretionary funds, and grants.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

See Project Outcomes above. Also listed on: [www.musicandmedicine.org](http://www.musicandmedicine.org)

### ADDITIONAL INFORMATION

<https://www.nytimes.com/2013/04/15/health/live-music-soothes-premature-babies-a-new-study-finds.html>

[https://m.youtube.com/watch?v=1ZYozCBLz\\_8](https://m.youtube.com/watch?v=1ZYozCBLz_8)

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Active music engagement with a music therapist provides meaningful mechanisms in the brain that enhance the patients' capacity to reconnect their bodies with the healthy parts of themselves, even amidst a debilitating diagnosis, condition, or symptomatology."

### CONTACT INFORMATION

**Name of Organization:** The Louis Armstrong Center for Music and Medicine-Mount Sinai Beth Israel

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[www.nicumusictherapy.org](http://www.nicumusictherapy.org)

## COUNTRY

# United States of America

## PROJECT TITLE

### *The Prism Project*

#### DESCRIPTION

This project was founded in 2008 as an arts program for children with disabilities as well as a training program for college students at Ball State University. Located in Muncie, Indiana; Hartford, Connecticut; Baton Rouge and New Orleans, Louisiana; and Cedar Falls, Iowa; all genres of music theater, visual arts, and dance are used to engage children with exceptionalities in the performing arts.

In 2018, the Baton Rouge element evolved into the Sunshine Project, providing Baton Rouge-area students aged 6–14 with special needs (known as “Cast Members” in the program) opportunities to learn appropriate social and performing arts skills and to directly engage with their peers. It also serves as a training ground for students in the Louisiana State University (LSU) College of Music & Dramatic Arts who wish to work with children who have exceptionalities. On Sunday afternoons in the spring semester, children come to the LSU campus for two-hour sessions to learn theater and musical skills alongside LSU students. A performance for friends, family, and public will be held in early April, 2021 in the School of Music!

#### NEEDS ADDRESSED

There is a lack of programming for children with disabilities. Most programs for youth offered in local communities are not physically, developmentally, or cognitively appropriate for children with disabilities. The Prism Project provides students with opportunities to learn appropriate social skills through performing arts and direct engagement with their peers. Children aged 6–14 years learn the performing arts as a medium to explore and develop these social skills.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Students with exceptionalities have limited access to the arts. Teachers and therapists have limited training with students with disabilities. Many students with special needs struggle to develop and maintain social relationships. Research suggests that students with special needs can become isolated from society because of their challenges, which can cause depression and other mental health struggles as they approach adulthood.

#### PROJECT OUTCOMES

Students and teachers grow through collaborative projects across music, theater, dance, and visual art. Teachers develop a better understanding of techniques in working with students with exceptionalities.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

How outcomes are achieved depends on the student or group of students. The focus is mainly on using music as a means to build community and improve socialization skills.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Since the start of the project, each year has become more efficient. A debriefing is held after each rehearsal to learn what was experienced from each performer. The rehearsal is then tailored from what was learned, behavioral plans are adjusted, and arts segments are fitted according to expressed needs. Regular consultation occurs with special educators, behaviorists, and other professionals. This has proven to be beneficial to the success of the program.

In the beginning, one-on-one assistance and individual attention was common for most performers. Because of continued improvement in instruction delivery, students with disabilities have improved their level of performance and have developed more lasting relationships. Older students in the project have developed a social group that has endured over time. They go on outings together, invite each other to parties, and learn to communicate with each other through social media and other means. This has all stemmed from the Prism Project and the way they have become involved in the arts.

#### SOURCES OF FUNDING

Foundations, universities, fees, and donations.

#### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



#### RESEARCH AND EVALUATION

Gerry, K. W., Hourigan, R.M., & Horton, P.W. (2013). Conditions that facilitate music learning among students with special needs: A mixed-methods inquiry. *Journal of Research in Music Education*, 61(2), 144–159.

#### ADDITIONAL INFORMATION

[www.prismprojectbsu.org](http://www.prismprojectbsu.org)

<https://www.prismprojectbsu.org/the-project>

<https://youtu.be/C-La5nHdhEE>

Testimonials: <https://www.prismprojectbsu.org/testimonials>

## **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"Music activates the whole brain, thus promoting the full potential of each child. A music class develops a child's creativity and provides the means to exercise the entire mind. The music programs are designed to improve student academic performance through musical instruction in solo and choral singing, musical instrument instruction, listening to both Eastern and Western music, and the use of music and imagery to promote critical thinking. With adolescents, music is used to develop improved self-image and enhance problem solving capacity. The program's philosophy regards music as beneficial to all children regardless of disability."

### **CONTACT INFORMATION**

**Name of Organization:** The Prism Project

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## COUNTRY

# United States of America

## PROJECT TITLE

### *Sensory Friendly Project*

#### **DESCRIPTION**

All projects are part of the Pittsburgh Symphony Learning and Community Engagement Department. The Pittsburgh Symphony Orchestra's (PSO) Music and Wellness initiative is based on work implemented since 2001. The current structure was created in 2013. The Music and Wellness program works to positively impact the physical, mental, and emotional health of Pittsburgh residents. Musicians work with music therapists at locations that include the Children's Hospital of Pittsburgh (CHP), the Fox Chapel Virginia campus, Allegheny Valley School (AVS) and senior facilities (see the overview video in Additional Information). Under the guidance of the music therapists, music choices and activities are adapted to the participants.

The Sensory Friendly project began in 2014. The first Sensory Friendly concert was in 2015. Sensory Friendly performances are inclusive experiences at Heinz Hall that are open to patrons of all ages and abilities and designed for individuals on the autism spectrum, those with sensory sensitivities, and others who would like to enjoy a concert in a relaxed environment.

The specific goals of sensory friendly performances include:

- Creating opportunities for individuals with sensory challenges to attend and be present during a live concert and theater experience;
- Adapting live concert and theater to a sensory friendly experience for individuals with sensory challenges;
- Identifying the challenges and facilitators for individuals with sensory challenges and their families/caregivers to be able to better attend and be present during live concert and theater experiences; and
- Building the organizational capacity to sustain continued sensory friendly concerts in the future.

Music choices and activities are a collaboration of the music therapists, the conductor, and the PSO Learning and Community Engagement department.

#### **NEEDS ADDRESSED**

The Music and Wellness program works to positively impact the physical, mental, and emotional health of Pittsburgh residents. Working closely with music therapists and other healthcare professionals across the region, the program brings therapeutic, live musical experiences to individuals of all ages in a variety of settings. Sensory Friendly performances are inclusive experiences that are open to patrons of all ages and abilities and are designed for individuals on the autism spectrum, those with sensory

sensitivities, and others who would like to enjoy a concert in a relaxed environment. The veterans' initiative, In Honor of Service, works with the Virginia Pittsburgh Healthcare System to provide therapeutic experiences for local veterans using live music. Pittsburgh Symphony musicians collaborate closely with Virginia music therapists to deliver highly impactful experiences that address a variety of health challenges including dementia, suicide prevention, and palliative care.

#### **VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

Creating opportunities for individuals with sensory challenges to attend and be present during live concert and theater experiences is helpful. It is important to adapt live concerts and theater experiences to create a sensory friendly environment so that individuals with sensory challenges can more comfortably participate.

#### **PROJECT OUTCOMES**

The short-term goal is to increase access and connection of the people served to others. Medium-term goals are to promote the process of artistic expression and articulation through various mediums by raising consciousness, networking, and exerting influence for constructive dialogues. In the long term, the goal is to have all educational institutions adapt and implement relevant pedagogy for revolutionary impact.

#### **HOW MUSIC ACHIEVES THESE OUTCOMES**

The music produced in sessions reflects a certain reality. There is a focus on social justice themes and issues that are relevant to the person who is creating them. This process allows the author to become more aware of their surroundings and environment. It provides the individual with the medium for creative expression, and to become an 'expert' of that topic. This then becomes informed activism, as the participant is able to not only address the injustice, but to focus on possible solutions for evolutionary change. On-site participation by representatives of partner organizations is essential.

#### **WHAT SUCCESS LOOKS LIKE TO THIS PROJECT**

Success is when youth is happy, and when they have a vehicle for expression to channel their rage and anger. Success is seeing students begin organizations in their respective countries, facilitate workshops with program teachings and praxis, and continue in international summer camps. Success is the blessing of being able to witness this progress.

## SOURCES OF FUNDING

Government, corporate sponsors, foundations, and individual contributions.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## ADDITIONAL INFORMATION

Sensory Friendly Concerts:

[https://www.youtube.com/watch?v=xSTblJUWcFs&list=PLnIW\\_BitypX0Oy5mOrBprvubkwoyDchqy&index=23](https://www.youtube.com/watch?v=xSTblJUWcFs&list=PLnIW_BitypX0Oy5mOrBprvubkwoyDchqy&index=23)

[https://www.youtube.com/watch?v=khrP2S3OWaw&list=PLnIW\\_BitypX0Oy5mOrBprvubkwoyDchqy&index=8](https://www.youtube.com/watch?v=khrP2S3OWaw&list=PLnIW_BitypX0Oy5mOrBprvubkwoyDchqy&index=8)

[https://www.youtube.com/watch?v=9D8UhOPDuvQ&list=PLnIW\\_BitypX0Oy5mOrBprvubkwoyDchqy&index=5&t=8s](https://www.youtube.com/watch?v=9D8UhOPDuvQ&list=PLnIW_BitypX0Oy5mOrBprvubkwoyDchqy&index=5&t=8s)

About working with veterans with dementia:

[https://www.youtube.com/watch?v=zFbt99EiO\\_Q&list=PLnIW\\_BitypX0Oy5mOrBprvubkwoyDchqy&index=32](https://www.youtube.com/watch?v=zFbt99EiO_Q&list=PLnIW_BitypX0Oy5mOrBprvubkwoyDchqy&index=32)

About Community Engagement:

[https://www.youtube.com/watch?v=S6Qdp6ZJK3Q&list=PLnIW\\_BitypX0Oy5mOrBprvubkwoyDchqy&index=](https://www.youtube.com/watch?v=S6Qdp6ZJK3Q&list=PLnIW_BitypX0Oy5mOrBprvubkwoyDchqy&index=)

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"It is important that recognition is given to music's abilities to provide opportunities for working together globally and to create impactful and sustainable programming."

### CONTACT INFORMATION

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## COUNTRY

# United States of America

## PROJECT TITLE

*Songs of Love Foundation: Personalized Songs for Seriously Ill Children and Teens*

### DESCRIPTION

The Songs of Love Foundation is a non-profit 501(c)(3) organization that creates uplifting, personalized songs for children and teens struggling with a life-threatening illness or lifetime disability—free of charge. Each “song of love” is professionally produced with lyrics containing the child’s name and references to all of his or her favorite activities, things, people, and pets. Songs are written and performed in the musical style that the child likes best (pop, R&B, rap, rock, alternative, etc.), by a variety of talented professionals. The organization is named after a song called “Songs of Love” that Julio Beltzer (Songs of Love founder John Beltzer’s twin brother) wrote just two months before he died on April 12, 1984. As each child is unique, so is every “song of love” composition. Since 1996, the Songs of Love Foundation has reached out to over 35,000 children in over 500 hospitals and healthcare facilities in all 50 states. The songs have often been played to alleviate pain and trauma during painful and scary hospital treatments. The song recipients have played their “songs of love” in all kinds of situations and settings, such as car trips to the hospital, show and tell at school, for family and friends in person or on the phone, and even for the doctors and nurses. Siri Bream, a certified Child Life Specialist from the Children’s Hospital of Richmond, Virginia, states, “Songs of Love is such an invaluable gift for their children and families that counteracts and comforts any of the fear, anger or grief that an illness or injury brings. The healing power of music is huge, but the power of feeling validated, of being honored, of being important enough to have a song that is entirely all about YOU, gives their patients a sense of belonging in this world, a sense of hope, a renewed purpose and determination to LIVE.”

The Songs of Love Foundation has been featured on the “Today Show,” “60 Minutes,” “NBC Nightly News,” CNN, “Dateline,” and “People,” “Parade,” and “American Profile” magazines. Performers such as Ben Taylor, Jason Mraz, Michael Bolton, Billy Joel, David Lee Roth and Ronnie Spector have all contributed their voices on a “Song of Love” for an individual sick child.

### NEEDS ADDRESSED

Providing a tool of inspiration for the children and teens who are undergoing serious challenges in their lives. Their personalized songs remind them of the beautiful people that they truly are and NOT their circumstances.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

This project believes people are all given particular talents to help make this a better world. In the case of singer-

songwriters, they are given this meaningful platform to bring smiles to the faces of sick children.

### PROJECT OUTCOMES

To bring much needed happiness for the moment and for as long as each child needs to feel valued and worthy. A “song of love” is forever.

### HOW MUSIC ACHIEVES THESE OUTCOMES

The music is everything that Songs of Love does.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Songs of Love consistently receives letters claiming how much joy the “songs of love” have brought to the children who receive them.

### SOURCES OF FUNDING

Government, corporate sponsors, and foundations.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### ADDITIONAL INFORMATION

A video of a child listening to her “song of love” for the first time: <https://www.youtube.com/watch?v=QxbQXq682-8>  
<https://youtu.be/JBxxnwwfZ2M>  
<https://youtu.be/XVGrY6ZPCAU>  
<https://youtu.be/FhyFpLidG28>  
<https://youtu.be/2KVJLl6plyQ>

### MESSAGE ABOUT MUSIC’S CURRENT AND FUTURE GLOBAL ROLE

“We all must come together to keep music accessible for the many individuals and groups who benefit from its undeniable power to transform a negative condition to a most joyous and uplifting one.”

### CONTACT INFORMATION

**Name of Organization:** Songs of Love Foundation

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**Social Media:** [facebook.com/songsoflove](https://facebook.com/songsoflove)

[twitter.com/songsoflove](https://twitter.com/songsoflove), [instagram.com/songsoflovefdn](https://instagram.com/songsoflovefdn)

## COUNTRY

# United States of America

## PROJECT TITLE

### *Together in Music*

#### DESCRIPTION

Together in Music (TIM), founded in 2012, is a collaborative community music therapy project. By facilitating partnerships between symphony orchestras and local community music therapy practices, TIM is able to offer clients with special needs the experience of being part of a performance with a symphony orchestra. It has produced concerts thus far in Connecticut, Brooklyn, and Manhattan, collaborating with local orchestras and music therapy organizations. While its core music is based on classical orchestral repertoire, it also includes popular and original songs.

#### NEEDS ADDRESSED

By bringing people from the special needs community into the musical world of orchestral concerts, TIM creates a new kind of musical community. It provides musical experiences that are interactive and improvisational, experiences which will make possible the kind of human connections that can take place both in a music therapy session and in the concert hall. For a child or adult with a developmental problem such as autism, verbal connection may not be fulfilling, or even possible. With some clients, music provides a vital path for growth.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Based on the experiences of TIM's facilitators—musicians, orchestral conductors, and music therapists—it is recognized that:

- Musical experiences offer the potential for connection and growth;
- Music can provide connection where verbal language may not; and
- Musical experience with an orchestra can be transformative.

#### PROJECT OUTCOMES

TIM seeks to achieve the following outcomes:

- **Short term:** Through the concert experience, TIM aims to offer children, adults, and their families the opportunity to be part of a positive and enriching musical experience. Families with a special needs child can become isolated and fearful of attending public events. TIM offers families the opportunity to attend a symphony performance in a safe environment, and to take pride in the accomplishments of their family members;

- **Medium term:** By fostering a connection between people from the special needs community and musicians in the orchestra, TIM begins to develop a new kind of community where everyone is included and where the musicians can reaffirm their belief in their art. Both music therapy clients and orchestral musicians can take pride in this project and discover, or sometimes rediscover, the power of musical connection; and
- **Long term:** This project can expand the horizons for families, music therapists, and symphony orchestras. Families need the chance to celebrate their loved ones and to feel they can belong. Orchestras have struggled for decades to find a relevant place in their communities. By forging a partnership, both communities can help provide meaning for each other. In much the same way that educational concerts were incorporated into almost every orchestra's season schedule, this type of program has the potential for sweeping change in the world of classical orchestral music.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

An orchestra can be thought of as a metaphor for society: everyone has a part to play. People from the special needs community can feel marginalized and unsure of their role in the world. The experience of playing a part and having a role in the performance of a large orchestral piece of music is the heart of this project. It is an exhilarating experience and one that can be transformative for anyone involved. The entire project is music based; it prepares music therapy clients to play their part for several months in private music therapy sessions before bringing them into the orchestra. Every part of this project is focused on music and the ways it can improve a sense of self and sense of place in the world.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Several factors constitute a success for TIM.

- Music therapy clients and families describe sessions and concert as a positive experience;
- Concerts are well attended and appreciated;
- Orchestral musicians and participants take pride in their performances and gain a renewed sense of purpose in the community; and
- Both orchestras and music therapists make plans to fund and continue the series.

## SOURCES OF FUNDING

Government, sales, private donations, and GoFundMe campaigns.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## RESEARCH AND EVALUATION

TIM has begun qualitative research through surveys of families and musicians.

## ADDITIONAL INFORMATION

<https://www.youtube.com/watch?v=wg1Sty-fCTc>

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Even though there are currently no live concerts, people have continued to connect with each other from all over the world through music. Virtual concerts fill the internet and they are one of the few positive outcomes of the tragic times in which we live. Music transcends language and cultural differences and can make a difference in the lives of people with medical, developmental, and psychological challenges. Music is part of our humanity: always has been and I believe, always will be."

## CONTACT INFORMATION

**Name of Organization:** Together in Music

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## COUNTRY

# United States of America

## PROJECT TITLE

### *Urban Voices Project: Music is a Bridge*

#### **DESCRIPTION**

Founded in 2014 in the Skid Row neighborhood of Los Angeles, California, by Leeav Sofer and Christopher Mack, the Urban Voices Project (UVP) uses music to create supportive community spaces that bridge vulnerable individuals to a sense of purpose and improved health. UVP singing workshops engage men, women, and families across the greater Los Angeles area in partnership with social, civic, and healthcare organizations. UVP's outreach ensemble performances aim to shift the narrative and perception of homelessness in today's society. Prior to COVID-19 (which has necessitated a move to Zoom and Facebook Live), UVP operated onsite at Wesley Health Clinic in Skid Row as well as in satellite locations at the Central Public Library, a recuperative care center in a local hospital, family resources centers in under-resourced neighborhoods in LA County, and a youth support center in nearby Venice, California.

#### **NEEDS ADDRESSED**

UVP recognizes that homelessness affects people's health in complex ways. Social determinants such as social isolation, stress, anxiety, and depression are known to contribute to chronic health conditions like heart disease, obesity, and high blood pressure. UVP believes that conventional medical methods and pharmaceuticals fail to address these real, treatable "causes of the cause" of illness among the most vulnerable populations. They are also mindful that cultural and societal stigma associated with traditional models such as psychotherapy, means that individuals are often reluctant to access health care and social services that would assist them in managing their health and promoting wellness. Instead, they seek care as needed, which results in episodic and expensive health care. Recognizing that health is not just physical, UVP offers consistent weekly group singing programs in conjunction with existing services to develop an integrated holistic approach to healing that promotes lasting results. Participants are supported to develop social connection, tools for healing, and the motivation to change their circumstances.

#### **VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

UVP's Performance Choir offers the opportunity to participate as an equal part of a team, lending one's voice to a whole sound, relieving isolation by finding community, and a chance to live with dignity. UVP provides meaningful engagement and connection for individuals that bridge them from crisis into community ensuring sustained

momentum for medical and social service compliance, and thus provides a path to stability and restoring human dignity.

#### **PROJECT OUTCOMES**

Intended outcomes for UVP's Skid Row programs include an improved sense of social connectedness, purpose, self-esteem, self-efficacy, and agency. These outcomes translate into participants' increased engagement with health and well-being through provider visits and medication compliance, and ultimately in their ability to rejoin society in a related and fulfilling way in alliance with their life goals.

#### **HOW MUSIC ACHIEVES THESE OUTCOMES**

UVP's music programs include: Performance Choir, Neighborhood Sing, Music Education and Music Wellness classes, and Family Sing. These interactive music workshops offer easily-accessible, non-stigmatized, equalizing spaces that directly engage individuals in meaningful connection through group singing, songwriting, and storytelling to address social determinants of health in a social and community context. Body-mind warm-ups and a diverse repertoire of culturally-relevant songs are used to attune to the individuals in the room and their immediate needs. The inherent joy experienced in these UVP music programs assists in promoting commitment and regular attendance. In turn, this regular attendance helps members to develop tools such as accountability, as well as the motivation to lift themselves out of their circumstances by seeking health services and complying with treatment plans. UVP is cognizant of research that suggests that group singing produces cognitive and physiological benefits, including stress management, mental clarity, increased immunity, and improved cardiovascular health, thus relieving isolation, fostering a sense of belonging, and improving social-emotional well-being. In line with this, their members and their providers have cited health improvements in critical metrics such as blood pressure, weight loss, and depression.

#### **WHAT SUCCESS LOOKS LIKE TO THIS PROJECT**

Initial "success" within the UVP experience looks like personal transformation from hopelessness to receptivity to collaboration to hopefulness and to giving back in service to the community. Through regular attendance and active participation, individuals typically move from a passive receptive experience to an active creative expressive process. In some people, consistent participation is a reasonable goal and, in others, leaving the

condition of homelessness by moving away into a steady job and stable health and a safe home is a celebrated sign of success. Fundamentally, success is dependent upon the life goals of the members, both individually and collectively. As a grassroots organization, UVP is dedicated to shifting its priorities and plans based on the expressed needs and dreams of the community.

### SOURCES OF FUNDING

Government, corporate sponsors, foundations, sales, as well as private individual donations (20%), and social enterprise (pre-COVID) gigs (25%).

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

UVP recently completed its first evaluation, which was not a measure of impact per se. Due to the formative nature of the evaluation, it cannot conclusively say that Neighborhood Sing has a definitive outcome yet; however, the nuance in these findings is elaborated in more depth in the final report, which can be accessed via this link:

<https://drive.google.com/file/d/1X2G6Cq9F-rmV8AZOThSiGrqc1J9CQdX0/view?usp=sharing>

### ADDITIONAL INFORMATION

First virtual concert: <https://www.youtube.com/watch?v=UaPIbykEwi0&feature=youtu.be>

Holiday crawl: <https://vimeo.com/308324126>

UVP satellite video 2019: <https://vimeo.com/332697602/27caa9888c>

UVP at the LA County Homeless Initiative's 3rd Annual Conference. February 7, 2019: <https://www.youtube.com/watch?v=wXorp1gYYLo&feature=youtu.be>

Raising Voices, Changing Lives: <https://vimeo.com/205463767>

NOAH article: <https://thenoah.net/press-release-skid-row-artists-creatively-connect-while-physically-distanced/>

Times of Israel article: <https://www.timesofisrael.com/during-COVID-19-unhoused-in-las-skid-row-find-a-home-at-urban-voices-project/>

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music is a lifeline of the species. Music is the bridge from isolation to connection, from mind to heart to body to society, from 'us' to 'them.'"

### CONTACT INFORMATION

**Name of Organization:** Urban Voices Project

**Contact Person(s):** Kate Richards

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**Website:** <http://www.urbanvoicesproject.org/>

**Social Media:** @urbanvoicesproject

[facebook.com/urbanvoicesproject](https://facebook.com/urbanvoicesproject)

## COUNTRY

# United States of America

## PROJECT TITLE

### *The Institute for Music and Neurologic Function*

#### DESCRIPTION

The Institute for Music and Neurologic Function's (IMNF) mission: Through the scientific exploration of music and the brain, the IMNF seeks to establish new knowledge and to develop more effective music therapy treatments to awaken, stimulate, and heal through the extraordinary power of music. The Institute, located in the New York City Metropolitan area, developed out of the many years of clinical work and research of renowned author and neurologist Oliver Sacks, MD and the current Director, music therapist Concetta Tomaino, DA, LCAT, MT-BC, who demonstrated that people with neurological problems could learn to move better, remember more, and even regain speech when music was used in specific ways. In 1995, under the leadership of Edwin H. Stern III, Arnold H. Goldstein, and the late Ben Rizzi, the IMNF was founded to pursue this passion and this mission—to bring together the two worlds of basic neuroscience and clinical music therapy. The IMNF conducts research on the relationship between music and the brain, and offers professional peers around the world the latest music therapy education and training information about best practices. IMNF offers the following resources:

- Expertise in using music therapy to restore, maintain, and improve the physical, emotional, and neurological functioning of individuals who have suffered a stroke or brain trauma, have Alzheimer's disease or other forms of dementia, Parkinson's Disease, or other diseases and conditions for which music therapy would be beneficial as well as experience in applying music therapy techniques to diverse client populations;
- Conducts research on the relationship between music and the brain;
- Internationally and nationally recognized training programs in music therapy and program consultation; and
- Provides individual and group music therapy sessions in person and online.

#### NEEDS ADDRESSED

The IMNF addresses how music can be used to enhance brain function in those with neuro-cognitive deficits, traumatic brain injuries and stroke, and chronic movement disorders such as Parkinson's Disease and Multiple Sclerosis. Most recently the IMNF began working to better understand language delays and issues with executive functioning in young children.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The following values and assumptions underpin this work:

- Music affects the whole person: body, mind, and spirit;
- Music is integral to human development and has the power to awaken, stimulate and heal;
- Everyone can benefit from music, and those with neurologic challenges should have access to music therapy;
- Collaboration is needed with scientists, educators, government policy makers, music therapists, technology companies, and healthcare entities to advance IMNF's mission;
- Technology is capable of delivering therapeutic aspects of music to benefit those who have limited access to music therapy; and
- Promote the highest ethical standards and levels of integrity in research education and clinical practice.

#### PROJECT OUTCOMES

Immediate outcomes are to improve functional outcomes and quality of life in all the people this project serves. Longer-term goals include collaborative research to advance evidence-based practice and to influence policy makers so that music therapy is more widely available.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

Music and the components of music (e.g., rhythm, pitch, and vibration), are used in very targeted ways to address the neuro-physiological and emotional goals of all participants.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

- Improved functional outcomes or maintenance of function for those with chronic conditions;
- Increased access to music therapy; and
- Increased acceptance of government agencies and healthcare professions in the use of clinical music therapy as an adjunct or primary intervention.

#### SOURCES OF FUNDING

Corporate sponsors, foundations, fees, and private donations.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION:

- Hagestuen, R. A., Cohen, E. V., González-Ramos, G., Bas-sich, C., Beran, D., Book, E., Bradley, K. P., Briggs, J. L., Carter, J. H., Cohen, H. W., DiMinno, M., Gardner, J., Gi-roux, M., Holten, S., Imke, S., Joseph, R., Kornegay, D. D., Morgan, J. C., Simpson, P. A., Tomaino, C. M., Vanden-Dolder, R. P., Walde-Douglas, M., & Wichmann, R. (2018). Development and evolution of a model interprofessional education program in Parkinson's disease: A ten-year experience. *Health and Interprofessional Practice*, 3(3). <https://doi.org/10.7710/2159-1253.1151>
- Tomaino, C. M. (2014). Music therapy and the brain. In Wheeler, B. (Ed.), *Music Therapy Handbook*. Guilford Press.
- Tomaino, C. M. (2013). Creativity and improvisation as therapeutic tools within music therapy. *Annals of the New York Academy of Sciences*, 1303(1), 84-86.
- Tomaino, C.M. (2013). In tune with life: Using music to enhance physical and mental well-being. In A. S. Weiner & J. L. Ronch (Eds.), *Models and pathways to person-centered elder care* (pp. 263–275). Health Professions Press.
- Tomaino, C.M. (2013). Meeting the complex needs of persons with dementia through music therapy. *Music and Medicine*, 5(4), 234–241.
- Tomaino C. M. (2012). Effective music therapy techniques in the treatment of non-fluent aphasia. *Ann N Y Acad Sci*, 1252, 312–317.
- Tomaino, C. M. (2012). Music and memory: Alzheimer's disease and the well-tuned Ipad—Adding personal playlist to the quest for "Person Centered Care." *Activities Director's Quarterly for Alzheimer's & other Dementia Patients*, 12(4), 19–23.
- Tomaino, C. M. (2011). Using rhythmic auditory stimulation for rehabilitation. In J. Berger and G. Turow (Eds.), *Music, Science and the Rhythmic Brain* (111–121). Routledge.
- Tomaino, C. M. (2010). Recovery of fluent speech through a musician's use of pre-learned song repertoire: A Case Study. *Music and Medicine*, 2(2), 85–88.

### ADDITIONAL INFORMATION

<https://www.youtube.com/watch?v=U6c66sqQKh4>

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music is more than an art form. From early childhood development to healthy aging, positive exposure to music and active music-making enriches brain development, enables interpersonal expression, and enhances brain function when compromised by chronic disease. Music is an essential part of the human experience."

### CONTACT INFORMATION

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**Website:** [www.imnf.org](http://www.imnf.org)  
**Social Media:** [facebook.com/musictherapy.imnf](https://facebook.com/musictherapy.imnf)

*“Music can be the instrument, itself, through which children learn ... essential skills for navigating the complexities of life.”*

(Music for Human Rights, Italy, Greece, Switzerland)

## SECTION 2:

# Music for Quality Education and Lifelong Learning



*“Having access to meaningful experiences in music and the arts is the start to nurturing a thoughtful and considered development.”*

(The Glasshouse, Singapore)

### TOP L–R:

Afghanistan National Institute of Music (Afghanistan); NalandaWay Foundation (India); Roots of Rhythm (United States of America).

### BOTTOM L–R:

Mac Makes Music (United Kingdom); Guitars and Ukuleles in the Classroom (United States of America); Svaram (India).



## COUNTRY

# Afghanistan

## PROJECT TITLE

### *Afghanistan National Institute of Music (ANIM)*

#### DESCRIPTION

Founded in 2010, ANIM is Afghanistan's first and only institute of music where talented Afghan children, regardless of their gender, social circumstances, and ethnic background, are trained in a co-educational environment in Afghan traditional and Western classical music, while obtaining high-quality core academic primary education. The ANIM student body represents a mosaic of ethnicities from all parts of Afghanistan and has a special focus on supporting the most disadvantaged groups in Afghan society—women, girls, orphans, and children working in the streets. Committed to cultural diversity and the betterment of children's lives, with over 35% of the student body being female, and nearly 60% of all students coming from economically disadvantaged families, ANIM continues to strive in areas of child and human rights, musical rights, integrated learning environments, cultural dialogue, and people-to-people diplomacy. The latter is clearly demonstrated in the numerous performing ensembles of ANIM students. With the inclusion of Afghan traditional instruments into all ensembles, particularly alongside ANIM's Western classical orchestras, this clearly demonstrates ANIM's commitment to cultural diversity and cultural dialogue throughout Afghanistan and the international community. This commitment has been celebrated internationally in many of the world's greatest concert halls, festivals, and events; including sold-out concerts at Carnegie Hall, the Kennedy Center, the Royal Opera House of Oman, the Hindustan Times Leadership Summit, and a successful performance at the closing ceremony of the 2017 World Economic Forum in Davos, Switzerland. The ANIM community has been acknowledged nationally and internationally through many accolades, including the Polar Music Prize, Freemuse, Musical Rights Award, Global Pluralism Award, and many more.

#### NEEDS ADDRESSED

ANIM has demonstrated the power of transforming lives and communities through music education, with many successful stories of how lives have been changed thanks to ANIM's vision and commitment. One example is the story of a street-working child who has become concertmaster of Afghanistan's all-female orchestra. Another is a child from the most remote part of Afghanistan who has become the first female conductor of this nation. These students, and many others, continue to represent a positive image of Afghanistan all over the world. As part of its commitment to gender equality, ANIM has established the first all-female ensemble, Zohra

Orchestra. This orchestra stands as a strong example for empowering girls. Thanks to these successes and advances in gender equality, this year the number of girls and their families approaching ANIM for enrollment was much greater than enrollment among boys. ANIM is successfully involved in cultural diplomacy, advocacy, outreach, and connecting people and communities between Afghanistan and the international community. ANIM has provided a voice for many social, gender, and child and women's rights issues through commissioned music that has widely been broadcast throughout Afghanistan. ANIM serves as a beacon of hope as one of the most successful institutions of Afghanistan. To ensure the sustainability of the school, ANIM is within the government of Afghanistan. With this support, and by having a strong financial and pedagogical plan in practice, they are confident that ANIM will sustain and make an important impact on the educational and cultural fabric of Afghanistan.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

ANIM is acknowledged as the institution which brought music back into the community and ensured the musical rights of Afghan people. During the Taliban time, the people of Afghanistan were deprived of their basic human rights and musical rights, including not having access to music education and musical recordings, denials of their rights to listen to music, and any rights to learn or play an instrument. With the inauguration of ANIM in 2010, music was firmly reintroduced into Afghan society, and soon thereafter, recognized as an invaluable tool in rebuilding a nation. ANIM is the only institution in Afghanistan ensuring the musical rights of people and utilizing the soft power of music for transforming lives, communities, and facilitating the ethnic and intercultural dialogue within Afghanistan and internationally. The following objectives are the cornerstones to ANIM's mission and are significantly important for establishing a pluralistic and inclusive society:

- Transforming lives through music and education;
- Empowerment of girls and promoting gender equality;
- Promote musical diversity and healing of the nation;
- Community outreach and social impact;
- Ensure the musical rights of Afghan children;
- Engage in cultural diversity and intercultural dialogue; and
- Revive Afghan musical traditions.

## PROJECT OUTCOMES

Given the tragic history of Afghanistan, a nation divided and suffering as a result of the civil war, ANIM strongly believes in the soft power of music to contribute in rebuilding and establishing a pluralistic society, and facilitating an inter-ethnic community. Despite the religious, ethnic, and socio-political differences within the country, ANIM believes the people of Afghanistan can coexist in peace and harmony, not only within themselves, but also within the greater international community. Through music and education, ANIM teaches its students how to develop and interact within these morals, the values of coexistence and inclusion, and how it is important to respect each other's differences. ANIM embraces diversity as a main cornerstone of coexistence between all people and for living in a peaceful and progressive society.

## HOW MUSIC ACHIEVES THESE OUTCOMES

Through its educational programming, numerous orchestral and traditional music ensembles, individual student achievements, and strong institutional values, ANIM's music activities support a unified community, which facilitates a positive outreach to the community within Afghanistan while sharing a positive message with the rest of the world. ANIM also supports numerous social and child/human/gender rights issues through the production and recording of original songs for the Afghan audience, most of which are newly composed and performed by ANIM graduates and students. In addition, every year ANIM hosts the annual Winter Music Academy, where it invites respected elder guest musicians and young male and female musicians from various provinces throughout the country to engage in music courses and to collaborate with ANIM students. In this manner, they are preserving and upholding past traditions as well as creating new bridges between future generations of Afghan musicians throughout the country.

## WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

ANIM's commitment to its core objectives and its vision for building the future success of music education in Afghanistan has resulted in numerous individual and large-scale achievements. After ten years, ANIM has seen substantial growth in student enrollment, both boys and girls; ANIM graduates have obtained prestigious scholarships abroad or become music educators and performers within Afghanistan's cultural scene; strides in gender equality through co-education and support for female representation in music through the world-wide success of Zohra Orchestra; increased appreciation and numerous concert requests from members of the Afghan and International communities; and recognition through numerous awards and partnerships upholding the musical rights of children and increased opportunity and support for music education.

## SOURCES OF FUNDING

Government, corporate sponsors, foundations, university, fees, friends of ANIM 501(c)(3), and individuals.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## RESEARCH AND EVALUATION

ANIM was featured as one of the case studies in a World Bank policy research paper titled

"The Creative Wealth of Nations: How the Performing Arts can Advance Development and Human Progress": <http://documents1.worldbank.org/curated/en/512131468147578042/pdf/WPS7118.pdf>

A second research project is:

Howell, G. (2017). A World Away from War: Music intervention in war-affected settings. [PhD Thesis]. Griffith University.

## ADDITIONAL INFORMATION

AZADI: <https://www.youtube.com/watch?v=tkh7CNzzyg>

WATAN: [https://www.youtube.com/watch?v=K\\_6y\\_s371hl](https://www.youtube.com/watch?v=K_6y_s371hl)

ZOHRA ORCHESTRA: <https://www.youtube.com/watch?v=s2WRS-Qz2UY>

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"ANIM is grateful for the long-standing and continued support of the UN in recognizing the importance of music education, musical rights, and children's rights in Afghanistan. The role of music for ANIM in 2020 and for the future will continue to be strong. We are proud to uphold the positive benefits that music education has had on our students and the larger community. We continue to advance our commitment to the sustainable development goals through music education, and we share our musical voice and message of peace with all through collaborations and partnerships with people throughout the world."

## CONTACT INFORMATION

**Name of Organization:** Afghanistan National Institute of Music

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**Website:** <https://www.anim-music.org/>

COUNTRY  
**Canada**

PROJECT TITLE  
*Roots and Shoots*

### DESCRIPTION

Roots and Shoots is a music education outreach program run by the Chan Centre for the Performing Arts (Vancouver, Canada) for under-resourced Vancouver-area elementary schools. The program engages up to six schools each year, offering a concert held in the Chan Centre as well as six hours of workshops with the artist held in each school. The program was initiated in 2006, and includes music from around the world; for example, West Africa, Japan, India, and Brazil. The program also includes indigenous artists from around British Columbia.

### NEEDS ADDRESSED

The program offers children from a broad range of socio-economic realities and backgrounds rare opportunities to experience world music, in a professional venue, and to learn about diverse cultures from performing artists.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The arts, and music in particular, are an important and valuable part of life. Music can enhance cultural fluency and understanding

### PROJECT OUTCOMES

- Develop intercultural fluency for elementary students through music and dance;
- Encourage a love of the performing arts; and
- Enhance school community through an 'all-school' event.

### HOW MUSIC ACHIEVES THESE OUTCOMES

Through performances in a world-class venue and in-school workshops led by artists representing cultures from around the world.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Positive feedback from students, teachers, and the school board about the impact the program is having on participants.

### SOURCES OF FUNDING

Universities.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### ADDITIONAL INFORMATION

<https://chancentre.com/rootsandshoots/>

### CONTACT INFORMATION

**Name of Organization:** Chan Centre for the Performing Arts

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**Website:** <https://chancentre.com/>

COUNTRY  
**Colombia**

PROJECT TITLE  
*Fundación Nacional Batuta*

### DESCRIPTION

Fundación Nacional Batuta (FNB) is modeled after El Sistema, which was implemented in 1975 under the leadership of maestro José Antonio Abreu in Venezuela. When FNB opened its first musical centers in Colombia in 1991, particular challenges and obstacles arising from the unique and complex situation of Colombia were encountered, especially regarding attention to communities. Vulnerable populations and victims of the internal conflict have always been FNB's main focus. FNB understands that music has the ability to give children back some of the dignity violence takes away. Music humanizes: this has been learned over 28 years at FNB. Every year, approximately 45,000 children and youth aged 2–20 have been trained in 200 musical centers distributed throughout all 32 departments of the country. 70% of the students are direct victims of the armed conflict, 92% live in conditions of extreme social vulnerability, over 50% are women, 16% are indigenous and afro-descendants, and 3% live with disabilities. The model is related to the development of social skills and community building, providing spaces for protection, knowledge, affection, and exploration of artistic potential.

### NEEDS ADDRESSED

Fundación Nacional Batuta reaches many municipalities where the right to access musical training as a tool for the development of social and personal skills of thousands of children and youth in the country is guaranteed. FNB enriches the dynamics and the cultural life of this population. Whole communities are now able to enjoy repertoire interpreted by their own children and relatives. At the same time, FNB is a powerful network of exchange of knowledge, of cultural interconnection, which dignifies the lives of the most vulnerable people in society.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The principles upon which FNB structures its programs are:

- The transformative power of music;
- The social values of group music education;
- Music education has a highly beneficial impact on human beings; and
- Teaching music to children also impacts their families and communities.

Batuta contributes to the comprehensive development and improvement of the quality of life of children, youth, and their families in vulnerable areas; to the construction of a social fabric; to open spaces of reconciliation and coexistence; to build useful individual capacities for active

participation in society; to give all children, youth, and communities access to cultural offerings; to promote social integration; to strengthen cultural and educational processes in the country; and to promote cultural diversity.

### PROJECT OUTCOMES

In the short term, FNB hopes to continue the excellent musical training through the use of information technologies and remote training for 20,000 children in the country, as well as keep active the network of affections and knowledge that has been woven throughout almost 30 years of existence. In the medium term, FNB hopes to be able to develop a semi-virtual presence model that, combined with virtual training, increases the impact in terms of the number of direct beneficiaries and the increase in territorial presence. In the long term, FNB hopes to define itself with the public policies of integral social development, peace-building, and promotion of cultural diversity to stimulate interventions both in Colombia and in the relationship with peer organizations in Latin America.

### HOW MUSIC ACHIEVES THESE OUTCOMES

In FNB, all musical training activities are oriented to and from collective practice in musical groups such as ensembles, choirs, string orchestras, and symphony orchestras. FNB preserves and spreads the country's musical memory and celebrates, through its practices, the enormous diversity of the country's sounds and musical forms. This repertoire is the center of collective musical practice, following sequential and gradual objectives of technical training, musical language, and artistic expression.

FNB's highest-impact projects in terms of the number of beneficiaries and territorial reach are: Music for Reconciliation, which was developed jointly with the Ministry of Culture and involves musical initiation and choir practice in the areas most affected by violence in recent years; Music at the Borders, which involves orchestral practice developed within the framework of public policy that seeks to raise the quality of life in border populations; and Music to Shape People, involving musical and orchestral initiation for children and youngsters settled in the areas of influence of Ecopetrol.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

The success of FNB's interventions is measured first by the high permanence rate of direct participants which, at 96%, represents an enormous achievement in terms of the value that children and young people give to musical training as a tool for social transformation. On the other

hand, success is related to the social appropriation that the project generates among communities and stakeholders, mainly parents and caregivers, for whom musical training and musical centers are places for the care of children against social risks, such as forced recruitment by illegal groups, drug addiction, involvement in criminal activities, and teenage pregnancy. Furthermore, it has been shown that children and adolescents who have received continuous musical training for more than three years obtain better results on State Educational Evaluations, especially in the areas of mathematics and language, and that many of them (80%) follow a technical or professional career. For a very high percentage (35%), music is their pathway in life: this means that the intervention generates upward social mobility by offering a route for real social change.

### SOURCES OF FUNDING

Corporate sponsors, government, and sales.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT:



### RESEARCH AND EVALUATION

Fundación Nacional Batuta has conducted a number of studies on the effects of its music training programs, especially those aimed at groups victimized by the Colombian armed conflict. Most of these studies are based on the hypotheses regarding the benefits of artistic education, particularly in music, both on a personal and a social level. For instance, in 2008 the Centre for Regional Entrepreneurial and Coffee Studies (CRECE) conducted an evaluation that sought to identify possible emotional effects on children and youngsters participating in the project, as well as the socialization processes reached at the individual, family, academic, and community levels. This study established that the increase in self-esteem mainly relates to the possibility of recognizing one's own talents and capabilities, and to obtaining recognition from family and friends. Better self-care springs from deeper commitment to others and a greater interest in healthy habits. Increases in happiness link music and emotion, the joy of learning, and more opportunities for interaction. As to the use of leisure, the project is a substantial alternative when there is a lack of spaces for fun; this also includes a self-care component, since participation in the program reduces the risk of beneficiaries involved in harmful or dangerous activities, which is most relevant amidst the context of violence in the country. In the academic performance area, the study shows correlation between sensory learning and higher levels of cognition. This is supported by respondents stating that their participation in the project has a positive impact on their school performance, and that it fosters development of other cognitive skills such as creativity and abstraction capacity. Responsibility is reflected in greater discipline, punctuality, order, and

commitment, as well as a higher capacity to listen, follow instructions, and perform tasks. Some beneficiaries report that music helps them overcome feelings of sadness at home. They also find in music, whether listening or playing, an opportunity to relax and mitigate anger or stress. In their perspective, music training has contributed to reduced aggressiveness, intolerance, and impatience, which has had a positive impact on their interactions with others. Among beneficiaries, aspirations identified include becoming professional musicians, music teachers or performers, and assuming music training as a complementary activity while practicing other professions. The researchers found that participants identify respect as the foremost virtue promoted by music training and psychosocial care. They also indicated that the program helps them incorporate concepts such as tolerance, honesty, humility, solidarity, teamwork, and good treatment of others. These values strengthen emotional processes like emotional comprehension and regulation, and the capacity to understand others and have effective interactions.

### ADDITIONAL INFORMATION

Websites: <http://www.fundacionbatuta.org/>

<https://www.fundacionbatuta.org/articulos-interna.php?id=51>

<https://www.fundacionbatuta.org/articulos-interna.php?id=47>

<https://youtu.be/Ege7tOR437U>

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Americans for the Arts in 2017 stated that 'arts are fundamental to our humanity. They enable and inspire us—fostering creativity, goodness, and beauty. The arts bring us joy, help us express our values, and build bridges between our countries.' But, besides that, music, in particular, has the power of connecting people through the expression of the most profound memories and emotions. It is one of the most significant repositories of cultural heritage and legacy, and it promotes the development of social capacities related to personal skills such as empathy and resilience. It also allows the development of cognitive abilities especially related to mathematical and language thinking. Music can improve individual well-being, unify communities, improve academic performance, and strengthen the local economies. It is a tool for local development. It sparks creativity and innovation. Music is and will be a precious resource for humanity."

### CONTACT INFORMATION

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## COUNTRY

# Commonwealth of Puerto Rico

## PROJECT TITLE

### *Atención Atención*

#### **DESCRIPTION**

Atención Atención is an educational music program for pre-school and primary school students, which was founded in 1999 at the Drug, Alcohol and AIDS Prevention Institute of the Inter-American University of Puerto Rico. The objective of the program is to improve children's self-esteem by helping them incorporate key values into their lives through music.

Given that music is an essential part of Puerto Rican culture, the musical project Atención Atención is a powerful tool to work through these social issues in a preventative way, with even the youngest audiences. The songs span virtually all genres of music, from the traditional rhythms from different parts of Latin America, Caribbean, and World music, to upbeat rock, pop, and electronic tunes.

Initially established in Puerto Rico, the project quickly gained public acceptance throughout the neighboring Dominican Republic, Panama, and Mexico, and soon thereafter to the major Latin Communities in the United States of America. Live shows as well as workshops have been held in Monterrey, Santo Domingo, and Panama City, as well as cities in the US with high Latin populations, including Orlando, Atlanta, Chicago, Dallas, San Francisco, and Washington DC.

#### **NEEDS ADDRESSED**

Atención Atención addresses many of the major social issues that Puerto Ricans face today, including the deterioration of family values, the ever-increasing incidence of divorce cases, unemployment, an alarming increase in alcoholism and drug addiction, and the diverse manifestations of violence. These issues adversely affect family life in general and children's lives in particular. Atención Atención connects with children through music that resonates with them, reinforcing the values that will help make sense of the world around them and the issues they are faced with.

#### **VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

Atención Atención believes that music has the power to transform lives; it is the universal language that pierces boundaries and through which communication is made more effective. In today's world, where children are increasingly exposed to violence on many levels, it is more important than ever to provide a safe environment where children can just be children, a space where the innocence of youth is valued and preserved. Atención Atención responds to the demand for quality children's

content that is both entertaining and has educational value. Through songs and music, Atención Atención teaches personal and family values, such as trust, perseverance, truth, respect, and the encouragement of positive social skills. It also develops an awareness of the surrounding world and a respect for nature. All of the songs require students to be active participants in the learning process. Singing and dancing directly stimulates children's expressive potential, opening up communication channels, increasing self-confidence and strengthening student-teacher bonds. Atención Atención attempts to strengthen parent-child relationships by helping to develop communication channels.

#### **PROJECT OUTCOMES**

Atención Atención seeks to connect and engage young audiences at the first encounter. Since its founding, based on the principles of music therapy, every aspect of the project has been carefully designed to connect with children in such a way that they relate easily to the characters, the songs, and the underlying values and teachings. Children immediately play, dance, and sing along. Eventually, and through continued repetition, the aim is for children to identify with their favorite characters and relate to their favorite songs, which will in turn help them understand and learn the values and morals that the songs teach. The end goal is to enrich children's lives, helping them discover their full potential while preserving the innocence of youth.

#### **HOW MUSIC ACHIEVES THESE OUTCOMES**

Music is the vehicle through which a child engages; it has proven to help the body and the mind to work together. Music strengthens attention and concentration in children, and stimulates memory and reasoning skills. Learning through the use of music facilitates learning and opens communication channels regardless of age.

#### **WHAT SUCCESS LOOKS LIKE TO THIS PROJECT**

Since 1999, with the support of various grants, sponsorships, and the National Association for Bilingual Education, teacher training workshops have been conducted across Puerto Rico, the Dominican Republic, and the US, focusing on using music to strengthen values and resilience, and impacting over 15,000 people. In the fall of 2009, the first season of Atención Atención television program debuted on the Univision Puerto Rico network. The show is currently in its sixth season, having earned the highest viewer ratings in the children's programming category. After observing the show's success, UNIVISION network picked up the show, and

since 2018 it has been broadcast nationwide. To date, the show has been aired on Baby First television in the US; Channel 7, Antena Latina in the Dominican Republic; Channel 13, Telemetro in Panama; and was the first Puerto Rican television program to be aired on Netflix. Atención Atención has won 25 Suncoast EMMY® Awards, including two for “Best educational children’s program” in 2012 and 2016, and two for “Best children’s program” in 2013 and 2015. In 2013, the album “Atención Atención, Vamos a Bailar” [Let’s Dance] was nominated for a Latin Grammy® in the Best Children’s Music category. The Atención Atención YouTube channel has over 260 million views. In 2017, immediately following Hurricanes Irma and María, Atención Atención, supported by its Foundation, felt compelled to take the next step in broadening its horizons, by developing La Hora de Juego (“Playtime Hour”). The program set the wheels in motion to prevent the potential negative effects that an event of this magnitude could have on children, because play and music are activities that allow difficult events to be processed, help recover stability, stimulate imagination, encourage social interaction, and develop resilience. However, as the months passed, the need to work on these skills far outweighed the emergency being faced. As the program continued to grow, the Playing = Learning workshop was developed to expand the scope to include adults, focusing on the value that traditional play and music has in children’s development. Furthermore, in response to the recent seismic activity in the south-western part of Puerto Rico in early 2020, “Playtime Hour” expanded to include the communities impacted by the earthquakes. To date, the foundation has reached over 5,000 children in affected areas.

### SOURCES OF FUNDING

Corporate sponsors and foundations.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

In early 2019, Fundación Atención Atención was awarded a grant by Save the Children, the world’s leading charity for children, to continue executing the “Playtime Hour” program. As part of the grant, an external evaluation was required to monitor the execution and impact of “Playtime Hour”. The external evaluation was performed by All Grants, LLC, to validate the attainment of the objectives and the results gathered through the evaluation process performed by Fundación Atención Atención. The external evaluation utilized the CIPP model of “Sutfflebeam,” which integrates the intermediate and final results based on a set of quantitative and qualitative assessment criteria. In conclusion, “Playtime Hour” surpassed all objectives and resulted in very high levels of satisfaction and well-being with the program.

La Hora de Juego (The Playtime Hour) Program, grant awarded to Fundación Atención Atención by Save the Children, March 1–September 30, 2019 <https://www.dropbox.com/s/38eur5q6y29dw4r/FINAL%20EXTERNAL%20EVALUATION%20La%20Hora%20del%20Juego%20%20%281%29.pdf?dl=0>

### ADDITIONAL INFORMATION

Play-Time program: <https://vimeo.com/352092040/d3876bc71c>

Play = Learn program: <https://vimeo.com/352090714/6d5efe7d3f>

Learning with Atención Atención: Victor Rivera at TEDxYouth@SanJuan <https://www.youtube.com/watch?v=gghcmM7LLPE>

### MESSAGE ABOUT MUSIC’S CURRENT AND FUTURE GLOBAL ROLE

“Music is key in times of crisis, as are all other art forms. The use of music and the arts helps children find new ways to reinvent themselves and become resilient.”

### CONTACT INFORMATION

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COUNTRY  
**Costa Rica**

PROJECT TITLE  
*National Music Education System (SINEM)*

### DESCRIPTION

Since 2010, SINEM's main goal has been to create music schools throughout the country of Costa Rica in order to bring music as a tool for development, and to invest in communities by supporting teachers and creating orchestral programs.

### NEEDS ADDRESSED

SINEM works with youth from ages 5 to 18, and provides accessibility to music education and the creation of jobs for the community through the schools around the country. In particular, it brings music opportunities and development to areas of socio-economic vulnerability, promoting human development and inclusion through the accessibility of music education and formation.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

SINEM's foundational belief is that music can be a tool of social change, and everyone should have access to learning and participating in music within their own community. SINEM, as a decentralized initiative from the Ministry of Culture and Youth, works to promote the creation and implementation of music schools and orchestral programs to enhance the formation and exposure of children and adolescents to music.

Their core values include equity, solidarity, cooperation, discipline, and respect. SINEM brings their schools to non-urban communities with socio-economic limitations, working with the communities to bring growth and development through music.

### PROJECT OUTCOMES

Currently SINEM has over 4,000 students throughout the country. Their students are learning and enjoying their involvement in music amongst peers in their communities. They have opened 20 schools within the whole country. Some of their students and graduates have been able to pursue a career in music, and study in universities in Costa Rica and abroad. SINEM is proud of its students and the opportunities they have been able to take through their involvement in music.

### HOW MUSIC ACHIEVES THESE OUTCOMES

SINEM believes music provides an opportunity for social change and human development. It establishes an integral formation that promotes cooperation, discipline, and solidarity amongst the students, teachers, and members of their communities.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

SINEM hopes to continue and sustain its schools in different areas of the country and create employment opportunities for teachers and students to become involved and grow in this project and this field. SINEM believes it is important to continue working on social inclusion and access to music in all communities.

### SOURCES OF FUNDING

Government.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music can promote tolerance, empathy, and collaboration. It can bring an opportunity to generate development and well-being, and foster a sensitivity to the needs of a community."

### CONTACT INFORMATION

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## COUNTRY

# India

## PROJECT TITLE

### *NalandaWay Foundation: Chennai and Delhi Children's Choir*

#### DESCRIPTION

The NalandaWay Foundation's Chennai Children's Choir (CCC) and Delhi Children's Choir (DCC) are the most cherished initiatives of the 15-year-old organization, working extensively in the field of arts for the underprivileged. The children's choirs are world-class choirs comprising children from marginalized sections and trained by the NalandaWay music team. Every year, over 1,400 children from across 500 government and trust-run schools in Chennai and Delhi National Capital Regions (NCRs) are auditioned, with 55 children selected to be part of these exclusive groups. Children with special needs are included in these groups. The children are trained by professional musicians, and they undergo intensive training to learn the dynamics of voice culture, choir singing, and performing across various platforms.

The choirs have successfully presented some experimental and popular compositions representing classical and folk styles of Indian Music. Children-friendly songs are consciously chosen, which brings great joy in learning while demonstrating respect for different musical cultures and philosophies. The repertoire includes 45 songs in different Indian languages by eminent poets with their respective philosophies and thoughts. The popular compositions of Rabindranath Tagore, Subramanya Bharati, Meera Bai, Tyagaraja and Annamayya inspire appreciation of Indian classical music traditions and their beautiful musical nuances.

#### NEEDS ADDRESSED

In this project, children from some of the poorest parts of Chennai and Delhi, who are marginalized due to poverty, caste, and religion, are selected and trained by professional musicians. Children have tremendous capacity for aesthetic experience, and research has shown that music helps in levelling the "learning field" across socio-economic boundaries, improves student retention, and reduces the achievement gap. Thus, the choir platform provides a perfect vehicle for members to discover their own passions and express themselves.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

In 2018, the Government of India initiated the process of formulating a New Education Policy, through a consultation process, for an inclusive, participatory, and holistic approach to education. Under the new draft, which was submitted in 2019, creativity and innovation were emphasized as hallmarks for greater learning. Music, in particular, was given prevalence, because it was shown

to build children's emotional well-being, ability to focus, creativity, and collaborative skills. The recommendations listed are as follows:

- Music and art experiences in the early years: Every student from the foundational stage onwards will have basic exposure to the notes, scales, ragas, and rhythms of classical Indian music, as well as in local folk music, art, and craft. It will also include theater, poetry, painting, drawing, sculpture, and vocational arts;
- Taking up at least one art for deeper study: Students will be strongly encouraged to take up at least one such art more deeply—even if they plan to specialize in other disciplines;
- Technology will be used to bring the arts to more students; and
- Interaction with local artists.

The NalandaWay Children's choir project resembles recent educational initiatives of the Government and the Education Department. With its primary focus of working with government and trust-run schools, the project has widespread support and attention during its implementation. The Children's choir in Chennai has been in operation for five years now and has reached over 250 government and trust-run schools. The choir has performed alongside some of the biggest names from around the world in music and cinema, a testimony to the efficacy of the project's training and its outreach. India's biggest ever concert to raise funds for those affected by COVID-19 and an invitation to perform at the Kennedy Center in Washington DC for the Serenade Choral Festival 2018 are two significant examples.

#### PROJECT OUTCOMES

The Children's Choir project provides an opportunity for children to explore themselves, develop peer bonding, acquire new skills, and enjoy a non-threatening and exploratory environment. Research has indicated that engaging in arts—visual or performative—enhances learning growth while building confidence, creativity, problem solving, and discipline.

This environment and exposure through outreach will enable participants to:

##### Short term:

- Imaginatively, explore, express and communicate ideas, feelings and experience;
- Critically reflect upon and find personal meaning by engaging the senses, feelings and imagination; and

- Develop confidence, communication, collaboration and creativity through art.

**Medium term:**

- Develop self-awareness and understanding of their own and others' cultures, values and attitude;
- Expand life skills, such as conflict resolution, negotiation, and teamwork;
- Participate in cultural festivals, social events, and functions, and showcase their skills and talent; and
- Provide training and opportunities for a career in cultural industries.

**Long term:**

- Help advocate with the government and other cultural stakeholders in India and outside for the importance of music for expression and development, especially for disadvantaged children.

**HOW MUSIC ACHIEVES THESE OUTCOMES**

The project has the following activities:

- Development of well curated song and music/creation of content;
- Audition/selection of candidates for the choir groups in each city/state;
- Weekly vocal training and workshops;
- Composition/songwriting workshop; and
- Outreach and mentoring.

The choirs help children develop an understanding of music through experiences in singing, playing instruments, and performing. They are supported to exercise critical thinking skills by investigating and analysing all facets of the music discipline.

**WHAT SUCCESS LOOKS LIKE TO THIS PROJECT**

There is a consciousness of auditioning children who come from the poorest of schools, and who may have physical or other disabilities. Children from various castes and economic societies come together without any judgement. The only thing done is to teach them songs and music.

The Chennai and Delhi Children's Choir is bridging divisions between children from different backgrounds, providing a safe space for marginalized societies to express themselves. Parents too have seen how the choir has uplifted their children, and fully supported their musical aspirations.

Mechanic Sudhakar's daughter, Mahalakshmi, is one of the choir's leading singers. He comments, "We belong to the Dalit community. We are a poor family. No one in my family knows anything about music. Now my daughter is pursuing music very well. That's why I send her to the [music] class." Jai's father, Palayam, a fisherman, says with determination, "We need to get the children educated and see them succeed, let this profession end with my generation." Born blind, Samaya often faces discrimination. Her schoolteacher mother, Geeta Ravichandran says,

"Whenever we go in the bus ... they will say she is a special child. Some people will not sit beside her. In the children's choir, she expresses herself very well. They inspired her. They never treated her as a special child, and the children who are there, they treat her as a normal child."

**SOURCES OF FUNDING**

Corporate sponsors, foundations, sales, and individual donations.

**UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT**



**ADDITIONAL INFORMATION**

<https://www.youtube.com/watch?v=dZHJ3vf1r2M>

<https://www.youtube.com/watch?v=hUW9oBZYox4&t=918s>

<https://www.youtube.com/watch?v=FEcLgd6y5EQ>

<https://www.youtube.com/watch?v=AIXB3raXh2o>

Illahi Mere and Paranne by Delhi Children's Choir <https://www.youtube.com/watch?v=mBFX50usKl4>

**MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"Every child can experience, learn and express themselves through music from cultures around the world. Music is used as an instrument of peace, justice, and kindness. Children use the power of music to help the world heal."

**CONTACT INFORMATION**

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COUNTRY  
**Palestine**

PROJECT TITLE

*Project Beit Sahour and the Evangelical Lutheran Church in Jordan and The Holy Land Schools*

**DESCRIPTION**

Project Beit Sahour and the Evangelical Lutheran Church in Jordan and The Holy Land (ELCJHL) Schools began in 2012 as part of the work of the UK-based charity Music as Therapy International. The initial project was a training program for teachers and social workers in three schools to work with children between the ages of 5 and 11 who were having difficulties with social interaction and learning in the schools. Three schools received the training: The Evangelical Lutheran School in Beit Sahour, Dar al Kalima in Beit Jala, and Hope School in Ramallah. Staff members were trained in the use of Interactive Therapeutic Music-Making (ITM-M). They were able to run small therapeutic groups of young children, working on communication and emotional expression.

**NEEDS ADDRESSED**

This project offers pupils who are struggling to communicate their feelings an opportunity to use music instead of solely verbal avenues of expression. Living in Palestine means that tensions can run high, and anxiety levels for children and their families can cause difficulties. This project offers a different way for children to receive therapeutic support. It has also enabled children to demonstrate their musical abilities, leading to the development of new skills and interests.

**VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

The work of Project Beit Sahour and the ELCJHL Schools is underpinned by the following values:

- Sustainability of the work so that it is locally led;
- Providing a chance for emotional regulatory activities to be offered to young children in a way that is acceptable to them and their families; and
- Offering staff development in a part of the world where it can be difficult for training opportunities to be accessed.

**PROJECT OUTCOMES**

An immediate outcome of this project was to train teaching staff in new ways of working. A medium-term outcome was for the children to receive the benefits from ITM-M. This has been measured by the degree to which improvements in attention span, classroom behavior, and general demeanour have been observed. In the long term, the project aims to remain self-sustaining, and for staff to spread their ideas and work to other schools and settings.

**HOW MUSIC ACHIEVES THESE OUTCOMES**

Music is at the core of this work. Songs and small percussion instruments are used in a variety of activities to address the goals that each group leader sets for the group. Structured music-making and improvisation are used to work on the aims that are relevant to the children in the group. Turn-taking, improvising in pairs, singing well-known folk songs, and movement-based games are used. Sometimes recorded music by well-known Middle Eastern artists is also used as a focus for activities. This project has become self-sustaining and, to this day, weekly groups in each school are taking place. Top-up training has been provided by Elizabeth Coombes, with further training being offered by Music as Therapy International to support staff development.

**WHAT SUCCESS LOOKS LIKE TO THIS PROJECT**

The sustainability of this initiative, which has now been running for over eight years, is a testament to the dedication of the management and teaching staff. Staff are always looking for ways to ensure their practice remains fresh and relevant, and recent developments are showing that they are beginning to share their skills with other schools in the region.

**SOURCES OF FUNDING**

Universities, Music as Therapy International, and the Evangelical Lutheran Schools in Jordan and the Holy Land.

**UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT**



**RESEARCH AND EVALUATION**

To read further about research into this project: <http://approaches.gr/coombes-a20150327>

A peer-reviewed action research evaluation of the work, which contains some quotes from ITM-M practitioners and teachers, can be read here: [http://approaches.gr/wp-content/uploads/2020/06/Approaches\\_FirstView-spf-r20200602-saada.pdf](http://approaches.gr/wp-content/uploads/2020/06/Approaches_FirstView-spf-r20200602-saada.pdf)

**ADDITIONAL INFORMATION**

<https://youtu.be/kMxTc2ydc>

## **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"Interactive Therapeutic Music Making is a powerful tool that we are finding is hugely beneficial in our schools. Music is an amazing way to connect and support our students' well-being."

### **CONTACT INFORMATION**

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Evangelical Lutheran Church in Jordan and  
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COUNTRY  
**Singapore**

PROJECT TITLE  
*The Glasshouse*

### DESCRIPTION

The Glasshouse is a virtual space—created by the artistic director, the art therapists, their internationally-acclaimed musicians, and their brilliant illustrators—where interactive chamber music and chamber arts content is offered weekly, through four extensive sustained programs such as #origins and #blossoms. The Glasshouse was created for children and youth to engage meaningfully with music and the arts for personal inner growth and development. This project serves children ages 0–12, and children, youth, and young adults with special needs. In #origins, classical music stories come alive by way of colourful illustrations, light animations, and gripping listening opportunities—on top of activity sheets for reviewing knowledge gained and canvases for self-expression. In #blossoms, children and youth with special needs venture through lighthearted musical and artistic journeys to build capability for emotion regulation, calming, creativity, and self-expression, as well as positive self-talk and reframing. Youth and young adults focus on building strengths by way of reflection and expression within their designated program. The Glasshouse is a creative and comforting space where music and the arts can be shared and enjoyed by creators, curators, children, and youth.

### NEEDS ADDRESSED

The Glasshouse #blossoms programs recognize the need for fulfilling the potential of unique individuals. Consisting of two vastly different programs—one for children and youth with special needs and one for youth and young adults, the program is curated with one goal in mind: the blossoming of the unique individual and the fulfilment of their potential. Both demographics served by #blossoms need acceptance and support. Children, youth, and young adults, with and without special needs, should have access to a space where learning, discovery, development, and expression can be experienced without judgement and without bias. The Glasshouse provides this comforting and creative space where their development can freely take place.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The values and assumptions that underpin The Glasshouse project, #blossoms, is that music and the arts are powerful tools that can be used to level the playing field and strengthen the starting point for these children and youth. The qualities of music and the arts, as well as how closely linked they are to one's personal expression and identity, make them perfect tools for nurturing young minds and hearts.

### PROJECT OUTCOMES

The Glasshouse project, #blossoms, works to create sustained access for the children and youth, not only to music and the arts, but to the opportunity for self-discovery, personal expression, inner development, and a greater sense of self-worth. While delivering content at the highest level, the team also works around the clock to fundraise and sustain the program.

### HOW MUSIC ACHIEVES THESE OUTCOMES

Each month, music experientials are created to support the participants of the program. The music and artistic experiences are created to aid and guide their development of emotion regulation, calming, creativity, and self-expression, as well as positive self-talk and reframing.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Within their virtual sphere, Glasshouse runs different corners where the community of #blossoms can gather. All of the programs cater to different needs, ages, and communities, and provide opportunities for engagement, development, and connection through the arts.

### SOURCES OF FUNDING

Government, fees, sales, and private sponsorships.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### ADDITIONAL INFORMATION

<https://theglasshouse.chambermusicarts.com.sg>

## **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"Music and the arts are powerful tools we can use to level the playing field and strengthen the starting point for children and youth. Having access to meaningful experiences in music and the arts is the start to nurturing a thoughtful and considered development. Thoughtfulness and consideration are fundamental for an individual who wants to live sustainably and successfully."

### **CONTACT INFORMATION**

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COUNTRY  
**South Africa**

PROJECT TITLE  
*Field Band Foundation*

### **DESCRIPTION**

Begun in 1997, the Field Band Foundation (FBF) is a not-for-profit youth development organization, utilising music and performance as a vehicle to foster holistic development. This gives youth the agency to navigate various social and economic issues within the South African context. It supports economically and socially challenged youth in remote and generally under-resourced areas, and focuses on instilling values, life skills support, and positive role-models to enable young people to thrive. In five band sections (High Brass, Low Brass, Percussion, Pit, and Movement and Dance) children learn to play and perform popular songs, African folk music, and a variety of musical genres. Bands operate in 21 areas throughout the country, and involve close to 6,000 youth. By being part of something creative and exciting, and learning the skill of performing in a marching band, more people can access more opportunities.

### **NEEDS ADDRESSED**

Field Band's target audiences face daily hardship and challenging situations that impact their well-being and future. Extramural growth opportunities for children and psychosocial support for them and their parents are usually scarce. There is an additional need for strengthened community support structures and collaboration.

### **VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

The values of creating belonging and inclusion underpin everything that is done. The tagline, "You belong, Play on!" speaks to that sense of a safe space in which to be creative and make a mark. Field Band's assumptions are that by facilitating young tutors and local staff teams, transfers to band members will occur of pertinent skills, knowledge, and new behaviours. The band environment provides protective factors to mitigate socio-economic risks and enable improved commitment to self-development, resilience, music education, and life skills. The resulting enhancement of resilience and self-development competencies contribute to overall improved health and well-being.

### **PROJECT OUTCOMES**

In the long term, the aim is to empower confident, healthy young people to contribute to a vibrant society. This is done in the medium and short term by providing enjoyable, educational activities after school by productively occupying children living in under-resourced areas; offering on-going education in life skills and well-being

to young people who need support in developing emotional resilience in these difficult socio-economic circumstances; uplifting communities with a creative resource that involves youth and adults and emphasizes inclusion; and building a positive ecosystem of activities and opportunities within the communities, generating trust and hope.

### **HOW MUSIC ACHIEVES THESE OUTCOMES**

Participating in a Field Band offers much more than music, but the music is the magic that brings it all together. Learning to work as a team, to express oneself and the identity of the community, and feeling safe and proud while doing this, is really how the Field Band model works. Music helps moderate and amplify emotions; it gives an opportunity for release and relaxation, and above all, it helps individuals to connect to one another. Being part of a band means young leaders have goal-directed activities as they master the techniques, but at the same time, there is an instant sense of joy and pride as they create sounds and rhythms that have a tangible impact on everyone who is part of the project.

### **WHAT SUCCESS LOOKS LIKE TO THIS PROJECT**

The holistic development of young leaders is paramount to the work, so when there is evidence of FBF people making positive choices about their lives and being proactive, this is how success is measured. Stories come through the monthly reports received from every band that not only collect data about training sessions, attendance, and musical repertoire, but document achievements of anyone connected. Success can be seen in the many stories of young band members who have pursued their career in music and then joined the army or police bands. For instance, one young tutor completed a course in basic education and then swapped jobs with a friend in another band so that she could also complete the course. Success can be seen in the way a young woman was brave enough to leave her small rural town, where she was comfortable as a dance tutor, and went for training in a gender-based violence support project in a big city with people she did not know; she is now part of a national team that tours schools and projects, sending strong and powerful messages to young women. Success is also seen when young band leaders are faced with challenges such as the restrictions of COVID-19 and the accompanying fear and anxiety of the entire community, but know how to offer support and comfort to many. Thus, the band rehearsals are re-worked, sanitization training is successfully undertaken, and safe outdoor rehearsals with correct

social distancing can take place. Team members know that they are a source of information and role modelling for the community and their band members—they take themselves and their mission seriously and implement with passion and compassion. THAT is the sound of success!

### SOURCES OF FUNDING

Corporate sponsors.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

A number of external reviews have been conducted on the FBF, and it was also the subject of a doctoral thesis by Lyrissa Whittaker, successfully completed for the University of London.

### ADDITIONAL INFORMATION

[https://fieldband-my.sharepoint.com/:f:/g/personal/server\\_fieldband\\_org\\_za/Esvb5Vx2LAtHpbBDeHV\\_fHkBWaR2QZwmDM79ftDzjEFQmQ?e=4QdNqX](https://fieldband-my.sharepoint.com/:f:/g/personal/server_fieldband_org_za/Esvb5Vx2LAtHpbBDeHV_fHkBWaR2QZwmDM79ftDzjEFQmQ?e=4QdNqX)

<https://www.facebook.com/FBF.SA>

[https://www.instagram.com/fieldband\\_sa/?hl=en](https://www.instagram.com/fieldband_sa/?hl=en)

<https://www.linkedin.com/company/field-band-foundation-south-africa/>

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music is part of what makes people human, enabling individuals to reach each other across all kinds of man-made, globalized divides. The Field Band Foundation is proud to know that its youth development model is directly linked to the Sustainable Development Goals 3 (Good health and Well-being), 4 (Quality Education) and 5 (Gender Equality). The future is in the hands of young leaders and together humanity can create new symphonies that sound a new world order."

### CONTACT INFORMATION

**Name of Organization:** Field Band Foundation

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**Address:** 26, 9th Avenue, Edenberg, Johannesburg, Gauteng 2128, South Africa

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COUNTRY  
**South Africa**

PROJECT TITLE  
*Keiskamma Music Academy*

### DESCRIPTION

The Keiskamma Music Academy (a program of Keiskamma Trust) was first established in 2006 with the goal of providing instrumental music education to rural children who continue to be denied this opportunity. The academy teaches young people of Hamburg, Bell, Bodiam and Peddie to play a musical instrument through weekly lessons in practical music, music theory, ensemble classes, and orchestra, through services provided by a professional music academy. The mission is to equip young learners with the valuable knowledge needed to achieve excellence in a complex art form. An additional goal is to acquire a professional level of skill that participants might be able to apply to future careers in music performance or education. Most importantly, the self-confidence and discipline that this experience instills in these young people equips them with the skills to approach the demands of any future career with a far greater capacity to achieve excellence and success. They will have learned that through hard work and commitment they are capable of achieving their full potential.

### NEEDS ADDRESSED

In the sphere of music education, children from underprivileged backgrounds have historically not been given the opportunity to attend formal musical training. This project provides children with such an opportunity and later provides employment within the system from which they came. Children are taken off of the street and engaged in an uplifting and self-empowering environment that provides new experiences and opportunities for development and growth. This is essential in poverty-stricken areas such as the Eastern Cape that have been hit hard by the COVID-19 pandemic.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Self discipline, skills development, and a holistic experience in the realm of music meets the needs of youth in the communities of Hamburg, Peddie, Bell, and Bodiam.

### PROJECT OUTCOMES

The primary goal for 2020 is to reach all potential beneficiaries in one way or another. Students entering for examinations will be encouraged to use this time creatively by preparing unique songs, composed by the children and staff, for a year-end performance that will be uploaded onto a digital platform. A medium-term

goal is to engage and teach youth how to interact with digital technology so that they can work online with music software. The long-term main vision is to expand the project to other areas in need on the Eastern Cape. Another objective is to bring the academy into the 21st century with regard to technological upgrades and integrated learning platforms.

### HOW MUSIC ACHIEVES THESE OUTCOMES

All activities are music-related, and the skills learned will create new opportunities for the youth of the project. Their experiences with COVID-19 will be expressed through music and shared with the world on an online platform.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Many alumni are now studying at university level. Some of them are studying music and teaching in other music projects, including in the Keiskamma Music Academy. As a result, youth are able to provide for their families, improve their skills, feed back success into their communities, and give back to the project through ongoing participation. These students have learned self discipline, self-motivation, and team effort. The skills that they learned at the music academy have formed a life path that heads toward success.

### SOURCES OF FUNDING

Corporate sponsors and foundations.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

Growth and Achievements Data & Testimonials: <http://www.keiskamma.org/growth-and-achievements/>

The Keiskamma Music Academy Perform "Ntyilo Ntyilo": [https://www.youtube.com/watch?v=T3C\\_WRw6kDQ](https://www.youtube.com/watch?v=T3C_WRw6kDQ)

Additional information: <http://www.keiskamma.org/music/>  
SAfm Radio Interview with Keiskamma Music Academy Director, Helen Vosloo: <https://www.youtube.com/watch?v=JBIWKLioKu0>

## **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"Music is an integral part of the culture and society of South Africa. Without music, there are insufficient means to express oneself. Music provides children with a means of self-expression. Not only does music education teach children about self-discipline, it also provides valuable skills which can later be used towards prospective careers in the music industry."

### **CONTACT INFORMATION**

**Name of Organization:** Keiskamma Trust

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6170, South Africa

**Email:** elizabeth@keiskamma.org

**SocialMedia:** [https://web.facebook.com/KeiskammaMusic/?ref=settings&\\_\\_m\\_async\\_page\\_\\_=1\[CM1\]](https://web.facebook.com/KeiskammaMusic/?ref=settings&__m_async_page__=1[CM1])

COUNTRY  
**South Africa**

PROJECT TITLE  
*Mangaung String Program*

### DESCRIPTION

The Mangaung String Program was established in 1998 to enable historically disadvantaged children in the greater Bloemfontein area of Free State Province, South Africa, to access string music instruction. The program has grown from 15 children at Bochabela Primary School to over 500 young people throughout the Free State Province. The program is especially unique in that it operates its own transport system either to bring children to a place of instruction or to take music instructors to schools and centers where the children can have music lessons. The second unique point is that it has employed young musicians who grew up in the program as instructors. These young people understand the culture of the program, speak the local languages, and are excellent role models, which dispels the notion that playing the violin is a Eurocentric exercise.

### NEEDS ADDRESSED

Mangaung String Program provides in-school and after-school instruction in string music instruments, piano, and voice. The focus is on opportunities for those who have been denied the chance to develop their musical talents due to skin color or not having access to economic resources.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The program is founded on a love for music, a keen interest in expressing music with a group of peers, and a love and respect for children.

### PROJECT OUTCOMES

Expected outcomes include musical expression, discipline, responsibility, mutual respect, teamwork, and enhanced self-image.

### HOW MUSIC ACHIEVES THESE OUTCOMES

The very nature of learning a string instrument involves all of the qualities desired by the program.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

While the Mangaung String Program has seen its pupils achieve posts in professional orchestras, overseas careers, and international studies, the greatest achievements are undoubtedly those least seen: young people who stay in school, make healthy life choices, and go on to be productive members of society.

### SOURCES OF FUNDING

Government, corporate sponsors, foundations, universities, fees.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### ADDITIONAL INFORMATION

<https://bochabela.com/>

Faces of Africa: The Bochabela String Orchestra:  
<https://www.youtube.com/watch?v=xVs2Q9cCL3Y>

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Access to music changes lives."

### CONTACT INFORMATION

**Name of Organization:** Mangaung String Program

**Contact Person:** Peter Guy

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## COUNTRY

# United States of America

## PROJECT TITLE

### *Guitars and UkEs in the Classroom (GITC)*

#### **DESCRIPTION**

GITC brings music to students in need by training, equipping, and inspiring their teachers to play, sing, and integrate music with academic learning and social-emotional development. Free programs restore music to its rightful place in childhood and society, while supporting all learners to access their creativity through the power of song. The program teaches group classes and delivers teaching-artist classroom residencies online and, when safe, in person at public schools in many states in the US. It teaches and trains teachers to compose songs in folk, roots, blues, spirituals, multicultural, and folk-rock genres.

#### **NEEDS ADDRESSED**

GITC fills an equity gap pertaining to access to musical learning, and the course approach addresses the needs of students living in poverty, students with identified special needs, students recovering from trauma, and all learners. Delivering hands-on integrated music as part of every subject during each school day boosts student joy, engagement, and academic progress, and imparts critical literacy and math skills. The motto is "Better Learning through Music." When students connect to ideas through songs and sharing music, they can embrace all kinds of learning, including global care and preservation of all kinds, social justice, restorative practices, and more. All of this is taught through music.

#### **VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

Core values include:

- Well-Being of students and teachers;
- Equity and access to musical learning;
- Creativity and cross-curricular learning;
- Inclusion for every student;
- Building cohesive and creative classroom communities; and
- Practicing integrity and respect.

The baseline assumption is that musicality is a birthright and all people deserve the access, encouragement, training, and tools to discover, develop, and express their own musical voice. The program strongly believes that music is a medium through which individuals and communities can connect, communicate, support their members, and thrive. GITC also believes in music's power to transmit ideas and skills from listening,

speaking, reading, writing, and composing, to intuitively understanding many facets of math that are expressed through rhythm, pitch, and dynamics in music. The belief is that learning to make music is a core process of child development that supports other core processes. Music is therefore fundamental for every child to learn as a part of their education, and must be taught for free in order to rectify the classist relegation of music instruction to the upper classes. GITC believes in the importance and power of all forms and genres of music as it reflects and carries on diverse cultural traditions, achievements, and beliefs.

#### **PROJECT OUTCOMES**

GITC would like this work to reach every community in America. To this end, during the pandemic it has started teaching online, reaching a more widespread area with training. There is a need to build the base of musical instrument sponsors in order to provide more supplies to teachers and students at no charge, and this will help them to scale up. The long-term vision is to have the work available internationally so that any teacher who shares the vision can develop their musicality and begin to bring hands-on music into their work with children.

#### **HOW MUSIC ACHIEVES THESE OUTCOMES**

Teachers and students singing, playing, and songwriting in the context of daily classes strategically helps children to connect personally and creatively with ideas, acquire skills, and add their own experiences of learning from each other every day.

#### **WHAT SUCCESS LOOKS LIKE TO THIS PROJECT**

Success is measured in many ways, including by the number of teachers and students served; by assessing the specific impact of the work on teacher effectiveness, enthusiasm, and creativity; and by student outcomes in the areas of social-emotional learning, self-care, and academic performance.

#### **SOURCES OF FUNDING**

Government, corporate sponsors, foundations, and income from individual contributions.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

GITC creates annual grant-specific reports on targeted outcomes. It also gets regular survey-based evaluations from teachers as they complete each level of training. It holds focus groups so that teachers can share their experiences and best practices, and it has just begun learning to assess the results of all this using quantitative and qualitative data analysis software.

### ADDITIONAL INFORMATION

<https://www.youtube.com/watch?v=ITAsLvOKmYw>

<https://www.nbcsandiego.com/news/local/music-education-nonprofit-wins-project-innovation-award/2331686/>

<https://www.guitarsintheclassroom.org>

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"GITC aims to create an online platform and regular event through which cross-cultural musical exchanges can take place. These will be organized around topics that concern and unite people. Participants will be asked to share the songs they are composing, learning, and sharing, to address the Sustainable Development Goals (SDGs) in their own communities. This will provide impetus to create a UN supported set of recordings and song materials that can be shared globally!"

### CONTACT INFORMATION

**Name of organization:** Guitars in the Classroom

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**Website:** <https://www.guitarsintheclassroom.org>

## COUNTRY

# United States of America

## PROJECT TITLE

### *New Horizons Music*

#### DESCRIPTION

New Horizons Music creates entry points to music making for adults with no musical background—primarily retired adults—and those who perhaps were involved in school music but who have been inactive during career and family-raising years. New Horizons International Music Association (NHIMA) is an international non-profit organization committed to the New Horizons philosophy of music making, and undertakes initiatives designed to support the development and growth of New Horizons music organizations.

#### NEEDS ADDRESSED

Becoming involved in music making helps people make connections to life, and gives them rewarding musical activities and social connections. The purpose of NHIMA is to:

- Continue Roy Ernst's vision of expanding music making opportunities for adults;
- Foster a positive atmosphere for creating new adult bands, orchestras, choruses, and other music groups;
- Provide services of interest to adult music groups and individual members of NHIMA including:
  - » Semi-annual newsletter;
  - » Comprehensive web site—[www.newhorizonsmusic.org](http://www.newhorizonsmusic.org);
  - » Printed and electronic membership roster;
  - » Information about music camps;
  - » Discounted registration to some music camps;
  - » Encourage groups to sponsor New Horizons Music Camps, and encourage opportunities to visit and play music when traveling, by visiting other New Horizons groups; and
  - » Encourage communication between New Horizons groups, their conductors, and individual members on questions commonly faced by their groups.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Many people with no musical background will choose to become active music learners if given the chance. Music making supports good mental and physical health. The first New Horizons program at the Eastman School of Music in Rochester, New York was designed to serve the senior population. A minimum age of 50 was arbitrarily set as a guideline, since that is the age of eligibility for joining the American Association of Retired Persons (AARP), one

of the first official markers of senior adulthood. Many New Horizons programs started since then are designed specifically for senior adults and have minimum age requirements, but others are open to adults of any age. The policy of one of the New Horizons programs is "If you consider yourself to be an adult, you're eligible." The targeted age range and requirements, if any, are local decisions.

#### PROJECT OUTCOMES

New Horizons wants to increase opportunities for adults, especially older adults, to become active music makers in ensembles. A New Horizons Music program should be inclusive rather than exclusive. Every person has musical potential that can be developed to a level that will be personally rewarding. Many adults have been made to feel unmusical, often by parents or music teachers. It is common at New Horizons informational meetings to hear people say things like "My parents said 'No one in this family has musical talent, so you're not going to start music classes.'" Or, "My music teacher said 'Move your lips, but don't make any sound.'" Those scars last a lifetime, and the people who carry such memories will need assurance.

The first New Horizons program in 1991 was a band, but the intent was to also start other kinds of New Horizons programs. New Horizons orchestras started a few years later. The concept and philosophy of New Horizons Music can be applied to many other types of music making and music classes.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

Music making supports good mental and physical health. New Horizons Music programs provide entry points to music making for adults, including those with no musical experience at all, and also those who were active in school music programs but have been inactive for a long period. Many adults would like an opportunity to learn music in a group setting similar to that offered in schools, but the last entry point in most cases was elementary school. For most of the last century, about 15–20% of high school students nationally participated in music. From that, it can be estimated that at least 80% of the adult population needs beginning instruction in order to participate in making music. New Horizons Music programs serve that need.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Our success is measured by the number of people who choose to participate. This is currently about 10,000. Active participation in music fills important needs for adults—the need for challenging intellectual activity, the need to be

a contributing member of a group, and the need to have exciting events in the future. For many people, music can serve these vital needs better than anything else. Here is what some participants say:

- “Being retired and widowed I joined the band to have something to do. Now I don’t know what I would do without it.”
- “This comes at a time in life when you have the time to devote to it. When you join the band, you stick with it. Not many people drop out. It’s something that holds you.”
- Next to my family, certainly, the musical activity is the most important thing in my life.”
- “Some people who start in New Horizons programs go on to also join other community bands and orchestras. New Horizons bands and orchestras become important parts of the cultural life of the community, performing in many different settings and for special events. In addition to formal concerts, performances in shopping malls and summer concerts in parks, they often play for retirement and nursing homes where added events are really needed.”

### SOURCES OF FUNDING

Fees, sponsorship from music dealerships, schools, community music schools, college music departments, recreation centers, and senior centers.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

There are many research projects listed on the New Horizons Music website.

### ADDITIONAL INFORMATION

There is an award-winning documentary on YouTube, “Music for Life, The Story of New Horizons.”

### MESSAGE ABOUT MUSIC’S CURRENT AND FUTURE GLOBAL ROLE

“Music brings us together.”

#### CONTACT INFORMATION

**Name of Organization:** New Horizons International Music Association, Inc.

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## COUNTRY

# United States of America

## PROJECT TITLE

### *World Drumming for General Music Classrooms: Roots of Rhythm Project*

#### DESCRIPTION

In 2004, Dr. Craig Woodson wrote the Roots of Rhythm (RoR) curriculum, the first free, online world drumming teacher training and student workshop project in the US. It was originally sponsored by two non-profits, the music industry's NAMM Foundation and the Percussion Marketing Council. After over a decade of successful programming, the foundation gave ownership of the project to Dr. Woodson in 2016. His approach continues to enable K-8 teachers and students to experience hands-on percussion techniques and simple instrument making, primarily in the general music classroom.

The RoR project brings special attention to underserved children, including those with special needs, both in the US and overseas. Based in Cleveland, Ohio, its work has expanded to countries in Europe, the Middle East, the Americas, and South Asia.

#### NEEDS ADDRESSED

Often, music teachers do not receive college training to bring students the joy of learning to play world drums and make simple percussion. Furthermore, many students do not have an opportunity to take music classes, a problem directly addressed by an online approach. The RoR project also satisfies the need that many schools now have for incorporating creative music making into the general curriculum, addressing core academic subjects such as history, social studies, art, technology, and science, often considered a STEAM approach.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Many college courses do not provide general music teachers sufficient instruction to perform on and teach various types of world percussion. In addition, teachers do not receive important instruction in simple instrument making, which allows students to more easily take the drumming experience home without the need to buy expensive instruments.

#### PROJECT OUTCOMES

In the short term, students enjoy learning how to play many types of drums from around the world and then to make simple versions to take home. Later, teachers demonstrate musical commonalities and differences among these varied traditions including the study of countries, geographies, and cultures all related to RoR musical examples. In the long term, young people build self-esteem and self-respect through successful hands-on activities and cooperative behavior. Eventually,

students learn how world drumming reflects global life conditions and experiences on the way to gaining a deeper understanding of their own cultural heritage.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

As students become proficient at drumming and simple instrument making, they realize that these experiences can easily be taken home. To help participants develop their musical experiences away from school, they match their online multi-level instruction to K-12 academic content standards, they use authentic audio and play-along tracks, and they employ a simple box notation for ease in composing and performing music.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Since 2004, an estimated 125,000 K-8 students and 1,000 music teachers have experienced their world drumming content. Responses from participants continue to be overwhelmingly positive. Many attendees report continued use of their project year after year. They measure success by written and verbal feedback from participants during and after their RoR events.

#### SOURCES OF FUNDING

Corporate sponsors, fees, and sales.

#### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



#### RESEARCH AND EVALUATION

Positive surveys, narratives, final reports, and video documentation testify to the effectiveness of RoR's teacher training and student workshops. These evaluations show an increase in student achievement, in musical performance abilities, and in participants' self-esteem. This feedback comes from a wide range of populations and communities within and outside the US, many of whom are underserved or who work with special needs students.



## **ADDITIONAL INFORMATION**

Roots of Rhythm: [www.RootsofRhythm.net](http://www.RootsofRhythm.net)

Video of Dr. Woodson's work in Ecuador with Cocoa Roots band through UNICEF (in Spanish):  
[https://www.youtube.com/watch?time\\_continue=18&v=r6PzTomgmOQ&feature=emb\\_logo](https://www.youtube.com/watch?time_continue=18&v=r6PzTomgmOQ&feature=emb_logo)

Video of House of Blues RoR workshop:  
[https://www.youtube.com/watch?time\\_continue=41&v=XhrzuL5y7Ao&feature=emb\\_logo](https://www.youtube.com/watch?time_continue=41&v=XhrzuL5y7Ao&feature=emb_logo)

## **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"Music is especially needed during these difficult times of the pandemic. Through their free-to-access online Roots of Rhythm content, teachers and students can continue to play world drums and make simple instruments at home. One main function of their approach to music making in 2020 is to connect individuals to their own culture and to other cultures around the world. These connections will continue to be vital expressions of their human experience."

## **CONTACT INFORMATION**

**Name of organization:** Ethnomusic, Inc.

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**Website:** [www.RootsofRhythm.net](http://www.RootsofRhythm.net)

## COUNTRY

# United States of America

## PROJECT TITLE

### *Youth Orchestra Los Angeles*

#### DESCRIPTION

Founded in 2007, Youth Orchestra Los Angeles (YOLA) breaks down the economic barriers to receiving a high-quality music education by providing free orchestral music instruction to children, ages 6–18, with the greatest need, fewest resources, and little or no access to instrumental instruction. The inspiration for YOLA comes from El Sistema, the dynamic orchestra movement that nurtured Los Angeles Philharmonic Music and Artistic Director Gustavo Dudamel in his youth. Like El Sistema, YOLA is designed to act as an agent of social change—connecting children and their families to a musical experience with the potential to transform the community, create opportunities for achievement across social strata, and instill a sense of self-worth in its participants. YOLA has both local and national reach:

- Local: YOLA's four sites serve more than 1,300 students, ages 6–18, with 15 hours of free, after-school music instruction each week, 43 weeks of the year. Students receive 600 hours of music instruction, tutoring, and rehearsal time annually from an extensive faculty of more than 35 teaching artists. These sites are YOLA at EXPO Center (South LA), YOLA at Heart of Los Angeles (HOLA; Rampart District), YOLA at Torres (East LA), and YOLA at Camino Nuevo (Westlake). The fifth site and YOLA's first permanent home, the Judith and Thomas L. Beckmen YOLA Center at Inglewood, will open in 2021.
- National: YOLA National programs bring together young musicians, teaching artists, program administrators, and other stakeholders from across the country who believe that music education has a powerful role to play in youth and community development. Designed to respond to the changing needs of the field, YOLA National offers an ever growing number of opportunities for participants to learn from and create community with one another. The YOLA National Festival & Symposium is held each summer to bring together these individuals. As with all YOLA programs, participation is completely free—travel, lodging, meals, and programming are all provided.

#### NEEDS ADDRESSED

Many of Los Angeles' public school students, particularly those located in the YOLA neighborhoods, have little or no access to music education. That lack of foundational music learning puts them at an academic and social disadvantage. Studies by Harvard's Project Zero, the Carnegie Foundation for the Advancement of Teaching, and the Conference Board Workforce Readiness Initiative, show that children who participate in programs like YOLA not only exhibit enhanced reasoning, problem-solving, and

communications skills, but also acquire a capacity for the type of creativity and innovation that leads to success in the 21st-century workplace. As a responsive community member, the LA Philharmonic has made a commitment to supplement and, in some cases, wholly provide the basic musical experiences and learning that every child, regardless of their socio-economic status, deserves.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Music instruction at YOLA, inspired by El Sistema's intensive and collaborative approach, begins with activities tailored to the age of the student, and includes singing classes, musicianship courses, and learning to "play" music on paper violins. Students then advance quickly through the program's rigorous pedagogy and, within a year, they are able to read music, play in ensembles, and mentor younger students.

YOLA's mantra is: "If you know three notes, teach someone who knows two." YOLA draws on the LA Philharmonic's extensive resources, giving students an opportunity to work with orchestra members, guest conductors, and soloists, and to perform alongside professional musicians at Walt Disney Concert Hall and the Hollywood Bowl.

#### PROJECT OUTCOMES

This year, YOLA has adapted in response to the COVID-19 pandemic. Working with unbelievable speed and dexterity, the LA Philharmonic's learning staff and site partners were able to reconstitute YOLA as an online program within 48 hours of its four local sites closing. The YOLA teachers have developed an online platform where they share practice videos and playing assignments, and have brought together groups of young musicians for group or private lessons. Students and teachers are sharing listening assignments of their favorite musical pieces. Siblings are mentoring each other, and families are reporting lots of music making from their homes. Along with their community partners, they are staying in touch with their students consistently, exploring what they can do to help make their lives safer, happier, and more stable, and checking in on whether they have their instruments and the resources they need to complete school assignments, and whether they are eating lunch.

Medium-term and long-term outcomes for YOLA's students include their dual development as both musicians and young leaders. To these ends, the LA Philharmonic seeks to:

- Help students develop cognitive and non-cognitive skills applicable in broader social and academic contexts;
- Measure the success of YOLA in terms of fostering healthy communities; and
- Facilitate a national conversation about El Sistema-inspired learning through the YOLA National program.

### HOW MUSIC ACHIEVES THESE OUTCOMES

El Sistema-inspired programs have helped hundreds of thousands of young people around the world raise themselves up and find purpose and connection. El Sistema's founder, Jose Antonio Abreu, believed that music's effects on lives could be seen in three concentric circles. At the center, the individual: music uplifts and provides a means for expression. Then, the orchestra: music teaches young people how to work with one another. Finally, the community: an orchestra is a symbol that a community can rally around. It can bring people together and fill them with hope. YOLA is not simply a music education program, but everything that YOLA seeks to achieve stems from music at its core.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Although the power of El Sistema-inspired programs to transform the lives of under-resourced children has been observed for four decades, there have yet to be comprehensive studies to empirically test its students' musical and social development, the programs' wider community impact, or the connection between intensive music learning and cognitive development. Utilizing both internal resources and partnering with leading research institutions, the LA Philharmonic is currently conducting studies to help provide more concrete answers to these and other questions.

The end goal of their combined research efforts is to help the LA Philharmonic and the wider music education community increase efficiency and effectiveness, build more unified standards across programs, and provide valuable data to all who advocate for increased music and music education opportunities for children.

Two completed studies include a five-year longitudinal study conducted by the University of Southern California (USC) Brain and Creativity Institute (BCI) and a partnership with Stanford University's Social Psychological Answers to Real-World Questions (SPARQ) program. Both studies provided compelling evidence for the benefits of musical study in social, academic, and cognitive development.

In September 2018, the LA Philharmonic launched a second phase of its YOLA research project at Camino Nuevo Charter Academy with Dr. Antonio Damasio of the USC BCI. Jointly funded by the LA Philharmonic and the USC BCI, the study examines the effects of musical training on the development of mind, behavior, and brain. The study follows two cohorts of students for five years, and will use neuroimaging and behavioral probes to examine the impact of music training on their cognitive development, social development, development of emotional regulation abilities, and academic achievement.

### SOURCES OF FUNDING

Government, universities, foundations, and individual contributions.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

Research conducted by the USC Brain & Creativity Institute can be found here:

<https://dornsife.usc.edu/bci/brain-and-music/>

### ADDITIONAL INFORMATION

<https://www.laphil.com/about/watch-and-listen/breaking-ground-on-the-judith-and-thomas-l-beckmen-yola-center-at-inglewood>

<https://www.laphil.com/about/watch-and-listen/a-look-back-at-yolas-visit-to-mexico-city>

<https://www.laphil.com/about/watch-and-listen/los-angeles-and-mexico-city-celebrate-50-years-as-sister-cities>

<https://www.laphil.com/about/watch-and-listen/pomp-and-circumstance>

<https://www.laphil.com/about/watch-and-listen/yola-sets-up-camp-in-the-woods>

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"YOLA is learning about the effectiveness and positive impact of high-intensity music and youth development programs in under-resourced communities. These programs can offset some of the negative consequences that low socio-economic status can have on child development. We recommend significant changes in public policy regarding sequential musical education. Music education is a fundamental right, and every child regardless of socio-economic status deserves access to it."

### CONTACT INFORMATION

**Name of Organization:** Los Angeles Philharmonic Association

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**Website:** [www.laphil.org/yola](http://www.laphil.org/yola)

**Social Media:** @laphil.org

COUNTRY  
**United Kingdom**

PROJECT TITLE  
*MAC Makes Music*

### DESCRIPTION

MAC Makes Music is a Youth Music funded program aiming to influence musical inclusion for children and young people aged 0–25 years old. MAC Makes Music has been running in various forms since 2012, with its current Youth Music grant covering the period 2018–2022. MAC Makes Music provides innovative music making opportunities for children and young people with limited access to music provision. It works with children and young people with special educational needs or disabilities, and those with social, emotional, and mental health difficulties, across a range of groups and settings; for example, families, pupil referral units, charities, primary schools, children’s services, centers for newly arrived children and young people, resource bases/focus provisions, and special schools to influence sustained music-making activity.

MAC Makes Music has three core strands: strategic, workforce development, and direct music delivery. It is a strategic partner of Youth Music, working towards creating a musically inclusive England, where every child can access music-making opportunities regardless of their circumstances. Specifically, MAC Makes Music champions innovation in music-making approaches, supports workforce development, and advocates for equality in music education in partnership with Music Education Hubs in Birmingham, Coventry, Sandwell, Solihull, and Worcestershire.

Their passion is to offer young people high-quality music-making experiences led by a team of highly experienced musicians. The young person’s voice and creativity is at the heart of its diverse music offering in new music technology, songwriting, band development, singing, and music production. The music-making activities are young-person centered and so range vastly depending on the group. Likewise, the genre of music varies as this is based on the young people’s tastes and interests.

### NEEDS ADDRESSED

MAC Makes Music’s main goal is to push for musical inclusion. In light of that it has chosen to focus on special educational needs and disability, and social, emotional, and mental health needs. It is striving to ensure that all children and young people, regardless of their circumstances, have access to high-quality creative music-making opportunities. They are mindful that this is not the case for all children and that there are many children missing out on the highly important personal and social benefits that music making can offer.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Musical inclusion underpins MAC Makes Music. It aims to work in an inclusive, child/young person centered, and creative way. For MAC Makes Music, musical inclusion is about removing barriers to ensure all children enjoy full participation in a music education that supports the development and achievement of each young person based on their individual abilities, needs, and interests. It believes that musically inclusive practice ensures that all children and young people can make music if they desire. They believe this can only happen by embracing a wide range of genres and styles, supporting participants to achieve social and personal outcomes, as well as musical ones, and having a music education workforce that can work with young people of all backgrounds, needs, and interests. MAC Makes Music believes inclusion involves change. It is an unending process of increasing learning and participation for all. It is an ideal to which MAC Makes Music aspires but recognizes it will never fully reach. Reflective practice underpins everything the music leaders at MAC Makes Music do—they constantly question themselves and are committed to learning and developing. This is incredibly important to use, and it informs their planning as well as the day-to-day decisions they make. They also encourage all their young musicians to be reflective, and embed this into their sessions.

### PROJECT OUTCOMES

All of the outcomes MAC Makes Music is seeking to achieve are linked to immediate, medium-term, and long-term indicators, so they recognize there is cross over:

- To offer and advocate for accessible and inclusive music making opportunities for children and young people with limited access, particularly those with special educational needs or disability, and social, emotional, and mental health needs (immediate, medium-term and long-term outcomes);
- Improve the music and creative skills of children and young people (immediate and medium-term outcomes);
- Improve children’s and young people’s self-esteem and self-efficacy (immediate and medium-term outcomes);
- Improve the quality of children’s and young people’s communication and interpersonal/social skills (immediate and medium-term outcomes);
- Improved quality of music delivery for children and young people (medium-term and long-term outcomes);
- Increased musically inclusive practice in Music Education Hubs (long-term outcome);

- Increased quality and understanding of Youth Voice practice (long-term outcome); and
- Increased progression opportunities for children and young people with special educational needs or disability, and social, emotional, and mental health needs (medium-term and long-term outcome).

### HOW MUSIC ACHIEVES THESE OUTCOMES

MAC Makes Music uses music as a tool to support musical, personal, and social outcomes. In work with younger children, it uses many musical games, which support social skills such as listening, turn-taking, sharing, and communicating. It also uses a lot of composition and improvisation to communicate non-verbally and to express emotions without the pressure of using language. It incorporates songwriting, lyric, and rap writing, which it has found has a cathartic effect and helps those who struggle to express themselves with verbal communication or those struggling with difficult experiences. As its music making does not solely focus on learning how to play instruments, MAC Makes Music is able to foster a real sense of achievement at early stages (e.g., to take part in an activity you do not need to have any previous experience). This supports self-efficacy and particularly helps those who struggle to “achieve” within the society structures imposed upon them.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

MAC Makes Music believes that what is deemed as “success” is completely bespoke or personal to the individual. It recognizes that every one of us is so different and unique that “success” for one child may be coming into the room after a few weeks only feeling able to listen from outside, or it may be offering eye contact for the first time. That said, MAC Makes Music has a set of formal indicators and sources of evidence that it uses to guide and measure against its outcomes, and these include qualitative and quantitative methods. In addition, MAC Makes Music has an external evaluator who visits the sessions, and who interviews and surveys participants, music leaders, parents or carers, and staff from partner organizations. Their musicians also complete reflective diaries after each session, which enables MAC Makes Music to track their journeys and the journeys and progress of the children and young people. Additionally, MAC Makes Music gathers quotes and feedback on a regular basis from everyone involved.

### SOURCES OF FUNDING

National Foundation for Youth Music (who are supported by Arts Council England).

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

MAC Makes Music produces evaluation reports for its funders, Youth Music. These are not published publicly, but the organization can be contacted for a copy of its latest report (see contact details below).

### ADDITIONAL INFORMATION

An overview video of the MAC Makes Music pre-COVID: <https://youtu.be/qAjpbeQ8u4s>

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

“Music is unifying, it is a universal language, and can level the playing field for many. Music can bring about profound social and personal change both for individuals and within communities. COVID-19 has highlighted huge inequalities that exist and has demonstrated why positive and creative musical opportunities are more crucial than ever. Let’s keep fighting to give everyone the chance to benefit from music!”

### CONTACT INFORMATION

**Name of Organization:** Midlands Arts Centre

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**Social Media:** @macmakesmusic  
@mac\_birmingham

## COUNTRY

# Multi-National: Argentina, Bangladesh, Brazil, Ghana, Mali, Mexico, Morocco, Nepal, Rwanda, South Africa, Thailand

## PROJECT TITLE

### *Playing for Change: Creating Positive Change Through Music Education*

#### DESCRIPTION

Playing for Change Foundation (PFCF) grew out of a common belief that music has the power to connect people regardless of their differences. Music is a tool for inspiration, education, and social change. Founded in 2007, PFCF was established to create positive change through music and arts education.

The work primarily engages marginalized youth in diverse communities around the world. The majority of these communities are located in low and lower-middle income countries. The foundation currently operates 15 music programs in 11 countries, and has positively impacted more than 20,000 lives, including more than 2,500 youth through regular programming in 2019. PFCF locations include: Mali, Morocco, Ghana, Rwanda, South Africa, Nepal, Bangladesh, Thailand, Mexico, Brazil, and Argentina. Each program serves anywhere from 50 to 900 children.

#### NEEDS ADDRESSED

PFCF uses music as a tool for social change and education. Opportunities are created for youth in place of obstacles that permeate local society, due primarily to impoverishment and marginalization unique to each program location. The programs are home to great cultural wealth, which they use to rebalance the social and economic disparities locally. The challenges that perpetuate these disparities are great: poor education institutions in Mali, racial inequality in South Africa, gender violence in Nepal, conflict in Mexico, poverty and population growth in Bangladesh, and COVID-19 across the globe. Many of its program locations are the only cultural and creative access point for local youth.

Local leaders are identified to engage and empower youth in their communities, leading activities which drive youth and gender development, promote social cohesion, provide economic opportunity, and create a better future for communities around the world.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Underpinning PFCF's efforts is the knowledge and awareness of great cultural wealth throughout each community where they operate. This wealth is often undervalued due to more immediate community challenges such as poverty, educational needs, and even conflict or drought. PFCF sees culture as a means with

which to address these challenges, knowing that music can be a great tool to inspire and connect. At each of their program locations, we use music to engage otherwise unengaged local youth, and to bring together community members through otherwise inaccessible cultural activities.

#### PROJECT OUTCOMES

Since 2009, PFCF has steadily increased its community engagement and youth outreach, culminating in more than 2,500 youth reached through regular programming across all PFCF locations in 2019. Despite COVID-19, outreach has been maintained digitally among all program locations, which ideally will increase youth outreach moving forward from this global crisis.

In 2021 and 2022, PFCF expects to:

- Increase youth attendance to more than 3,500 students weekly;
- Purchase more than 300 new instruments and deliver them directly to their students;
- Equip their programs with more than 70 tablets and smart devices for dynamic digital learning;
- Hire more than 20 new teachers for a total of 150 community leaders employed on the ground;
- Expand to two new program locations in Uganda and Colombia; and
- Celebrate and advocate for marginalized populations and social identities predominant among PFCF locations.

Beyond 2022, PFCF's long-term vision includes:

- Engaging more than 5,000 youth through regular programming;
- Purchasing a musical instrument for every student;
- Training all staff members with ICT skills for sustained digital learning;
- Establishing program locations as digital resource centers for community youth;
- Improving relationships with local schools across program locations for collaborative educational initiatives;
- Identifying and expanding to new program locations internationally; and
- Celebrating and advocating for marginalized populations and social identities internationally.

## HOW MUSIC ACHIEVES THESE OUTCOMES

Achieving its goals in the short term and beyond furthers PFCF's efforts to drive sustainable community development at grassroots levels internationally. Through music and dance, it provides otherwise unavailable creative outlets and cultural resources for children in at-risk communities, providing needed spaces for personal growth and development. Relying on rich, local culture, its music activities have steadily grown in scope and student attendance, and its future projections reflect this sustained progress.

## WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

PFCF's success goes beyond increased student attendance and youth outreach. While those indicators are measured weekly by on-the-ground staff, they also monitor qualitative successes like skills development, increased self-confidence, and social cohesion through community outreach and celebratory events. Communities embracing PFCF's programming and encouraging their children to participate in PFCF's activities is one of the greatest measures of their success to-date. PFCF was honored to be named a Polar Music Prize winner in 2019.

## SOURCES OF FUNDING

Corporate sponsors, foundations, and individual donations.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## RESEARCH AND EVALUATION

PFCF Annual Impact Reports can be found here:  
<https://playingforchange.org/about/financials-and-annual-reports/>

An overview of PFCF and testimonials from the field can be found here:

<https://playingforchange.org/music-is-the-key-support-our-cause/>

## ADDITIONAL INFORMATION

<https://playingforchange.org/blog/>

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Moving beyond the greatest health and economic crisis in more than a century requires inspiration and concerted action. Music's unparalleled power to unite us all must be leveraged in international efforts to engage and uplift the most vulnerable populations, disproportionately affected by COVID-19. The Playing for Change Foundation invites the UN and all those who share our vision to join us in creating positive change through music and arts education."

## CONTACT INFORMATION

**Name of Organization:** Playing for Change Foundation

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**Website:** <https://playingforchange.org>

## COUNTRY

# Multi-National: Europe and the United States of America

## PROJECT TITLE

*Music for People*

### DESCRIPTION

In the mid-1980s, a small group of improvising musicians came together to create an inclusive approach to experiential music education. Based on the philosophy outlined in The Bill of Musical Rights, Music for People (MFP) was founded by cellist David Darling and flautist Bonnie Insull. The workshops and international network that they began remains the core of MFP's work. MFP currently has two branches, one in the US and another in Europe.

In the years since its founding, the workshops have expanded to incorporate more musicianship and facilitation skills. Educators and trainers have contributed their expertise in honing the content and format of MFP teachings. Psychologists and music therapists have added elements of personal healing work to the original message of improvisation for self-expression.

As Music for People looks to the future, it seeks to encourage new generations of performers, educators, and everyday people to spread its message. Music is for everyone. Any combination of people can make improvised music together. Listening is the most important musical skill, and with an open ear and an open heart, there are truly no wrong notes.

Music for People Workshop is a community of music lovers where all instruments are welcome. Among the participants are photographers, artists, dancers, writers, poets, actors and actresses, recording artists, and performers that take Music for People's music-making philosophy into schools, community centers, therapeutic sessions, and eldercare facilities.

### NEEDS ADDRESSED

MFP believes music made in this way is a powerful path to personal and social transformation, artistic freedom, and community building. Music improvisation, focusing on play and inclusivity, perpetuates acceptance and positive understanding between people. Music as mindfulness is a powerful healing tool for our times. MFP techniques bring us into the now, where true healing begins, and creates the vibrations that impact our physical and emotional health on a cellular level.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

This question is best answered through their Bill of Musical Rights:

- Human beings need to express themselves daily in a way that invites physical and emotional release;
- Musical self-expression is a joyful and healthy means of communication available to absolutely everyone;
- There are as many different ways to make music as there are people;
- The human voice is the most natural and powerful vehicle for musical self-expression. The differences in our voices add richness and depth to music;
- Sincerely expressed emotion is at the root of meaningful musical expression;
- Your music is more authentically expressed when your body is involved in your musical expression;
- The European tradition of music is only one sound. All other cultures and traditions deserve equal attention;
- Any combination of people and instruments can make music together;
- There are no 'unmusical' people, only those with no musical experience;
- Music improvisation is a unique and positive way to build skills for life-expression; and
- In improvisation as in life, we must be responsible for the vibrations we send one another.

### PROJECT OUTCOMES

The mission of MFP is to encourage an accessible and mindful approach to creative expression through improvisation in a safe, joyful, and nonjudgmental atmosphere.

Music for People's Musicianship and Leadership Program (MLP) offers advanced training in improvisational musicianship and group facilitation. Recommended for educators, musicians, music-lovers, facilitators, therapists and healing practitioners, this three-level program focuses on various aspects of musical development, with attention given to each participant's goals and aspirations.

### HOW MUSIC ACHIEVES THESE OUTCOMES

It is each individual's expression that moves MFP to achieving the goals of the program. Participants report that it is so liberating to be able to make music in a way where each person is valued for their contribution, which only they can give. Participants are empowered by the ethic that making a new sound is considered a good thing to be celebrated rather than an amateurish mistake or a threat to a long-standing tradition.



## WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Success is best measured by the experiences and transformations of the individuals who participate. MFP is focused on the expansion of each individual's musical expression. This written reflection by one of the participants describes the essence of a successful initiative:

"Somewhere in the middle of that first workshop, during a single yet committed note, a deep uncompromised vocalization, I found my soul. I touched a place where I had never been. The openness and the supportiveness gave me the freedom to engage in my spirit. By letting down my defenses, I found that vulnerable yet magical spot where one is pure. For the music to be real, the performer has to be real, coming from one's true self.

"In Music for People, musicianship is defined by the honest giving of oneself. Whenever I am singing or playing in this way, I feel as if the vibrations and emotion of the music literally cleanses my body and mind. This is when I am the most connected as a musician energetically."

## SOURCES OF FUNDING

Fees, sales, and donations.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## ADDITIONAL INFORMATION

<https://youtu.be/lcAr4XKluuE>

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"MFP focuses on children and adolescents with autism. We want to stimulate their development through music. Every child at a young age should have the opportunity to come into contact with music."

### CONTACT INFORMATION

**Name of Organization:** Music for People

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In Europe: <https://www.musicforpeople.ch>

**Social Media:** <https://www.facebook.com/MFPImprov>

*“Music should be a part of life for everyone: rich or poor, physically and mentally able or disabled, people with much or little educational background, minorities, immigrants, refugees and all dependent people.”*

(Percussion Group “Kroustodi,” Greece)

## SECTION 3: Music for Social Justice and Equality



*“Music has allowed women in Argentina to make their voices and claims heard and to dispute their place in society. Music reflects the ideas, identities and conflicts of each person.”*

(Metabomba, Argentina)

**TOP L-R:**  
Degase (Brazil); Orquesta de Mujeres de Chile (Chile); Music for Human Rights (Italy, Greece, Switzerland).

**BOTTOM L-R:**  
MusicWorks (South Africa); Coral Allegro ONCE Valencia (Spain); Shifaa Women's Empowerment Drum Circle (United States of America).

## COUNTRY

# Argentina

## PROJECT TITLE

### *Metabomba: Playing the Drum to Achieve Gender Equality*

#### DESCRIPTION

Metabomba, a women's percussion carnival group, promotes the inclusion of women in situations of gender inequality by giving drum workshops and carrying out visibility actions and interventions in public spaces.

The murga is a type of traditional carnival group from the Buenos Aires city area, currently present throughout the country. The main instrument of these groups is the bombo con platillo or bombo, and the players are called bombistas. For many years, women were not allowed to participate in these groups. In recent decades, women began to participate mostly by dancing. The murgas percussion groups have historically resisted the presence of women, considering themselves a male territory. Even today, many murgas do not allow women to play the bombo, explicitly or implicitly excluding them.

In 2018, four women belonging to different groups of murgas created Metabomba! Aware of the situation of inequality, and being one of the few active female bombistas at that time, they gave free and open workshops on the street. At the moment, many women have participated in these workshops and have managed to gain space in their own percussion groups. Currently in contact with other organizations that bring together people who make murga, they have also managed to articulate a national network of bombistas women, and they meet annually at Argentina's National Meeting of Women. Progressively, women bombistas began to call themselves bombas (the Spanish word for a female bombo), an empowered name that makes their role visible.

#### NEEDS ADDRESSED

To date, Metabomba is a self-financed organization. No funds are received from any entity and all the actions taken have been voluntary. The workshops are always free, so that any woman can participate. The group cannot afford to go to all the places where they have been invited. There are still many places where it would be very positive to take the workshops, which is why the group is currently looking for entities that can support these actions.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Patriarchal structures create conditions of inequity for women and non-heteronormative identities. This inequity is reflected in all areas of life and affects people, not only in specific areas of functioning but also in overall self-esteem and integral health. In murgas, identity construction processes are very strong. Many families participate, some over several generations, so it is hard

to understand the problems of structural violence that manifest in exclusion. Therefore, it is necessary to offer an external place where these situations can be addressed. The women-only groups allow many experiences to be shared, so that each of the participants can see themselves reflected in the stories of others. In this way, they can feel accompanied and strengthened to bring this awareness back into the spaces they want to occupy. Since it is not easy to play this type of percussion, it is important that all the necessary skills are taught in the workshops. An environment is created of play, confidence building, and progressive learning.

#### PROJECT OUTCOMES

The main objective of Metabomba is equity in the participation of women, and to make visible and understand the structural violence that manifests itself in exclusion, as well as in other situations that arise from exchange in meetings.

More tools are offered to women to ensure that they can recognize the violence that exists in their groups, and that they can develop skills to understand it and win their own spaces. They learn to gain a place in their own groups, in their own murgas.

Another medium-term and long-term outcome is to take the experience to places further away from the urban centers to areas where other women are beginning to play the bombo, to ensure that these actions do not remain stagnant in urban centers, and can be provided in the areas with less population. The murga is present in almost the entire country, and Metabomba would like to be able to reach every corner. Metabomba does not just dispute playing the bombo, but disputes the place of women, roles, and stereotypes.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

Music, in this case, is a disputed territory. Before the fourth wave of feminism, many female bombistas were booed or singled out in groups. Today things are different. To be able to make music is to win the battle. Being able to play the bombo among women and increase the number of women participating in the carnival percussion groups is the goal. Music is the center of the activity. What brings the women together is playing the bombo. Metabomba has played at workshops, in the streets and in the protest marches for women's rights. They play many times without the listeners knowing their names or where they come from, but when they see the drum, the group is recognized as bombas!

## WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

When Metabomba started giving workshops, they did a survey of female bombistas who were actively participating in the Buenos Aires carnival. The number was ridiculously low. Groups averaging between two and three hundred people reported zero women playing. After this time of working together with other organizations and the profound impact that feminist movements have had on the country, the situation is changing. Many of the women who participated in the workshops have begun to play in their murgas or have left their groups, looking for other places where they can feel freer. Many more women are participating in the percussion groups, as well as the street marches. This data is a record of achievement.

It very important and significant to be the first female bombistas to give workshops (for both women and men) in historical spaces such as the National Murgas Meeting and the Regional Murgas Meeting.

## SOURCES OF FUNDING

Self financed project.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## RESEARCH AND EVALUATION

An evaluation report has not yet been produced, although this is currently in process.

This is an article that researchers Michael O'Brien and Julia McReynolds-Pérez have written based on Metabombas experience:

McReynolds-Pérez, J., & O'Brien, M. S. (2020). Doing murga, undoing gender: feminist carnival in Argentina. *Gender & Society*, 0891243220916456. <https://journals.sagepub.com/doi/abs/10.1177/0891243220916456?journalCode=gasa&>

See also:

<https://gendersociety.wordpress.com/2020/06/03/feminism-in-action-in-argentinas-carnival/?fbclid=IwAR1RGpZTm0OpEafRa3t6G3fG7i75hF030ciSYk0gic2fIOAeo3OPa-jcJhw>

## ADDITIONAL INFORMATION

Metabomba! sharing experiences:

<https://www.youtube.com/watch?v=qHzR5hM19E>

<https://www.youtube.com/watch?v=GCjNSBlxAlU>

About the workshop:

<https://youtu.be/J0IZZAwEkEw>

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music is a very powerful tool. Music has allowed women in Argentina to make their voices and claims heard and to dispute their place in society. It has allowed women to meet and recognize each other, even though they do not know each other's names or where they come from. It has allowed us to hug each other and give us confidence in difficult situations.

It is time to stop thinking of music not only as an art form, but as much more than that. The music reflects the ideas, identities, and conflicts of each person. And in music people can interrelate and transform. Promoting projects that work with music promotes deep work with people and with the essence of communities."

## CONTACT INFORMATION

**Name of Organization:** Metabomba

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## COUNTRY

# Argentina

## PROJECT TITLE

*Proyecto Ayni*

### DESCRIPTION

Proyecto Ayni is composed of a group of teaching musicians who work in neighborhoods of high social vulnerability in the city of Buenos Aires, using children's music as a means of intervention. Through the recording of three studio albums and the creation of a children's music band, they have collected the voices of migrant families in native languages (Quechua, Aymara, and Guarani). This has increased the appreciation of cultural diversity in the public schools. Today after 6 years of continuous work, a dialogue has been created that promotes the cultural integration of these diverse students.

### NEEDS ADDRESSED

The Buenos Aires public school system tends to homogenize cultures. This brings about the loss of cultural identity and the loss of the diverse voices that are present in it. These losses make the city vulnerable to the prejudices that preserving differing voices can mitigate. The project seeks to give voice to migrant families from the sound of the original languages of the peoples of America. These languages are hidden behind the primacy of the Castilian language. The project creates a bridge between schools and migrant families.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Children's music creates a bridge between schools and migrant families. The collective participation of migrant families is important and is facilitated by their involvement in the recording of musical albums. This improves their social integration. The project promotes the preservation of their unique identity often expropriated by the dominant culture. Generating experience of collective participation through music brings together schools, families, students, teachers, musicians, and the entire educational community.

### PROJECT OUTCOMES

In the immediate future, the goal is to sustain the project despite the pandemic. In the medium term, during the time of isolation, a plan is in place to develop a radio show for children on cultural diversity that incorporates children's games, artisanal teaching, and the recording of a new album. In the more distant future, hopes are to replicate the project in other locations.

### HOW MUSIC ACHIEVES THESE OUTCOMES

Children's music reaches families and teachers as a shared transitional space that generates a different bridge outside the prejudices that society imposes onto migrants. Children's music, especially Latin American folk music, forms a

scaffolding to support the discourse of fathers and mothers in native languages that builds transcultural understanding.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

The success of the project is in the points of connection that are built through music. The belief is that every sound interaction made is another opening to cultural diversity.

### SOURCES OF FUNDING

Government, corporate sponsors, and foundations.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

The project does not have quantitative measurement on its effects. However, each participating school was able to generate its own institutional projects in transcultural understanding that appears to have similar social strategies to the interventions of the Ayni project.

### ADDITIONAL INFORMATION

[youtube.com/watch?v=a1BoQBERc94](https://youtube.com/watch?v=a1BoQBERc94)  
[youtube.com/watch?v=lwAVfcYfrfQ](https://youtube.com/watch?v=lwAVfcYfrfQ)  
[youtube.com/watch?v=3qzmAihQTNc](https://youtube.com/watch?v=3qzmAihQTNc)  
[youtube.com/watch?v=Hb1E3ijT23M](https://youtube.com/watch?v=Hb1E3ijT23M)  
[youtube.com/watch?v=L15XotKaiDs](https://youtube.com/watch?v=L15XotKaiDs)  
[youtube.com/watch?v=WFQLWOx\\_lIGs](https://youtube.com/watch?v=WFQLWOx_lIGs)  
[youtube.com/watch?v=ElZ8ny34lrU](https://youtube.com/watch?v=ElZ8ny34lrU)

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music generates a bridge between separate houses, weaving diverse cultural networks through the genuineness of childhood music."

### CONTACT INFORMATION

**Name of Organization:** Proyecto Ayni

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## COUNTRY

# Australia

## PROJECT TITLE

### *Wild at Heart Community Arts*

#### DESCRIPTION

Wild at Heart supports a vibrant community of songwriters, musicians, and artists across metro and regional Victoria. It works with people, who experience exclusion due to mental illness or disability, to be music makers and to engage with society through their creative work. Participants work with professional musicians and songwriters, who provide training and mentoring to create original contemporary music, recordings, and performance. They train their mentors in the values and skills to ensure ownership, leadership, and representation by their participant artists. Regular workshops and continuity of support from their project team and mentors provide participants with safe, supportive connection with others. They experience new friendships and a sense of belonging to an empowering community where their story and their creative expression are validated and affirmed.

Music, singing and creativity are powerful social connection points. Wild at Heart uses these activities to help people who are highly isolated and excluded from society to feel loved and valued and to discover their own capacity to contribute to society. Intensive personalized support is offered to help people with their mental health, their day-to-day living needs, their connection and engagement with their programs and their community, and their pathways to study and employment. They advocate and negotiate with and for them with service providers, all levels of government, and the music industry.

The work ranges from beginner to emerging professional standard. The music genres range from achingly beautiful ballads, through hip hop rapping, to hard rock and metal. The quality of the art created is high in the power of authenticity and cultural relevance as well as strong, capable songwriting. The stories and songs come from people in the community who are often not confident in the value of their own stories and are rarely heard. Wild at Heart creates opportunities for the artists' work to reach audiences through live music performances, online performances, streaming services, radio broadcasts, and media exposure. They work with key government and private sector music industry bodies to advocate and raise awareness and equitable accessibility for all people to participate in the music community and industry.

Wild at Heart was founded in 2006. The board has five directors, including with lived experience of mental illness or disability. The participant advisory group contributes to Wild at Heart's strategic direction and co-designs and leads the program design and implementation. Its Artistic/Executive Director, Phil Heuzenroeder OAM, has

led community arts and cultural development work with vulnerable people for over 20 years. He leads a team of five project managers and 20 facilitating artists and volunteers.

#### NEEDS ADDRESSED

The needs addressed include isolation, loneliness, exclusion, lack of self esteem and confidence, lack of belief in one's importance and value to society, and appropriate skills development and education for finding pathways to grow and develop within the community, within formal study, and through paid employment.

At its heart, ableism is rooted in the assumption that disabled people require 'fixing' and defines people by their disability. The people who come to Wild at Heart experience the injustice of stigma, discrimination, prejudice, and exclusion every single day. There is a lack of opportunity for them to be accepted without judgement, to be listened to deeply, to have a place to contribute practically and culturally, and to have a voice that matters. Wild at Heart works on the disablement of this ableist society.

Wild at Heart's work is vitally important because it is a powerfully transformative process for people in addressing the needs noted above. It is important to society because it contributes to healing and challenges the ablest privilege and presumptions of their society. These things are important because they are the foundations of the human experience. They are fundamental human rights. They are the necessary foundations for a full, rich society where the full dimension of the human condition is welcomed and included.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

- The fundamental value of each human being;
- The human rights and dignity of each human being;
- The unique and valuable creative expression of each person;
- The power of music as a means of personal expression, social connection, and social change; and
- Community and the collective human experience which creates belonging and a sense of purpose.

#### PROJECT OUTCOMES

##### Immediate

- A sense of welcome and belonging;
- Self esteem and self confidence;

- Gaining new skills in self expression, writing, and music; and
- Personal expression through creativity and music.

#### Medium Term

- Belonging to a community;
- Contributing to the collective well-being;
- Advancing skills and self expression;
- Public performance and presentation;
- Leadership skills; and
- Building social, educational, and employment linkages, networks, and pathways with the local community.

#### Long Term

- Stability and quality of life;
- Healing of trauma;
- Opportunities for sustained growth and development;
- Access to study and employment; and
- Impact on social attitudes and structures.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

The creation of original music is at the core of Wild at Heart's purpose and strategy.

The individual personal expression of each participant is revealed through songwriting, music composition, recording, and performance. This is done in a safe, trustworthy community environment where music is a connecting point and a means by which people are affirmed and validated. Collaboration and collective music making is supported in ad hoc activities, special purpose projects, and formal ensembles, including hip hop crews and rock bands.

Music creation, recording, performance, and distribution are the means for storytelling and sharing. The music is the vehicle for achieving personal expression, healing, connection, social influence, and change.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

The goal and strategies of Wild at Heart range from the personal to the social and political, so measuring success must canvas this breadth. At a personal level, happiness and productivity are two simple measures of success. Are the participants happy, continuing to be involved, connected to others, contributing, and creating? Is there a vibrancy and energy present and supported during the programs and within the creative processes? Wild at Heart measures this through participant feedback, mentor feedback, observation, formal qualitative and quantitative surveying, and through informal dialogue, conversation, and listening to their participants, artists, and staff. At a social level, creative output and impact are two simple measures. Is quality art being produced and are the artists' voices reaching audiences? This is measured through quantitative and qualitative surveying and tracking their activity, output, networking, media coverage, and social influence activities.

#### SOURCES OF FUNDING

Government, corporate sponsors, foundations, and fees.

#### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



#### RESEARCH AND EVALUATION

The link provided is a formal evaluation done of Wild at Heart in 2016. This evaluation was done concurrently with the development of a Strategic Evaluation Framework for the organization, conducted pro bono by consultancy firm Urbis. Link: <https://www.dropbox.com/s/qy5r4of0vtdzla6/Wild%20at%20Heart%20-%20Strategic%20Evaluation%20Report%20-%20October%202016.pdf?dl=0>

#### ADDITIONAL INFORMATION

<https://www.youtube.com/user/wildattheARTcommunity>

#### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"One of our participants, a hip hop artist who lives with disability, read the UN's Declaration on the Rights of Persons with Disability for the first time in a workshop. She felt like it was just a piece of paper that had no teeth given the abuse, bullying, state violence, and discrimination she has experienced all her life. The challenge to the UN is to ensure these critical statements of rights are living documents for which the UN is prepared to lead and fight. One of the greatest means for this is music. Music unlocks the experience of the creator and reaches across divides to build empathy, equity, and access to full inclusion and participation in society. Music is empowerment. Music is a human right."

#### CONTACT INFORMATION

**Name of Organization:** Wild at Heart Community Arts

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## COUNTRY

# Brazil

## PROJECT TITLE

### *DEGASE: Music Therapy with Adolescents in Conflict with the Law*

#### DESCRIPTION

DEGASE was created as a way for adolescents in conflict with the law to comply with socio-educational measures in the State of Rio de Janeiro, Brazil, that are judicially determined according to the provisions of public policy in child and adolescent statutes. The work is with the most socially vulnerable young people in Brazil today: young, black, poor, poorly educated, and those who are caught up in drug trafficking networks. The music therapist is responsible for articulating progress within legal networks and in monitoring family members. Individual and group music therapy sessions are offered. The goal of these sessions is to promote listening in the field of mental health care and to act in ways that enable the adolescent clients to use new tools to build other possibilities and try to rebuild society.

#### NEEDS ADDRESSED

DEGASE works mostly with teenagers between 15 and 18 years of age. Most are serving sentences for drug trafficking or armed robbery. However, there are cases of torture, homicide, and arrest for failure to comply with the rules of probation. The vast majority of these adolescents already have a life that flirts with adulthood. They consist of mothers and wives, some who live on the street and support themselves as they can. The majority are African descendants with limited schooling. In some cases, they are neglected by their family or have very fragile family ties. In general, they present significant emotional impoverishment and some have evident psychological or cognitive comorbidities.

Narratives about their lives appear daily through individual consultations and in music therapy groups. DEGASE provides music therapy techniques such as song composition, improvisation, and listening. Music allows for new elaborations and narratives (verbal or non-verbal), and provides adolescents with new avenues for expression.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Adolescents should be guaranteed the right to receive quality integrated health care regardless of their socio-educational and economic background.

#### PROJECT OUTCOMES

The music therapy process fosters musical experiences that portray society through the needs and hopes of the

participants. Musical experience performed collectively offers an important new dynamic for organizing the subjectivity of its members to see themselves as part of a community. Music making has the ability to reorganize collective and cultural identities. It can give new meanings to community rituals by providing its members with the opportunity to create, re-create, preserve bonds that keep them together, and anchor them through their common roots.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

Human beings over time use music to build channels of communication and expression between the individual and society. This construction makes possible new ways of inventing and reinventing the world. Music activates creative power in a continuous flow between human beings and their culture. Through music, people express anxieties and hopes, influence culture, and steer the direction of society. In this sense, music has a power to organize subjective processes. In groups, young female participants can compose who they are and how they are, and be accepted in this setting. With music, they compose new possibilities of being and existing in the world, and they can learn to cope with great adversity. Music can produce new terms of expression and emotional meaning.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Success looks like the construction of new narratives and life stories. It recognizes the power of music to spark conversations and relationships. When words do not seem to account for troubled emotions, the music shows itself as a possible encouragement. It provides a sense of being able to say, to express, to name. Composition offers a way of claiming oneself without caring what others may expect. It offers a means to narrate one's life musically and verbally. These narratives, together with assistance to family members, can tell a story that makes possible more precise interventions in music therapy groups.

#### SOURCES OF FUNDING

Government.

#### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT





## **RESEARCH AND EVALUATION**

A research project on this project has just begun.

## **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"Let's make music!"

### **CONTACT INFORMATION**

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**Email Address:** mari.oselame@hotmail.com

**Social Media:** @mt.marianeoselame

## COUNTRY

# Chile

## PROJECT TITLE

### *Orquesta de Mujeres de Chile*

### DESCRIPTION

Orquesta de Mujeres de Chile (OMCH) was founded in Santiago in 2018 by female musicians between the ages of 14 and 60 from all over the country. This organization was founded as a safe, harassment-free space for female musicians by female musicians. It seeks to support the professional and personal development of all amateur, student, and professional female musicians by ensuring that they can gain access to masterclasses and to guidance that allows them to acquire more experience in the orchestral field. OMCH is also used as a platform for performing new music by female composers and for female conductors to gain more experience of working with an orchestra.

### NEEDS ADDRESSED

The main objective of OMCH is to give support and a safe space for shared musical experiences between women. It is inspired by the need to address the gender-based injustices that have often led women to abandon their musical training. OMCH offers a free space dedicated to training and artistic development. Women in the orchestra can bring their own children to rehearsal if they want, knowing that they will be safe. OMCH also strives to make the talent of women and the negative effects of gender inequality on these talents more visible, particularly in areas that have traditionally been male dominated, such as conducting, composing, and sound engineering. Through this, OMCH aims to encourage new generations of females to follow their dreams regardless of any negative past experiences they may have had.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The values that OMCH strives to uphold in the orchestra are the defense of women's rights and the denouncement of abuse against them. It also values the idea of healing through music and advocates for the defense of minorities and sexual diversities.

### PROJECT OUTCOMES

In both the short and long term, OMCH aims to expose gender inequality in Chile as well as internationally. It also seeks to provide tools that will aid women in the process of empowering themselves as musicians.

### HOW MUSIC ACHIEVES THESE OUTCOMES

OMCH recognizes that it has been scientifically proven that music has powerful effects on the human brain and

that, when used as a discipline of study, it can create very positive results in areas such as self-improvement, empowerment, and overcoming trauma. This is pertinent because many women OMCH has worked with have suffered such traumas in their own musical training or careers. By providing a protected, safe space, OMCH allows women to heal themselves through the power of music. The absence of any male figure who may have traumatized them in the first instance, means that they can return to music making without pressure or fear. At the same time OMCH aims to create and provide safe teaching spaces where women can strive to achieve a level of empowerment through self-improvement as musicians.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Success for OMCH is seeing that more and more women look forward to joining and collaborating with the project. It also involves seeing the women grow personally, and taking a more active role in their own lives. OMCH leaders recognize the challenges in measuring the somewhat intangible emotional health of other human beings; however, they feel it is possible to measure the impact that this project has made on people who see the orchestra for the first time, especially when women congratulate them on their project, often visibly moved and emotional when they talk to them about it.

### SOURCES OF FUNDING

Foundations and Sales.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### ADDITIONAL INFORMATION

<https://www.youtube.com/watch?v=ap8h7uqJQFk>

<https://www.facebook.com/watch/?v=378891239369227>

<https://www.youtube.com/watch?v=FoELjKH9Qb8>

<https://www.youtube.com/watch?v=no7XQYQanF0>

<https://www.youtube.com/watch?v=vq8vC462qvE>

[https://www.youtube.com/watch?v=fQDV6Y\\_HaCY&t=11s](https://www.youtube.com/watch?v=fQDV6Y_HaCY&t=11s)

## **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"We believe that music can play an important role in restoring hope and healing within a troubled society. As always, music will continue to tell the story of present and future tragedies and joys, and will be part of the legacy that enables future generations to better understand their present world. As from the beginning of the time, music will be a light in the darkness that leads us to a better understanding of society."

### **CONTACT INFORMATION**

**Name of Organization:** Orquesta de Mujeres de Chile

**Contact Person(s):** Ninoska Medel, Indira Reinel, Francisca Cristopulos, Daniela Pacheco and Valeria Valle

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## COUNTRY

# Commonwealth of Puerto Rico

## PROJECT TITLE

### *Fundación Música y País*

#### **DESCRIPTION**

Founded in 2013, Fundación Música y País is a non-profit corporation dedicated to promoting music and music education as instruments of transformation and social change for Puerto Rico. Música y País advocates for the democratization of music and the right of all citizens to have equal access to music education. Música y País offers a wide variety of programs and initiatives to provide children and youth in Puerto Rico the opportunities to discover, educate, and develop their musical talent. Its three main programs are: Música para Todos (Music for All), the Puerto Rico Youth Symphony Orchestra (PRYSO) and Música para Sanar (Music Heals). These three programs are outlined in more detail below.

#### **NEEDS ADDRESSED**

Música y País focuses on providing access to music education, talent development, and healing through music therapy to children and youth in Puerto Rico who would otherwise not have the opportunity to discover and develop their musical abilities. Its music therapy program is unique in Puerto Rico, supporting the healing process of homeless children and youth (ages 0–17 years), victims of violence and neglect, living in state shelters. More than 1,500 participants benefit from its programs each year.

#### **VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

Música y País advocates for the democratization of music and the right of all citizens to have equal access to music education. Its programs focus on the right of children and youth to be able to learn how to freely express themselves in music by providing them with equal access to musical involvement through participation, listening, creation, and information.

#### **PROJECT OUTCOMES**

Música para Todos (Music for All) provides children and youth the opportunity to receive high-quality music education. The program works in collaboration with host institutions and operates in public and private schools, and community and social programs across the island. The program annually serves a population of 1,200 students in nine municipalities across the island.

The Puerto Rico Youth Symphony Orchestra (PRYSO), is Music for All's national youth orchestra. The PRYSO is a unique orchestral platform which provides young musicians advanced and intensive training in different music education institutions throughout Puerto Rico. Through a rigorous audition process, the PRYSO annually

identifies young talent, and to date has recruited a roster of 70 very talented young musicians, aged 12 and up, from more than 30 municipalities across the island.

Música para Sanar (Music Heals) brings the healing benefits of music therapy to children and youth. Since its creation in 2017, after hurricane María, Music Heals has focused its work on the Red de Albergues de Menores de Puerto Rico and has offered music therapy relief to more than 800 children and youth housed in 27 shelters throughout the island. The main objective has been for minors to continue developing behavioral transformations and to improve their quality of life, using music as a therapeutic tool in their healing process. These children and youth are victims of violence, sexual assault, and neglect at home; for these reasons, the Department of Family Affairs in Puerto Rico has removed them from their families. The therapeutic work has focused mainly on four dimensions (cognitive, communication and behavior, socio-emotional skills, and psychomotor), resulting in statistically significant changes in each of them, and indicating that more positive behaviors have been observed among participants. Significant results include: more ability to voluntarily control their body through music; increased attention span; ability to follow instructions; grace and courtesy skills; and strategies to cope with anxious feelings. Also, interest in music was represented in descriptions about their attention to musical instruments, and increased knowledge of musical concepts and their application to express emotions. Through the continued support of donors, for the last three years Música y País has been able to continue providing healing through music therapy to the homeless children and youth in Puerto Rico's shelters.

Fundación Música y País aims to continue growth and expansion of its program and project initiatives to reach all municipalities in Puerto Rico.

#### **HOW MUSIC ACHIEVES THESE OUTCOMES**

As described above, music is the center of all Fundación Música y País' programs and project initiatives.

#### **WHAT SUCCESS LOOKS LIKE TO THIS PROJECT**

Since its foundation in 2013, Fundación Música y País has had a very rapid and sustained growth and expansion, opening with only one school and 20 children in one municipality, to now serve more than 1,500 participants per year in 20 municipalities throughout the island. The quality and variety of its programs and offerings have positively contributed to the sustained success of Fundación Música y País.

## SOURCES OF FUNDING

Foundations and fees.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## RESEARCH AND EVALUATION

A doctoral dissertation was written about Fundación Música y País' music therapy program Music to Heal, and the program was featured in a music therapy journal in Australia.

## ADDITIONAL INFORMATION

<https://youtu.be/apZVki9Kfo>

<https://youtu.be/uiSHEkDWrv>

[https://youtu.be/Rz\\_zyDcr4a8](https://youtu.be/Rz_zyDcr4a8)

<https://youtu.be/yOZfj6CbUck>

[https://youtu.be/HU\\_-xYbQ\\_wM](https://youtu.be/HU_-xYbQ_wM)

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Appreciating the wealth of opportunities that now exist across much of the world for people of all ages to learn how to play and create music in all its manifestations, worldwide efforts should be made to support all formal and informal structures and pathways created by individuals, communities, organizations, and governments to address the entire spectrum of engagement with music, from basic skills to high levels of artistry. There should also be a renewed commitment to the continuous development of existing structures, as well as pathways to the creation of new opportunities for those who do not yet have access to music education or learning possibilities."

## CONTACT INFORMATION

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COUNTRY  
**Ecuador**

PROJECT TITLE  
*Artisteca, Semillero Del Cambio*

### DESCRIPTION

Artisteca was created in 2013 under the name of Project Creo, and in 2016 it became "Artisteca, Semillero de Arte," now managed by the Diner's Club as part of its Art and Culture portfolio. Artisteca is dedicated to change and social transformation through the arts. It is located in the historical center of Quito and, since its beginning, it has offered teaching-learning processes through art to people of all ages and allied institutions. Artisteca serves public and private schools, and connects to people who live in a context of vulnerability, such as shelters, foundations, or youth detention centers. Its mission is the construction and reconstruction of people through art. In the schools, Artisteca seeks to raise awareness and educate teachers to use art in their teaching-learning process in different fields of knowledge.

### NEEDS ADDRESSED

Artisteca, Semillero del Cambio works with the population that has had fewer opportunities to be involved with art and creativity, and contributes to the improvement of the quality of education of the country.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Artisteca's main objective is to contribute to the comprehensive education of children, teenagers, adolescents, and adults from the metropolitan district of Quito, the vast majority of whom live in a context of vulnerability. This objective is achieved by creating a seedbed of social change through art, which promotes the appreciation, creation, and commercialization of art and culture.

### PROJECT OUTCOMES

Some of the results are:

- To contribute to the improvement of the quality of life of people;
- To contribute to the improvement of the quality of education; and
- To contribute to the development of life skills of the entire population with whom it works.

### HOW MUSIC ACHIEVES THESE OUTCOMES

Music is a main component of all the activities that Artisteca carries out.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Artisteca has reached a significant number of the population living in a context of vulnerability. The number of beneficiaries reached each year is currently around 28,000 people.

### SOURCES OF FUNDING

Corporate sponsors.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

A study was conducted from 2016 to 2018, in which the progress of the activities carried out by the project was measured.

### ADDITIONAL INFORMATION

[https://www.youtube.com/watch?v=S3YjMV\\_LEvY](https://www.youtube.com/watch?v=S3YjMV_LEvY)

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"It is important to consider the benefits that art offers us for personal development. Music can be a detonator for the development of life skills. Therefore, musical learning should begin for all people at an early age."

### CONTACT INFORMATION

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<https://www.facebook.com/artistecasemilleroelcambio>

COUNTRY  
**Honduras**

PROJECT TITLE  
*Orquesta de Camara Vivaldi Honduras*

**DESCRIPTION**

This is a not-for-profit project that strives to offer free concerts for children and adults in the cities and small villages across the country of Honduras. As a string orchestra, Orquesta de Camara Vivaldi Honduras travels around the country in organized tours, providing free concerts and music instruction in instruments such as piano, violin, viola, and cello. The members of the orchestra are all volunteers from around the country.

**NEEDS ADDRESSED**

The orchestra's priority is to bring music and opportunities for learning to all corners of the country through its concerts. As a chamber orchestra, it provides opportunities to learn about culture, art, dance, and music, in places where concerts might not be accessible otherwise. Second, it proudly showcases and amplifies the compositions of national composers and traditional Honduran music, in and out of the country. It is committed to preserving and sharing the music and instruments that represent its cultural roots, both nationally and internationally. Finally, the orchestra provides a platform of accessibility that enables its musicians to be connected to the world. Several of the orchestra's members have been able to access scholarships and study abroad thanks to the connections and visibility that the orchestra provides to Honduran musicians.

**VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

The Orquesta de Camara Vivaldi Honduras believes that its concerts promote the arts, culture, and learning to the people it visits and shares the music with. Furthermore, it believes that music brings comfort and promotes a sense of community gathering. It values the opportunity to interact and invite children and youth to grow up with music, to learn an instrument, and to make music a part of their lives.

**PROJECT OUTCOMES**

Orquesta de Camara Vivaldi Honduras hopes to continue reaching people with its music through its social media platforms, given the current COVID-19 landscape, and looks forward to resuming its in-person programs when it is safe to do so. In the future, the Orquesta de Camara Vivaldi Honduras hopes to find funding to support the musicians in the project and its work. It is hoped that, in the future, it can create a small network of music centers and schools around Honduras for children to learn in their villages and cities.

**HOW MUSIC ACHIEVES THESE OUTCOMES**

In Honduras, there is not a single, sustainable orchestra. Thus, the Orquesta de Camara Vivaldi Honduras aims to undertake the groundwork needed for gathering the musicians, and promoting music as an agent of change, both for the benefit of the musicians themselves as well as those who experience their work. In doing so, the Orquesta de Camara Vivaldi Honduras believes music can help participants connect with their feelings and with others, as well as providing an opportunity for change in society.

**WHAT SUCCESS LOOKS LIKE TO THIS PROJECT**

For the past 10 years, Orquesta de Camara Vivaldi Honduras has been able to successfully create and share music, providing a space for gathering and sustaining this project, despite many difficulties. The members of this orchestra are deeply committed and believe in the importance of music in and outside of Honduras. Success in the future would involve the continuation of this project, and the provision of further opportunities and funding to continue the orchestra's work in promoting music throughout the country and around the world.

**SOURCES OF FUNDING**

Fees and volunteers.

**UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT**



**ADDITIONAL INFORMATION**

<https://youtu.be/ZSBII6p57mM>

**MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"Music is present with all of us throughout the world, throughout all times. It brings us together regardless of gender, race, nationality, and religion. If we close our eyes and open our hearts to receive what music can bring, music will comfort us and make us whole."

## **CONTACT INFORMATION**

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Vivaldi Honduras

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## COUNTRY

# New Zealand (Aotearoa)

## PROJECT TITLE

### *The Raukatauri Music Therapy Trust*

#### DESCRIPTION

The Raukatauri Music Therapy Trust, established in 2004 by singer Hinewehi Mohi, enables well-being, empowerment, and joy through music therapy. Music is used to promote the healing and personal growth of people with identified intellectual, physical, social, or mental health challenges.

Now in their 17th year, the Raukatauri Music Therapy Trust continues to operate New Zealand's only music therapy centers. Services are managed and delivered through the Raukatauri Music Therapy Centre in Auckland, a beautiful new facility which opened to clients on June 2, 2020. As demand for music therapy services has grown, the trust has expanded across Auckland and currently operates five satellites in the region as well as delivering outreach programs in partnership with over 20 schools and organizations, allowing children and adults to receive music therapy directly in their classrooms, group homes, hospital rooms, and rehabilitation units. In June 2018, the first Regional Centre was launched in Hawke's Bay, followed by the opening of the Northland Regional Centre in March 2019. Raukatauri's outstanding results, responsiveness to need, and commitment to expansion were just some of the reasons cited for its receipt of the Te Putanga Toi Arts Access Holdsworth Creative Space Award in Parliament in September 2019. In addition to providing music therapy services, the center serves as a clinical training site for music and dance therapy students from New Zealand, Australia, and the United States of America.

#### NEEDS ADDRESSED

Approximately 500 clients are served per week, ranging in age from two to 98 years old. The clients have a range of special needs, including cerebral palsy, autism spectrum and other developmental disorders, genetic disorders such as Down syndrome, complex medical conditions, traumatic brain injuries, mental health disorders, bereavement, dementia, exposure to family violence and neglect, and poor community engagement due to socio-economic challenges. Due to their physical, cognitive, and behavioural challenges, the vast majority of clients cannot participate in community activities such as sports, music lessons, drama, and art. Music therapy provides them with the chance to express themselves, develop independence, engage with their community, and develop meaningful relationships. Furthermore, the work positively impacts clients' families and the wider communities in which they live.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Raukatauri's 10 registered music therapists root their clinical practice in the humanistic model of music therapy, which recognizes each individual's uniqueness and worth. Raukatauri's mission is to offer a quality, accessible music therapy service to all people, whatever their needs. The vision is to enrich and develop lives through music.

#### PROJECT OUTCOMES

Raukatauri immediately focuses on enabling each of the clients to achieve their individualized goals. In the medium term, Raukatauri will continue to prioritize making music therapy accessible to currently underserved clinical populations and regions in New Zealand. In the long term, the hope is that advocacy can help bring about sustainable government funding for music therapy in New Zealand.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

Raukatauri provides both individual and small group music therapy. Each child experiences music improvised uniquely with and for them. They interact and communicate musically, expressing themselves in whatever ways they can—using their body, voice, or musical instruments. This approach focuses on the client's strengths, which can make the experience a particularly engaging and motivating one. The client is supported by the therapist to explore the communicative potential of their music making. The music therapy groups address the emotional and relational needs of the group members using an improvisational approach.

#### SOURCES OF FUNDING

Corporate sponsorship, foundations, and fees.

#### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



#### RESEARCH AND EVALUATION

The positive contributions that Raukatauri makes to the families was made clear through a recently completed independent 10-month evaluation of the trust's services. 92% of surveyed stakeholders rated their experience with Raukatauri as being excellent or very good, and over 80% agreed that Raukatauri had been beneficial in

helping their loved ones to achieve their goals. Family members reported key benefits for their loved ones; for example, improved social functioning (such as attention and empathy, and turn-taking); self-expression for both verbal and non-verbal loved ones; cognitive functioning (such as comprehension, focus, and engagement); social connections and relationships; communication skills and speech and language improvement; physical coordination and movement; and overall mental health and well-being. Family members also reported key benefits for themselves, including being personally therapeutic, supporting improved family relationships, finding support from other parents, applying techniques learned at RMTT, providing respite, and enjoying the happiness of their loved one.

### **ADDITIONAL INFORMATION**

- Bagley, M., Molyneux, C., Scoones, R., & Travaglia, R. (2010). *Building secure foundations: Music therapy with pre-schoolers*. Poster presented at Infant, Toddler & Preschool Mental Health Conference, Auckland, New Zealand 18–20 February.
- Cooper, A. & Molyneux, C. (2009). Singing the same tune? Co-therapy to support clients experiencing a change of music therapist. *The New Zealand Journal of Music Therapy*, 7(32), 60.
- Cooper, A., Bagley, M., Bailey, A., Choi, H-C., Gang, N-H., & Molyneux, C. (2009). *The first five years: Celebrating the growth of the Raukauri Music Therapy Centre*. Poster presented at the Nordic Music Therapy Conference, Aalborg, Denmark. 30 April–3 May.

### **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"Raukauri has staff from all over the globe working in one of the world's most ethnically diverse cities within a proudly bicultural nation. Music is the power that unites and drives our shared focus on health and well-being."

#### **CONTACT INFORMATION**

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COUNTRY  
**South Africa**

PROJECT TITLE  
*MusicWorks*

### DESCRIPTION

MusicWorks was founded in 2003 and registered as a non-profit organization in 2004. Its mission is to join with communities to facilitate connection, healing, expression, and restoration, by offering direct music interventions and training practitioners, grounded firmly in reflective practice. The project serves school children, youth, and women in some of the poorest townships in Cape Town, South Africa, who are exposed daily to violence, crime, and abuse. These environments are characterized by limited psychosocial interventions and services available or accessible to children and caregivers. Intervention consists of three key elements: clinical music therapy sessions, after-school music programs, and a skills development program using African music and dance as the main music genre. Since its inception, MusicWorks has served in excess of 9,000 children, youth, and women through the provision of psychosocial services and capacity building programs, by using music as a means to empower.

### NEEDS ADDRESSED

MusicWorks directs its services to children and youth living in some of the poorest townships of Cape Town, and who are grappling with multiple and complex socio-economic challenges which impact their quality of life. Abuse, neglect, and community violence are some of the adversities faced by the children in target communities. The ravages of a culture of drugs and alcohol abuse and the normalizing of violence and abuse have left thousands of Cape Town's children and young people vulnerable and at risk. In order for children to reach their full potential and to become contributing members of society, it is imperative that they have access to safe, supportive spaces where they can build resilience and acquire personal and social skills that will help them—along with their families and community—to survive and even thrive amidst adversity. However, children and families in the communities in which they work have little or no access to psychosocial support. Research by the Children's Institute also points out that violence against children is widespread with one in three children reporting some form of maltreatment, yet the child protection system is dysfunctional and very few children receive protection and therapeutic services. While schools are often the only temporary reprieve and escape for learners from these situations, teachers and school administrations are not adequately prepared to deal with their psychosocial needs. The Department of Social Development and Education does not have adequate resources to offer intensive and long-term counselling and therapeutic

support. In the Western Cape, the ratio of social workers and psychologists is 1:30,000 children who need trauma counselling. MusicWorks chooses to work in these broken spaces to give hope to children and youth at risk. MusicWorks' belief is that any child, despite their socio-economic background, is able to develop the social and emotional skills required to become confident, healthy, and resilient adults one day—if they are given the necessary care and love now.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

- A commitment to treating children and young people with respect and care;
- A commitment to creating support and resources within each context, without creating dependency;
- A commitment to maintaining high professional standards with regard to ethics and practice; and
- Ongoing engagement with communities, seeking their input and buy-in prior to establishing new activities.

### PROJECT OUTCOMES

MusicWorks' outcomes are based on the Circle of Courage framework. Specifically, determined outcomes include: mastery, generosity, independence, and belonging. Program interventions prove that development and growth in these four areas will positively impact on children's self-esteem and resilience, which enables them to grow into contributing members of their communities, and of society at large.

### HOW MUSIC ACHIEVES THESE OUTCOMES

MusicWorks provides psychosocial interventions to vulnerable children and young people that are based on music therapy theory and principles. These interventions include one-on-one and small group music therapy sessions, a Music for Life program including African dance, drumming, and marimba bands, and an Early Childhood Development (ECD) training program for childcare workers, empowering them to use music to stimulate the social and emotional development of preschool children.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

This learning organization places strong emphasis on ongoing cycles of Planning, Monitoring, Evaluation, and Learning (PMEL) as critical program elements. It subscribes to participatory monitoring and evaluation practices with beneficiaries. Specific outputs, outcomes, and indicators are identified for each program and are detailed in annual program statements. Outcomes are measured

through established tools, which include beneficiary forms, attendance registers, performance reports, daily observation notes, and staff field journals, with all relevant data captured on a beneficiary database. Success in MusicWorks refers to participants who, when they exit the programs:

- Are self-confident;
- Have the ability to express themselves;
- Are resilient and know where to find resources to help them bounce back from an adverse experience; and
- Have agency and are committed to give back to the community.

## SOURCES OF FUNDING

Governments, foundations, universities, and fees.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## ADDITIONAL INFORMATION

<http://musicworks.org.za/learn-more-about-musicworks/>

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music has the ability to reach some of the most destitute people in the world. Through deliberate partnerships and renewed vigor, healing and hope can be provided to those living in broken spaces."

### CONTACT INFORMATION

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COUNTRY  
**South Korea**

PROJECT TITLE  
*Young and Great Music Project*

### DESCRIPTION

This project is carried out for youth at risk who have received a six-month conditional suspension of indictment. Instead of completing social service and labour hours, they are given an option to participate in a 15-week music therapy program that includes songwriting and music making. The project began in 2014 and has been carried out as a tripartite collaboration between universities (providing therapy expertise), the prosecutor's office (contact with youth), and regional corporate sponsors (financial and physical resources). This project began in the Western Seoul province; however, currently it has expanded into seven major cities in Korea, and a total of 300 adolescents have participated. The project purports to provide adolescents with opportunities to work on negative emotions and enhance positive self-concept by reinforcing their inner strength. The participants are invited to write lyrics about what they want to express. In the process of lyric writing, they discuss what they wrote and decide how to transform this into musical form. They can also write and perform songs together. In the process of music making, various personal, emotional, and relational issues are articulated. Additionally, the project seeks to stabilize the community tripartite collaboration network for the sustainability of the project, as this conditional suspension period can work as a turn-around moment for the adolescents.

### NEEDS ADDRESSED

There are two needs that are addressed for the adolescents in the project:

1. Often the adolescents involved in delinquency have emotional and psychological difficulties derived from family-related issues. The project realizes that, unfortunately, the family alone cannot be counted on to provide nurturing for these adolescents, and that now they are in the hands of the community. Therefore, community resources such as universities, corporate sponsors, elderly sponsors, and government bodies should come together to work for the best interest of at-risk adolescents; and
2. The arts medium is the best developmental therapy tool and a channel to work with the participants and hear them out. Through this project, the adolescents learn how to regulate their repressed negative emotions and sublimate these into a creative work of musical output. They are invited to record their original songs and, at the end of the project, give small concerts, which are open to the community.

The project teaches the adolescents that there is a community (besides their parents) that cares for them, and that they are not alone in their life journeys.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

This project targets adolescents who are given conditional suspension of indictment for six months. During this crucial period of time, the adolescents are given an opportunity to heal their wounds and learn to regulate their emotions, otherwise they may end up imprisoned. This is a life-changing time for them. Their misconduct is addressed in a creative and therapeutic rather than punitive way. This is part of a restorative philosophy that sees the positive potential of the adolescents with people who believe in them.

### PROJECT OUTCOMES

The recidivism rate of crime has been significantly lowered, and community is built with a firm network of therapeutic resources for raising children who are in need of care and guidance. This will be an ongoing pursuit for this project from short to long term.

### HOW MUSIC ACHIEVES THESE OUTCOMES

The major type of music intervention is songwriting, song discussion, and singing. Along with their singing, participants can play drums, guitar, or keyboard to accompany themselves. Through songwriting, they often express what was never expressed before, and also speak of new resolution and determination for their own future. Their songs go with them even after the program, and are often labeled as 'my power song.' This is the core idea of music's benefit: to heal their mind and change their perspectives.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

There are two levels of progress traced throughout the project:

- Changes in the participant's self-concept, stress management, and recidivism rate over time; and
- Analysis of the tripartite collaboration and networking efficacy.

For the participants, the self-concept and stress management scale was taken before and after the project. The recidivism rate was traced for those who participated in the project following its completion. This was done by the prosecutor's office.

The efficacy of the networking and nature of collaboration was analyzed and observed via interviews of the people from the three parties involved; music therapists, corporate sponsors, and the prosecutor's office personnel who are in charge of assigning the adolescents for the project. Through regular meetings and forums, their opinions of managing this project and ideas were collected and content analyzed.

### SOURCES OF FUNDING

Government, corporate sponsors, universities, Elders in the region who volunteer as mentors, and personal sponsors of the adolescents.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

Progress of this project has been published at different times in journal articles in the Korean language. English publications are in press. The most recent published study is:

Chong, H. J. (2020). Satisfaction study on the music therapy program for adolescents at risk in suspension and probation under supervision. *Korean Journal of Correctional Discourse*, 14(1), 185–209.

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music serves as a channel for care and compassion. As many projects and initiatives have shown, music is such a crucial medium for healing and caring. However, what is important is the consistency and sustainability of such channels for the adolescents. For this reason, the community has to collaborate and establish stability for the adolescents. Music experience should NOT end up being a one-time event but continue to be the field for working on self, relationship building, and communication with others. Finally, there is an old saying: "It takes the whole village to raise a child." Delinquency-involved juveniles need to be nurtured by all the networked, societal, and community resources available."

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## COUNTRY

# Spain

## PROJECT TITLE

### *Coral Allegro ONCE Valencia*

#### DESCRIPTION

Coral Allegro ONCE Valencia, founded in 1982, is a musical group integrated into the Spanish National Blind People Organization (ONCE). The choir roster currently consists of 40 young people of which 50% are visually impaired. Since 1982, this project has worked and shared experiences with other blind people's international associations, educational institutions, and cultural and musical agencies. Numerous concerts have occurred, including appearances on television and radio, mainly in Spain as well as Europe and abroad. This includes: "Europeades" in France and Denmark; "Young People's Music Festival" in Portugal; "Europa Cantat Festival" in Hungary; "The Three Tenors" concert (Luciano Pavarotti, Placido Domingo and José Carreras) in Barcelona; The President of the European Parliament's Investiture Ceremony in Strasbourg, France; The Opening Ceremony of the World Championship Sports for the Blind and the Visually Impaired People in Madrid; "Europa Cantat" festival, Hearts in Harmony—Cors amb Cors in Barcelona; and I.S.M.E congresses in Spain, Beijing, China, Thessalonica, Greece, and Baku, Azerbaijan. Repertoire includes pop-rock, traditional and classical music, and modern songs. Seven CDs have been recorded, often in collaboration with well-known Spanish singers and musical groups.

Collaboration occurs with non-profit organizations or people related to inclusive education and creative therapies who are working to improve society's attitude towards people with functional disabilities. This project is often asked to participate in congresses, academic research projects, and publications related to social integration through choral singing. Since 1991, performances have promoted and reinforced the concept of inclusivity of blind and visually impaired people being integrated from different cultures and backgrounds.

#### NEEDS ADDRESSED

This project is based on three fundamental aspects connected to each other. First, the personal development of each member through choral music and artistic experience. This is achieved by rehearsals, social activities, and concerts where members interact and live together in an environment of cooperation and solidarity. Second, the project has developed an inclusive framework in which 50% of the group is constituted by blind or partially sighted people. This anticipates a society in which any activity is approached from an inclusion perspective and universal access. It presupposes accepting the principle of diversity as a centerpiece of the project. Finally, the project aims to promote and make visible the standardization of work

that is carried out in Spanish cultural life and to inspire other countries and institutions to develop projects with a similar spirit.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Among the most important values that the choir supports are the following:

- Inclusion, understood as the intention to integrate all people in society, with the aim that they can participate and contribute to and benefit from this process in the most autonomous way possible. Inclusion seeks to ensure that all individuals or social groups can have the same possibilities and opportunities to fulfill themselves;
- Solidarity, support, or adherence to a cause in the interest of others. In difficult situations, solidarity values excellence, characterized by the mutual cooperation between individuals; and
- Democracy regarding participation in decision making on an equal basis, individual freedom of action and expression, and universal suffrage as key elements for the development of our society.

#### PROJECT OUTCOMES

The results envisaged by the project are in constant evolution and are adapted to circumstances at different stages. At the moment, the short-term objective is the planning of 11 concerts or activities at the national level. The medium-term objective is to promote the project beyond national borders, and to participate in congresses and seminars where the project's 40-year history and development can occur. The long-term goal would be to inspire and serve as a model for institutions in developing countries in the context of social inclusion and promoting the creation of similar projects.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

Music brings people together through a communicative and expressive language. With an active and inclusive methodology, each rehearsal and concert represents a challenge where success depends on the effort, commitment, and flexibility of each member to face daily life. In addition, Coral Allegro is characterized by the performance of concerts that utilize daring stage segments where music expresses a demanding and inclusive point of view. Finally, inclusive musical groups possess a high artistic and socializing character that can be exported and adapted anywhere in the world.

## WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

The choir embedded in ONCE sets out detailed objectives on an annual basis, which are subsequently evaluated by a committee of experts. Based on this assessment, strengths and weaknesses are identified, resulting in the revision of project objectives.

Success is reflected in:

- The development of personal and musical skills, both at a group level and in each of its members, as well as the cohesion and satisfaction of belonging to the group;
- Public recognition after each performance, as well as national and international awards received; and
- 40 years of artistic accomplishments.

## SOURCES OF FUNDING

Government and foundations.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## RESEARCH AND EVALUATION

Hurtado, J. (2001). La Coral Allegro Once Valencia. *Eufonía: Didáctica de la música*, (21), 40–52.

Llopis, J. (2006). Eufonía. [Versión electrónica]. Revista Eufonía 37 El desarrollo de la asertividad en la Coral Allegro ONCE Valencia. [https://www.researchgate.net/profile/Julio\\_Hurtado4/publication/259972055\\_La\\_Coral\\_Allegro\\_Once\\_Valencia/links/0c96052ec199b76875000000.pdf](https://www.researchgate.net/profile/Julio_Hurtado4/publication/259972055_La_Coral_Allegro_Once_Valencia/links/0c96052ec199b76875000000.pdf)

[https://www.researchgate.net/profile/Julio\\_Hurtado4/publication/259971898\\_EL\\_desarrollo\\_de\\_la\\_asertividad\\_en\\_la\\_Coral\\_Allegro\\_ONCE\\_Valencia/links/0046352ec1cc247358000000.pdf](https://www.researchgate.net/profile/Julio_Hurtado4/publication/259971898_EL_desarrollo_de_la_asertividad_en_la_Coral_Allegro_ONCE_Valencia/links/0046352ec1cc247358000000.pdf) La Coral Allegro o la sensibilizació social mitjançant la música [https://www.researchgate.net/profile/Julio\\_Hurtado4/publication/259971971\\_La\\_Coral\\_Allegro\\_o\\_la\\_sensibilitzacio\\_social\\_mitjancant\\_la\\_musica/links/02e7e52ec1b3fe164f000000/La-Coral-Allegro-o-la-sensibilitzacio-social-mitjancant-la-musica.pdf](https://www.researchgate.net/profile/Julio_Hurtado4/publication/259971971_La_Coral_Allegro_o_la_sensibilitzacio_social_mitjancant_la_musica/links/02e7e52ec1b3fe164f000000/La-Coral-Allegro-o-la-sensibilitzacio-social-mitjancant-la-musica.pdf)

## ADDITIONAL INFORMATION

Allegrock (2019)—Coral Allegro ONCE Valencia: <https://www.youtube.com/watch?v=UvLZP7Cpg8s>

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music helps to remove barriers; it encourages equality and promotes peace and unity. Music is emotion, beauty, and a universal language. Music brings things to life and gives freedom. In an inclusive world, work must happen so that music is present in all phases of personal development and in all social groups."

## CONTACT INFORMATION

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<http://www.twitter.com/coralallegro11>



## COUNTRY

# United States of America

## PROJECT TITLE

### *Activist Musician Accelerator*

#### DESCRIPTION

The Activist Musician Accelerator (AMA) is one of the first incubators of its kind for social change musicians of all genres. It offers communities an innovative, hands-on, professional development opportunity for their local artists seeking to be more effective, entrepreneurial change agents. The AMA is a virtual program, offered entirely online with live elements as situations allow. Over a period of 8–10 months, each participating artist, in collaboration with an area non-profit and other allies, develops a 'fundable' pilot project focused on addressing an issue of community concern. As part of the AMA, these artists join an intensive network—connecting with each other, and expert instructors and mentors through facilitated online workshops, peer-to-peer learning, and advisory sessions.

Accelerator artists work on the frontlines of their communities, developing high impact programs that bring a musical approach to tackling issues, such as racial and environmental justice, immigration advocacy, addiction and recovery, suicide prevention, and youth empowerment. Combining their musical talent with their newly honed skills in grant writing, program development, evaluation, and cultural sensitivity, they become significant contributors and influencers for their non-profit partners and the vulnerable populations they serve.

#### NEEDS ADDRESSED

The AMA seeks to assist in addressing the following key challenges facing artists, cultural institutions, and social justice communities:

- Unprecedented health, racial, and social justice crises;
- The need for programming that is innovative, restorative, tailored, and virtual; and
- Loss of work for musicians and other artists and bleak future prospects.

From the AMA's perspective, music can play a significant role in addressing these challenges by revolutionizing the role activist musicians play in accelerating change. Their Accelerator aims to do this by:

- Training artists as skilled change agents;
- Facilitating collaborations among artists, allies, and community partners; and
- Building a national Musical Response Team,

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The AMA believes that bringing an Accelerator program into a community raises many 'ships.' First, it taps and

mobilizes the often-overlooked capacity of musicians to be part of creative and strategic solutions to communities in need. Next, for the music-affinity organization that hosts the Accelerator, it adds a field-tested, innovative social change 'brand' to their work. Finally, it engages the broader community through its hybrid educational/social change model: stakeholders, donors, and allies become volunteers, mentors, and instructors in the program.

#### PROJECT OUTCOMES

To date, the AMA has launched demonstration Accelerators with 10 activist artists in four states and six communities. A brief selection of outcomes generated (and anticipated) by the end of these projects include:

- Providing community collaborators with a practical, strategic, and effective tool through which to promote their progressive values;
- Attracting new sources of funding and underwriting: for community collaborators, artists, non-profit partnerships, and overall community issues;
- Generating positive publication relations around the areas of diversity, equity, and inclusion;
- Attracting younger, more diverse, socially conscious artists eager to go beyond charity concerts;
- Providing an economic incentive to artists who regularly sacrifice their social change work for their commercial gigs. This, in turn, empowers activist artists by helping them earn at least part of their living by delivering measurable community impact through their music; and
- Building artists' long-term entrepreneurial skills as community change agents.

Longer term, the AMA is building a national network of musician change agents (a Musical Response Team) through which they aim to connect skilled artists with communities in need and with each other through workshops, conferences, and other educational activities.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

The Accelerator trains musicians to be entrepreneurial change agents who are able to bring smart, compassionate, collaborative approaches to furthering measurable change through music. Participating Accelerator artists are first and foremost skilled musicians. The AMA program assists them to develop a concept for a music-driven program that is feasible, and then provides them with the experience of taking action around social change issues through music.

## WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

The AMA aims for the following successes through the delivery of the Accelerator program:

- A diverse spectrum of multi-genre artists working across critical issue areas;
- Expanded support for working artists in crisis due to the COVID-19 pandemic (revenue enhancement, creative mentoring, guided shift to virtual platforms);
- Fully online programming and instruction, peer-to-peer learning sessions, and artist showcases;
- Facilitated, value-add partnerships between artist and community-based organizations (CBOs), and stakeholders (note: artists typically generate a minimum of two to three grant applications as part of the Accelerator, which can generate \$5,000–\$10,000 per artist or non-profit partnership); and
- Sustainable and branded social change ‘brand’ that can continue to facilitate community impact in collaboration with artists, local supporters, and allies.

## SOURCES OF FUNDING

Corporate sponsors, foundations, fees, sales, and individual/major donors. Note that fees (in collaborating with communities to offer the Accelerator) and sales (content such as podcasts/underwriting and products like CDs) are anticipated sources as the Accelerator expands.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## RESEARCH AND EVALUATION

The AMA is currently applying for grants to cover a more formal evaluation of its first round of Accelerators. In addition to this, the AMA plans to produce the following: reports from Accelerator project directors, facilitated closing circle with Accelerator artists, and follow-up surveys with artists and other community stakeholders.

## ADDITIONAL INFORMATION

Two-minute video overview: [https://www.dropbox.com/s/vmx6uv7blhjccp/M2L%20-%20Activator%206\\_27\\_20.mp4?dl=0](https://www.dropbox.com/s/vmx6uv7blhjccp/M2L%20-%20Activator%206_27_20.mp4?dl=0) YouTube channel: <https://www.youtube.com/c/MusicToLifeOrg/videos>

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"You cannot have music without the creators; and musicians are already seasoned small-business people, so tapping their entrepreneurial spirit to revitalize our communities is a logical (yet often overlooked) way to utilize them. We built the Accelerator based on their

feedback. They told us: 1) we are already change agents with great ideas: give us funding for our concept; 2) we need skill building to make our concept real and sustainable (grants development, how to partner with a non-profit, how to build an effective program); and 3) we need to be connected with our like-minded fellow musicians (because it is lonely being a change agent and we know we can learn from each other)."

## CONTACT INFORMATION

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**Social Media:** @music\_tolife\_

## COUNTRY

# United States of America

## PROJECT TITLE

### *Inner-City Arts*

#### DESCRIPTION

Inner-City Arts provides an oasis of learning, achievement, and creativity in Skid Row, in downtown Los Angeles, California. This neighborhood and surrounding areas, where most of the Inner-City Arts students come from, are areas suffering from poverty, homelessness, and crime. The mission of Inner-City Arts is to engage young people in the creative process in order to shape a society of creative, confident, and collaborative individuals. Arts education levels the “learning field” across socio-economic boundaries, improves student retention, and reduces the achievement gap.

Since their founding in 1989, arts-rich experiences and tailored music and arts education programming have been provided to more than 210,000 children and 10,000 educators from high-poverty schools across Los Angeles. Learner-centered, research-based instruction in the arts is provided to students both in and out of the school day. In addition to music, many other art forms are offered, all taught by teaching artists in specially designed studios. Recognizing the need to achieve whole-school, systemic change, educators are provided with the skills, tools, and resources to integrate the arts into their own schools. Through the Professional Development Institute, a range of services are provided for participants at all stages of their careers, from student teachers through to school administrators. Finally, the Rosenthal Theater, a state-of-the-art, black box theater, provides an important communal space where students, educators, and local community members can come together to practice, explore, and perform. Throughout the year, the theater provides exciting community engagement activities, including free performances and presentations.

#### NEEDS ADDRESSED

In 2016, the Arts Education Data Project revealed that only 26% of California’s grade 1–12 students received adequate arts education as defined by the state education code. Minority and economically disadvantaged students were shown to have the least access to the arts. Students from high-poverty schools were also five times more likely to receive no arts education at all compared to students attending low-poverty schools. When discussing the disparity in access to arts education across the United States of America, former Secretary of Education, Arne Duncan, stated, “This is absolutely an equity issue and a civil rights issue.”

Research has shown that economically disadvantaged students who are highly engaged in the arts are much

more likely to graduate from high school and almost twice as likely to graduate from college as their peers with no arts education. The arts are now widely understood as a pathway to academic and personal success, providing students with the opportunity to develop skills such as creative thinking, problem-solving, communication, and collaboration.

In addition to the academic needs and development of youth, their social and emotional development is focused on, providing tools to the students and to classroom teachers, using music and the arts, to become more self-aware, socially-aware, able to self-regulate, and to collaborate with others in a healthy way.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The arts and creativity are transformational. Inner-City Arts envisions a society that honors the human capacity for creativity, and values its cultivation in the education of young people.

Inner-City Arts seeks to nurture the creative development of the young people that will one-day shape the cultural and economic landscape of Los Angeles and the world. Students are provided a pathway to personal and academic success through the arts, and they will hopefully support the creation of a safer, healthier, and more vibrant global community.

#### PROJECT OUTCOMES

Inner-City Arts provides a community in which the arts are highly accessible, increasing the transformative potential of participants through creativity. Outcomes include:

- Students demonstrate increased creative capacity that includes artistry, curiosity, imagination, innovation, and personal expression;
- Students demonstrate increased social emotional skills to equip them to be successful in life and in relationships;
- Students demonstrate increased 21st-century skills, such as creativity, communication, critical thinking, and collaboration;
- Classroom teachers report knowledge of intentional practices that support creative expression within the classroom environment and 21st-century skills; and
- Classroom teachers report increased perception of the value of the arts in learning.

## HOW MUSIC ACHIEVES THESE OUTCOMES

Social and emotional skill-building, especially through music, is at the heart of what Inner-City Arts does in the studio classroom. The program supports growth and personal achievement, especially for those living in high-poverty areas who are most at risk of academic failure. Across all grade levels and programming on the campus, music education-specific classes typically account for just over 26% of total student enrollment annually, with five- to ten-week sessions in classes such as digital music, vocal instruction, guitar, keyboard, band, chorus, drumming, and songwriting. All classes will be taught by professional teaching artists, who are passionate about their craft and specialize in creative youth development.

The Learning and Achieving Through the Arts Program is a unique partnership with the Los Angeles Unified School District and local charter schools. It offers in-depth, sequential arts education in multiple arts disciplines to students in grades K-8. In-school day program classes are either provided through virtual, synchronous (live) arts instruction, or, if safety guidelines allow in the year ahead, on-campus in the fully-equipped, specially designed music studio that encourages creativity and discovery.

Students will receive in-depth and sequential instrumental and vocal instruction. They will also be introduced to a variety of instruments within the string, woodwind, brass, and percussion families, while also learning how to use their own voice as an instrument. Students will be taught key concepts such as pitch, dynamics, crescendo, decrescendo, tempo, beat, and rhythm. Classes will also expose students to a wide range of musical genres, providing them with an opportunity to learn about and enjoy music from a variety of cultures, including their own.

Beyond these aspects of programming, as an organization Inner-City Arts seeks to address the growing demand for music education for high school students in particular, through innovative new course offerings such as digital music editing, and other media and technology-focused curriculum that interweaves the extraordinary capacity that music offers young people in finding their voice, along with other art forms such as filmmaking and dance.

In a more expansive way, Inner-City Arts specifically identified the performing arts, including music education, as an area of significant investment in 2020. An Artistic Director was hired, and there are plans to launch an international virtual choir in partnership with the Playing for Change Foundation in October 2020.

## WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Inner-City Arts measures impact in various ways, including tracking enrollment and attendance metrics for each program. Outcomes are measured through the following: pre- and post-session surveys of classroom teachers, classroom teachers' self-reports, teaching artists' observations; pre- and post-session surveys of middle and high school students; and professional development participants' pre- and post-session surveys. Surveys are administered at the beginning and end of each session.

All responses are then analyzed in an online survey development software. Inner-City Arts' leadership team reviews all data quarterly and recommends adjustments to programming, when needed, to ensure it remains on track to meet its annual goals.

Inner-City Arts research, funded by the Department of Education, revealed that students who participated in Learning and Achieving Through the Arts, experienced a dramatic increase in their scores on statewide standardized tests, achieving a 33% increase in creativity, a 10% increase in English proficiency, and a 6.5% increase in mathematics.

## SOURCES OF FUNDING

Corporate sponsors, foundations, fees, and donations.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## RESEARCH AND EVALUATION

<https://inner-cityarts.org/impactreport>

## ADDITIONAL INFORMATION

<https://www.youtube.com/watch?v=2n0ZbTcuqlo&feature=youtu.be>

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music and the arts are transformational. They are imperative to our youth's education and development, and are a part of the solutions towards a better world for our future."

## CONTACT INFORMATION

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<https://www.instagram.com/inncityarts/>

## COUNTRY

# United States of America

## PROJECT TITLE

### *Music and Youth Initiative*

#### DESCRIPTION

Music and Youth Initiative creates accessible, sustainable, high-quality music programs so every young person can experience the magic of music. The goal, through collaboration with leading youth development organizations (e.g., boys and girls clubs, YMCAs, and other youth development organizations), is to establish sustainable, high-quality after-school contemporary music programs for underserved youth in middle school/junior high school and up. These programs are free (or offered at a nominal cost) to participating youth. Music and Youth provides expertise to create a Music Clubhouse, Studio Clubhouse, or Mobile Studio, which it then owns and operates. Along with partners, established school music programs provide opportunities for underserved teens and pre-teens to learn popular music. Music and Youth's philosophy is to meet youth where they are. The focus is heavily on a model of informal learning for youth, which leverages their self-directed interests and interest in spontaneous exploration to learn music in a "non-school" environment. Participants play the music they like (e.g., rap, hip-hop, pop, Latin, rock, etc.) on the instruments they choose (e.g., guitar, bass, drums, piano, and vocals) with a strong focus on music production and music technology. The strategy is to partner with youth development organizations, universities, and corporations to leverage their resources and expertise to create and operate "Music Clubhouses": after-school programs for underserved youth. A community was created of music program managers through the Music Impact Network ([www.musicimpactnetwork.org](http://www.musicimpactnetwork.org)) for sharing best practices, programs, and industry knowledge. Founded in 2004, this is a 501(c)(3) non-profit organization that currently supports 20 Music Clubhouses; 16 in Eastern Massachusetts, two in Fort Worth, Texas, and two in Atlanta Georgia.

#### NEEDS ADDRESSED

Music & Youth Initiative is addressing the two biggest needs that their youth development partners have identified:

- **Staffing Grants:** Many organizations want to offer music programming, but there is a large upfront investment in capital, facility, and staffing. Music and Youth provides multiple years of partial funding to help offset the cost of hiring a dedicated, full-time Music Clubhouse Director to manage the program, as well as a partial initial equipment grant. The success of any Music Clubhouse program is heavily dependent on recruiting and retaining high-quality Music Clubhouse Directors. Their investment, both financially as well as their on-going training and professional development, helps maintain a high-quality program. This also allows partners to develop in-house

expertise to run the Music Clubhouse program and build their own donor base to help sustain the program; and

- **Programmatic Support:** Music and Youth supports youth development partners with on-going "turn-key" programmatic solutions from the very start. Many of these organizations want to offer music programming for teens but often do not know where to start. Music and Youth offers support to help design and equip facilities, recruit and train staff, as well as offer programmatic support. Research and investment is emphasized in new music technology, best practices, and programs. This research and program support helps Music Clubhouse partners stay relevant. The Music Clubhouse needs to be "cool" and offer leading edge programming.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The Music & Youth Initiative approach values:

- **Programming that is not "one-size fits all":** a flexible programming model allows partner organizations to customize their Music Clubhouse culture;
- **Mentoring first and foremost:** participants learn social-emotional skills through music; successful music programs do not have to look like a traditional music school, conservatory, or private lesson shop;
- **Youth Voice:** participants play the music they like on the instruments they choose with a strong focus on music production and music technology;
- **Make Music ASAP:** participants play or create music right away via aural imitation (as opposed to written music theory education); and
- **Collaborate and Perform:** participants collaborate with friends and work towards a performance or final product which helps build self-confidence and self-esteem.

#### PROJECT OUTCOMES

The top priority is to provide high-quality music programs that are financially sustainable. Potential partners are vetted to assess their ability to finance the initial capital/building costs, meet minimum staffing levels, and acquire and maintain their equipment requirements. Multi-year staffing grants (partial funding) are provided to assist their partners in developing future funding sources with the goal of being financially independent. The second long-term outcome is maintaining the quality of the Clubhouse programming. In order to maintain high-quality standards, program support and professional development is provided even after the funding period ends. Considerable resources are invested in developing

new programs to ensure Music Clubhouses stay engaging and relevant. Clubhouse partners participate in a Music Impact Network community, which provides a wide range of programming and a Facebook community to facilitate engagement with peers. The third long-term outcome is to continue to explore new regional and national Clubhouse partnerships. Effective transfer of knowledge to potential partners is emphasized. Support services include Clubhouse site selection, Clubhouse design and build-out assistance, providing a detailed list of required equipment, staff recruitment and training, and ongoing professional development and best practice sharing for Clubhouse staff.

### HOW MUSIC ACHIEVES THESE OUTCOMES

Because the Music Clubhouse is a free program, and the only program offered in a larger Youth Development program and facility, participants “vote with their feet.” If the music program is not fun or engaging, they will simply find another activity. In the Music Clubhouse experience, it is more likely for participants to attend by using culturally relevant contemporary music styles and instruments. Greater attendance helps partners secure sustainable funding sources, invest in appropriate staffing levels, and maintain a high-quality music program.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

The greatest metric of success is the number of Music Clubhouses that have achieved sustainability. The goal is to provide programmatic support, training, and seed funding to enable youth development partners to fully develop their Music Clubhouse program and be financially independent. When a partner achieves this goal, the Music Clubhouse becomes part of the culture of the overall organization and maintains the commitment to a high-quality music program for the underserved youth.

Music Clubhouse programs measure the following quantitative metrics:

- Clubhouse Capacity: how many youth participate per week? Youth are encouraged to come and explore, learn, and then work toward their musical goals. There is no set curriculum or bias toward a genre of music. Therefore, the more youth that visit, the more likely some of them will be motivated to commit themselves; and
- Regular Members: how many youth come at least four times a month? These are the youth who have decided to dedicate themselves to learning. Some youth come every day—it becomes their home away from home, whether they join a Music Clubhouse band or spend lots of time in the studio. They form the backbone of the program.

Music Clubhouse programs measure the following qualitative Metrics:

- How many members are truly engaged? Are they committed and trying their best? The goal is to create an environment for everyone, not just for those with musical talent. Music can have a profound impact on young people who perhaps only learn a few chords, or who may sing off key but find their voice and build self-esteem doing it;

- Are the youth growing musically? The Clubhouse Directors evaluate whether the youth are making progress at the rate that is achievable for each individual. It is desirable that the environment is a mixture of fun and serious learning—that balance is key to having the kids want to come to the Clubhouse. Too much “fun” and they lose interest because they are not improving. If it feels too much like “school,” many of them will just not show up; and
- Has the program had an impact on their lives? This is the ultimate measure of the value of the program and is best assessed by the professional staff at each Clubhouse. It is captured through interviews with the staff and with success stories they provide. Such impact stories are on the website and social media.

### SOURCES OF FUNDING

Corporate sponsorship, foundations, universities, and individual donors.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

<https://www.musicandyouth.org/impact/>

### ADDITIONAL INFORMATION

<https://youtu.be/CxCd3nVDSYY>

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

“Changing lives, one note at a time. Music touches the mind, the heart, and the senses. Throughout history music has uplifted, engaged, engendered joy, and united people of diverse backgrounds. It changes lives. Music and Youth Initiative students challenge themselves to pick up an instrument, to write a song, and to sing. Perhaps most importantly they become part of a creative team. They motivate one another. The program has seen young people elevate their academic standing. Music sparks the imagination and lifts the soul.”

### CONTACT INFORMATION

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## COUNTRY

# United States of America

## PROJECT TITLE

### *Oakdale Prison Community Choir*

#### **DESCRIPTION**

The Oakdale Community Choir, founded in 2009, includes two groups of people who gather weekly to sing inside a medium security prison, the Iowa Medical Classification Center, commonly known as Oakdale Prison in Coralville, Iowa. One group includes men incarcerated in this facility, and the other includes local women and men from the area who come into the prison for rehearsals and concerts. They sing together, create original songs, participate in a reflective writing exchange, and perform two concerts in the prison gym per season—one for an incarcerated audience and one for people who come into the prison from the outside. The outside audience guests include choir members' family and friends, people interested in and curious about the choir, former choir members, and other guests. Vocal music performance is used in an effort to deepen the understanding between incarcerated and non-incarcerated citizens. Guests are invited to encourage support for careful and caring re-entry programs and compassionate changes in the US criminal legal system. Guests include community leaders, employers who have not thought about hiring formerly incarcerated people, and legal professionals. Survivors of crime are also invited as a way to promote greater reconciliation and healing.

In the songwriting component, 154 original songs have been created and 75 have been performed at concerts so far. Choral singing also includes four-part harmonies, with messages that relate to the season's theme. Themes are developed through a reflective writing exchange involving choir members' ideas. The hope is to recruit more people of color to the choir, especially black song leaders. The number of people of color incarcerated in Iowa prisons is disproportionately skewed from the state's racial demographics. It is hoped that a more balanced number of people of color and white singers, both incarcerated and non-incarcerated, can create deeper levels of connection among a wider cultural group of participants.

#### **NEEDS ADDRESSED**

Oakdale Prison Community Choir's simple goal is to create more communities of caring—within itself, within the choir and prison, and in society. The larger goal is to address the injustices in the criminal legal system. The United States of America incarcerates 2.3 million people and holds over 6.7 million people under correctional supervision. The prison industrial complex is an ethical concern that combines and confuses the interests of industry and government. Some private industries profit from the sale of products produced at slave-labor wages by people in prison. The choir strives to address these complexities as part of the process of building

harmonious coexistence within communities of caring. This project strives to build communities among choir members and beyond the prison.

#### **VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

The framing concept of the choir is "Ubuntu." Desmond Tutu translates the term as saying, "my humanity is inextricably bound with your humanity." Ubuntu means brotherhood, caring, love, truth, optimism, the goodness in each person, the best essence of being human. The choir stands for dignity and respect; learning, practicing, and teaching as healing forms of justice.

#### **PROJECT OUTCOMES**

Immediate outcomes include open conversations about reform of the criminal legal system between people who have participated in the choir or attended a concert and others in their communities. Conversational topics include prosecutorial reform, training in restorative justice principles and practices for people who work in prisons, social support for returning citizens, and structural and systemic racism. The medium-term goals are the normalization of such conversations and the creation of more opportunities for incarcerated and non-incarcerated citizens. Long-term goals include legal reform of sentencing practices including an end to the death penalty, brain health care in place of incarceration for people with substance use disorders, and enhanced opportunities for people in prison to connect meaningfully with their families.

#### **HOW MUSIC ACHIEVES THESE OUTCOMES**

The membership of the choir includes people from outside the prison who sing with people in the prison, allowing music to serve as a bridge between people who live inside and outside prison walls. Regular Tuesday rehearsals of up to 80 choir members create a community of people who gather to sing. The rehearsals provide social support and connections for all members. For the members in custody, this social support can create a sense of normalcy to connect to people from outside the prison. For the unincarcerated members, rehearsals work to build personal acceptance of prisoners as members of the local community. One prosecuting attorney, upon seeing a man she put behind bars for life, read a personal introduction to a song he had written for the concert, and testified that she was astonished at the change she saw in him. Concerts are offered inside the prison to family members. Some incarcerated singers have composed songs to perform directly for their families. One inside member, for instance, composed the song "Four Times

Bonita” to sing to his wife in the front row, while others have composed songs for brothers, fathers, mothers, children, and friends. Concert CD’s are sent to families to provide a bridge between people in custody and the community. For example, one family played a song from an Oakdale Choir concert CD at a funeral for the choir member’s grandmother. Other original songs created by choir members have been used at church services, by a prison choir in Ohio, and at music conferences. Currently being developed is a network of alumni and support systems for released citizens who have sung in the prison choir. In this way, the community of caring built in the choir can be extended to reach into the local community.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Success is measured by the spread of the choir’s caring community into the broader community, and by the increase in channels of communication between prisoners and the outside world. Successes include connections beyond the prison, including participation in the HeartBeat Opera’s production of Beethoven’s opera “Fidelio.” The opera directors recorded the Oakdale Choir and five other prison choirs singing sections of “O Welche Lust”—The Prisoners’ Chorus. They stitched the audio recordings together to use in the New York stage production, projecting on the backdrop videotaped images of singers from four prison choirs during this portion of the opera. The prison collaborated with the Council for International Visitors to Iowa Cities to bring in three different groups of young professional artists from 20 different countries to learn about promoting social change through the arts. The prison also collaborated with the Hancher Auditorium to bring in the Soweto Gospel Choir from South Africa for a Learning Exchange along with songwriters Maggie Wheeler and Sara Thomsen. In this event, all participants sang together and participated in discussions about the theme of the event, “Changes We Choose.” Since the start of the choir, many additional education programs have begun in the prison: a weekly writers’ workshop (ongoing), group piano classes, job club, parenting class, yoga classes, and the University of Iowa Liberal Arts Beyond Bars (LABB) Program. Through LABB, a new course has been designed titled “Peacebuilding, Singing, and Writing in a Prison Choir” combining Iowa City campus students and Oakdale Prison campus students. These students meet to learn and discuss course content and sing in the choir. Performances for people who have had no prior connections with people in prison provide spaces to begin developing a sense of common humanity inside or outside prison walls. The creation and performance of original songs that express the inner feelings of choir members is another channel opened up for personal communication between choir members and their families and guests. Recordings of these and other choir numbers from the choir webpage extend communication and build relationships even further. Success is measured in the social changes brought about. An example is the exploration currently underway to collaborate in purposeful ways with established social change organizations, such as the Inside Out Reentry Community, Showing Up for Racial Justice, the Iowa Freedom Riders, Iowa Citizens for Community Improvement Action Fund, and Restorative Justice Initiatives in the Sixth Judicial District.

### SOURCES OF FUNDING

University, donors, and the Iowa Department of Corrections, specifically the Oakdale Prison, officially called the Iowa Medical and Classification Center.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

Research is currently focused on the area of music education in prisons. This has been ongoing for the past 17 years. A number of evaluations have been published that indicate choral singing in prisons builds self-esteem as defined by worthiness and competence among the incarcerated members, and broadens perspectives of people who are not incarcerated to see the human needs of people in prison. The current study indicates choral singing in prisons provides positive reentry rituals that promote prosocial connections between returning citizens and communities. Further research is being considered to explore the value of songwriting for men who are in custody.

Cohen, M. L. (2019). Choral singing in prisons: Evidence-based activities to support returning citizens. *Prison Journal: Art and Mindfulness Behind Bars*, 99(4), 106–117. <https://doi.org/10.1177/0032885519861082>

And see: [oakdalechoir.lib.uiowa.edu/news-publications/](https://oakdalechoir.lib.uiowa.edu/news-publications/).

### ADDITIONAL INFORMATION

<https://www.pbs.org/video/the-oakdale-community-choir-coralville-iowa-bfe7bd/>;

<https://vimeo.com/169192145>

Socials: <https://www.facebook.com/oakdalechoir/>

### MESSAGE ABOUT MUSIC’S CURRENT AND FUTURE GLOBAL ROLE

“When effectively facilitated and grounded in clear and positive intentions, music making, listening, and learning can build peaceful relationships among all sorts of people. The choir has shown that making music together can open up people to one another and draw individuals out of themselves. Communal music-making teaches one to listen, to attune, and to harmonize, skills that are important to develop for peaceful coexistence on earth. All people can make and enjoy music. Creating spaces for people to heal and grow through regular opportunities to make, listen, and learn in music is critical.”

### CONTACT INFORMATION

**Name of Organization:** Oakdale Prison Community Choir

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## COUNTRY

# United States of America

## PROJECT TITLE

### *Shifaa Women's Empowerment Drum Circle*

#### DESCRIPTION

This project is run by UpBeat Drum Circles in collaboration with License to Freedom, Musical Ambassadors for Peace, and The Center for World Music. Its purpose is to train refugee women from Iraq to lead drum circles for empowerment, healing (shifaa), cultural adjustment, and community building across divisions of religious groups. Many of the women are survivors of abuse from their husbands and have survived the war and numerous refugee camps.

The Center for World Music produced the series "Songs and Stories: Refugee Artists in San Diego," was designed to give a voice to a silent population in Southern California. The central goal was to create bridges between San Diego's public with its growing refugee population and their various cultures. More than 20 refugee performers displaced from Congo, East and Central Africa, Iraq, Iran, Afghanistan, and Syria were brought to audiences across San Diego. The series culminated on World Music Day and also observed World Refugee Day. The final gathering titled "Transformation through Rhythm & Word" included Shifaa: Iraqi Refugee Women's Drum Circle. Shifaa shared songs, rhythms, and dance not as a performance, but as an invitation to engage in a shared unity through sound. The series demonstrated the capacity of music to create community, bridge differences, and heal trauma.

#### NEEDS ADDRESSED

The project was created to help refugee women adapt to America using the dances and rhythms from their culture, and help build bridges across religious groups. The project helps the women have the support of other women.

"Songs and Stories: Refugee Artists in San Diego" was a series of events designed to give a voice to a silent population in Southern California. Federal partnerships with local humanitarian organizations rightly prioritize basic needs such as housing, health, and jobs. Yet, there are needs just as fundamental to all human life that remain a daily struggle for these families: the need for community, a sense of belonging, and the opportunity to speak their voice and be heard in their new home. Music and storytelling are vehicles through which the participants communicate their struggle, longing, resilience, and hope.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

- Scientific evidence of the benefits of group drumming for mind, body, spirit;
- Empowerment of women;

- Cultural adaptation and integration into new society promotes well-being; and
- Creative expression of women sharing poems strengthens healthy networking.

#### PROJECT OUTCOMES

- Community building between Muslim and Christian Iraqi women;
- Healing from the wounds of war, from loss and abuse; and
- Drumming, singing, and dancing become ritual sources of healing.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

Musical activities:

- Drum Circles: an evidence-based protocol for cultural sharing and wellness is used, based on the work of HealthRHYTHMS;
- Entrainment of rhythms for community building; and
- Cultural sharing of songs, dances, and rhythms maintains a connection to the culture of home.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Many of the women suffer from post traumatic stress disorder and have symptoms that are hard to treat without language skills; and talk therapy or talk therapy groups are not typical in the Arabic culture. Through the use of an evidence-based protocol, inter-woven with cultural rhythms and traditional Sufi poetry, dramatic change in mood states, community building, and bonding amongst the women are evidenced in exchange of contact information, sharing of food, hugs, and inter-generational healing.

Some things noticed are:

- Consistent attendance;
- Leadership being exhibited;
- Women bringing their poems;
- Women bringing their children;
- Sustainable new leaders;
- Positive impact on home-life; and
- Women taking drums to picnics and family gatherings.

#### SOURCES OF FUNDING

Foundations and private donations.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION:

Dr. Barry Bittman, Research on immune system impact of group drumming.

Link: <https://remo.com/experience/post/healthrhythms-research/>

### ADDITIONAL INFORMATION

<https://youtu.be/pgLH1pbAtP4>

<https://ubdrumcircles.com/1079-2/>

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Drumming is universal. It is the element of music that can be shared and joined, no matter what language or melodies. The healing and peace-making benefits are well documented and extend across cultures, ages, and races."

### CONTACT INFORMATION

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## COUNTRY

# United States of America

## PROJECT TITLE

### *Urban Art Beat*

#### DESCRIPTION

Urban Art Beat is a platform for creative expression, partnering talented artists and dedicated volunteers with underserved schools, detention centers, prisons, and organizations. They believe that creative expression through the arts has the potential to enhance the mind, spirit, and artistic energy of youth, and engage them in shaping a vision for their community's future. They actively:

- Provide long-lasting mentorship by linking participants with community artists and establishing a safe, challenging, and creative environment;
- Lead innovative, relevant, participant-centered, music and art workshops steeped in Critical Revolutionary Hip Hop pedagogy;
- Collaborate with local communities to highlight heritage and create change through projects based in youth development and social justice; and
- Develop critical literacy and problem-solving skills through collaborative, project-based learning while ensuring individualized attention through a low student to mentor ratio.

With the support of community, donors, and volunteers, Urban Art Beat engages youth to find their voice, fight educational injustice, and reduce recidivism and dropout rates by creating reliable partnerships and innovative projects through hip hop culture and arts education.

#### NEEDS ADDRESSED

Urban Art Beat seeks to address the needs of black, brown, and Indigenous youth and adults. Through the arts, it expresses and assists in therapeutic measures that are transformative by engaging in self determination, dialogue, and concrete production that allow all to learn, grow, and reflect constructively. It provides tools for all to utilize against systemic oppressions.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Urban Art Beat believes it needs to redefine its pedagogy because a lot of learning is disconnected; it sees students as vessels to pour information into. People of the past do not have the answers for the youth of the future. Critical Revolutionary Hip Hop pedagogy places the student in the center, emphasizes the importance of mentorship, and involves different ways and styles of learning (such as visual, auditory/musical, and kinesthetic). It meets the youth where they are, starting from their experiences, goals, and talents. It creates youth leaders who become

facilitators of their own learning process, develop their peers, are critical and independent thinkers who are accountable, and have an impact in their communities and on society as a whole.

#### PROJECT OUTCOMES

In the short term, Urban Art Beat is seeking access and connection with its youth; with its people in the now. In the medium term, it seeks a process of artistic expression and articulation through various mediums to raise the consciousness of its networks and to influence attention for a constructive dialogue. In the long term, it would love all "educational" institutions to adapt and implement this relevant pedagogy for revolutionary impact.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

The work produced in Urban Arts Beat sessions reflects reality and has a focus on a social justice theme or issue that is relevant or pertinent to the one creating. This process allows authors to become more aware of their surroundings and environment. Learning then provides the medium or channel to express themselves creatively and be an "expert" of that topic. This then becomes informed activism as participants are able to not only address the injustice but focus on possible solutions for revolutionary change.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Urban Arts Beat feels it is successful when its youth are happy and have a vehicle for expression to channel their rage and anger. It has been successful in seeing their students begin organizations in their respective countries, facilitate workshops with their teachings and praxis, and continue international summer camps without it. Urban Arts Beat feels blessed to witness its legacy during its lifetime: it is beyond success. It has seen and participated in a legacy of intergenerational gatherings.

#### SOURCES OF FUNDING

Grants, private donors, and fundraising.

#### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## **ADDITIONAL INFORMATION**

<https://youtu.be/cKwb7jF5doY>

<https://youtu.be/hFP5mrZqo8k>

<https://youtu.be/52txZMLbikI>

[https://youtu.be/oU--7OR\\_800](https://youtu.be/oU--7OR_800)

## **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"We exist to utilize the arts as not only a cultural tool of expression, but an educational tool for liberation. Our art and praxis must dismantle patriarchy and all of the injustices that have been birthed by it. Art for art's sake is similar to silence, and silence becomes violence when we are still being oppressed in 2020."

## **CONTACT INFORMATION**

**Name of Organization:** Urban Art Beat

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**Website:** [www.urbanartbeat.org](http://www.urbanartbeat.org)

**Social Media:** @urbanartbeat

## COUNTRY

# Multi-National: Greece, Italy, Switzerland

## PROJECT TITLE

### *Musicians for Human Rights*

#### DESCRIPTION

Founded in 2009 Musicians for Human Rights (MFHR) encourages professional musicians, audiences, and secondary school and university student musicians to take action to advance the well-being of people living at the margins. With a home base in Italy, MFHR is active in three areas: performance, teaching, and working with people at risk.

Its flagship ensemble, the Human Rights Orchestra, is a network of soloists, freelancers, and members of the orchestras of Europe who donate their services to raise funds in support of local and international organizations that work in the areas of emergency medical care, music education, child welfare, and Indigenous Peoples' rights, and that support survivors of violence and exploitation, children living with disabilities, refugees and asylum seekers, and other vulnerable people. Contributions have provided assistance in Bolivia, Burkina Faso, Cambodia, Democratic Republic of the Congo, Ethiopia, Haiti, India, Italy, Kenya, Mexico, Palestine, Rwanda, and Switzerland.

Musicians teach about human rights through music to secondary school students in Italy and Switzerland; the professional musicians receive human rights lectures from leading experts, and MFHR informs concert audiences about human rights through commissioned works and onstage interviews of the directors of the non-governmental organizations (NGOs) being supported by the audience.

Social projects are focused on creating music-centered workshops with people at the margins in refugee centers and camps, detention institutions, and community centers in Italy, Greece, and Switzerland.

#### NEEDS ADDRESSED

MFHR believes there is insufficient respect, protection, and fulfillment of human rights. They believe that education about human rights in the Global North is inadequately provided, yet this population generally enjoys, to a considerable degree, the protection and fulfillment of many human rights. Rights bear responsibilities, and MFHR seeks to inform children and adults of what they can do to advance the dignity of less fortunate people, in their own communities and at a distance. It also supports the financial needs of NGOs, providing direct assistance to vulnerable people, and it partners directly with vulnerable people to help improve hope, resilience, and a sense of belonging.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

MFHR's values are articulated in the Universal Declaration of Human Rights and subsequent covenants and conventions. The assumption is that every person can be doing something to advance human dignity, including their own, in line with the notion "that every individual and every organ of society, keeping [the UDHR] constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms."

#### PROJECT OUTCOMES

MFHR seeks to achieve the following outcomes:

- **Short term:** Knowledge about human rights and how one can participate;
- **Medium term:** Active participation; and
- **Long term:** A world where music and the arts are universally employed for celebrating diversity, creating community, and advancing human dignity.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

In secondary education, music is commissioned or selected for rehearsal and performance by students and professional musicians together, and can be the point of entry to explore human rights. Topics have included the right to water, to food, to health, to asylum, and to culture.

MFHR's social projects are music-centered workshops where music is used to experience positive emotions, to thoroughly engage attention, and forge relationships with the other participants, all towards empowering the individual through improving a sense of self-worth and possibility.

In concert performances by the Human Rights Orchestra, music is the vehicle for attracting audiences and raising funds to support NGOs.

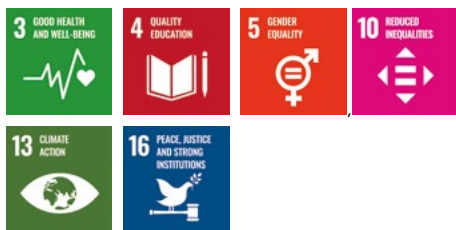
#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Progress is gauged through qualitative reports from beneficiaries and from organizations that engage their social services. Success in supporting NGOs is measured by the size of the financial donations they are able to contribute following each of the concerts of the Human Rights Orchestra.

#### SOURCES OF FUNDING

Corporate sponsors, foundations, and sales.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Almost all children worldwide enjoy listening to music, dancing to music, clapping to music, singing to music, and, if given the opportunity, playing an instrument. Music brings people together in groups. Thus, music can be the instrument itself, through which children learn to listen, to participate, to recognize different voices, and to seek a balance between self-expression and the equal right of the other to self-expression—essential skills for navigating the complexities of life."

#### CONTACT INFORMATION

**Name of Organization:** Music for Human Rights

**Contact Person:** Julian Fifer, Alessio Allegrini

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**Email Address:** julian.fifer@musiciansforhumanrights.org

**Website:** <http://www.musiciansforhumanrights.org/>

**Social Media:** @musiciansforhumanrights

*“...when the music was taken away, our soul was lost. The arts cannot be forgotten. The role they play in preserving a culture cannot be underestimated.”*

(Afghan Children’s Songbook & Literacy Project, Inc, Afghanistan)

## SECTION 4:

# Music for Cultural, Community and Environmental Sustainability



*“Through the practice of music, we not only develop musical skills, but we also deliver values and seek to develop integral beings—better people who make our planet a better place to live.”*

(NGO Toki Rapa Nui, Chile)

### TOP L–R:

Afghan Children’s Songbook & Literacy Project, Inc (Afghanistan);  
Listening to Country (Australia); NGO Toki Rapa Nui (Chile).

### BOTTOM L–R:

Chinese Ocarina Art Society (China);  
Kabina (Israel).

COUNTRY  
**Afghanistan**

PROJECT TITLE  
*Afghan Children's Songbook & Literacy Project, Inc.*

**DESCRIPTION**

The mission of the Afghan Children's Songbook & Literacy project is to honor the rich musical heritage of Afghanistan and to provide educational resources to educators so the traditional songs and folklore can be a valuable resource for building basic literacy skills. All the songs and folktales are traditional and have been collected from various ethnic groups in Afghanistan. Outside Afghanistan, the project aims to shift perceptions of Afghanistan and Afghans by building mutual understanding and respect.

The Afghan Children's Songbook Project began in 2007 with a songbook of traditional Afghan children's songs that had been collected in Afghanistan in the late 60s. This first songbook, *Qu Qu Qu Barg-e-Chinaar* has been published and distributed across Afghanistan. Since that time, one other songbook, *Awsana See Sana and Bood Nabood*, a book of children's folktales, has been published and distributed. To date, over 50,000 copies have been given to schools, orphanages, family centers and libraries. The project serves a wide range of ages from young children to adults. Each publication also has an accompanying Teacher's Guide that provides teachers with creative ways to use the songs and folktales to enhance literacy.

With the songbook, children are able to sing their traditional songs and, at the same time, are motivated to follow the words in the books, thereby enhancing their literacy skills. The songbook not only honors the diverse ethnic music of Afghanistan but also broadens and deepens an Afghan child's educational experience through the use of music. Most children in Afghanistan are taught only by a rote method of learning. The songbooks are highly valued by educators, heads of schools, and heads of villages.

**NEEDS ADDRESSED**

A diverse nation with more than twenty ethnic groups and dozens of languages and dialects, Afghanistan is an untapped reservoir of folkloric wealth and history. Years of war and instability threaten the survival of this rich cultural heritage. While in recent years many efforts have focused on rebuilding the country's physical scars of war, there are tremendous gaps in addressing the cultural needs of the people. With increased insecurity that continues to rip families and communities apart, the local children's songs and folklore face a threat of extinction. One of the many factors in the loss of music and folklore in Afghanistan is illiteracy. Most songs and stories are passed from elders to children and youth through oral traditions that are becoming scarcer by the day. Less than 40% of

the population is able to read and write, thus it is urgent that efforts are created to both support increased literacy and protect Afghanistan's rich cultural heritage. Including a Teacher's Guide with each publication also addresses the need to help train teachers in ways to use songs and folktales to enhance literacy and increase creative thinking, problem solving, and critical thinking, all of which are crucial to learning.

**VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

Working with local experts:

- To preserve authentic children's songs and folktales and the rich cultures in Afghanistan;
- To provide educational tools for teachers engaged in literacy training around the country;
- To promote the culture of reading in Afghanistan; and
- To celebrate the diverse Afghan culture through the songs and folktales of Afghan children.

**PROJECT OUTCOMES**

Immediately, the project strives to distribute as many books as possible and reach, in particular, underserved areas of Afghanistan. The organization is completely out of books at this point. In the medium term, the needs of the project must be assessed and a determination made as to what publications should be reprinted. In the medium and long terms, additional funding must be raised to keep the project alive. The project is working hard to keep its Afghan partners, such as CW4WAfghan and AIL, involved in the work.

**HOW MUSIC ACHIEVES THESE OUTCOMES**

Music, as well as traditional folktales, are integral in every aspect of this project. Music can easily be integrated into any education curriculum, and the outcome is that learning is engaging and relevant. Not only are children singing, but they are learning and honoring their rich cultural heritage through the arts.

**WHAT SUCCESS LOOKS LIKE TO THIS PROJECT**

Every group that receives books submits a written report stating how many books they distributed and to whom. They are encouraged to also send photographs, to report how the resources are being used, and to let the organization know what the teachers are saying about them. They always request more books!



## SOURCES OF FUNDING

Foundations and sales. Music educators, as well as classroom teachers outside Afghanistan, request copies of the book to use with the students they teach. Many of them have Afghan refugees in these classes. All sales from the books go to printing more books for Afghan children. At this point in time, *Qu Qu Qu Barg-e-Chinaar* is the only book that has the English translation available. The English translation for both *Awasana See Sana and Bood Nabood* is now complete and awaiting a publisher to print the books with the English translation included.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## RESEARCH AND EVALUATION

Afghan Children's Songbook & Literacy Project requires reports from each of the educational institutions who help distribute the books. These reports provide evidence of where the educational resources are being distributed, to whom, and how they are being used. Photo documentation is requested where possible.

## ADDITIONAL INFORMATION

TEDx talk: Returning Music to the Children of Afghanistan  
<https://www.youtube.com/watch?v=t1UWvPJ5WcU>

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"The arts play a crucial role in cultural identity and literacy. As one Afghan stated, 'Years of war and strife destroyed our roads, our homes, and our buildings, but when the music was taken away, our soul was lost.' The arts cannot be forgotten. The role they play in preserving a culture cannot be underestimated."

### CONTACT INFORMATION

**Name of Organization:** Afghan Children's Songbook & Literacy Project, Inc.

**Contact Person:** Louise Pascale

**Address:** 25 Whitney Ave, Cambridge, MA 02139 USA

**Email Address:** [info@afghansongbook.org](mailto:info@afghansongbook.org)

**Website:** [www.afghansongbook.org](http://www.afghansongbook.org)

**Social Media:** Facebook: Afghan Children's Songbook

COUNTRY  
**Australia**

PROJECT TITLE  
*Listening to Country*

### DESCRIPTION

Listening to Country uses deep listening and soundscape to explore the relationship between well-being and Indigenous Australian conceptions of landscape, place, and belonging—known as “Country.” The approach is underpinned by acoustic ecology, an interdisciplinary field that explores the health of environments and communities through sound. Listening to Country began as a pilot project in Brisbane Women’s Correctional Centre, where a team of artist-researchers and Indigenous Elders worked with incarcerated women to create a collaborative sound composition based on field recordings of natural environments. The project supported the women to connect to their own Country and places of belonging through sound, strengthening feelings of cultural connection and well-being. Listening to Country is now evolving through an iterative process of knowledge translation and relationship building as the team moves into the next phases of the project, aiming to deliver it to communities, correctional centers, and other sites around the country.

### NEEDS ADDRESSED

Many Indigenous Australians experience disconnection from family, community, and culture through being incarcerated, taken into state care systems, or being forced to move off-Country to access health and other services. This forms part of the continued colonial legacy of dispossession and dislocation that has resulted in intergenerational trauma and consistently inequitable health and justice outcomes. Governments continue to struggle with how to measure cultural indicators of well-being and to understand the centrality of Country and cultural strength in the enjoyment and fulfilment of life; yet this link is self-evident for Indigenous Australian peoples. Listening to Country employs an innovative interdisciplinary approach to facilitating cultural resilience, agency, and well-being through sound in institutional and community settings.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Listening to Country recognizes the vitality and value of Indigenous knowledges, strength, and agency in addressing health and well-being in Indigenous Australian communities. An Indigenous-led, participatory approach is used, working from within communities and groups to articulate this ancient knowledge through contemporary recording technologies and soundscape composition.

### PROJECT OUTCOMES

Listening to Country is currently engaged in knowledge translation, sharing the approach with potential new partners and stakeholders. In the medium term, the focus will be building capacity for this approach to be used in a wide array of communities and institutional settings by training and empowering young and emerging sound artists, community researchers, and Elders through in-person and online listening labs. Toolkits will be developed for communities to use so that they can harness sound and compose soundscapes that reflect the health and well-being of Country, and the health and well-being of people on Country. In the long term, an evidence base will be developed for the connection between Country and well-being that can inform future health initiatives.

### HOW MUSIC ACHIEVES THESE OUTCOMES

The project invites people to engage with the natural soundscapes of Country, to record these in the field, and to create soundscape compositions for the purpose of supporting cultural connection and resilience. Soundscapes might also include music, dance, poetry, and other cultural practices, but the emphasis is on ‘listening’ and connecting with Australia’s healing soundscapes.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

The principal aim is to increase access and build capacity for a wide range of communities and groups to be able to use the technologies and approaches from acoustic ecology and sound composition for their own well-being goals. Indicators for success are therefore negotiated and set by participants in each site.

### SOURCES OF FUNDING

Government and universities.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

A process evaluation report of the pilot project as well as other publications produced from the project can be found at [www.listeningtocountry.com](http://www.listeningtocountry.com)

## **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"2020 has shown us more than ever the vital role that music plays in connecting communities, building resilience, and nurturing hope. Music of all kinds must be recognized and supported as a vital expression of humanity that can carry us through crisis and upheaval."

### **CONTACT INFORMATION**

**Name of Organization:** University of Melbourne

**Contact Person:** Dr. Sarah Woodland

**Email Address:** sarah.woodland@unimelb.edu.au

**Website:** [www.listeningtocountry.com](http://www.listeningtocountry.com)

COUNTRY  
**Australia**

PROJECT TITLE  
*Mission Songs Project*

### DESCRIPTION

Mission Songs Project is an initiative to research and revive the contemporary folk songs from the Aboriginal missions, settlements, and reserves from the Missions Era of 1901 to 1967. Founder and Director Jessie Lloyd started researching in 2015 and released the first collection of songs on a debut album in 2017. Jessie Lloyd is an Australian Aboriginal singer, social historian and cultural practitioner of Indigenous song. She has been touring a live performance of the repertoire nationally and internationally. The Mission Songs Project explores the human reality of the Missions Era, where Aboriginal people were removed from their homelands and moved onto missions. In a time of great distress, these truthful songs are filled with optimism and hope, revealing a forgotten story in an unexplored corner of Australian history. The Mission Songs Project faithfully navigates the musical journey of Aboriginal music as Jessie Lloyd connects the traditional with contemporary, revealing the continuation of cultural practice and song traditions into the 21st century.

### NEEDS ADDRESSED

There is limited knowledge or access to the histories of the Missions Era in Australia, particularly from the perspective of the Indigenous residents. These songs provide a unique perspective and give insight into the day-to-day lives of those living through the mission days.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The project is about preserving the history, stories, and songs from the Missions Era; it is about acknowledging the past wrongs and the resilience and survival of those families during those times; and it is about providing a body of evidence that proves a continuation of song traditions from traditional into modern Indigenous music.

### PROJECT OUTCOMES

The Missions Songs Project aims to provide Indigenous Elders a voice, from a time when they did not have a voice, to shine a light in the corner of Australia's history never before made accessible, and to have one of these old mission songs as part of the Australian 'songbook' alongside "Waltzing Matilda" and "Bound for Botany Bay."

### HOW MUSIC ACHIEVES THESE OUTCOMES

The music is being performed live in a touring show, taught through school programs and sung in community choirs across Australia. Director Jessie Lloyd encourages

all people to sing and engage with these songs; they are public songs.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Success is when people are singing and engaging with the songs, or when people approach Jessie Lloyd and tell her how informative the work is, and when they in turn become advocates of the work.

### SOURCES OF FUNDING

Government, foundations, and fees.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music is timeless. This downtime with the pandemic is only one of the many challenges Indigenous music has faced over the last 100 years."

### CONTACT INFORMATION

**Name of Organization:** Jessie Lloyd Music

**Contact Person:** Jessie Lloyd

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**Website:** www.Missionsongsproject.com

COUNTRY  
**Australia**

PROJECT TITLE  
*Winanjjikari Music Centre*

### DESCRIPTION

Winanjjikari Music Centre was established in 2007 as the center for music development in the very remote Barkly Region of the Northern Territory, Australia. Since its foundation it has provided key music services to Indigenous musicians across the region. A live music and recording center, the hub also produces important concert events and provides live production services for music performances across the region. With a training service at its core, the center enables Indigenous peoples to build skills in live music production and communicate through music development.

### NEEDS ADDRESSED

The Barkly Region in the Northern Territory of Australia covers an area of 322,713 square kilometres, with a population of approximately 7,200 people, of whom 72% are Indigenous. The population centers on its major town of Tennant Creek as the region's hub and this is the town base for Winanjjikari Music Centre. The Barkly regional demographic also reveals high levels of unemployment, social disadvantage, and cultural erosion for the Indigenous people. It implements that role using arts as a platform for opportunity, engagement, support, and benefits across a range of economies: social, cultural maintenance, community well-being, career pathways, financial, health, and the celebration of regional arts to create community benefits that are long-term and sustainable.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The Winanjjikari Music Centre's values are focused on providing both access and opportunities to musicians and community members.

### PROJECT OUTCOMES

The Winanjjikari Music Centre's key outcomes include:

- Recording First Nations' languages through innovative music projects;
- Training and upskilling First Nations' Peoples; and
- Creating access to music knowledge and performance.

### HOW MUSIC ACHIEVES THESE OUTCOMES

The Winanjjikari Music Centre allows access to a music facility that provides equipment, training, and additional events that promote music culture.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

The Winanjjikari Music Centre is proud of the 13-year history of the organization and its track record of receiving State and federal funding; it is proud of actively recording numerous music projects, awards, and recognition; and it is proud of the high regard it is spoken of and referred to by the community at large.

### SOURCES OF FUNDING

Government, foundations, fees, and sales.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

A major three-year project was conducted, entitled *Creative Barkly*. The resources can be found here: <https://creativebarkly.org/>

### ADDITIONAL INFORMATION

[https://www.youtube.com/watch?v=cx\\_M8kDGcmY](https://www.youtube.com/watch?v=cx_M8kDGcmY) (Ray Dixon and the Elliot children)

<https://www.youtube.com/watch?v=kMlDJy9aZ8> (Lester Peterson)

<https://www.youtube.com/watch?v=HT7UzjVoxuo&t> (Bamfest Documentary)

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music is integral to keeping language and culture alive in the Barkly Region, Australia."

### CONTACT INFORMATION

**Name of Organization:** Barkly Regional Arts

**Contact Person:** Vanesa Hutchins

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**Web Address:** [www.barklyarts.com.au](http://www.barklyarts.com.au)

## COUNTRY

# Cambodia

### PROJECT TITLE

## *The Khmer Magic Music Bus*

### DESCRIPTION

The Khmer Magic Music Bus (KMMB) brings traditional music to villages all across Cambodia, especially in rural areas where performing arts are hard to find. The KMMB began as an independent project established by its founder, Arn Chorn-Pond and co-founder, Seyma Thorn in 2012. Led by Thorn Seyma, it has now performed traditional music and led musical demonstrations in every province in Cambodia.

KMMB offers its audience—young people and communities in rural areas—the chance to experience live music by putting on demonstrations and concerts using Cambodian instruments. For many of the people who KMMB serves, it will be their first time to hear Cambodian music in a live setting. The KMMB performs both classic Cambodian pop songs and new songs composed by its artists. It mixes Cambodian and Western instruments, as well as traditional and contemporary forms of music.

After the Khmer Rouge genocide, many aspects of Cambodian culture were at risk of being lost for future generations. While the situation is much better today, there are still rare art forms in Cambodia that are at risk. KMMB works closely with carefully selected communities in remote parts of the country to support master artists and students who are reviving, preserving, and continuing their cultural traditions.

### NEEDS ADDRESSED

90% of Cambodia's artists did not survive the Khmer Rouge regime, and Cambodia's artistic heritage was in danger of being lost forever. Cambodia lost artists, musical instruments, and a sense of peace. As a result, people who live in rural or remote areas in every province of Cambodia rarely have the opportunity to hear Cambodian music, learn about Cambodian instruments, or meet artists who are still able to continue Cambodia's cultural heritage.

The KMMB plays a role in bringing music to those who have limited access to Cambodia's traditional art forms and culture. The KMMB also harnesses the power of music as a form of healing and recovery from trauma, building connections with and a sense of community among Cambodian people and artists.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The following are core values in the work of the KMMB:

- Collaboration: Bringing artists of all ages together to create new pieces of music;

- Exploration: Searching for rare musical instruments;
- Development: Opening classes to teach traditional music to younger generations in order to preserve and innovate Cambodian art forms; and
- Engagement: Bringing people of all ages together to experience Cambodian music and instruments through workshops, exchanges, demonstrations, and performances in local and rural communities.

### PROJECT OUTCOMES

The KMMB seeks to achieve the following outcomes:

- **Immediately:** Support artists who have been affected by the COVID-19 pandemic, and continue to bring music to communities and villages throughout Cambodia as long as it is safe to do so during the pandemic;
- **Medium term:** Publish outcomes from a KMMB research project on rare Cambodian art forms and instruments, and provide grant opportunities to those with similar research experience and expertise; and
- **Long term:** Develop curriculums to learn the Ken and Ploy (two rare Cambodian instruments), support independent classes, and increase student participation.

### HOW MUSIC ACHIEVES THESE OUTCOMES

The KMMB's work focuses on using music to build community, offer space for healing, and provide opportunities for Cambodian people to experience their cultural heritage. Each of these outcomes helps further its greater objective to bring more meaning to people's lives through the sharing of music, and to help restore Cambodia's rich musical heritage, one village at a time.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

The KMMB considers any steps taken toward introducing Cambodian music, instruments, and master artists to Cambodian people in remote or rural areas a success. KMMB has visited over 40 different villages in Cambodia since its founding in 2012, conducting roughly 15 activities annually. These activities include two large-scale performances for audiences of 1,000–4,000 people, eight or nine small performances for 100–300 people, and six or seven music exchanges or demonstrations per year. The KMMB measures success by the degree to which it can reach even more people with more performances over time as its program continues to grow.

In 2018, KMMB began two music classes: a Ploy class in Areng Valley, Koh Kong province, and a Ken class in Odor Meanchey. Each class pairs master artists with three or four

students, providing opportunities for young people to learn these two traditional instruments from master musicians. It considers each new class that it opens to be a successful step forward in furthering its mission, and it measures its success by increasing student enrollment through the following steps:

1. Gauging interest among young people in signing up for each class, as they share their passion about, and knowledge of, these endangered instruments to the communities they originally came from;
2. Nurturing students who are able to play these rare instruments to ensure long-term sustainability through sharing music and knowledge within their own communities;
3. Creating music exchanges to exchange musical knowledge about different endangered art forms and instruments (such as the Ploy and Ken) in their communities to build awareness; and
4. Aiming for one out of every three students from the Ploy class to learn how to make the endangered instrument, as there are very few people left who know how to build the Ploy.

## SOURCES OF FUNDING

Institutional grants, donations, and earned income.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## RESEARCH AND EVALUATION

At the moment, KMMB measures its impact by accounting for the number of people they reach through KMMB activities and performances, as well as the number of students it is able to enroll in their Ploy and Ken classes.

## ADDITIONAL INFORMATION

<https://www.youtube.com/watch?v=aTvz7QArnhw&t=1s>

<https://www.youtube.com/watch?v=AUVAzKzjjYU>

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"I hope music brings Peace, Healing and Happiness to people of all ages who are struggling during this difficult time." —Seyma Thorn, co-founder, The Khmer Magic Music Bus

## CONTACT INFORMATION

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## COUNTRY

# Chile (Easter Island / Rapa Nui)

## PROJECT TITLE

### *Toki Rapa Nui: An Integral and Cultural Development Center*

#### DESCRIPTION

Toki is a non-profit foundation that was established on Easter Island (Rapa Nui), Chile, in 2013 from a “shared dream” of nine young Rapanui. They saw this as a tool to rescue their culture, especially their native language, which was at risk of extinction. Led by concert pianist Mahani Teave and the engineer Enrique Icka, the project aims to respond to the main needs of the island. It promotes initiatives of cultural preservation and environmental care through a framework of sustainable development. The Toki School of Music and the Arts building is the first in Latin America and Oceania to be 100% self-sustainable. This kind of construction seeks to ameliorate several of the main environmental problems on Easter Island, and indeed the world: garbage, energy, water, sewage, recycling (more than 30,000 cans, 20,000 glass and 20,000 plastic bottles, 2,000 tires, and 10 tons of cardboard and 6 of pallets). More than 400 volunteers came from all over the world to construct this school building. Toki’s Route provides a sustainable and meaningful tourism program to safeguard this fragile environment and Rapanui culture. Toki’s organic gardens seek to achieve alimentary autonomy, the rescue of ancestral agricultural techniques, and the provision of quality, low-cost fruit and vegetables, where a percentage of the harvests are donated to the most vulnerable.

#### NEEDS ADDRESSED

Through its programs, Toki develops the artistic talents of children and adolescents (aged 5–16), impacting the lives of their families and the Rapanui community. For more than seven years, Toki has provided free lessons, free community concerts, artistic presentations, sustainable seminars, and other initiatives. Each year this community also receives over 100,000 tourists who contribute towards damage in their delicate ecosystem and archaeological areas. In response to this, the Toki building generates clean energy with solar panels, harvests and stores rainwater, and provides botanical cells that use organic waste for agriculture. Toki’s ancestral organic garden supplies fruit and vegetables, which are normally expensive but are provided at low cost. The Toki School received Chile’s 2015 National Environmental Award for its high environmental impact. This construction directly addresses environmental issues on Rapa Nui, while also working towards cultural, social, and economic contributions.

#### VALUES AND ASSUMPTIONS

The fundamental values of this foundation are a commitment shared by its entire team, and include: (1) respect for the culture, idiosyncrasies, and diversity of people who work with them, understanding and

supporting the integral human being; (2) the integration of the family and the community; (3) excellence in teaching and in the work that is done; and (4) collaboration and teamwork in teaching, as in all processes.

The objective of the Toki School of Music and the Arts is to give all children and young people the opportunity to be part of the school without financial resources being an obstacle to the development of their talents, or, if they have the resources, that none of them should bear the cost of family or cultural uprooting by having to leave the island in order to develop as integral beings. Its mission is to promote and transmit in an active and participatory way the Rapanui worldview in different areas, through an Integral Development Center that contributes to the empowerment of Rapanui society, with a community and sustainable approach. Its vision is to be a space that proposes and responds to the needs of the Rapanui people, incorporating at all times ancestral wisdom and new technologies in areas of sustainable development, patrimonial-cultural rescue, and community support.

#### PROJECT OUTCOMES

In the short term, Toki aspires to become the integral and cultural development center of Rapa Nui, and a global reference on music and arts education, cultural rescue, and environmental preservation and sustainability. In the medium and long terms, Toki aims to secure financial sustainability in its organization, in order to continue its impactful work in the local community of Rapa Nui.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

At Toki’s School of Music and the Arts, more than 100 students receive lessons in classical music disciplines (piano, cello, violin, theory, and orchestra), and lessons in Rapanui traditional culture (ukelele, body painting with ancestral techniques, and ancestral Rapanui dances and chants). Toki provides jobs to teachers, Toki administrators, and community entrepreneurs. Through its programs, Toki promotes music preservation, cultural exchange, environmental care, responsible and sustainable tourism, and food autonomy. These efforts make a valuable contribution to the sustainable development of Easter Island as a World Heritage Site. With approximately 7,745 inhabitants, it is one of the most isolated inhabited places on earth. Given the cultural endangerment experienced on this island, Toki believes these music activities bring development opportunities, and promote environmental care and sustainability of food through its programs. It is strongly committed to safeguarding this place and declaring it a place of “Human Heritage” for UNESCO.



## WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

In addition to artistic and musical education, social protection, preservation of culture, and rescue of the Rapanui language and traditions, Toki supports projects of high impact through the preservation of the environment and use of clean energies. In 2016 the foundation hosted a Congressional Committee doing environmental work; in January 2017 it hosted the National Sustainability Event (rewarding the new prototype project for the generation of clean energy on Rapa Nui); and in May 2017 it hosted a Sustainable Tourism Seminar. Toki provides permanent and powerful exchanges: it links Polynesia, continents, and cultures on universal environmental issues, which in turn promotes the transfer of culture, knowledge, technology, best practices, and public policies between Rapa Nui and the rest of the world.

## SOURCES OF FUNDING

Government, foundations, sales, applications for public and private funds, private donors and partners monthly contributions, Toki's Tourism Plan (income generated through tourist ticket sales), Toki's Agriculture Program (sale of fruit and vegetables), fundraising, and crowd funding.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## ADDITIONAL INFORMATION

<https://www.youtube.com/watch?v=BuMHoFMeZIs>

<https://www.youtube.com/watch?v=kuK5CJsaSM0>

<https://www.youtube.com/watch?v=yA5TV6odmeI>

<https://www.youtube.com/watch?v=Ptb1rmuxg5o>

[https://www.youtube.com/watch?time\\_continue=3&v=fBAafCICdHc&feature=emb\\_logo](https://www.youtube.com/watch?time_continue=3&v=fBAafCICdHc&feature=emb_logo)

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Each one of us can be a TOKI: a tool for change. From wherever we are in the world, we have the duty to "carve" a better present and to build together the legacy that our future generations deserve to receive. Through the practice of music, we not only develop musical skills, but we also deliver values and seek to develop integral beings— better people who make our planet a better place to live."

## CONTACT INFORMATION

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**Social Media:** <https://www.youtube.com/channel/UC1961zolkUoPNq1XtOt4mVg>

[es@toki.rapanui](mailto:es@toki.rapanui)

<http://www.facebook.com/EscuelaDeMusicaDeRapaNui/>

<https://twitter.com/TokiRapaNui>

@TokiRapaNui

## COUNTRY China

### PROJECT TITLE

## *Applying Ocarina Flute into the School and College Music Class*

### DESCRIPTION

Applying Ocarina Flute into the School and College Music Class is an experimental project that was founded in 2012. The project is hosted by the Chinese Ocarina Art Society (COAS) and is sponsored by several community schools in different cities of Mainland China. The project aims to enhance school music education, promote national culture and art, and find a better way to help all students practice music. Currently there are 10 schools and 12 universities involved in this project, and more than 20,000 students learning the ocarina flute. Additionally, the project provides the opportunity for more than six million individuals to learn the ocarina flute. Integrating this project into a school or college goes through several steps, including ocarina teacher training, experimental ocarina class or club, ocarina concerts and recitals, additional ocarina classes, and ocarina competitions. There is no limit to genres of music in this project. Music from all over the world, such as traditional Chinese music, folksongs from different nations, classical music, and pop music can be used as ocarina music.

### NEEDS ADDRESSED

Initially, the project addressed the need for the practice of musical instruments for all students, rather than exclusively listening and singing. Music is not *only* for studying and learning, but for learning to be playful. In order to play music confidently, individuals require a simple, cheap, and easily portable musical instrument such as an ocarina. Additionally, the ocarina illuminates a rich traditional Chinese culture and integrates many musicians' and technicians' wisdom from both the Eastern and Western world that spans the last two hundred years.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

First, students get a "key" to the musical door. After playing the ocarina flute, they get a better understanding of music, especially instrumental music. This experience paves the way for future music explorations. Second, by learning traditional music and the history of ocarina flute, students study connections between music and culture. Third, the project improves a student's musical foundations, self-confidence in music, and creative thinking skills. Finally, the project builds a student's team-work skills, spirit, and commitment by learning ocarina flute in a group class.

### HOW MUSIC ACHIEVES THESE OUTCOMES

In order to achieve the above outcomes, music is being used as the central method. Through this project, ocarina flute serves as a tool for better understanding music and

culture. The main sequence of ocarina music lessons involves listening, reading, singing, and playing music freely. A diverse musical repertoire, including traditional Chinese music, Western music, and world music is used in this project.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Based on the effect, application, and feedback from the participants regarding the project, they believe that it is very successful. First, the number of ocarina players has increased rapidly in Mainland China over the last 10 years. The number of ocarina examinations has become the sixth largest within the Chinese Grade Music Test system today. Second, more and more ocarina music publications, such as textbooks, CDs, and DVDs, are accessible to the public. Third, benefiting from the project, the local ocarina music business, such as training, manufacturing, and performances, have increased over the last several years. More and more people are working in the ocarina business throughout the city.

### SOURCES OF FUNDING

Corporate sponsors, universities, and mass organizations.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

Available on the website listed below (in Chinese).

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Everybody has the right and ability to play ocarina music. Ocarina as an instrument makes music available to everybody."

### CONTACT INFORMATION

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## COUNTRY

# China

### PROJECT TITLE

## *Quintessenso Children's Choir*

### DESCRIPTION

Quintessenso Cultural Work (QCW) was founded in 2007 by Professor Wang Jiyao and Wang Xiaozhe. QCW believes that it is essential to preserve the history and cultural heritage of the Chinese ethnic minorities living in the grasslands, forests, and highlands of Inner Mongolia Autonomous Region, China. During the past four years, two children's choirs were formed, named Quintessenso Hulun Buir Children's Choir, and Quintessenso Kashgar Children's Art Troupe. The Quintessenso Hulun Buir Children's Choir was formed in the eastern part of China's Inner Mongolia Autonomous Region. The choir consists of children from the Mongolian tribes, along with children from the Oroqen, Ewenki, and Daghur ethnic minorities. It is China's first ethnic minority children's choir.

### NEEDS ADDRESSED

Ethnic minority children living in China are losing their identity nowadays. They are born with a rich music heritage. Their voices should be heard and thus lead them to higher education and better future possibilities.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Music is an essential part of human existence. The Quintessenso Children's Choir believes these songs passed down from generations and sung by children in their native languages can help adults, soothing the mind and regaining inner strength.

### PROJECT OUTCOMES

As a medium-term goal, the choir is aiming to perform more concerts with various musicians and orchestras and publish more CDs and DVDs. It aims to help children graduate from the choir to further their education. For the long term, it is aiming to find a financial way to make the choir more sustainable, thus benefiting more children and more minority groups from different parts of China. Two-thirds of the children in the choir come from the steppes, forest areas, and farming villages of the region.

### HOW MUSIC ACHIEVES THESE OUTCOMES

The songs they have collected are primarily children's songs and folk ballads passed down through generations, and are sung in the five native languages and dialects. The originally simple tunes have been rearranged for modern choir singing and orchestrated with a novel perspective to give new vitality.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Quintessenso Cultural Work has become an example of excellent musical education in China. Its songs have been selected by the government as one of the compulsory musical courses to be taught in primary schools of the Inner Mongolia Region of China. In 2010, the Choir's new musical "My H.O.M.E.—Hulun Buir Fantasy" premiered at the Shanghai Expo of Music. Also in 2010, Quintessenso Children's Choir and the China Philharmonic Orchestra gave a joint concert on New Year's Eve. They then presented a series of grand performances that fused Western classical instruments with Mongolian nomadic traditional tunes. In 2012, the choir performed in Lincoln Center with Maestro Yu Long, pianist Lang Lang, and the New York Philharmonic Orchestra. Since its inception, the choir has performed over 100 concerts, and has been warmly received by audiences from all walks of life, including professional critics.

### SOURCES OF FUNDING

Government and corporate sponsors.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### ADDITIONAL INFORMATION

[https://www.youtube.com/watch?v=ZHR5Zu\\_A7vo](https://www.youtube.com/watch?v=ZHR5Zu_A7vo)  
<https://weibo.cn/wccs2007>

### CONTACT INFORMATION

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## COUNTRY

# Commonwealth of Puerto Rico

## PROJECT TITLE

*EcoMusiclaje*

### DESCRIPTION

EcoMusiclaje is the union of the words: ecology, music, and recycling. Its artistic aim is to combine and use the ecosystem and recycled materials to make music. This project is the brainchild of Raul Berrios and has been operating in Puerto Rico as a non-profit project since 2009. It serves children from four years of age and has also developed workshops for teachers, school staff, and facilitators to ensure the continuation of the project. The project originated in Puerto Rico and expanded to Philadelphia, Pennsylvania, USA in 2017. Since 2018, EcoMusiclaje has expanded to the island of Culebra, as well as to international locations. EcoMusiclaje makes recycled musical instruments to teach Puerto Rican culture and African roots. Musical and cultural influences include Caribbean rhythm, Afro-American, Brazilian, hip-hop, and calypso.

### NEEDS ADDRESSED

In this project, recycling and teaching music are used as strategies to integrate science, mathematics, social studies, English, and Spanish as a second language. The interactions of all these topics bring an awareness of geography, information, science, and mathematics to each participant as they learn to make instruments by recycling things, while addressing the need to take care of their planet. This methodology raises the academic level of the students, who have fun and learn.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Participants will develop value for the planet, cultural awareness, a sense of cultural identity, value for different musical expressions, love of nature and the environment, coexistence, companionship, teamwork, and organizational skills.

### PROJECT OUTCOMES

A medium-term outcome for students is for them to become aware of the issues for our planet and learn to care about their neighborhood and environment. A long-term outcome is for participants to be able to express what they want, their feelings, and their aspirations. Their experience shows that participation correlates to an increase in the school grade levels of participants. From early childhood, they are able to recognize the sounds of nature, identify musical instruments, and develop skills for creativity in crafts.

### HOW MUSIC ACHIEVES THESE OUTCOMES

Raul Berrios, a teacher for more than 30 years, created a specific theoretical framework with particular therapeutic objectives based on John Dewey's learning method. Music promotes learning objectives.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Many students that have experienced EcoMusiclaje maintain ongoing connections with music and have gone on to become professional musicians. Some have developed projects similar to what they have experienced with EcoMusiclaje. They have some students that have retained the recycled instruments, regardless of whether they pursue music professionally or not.

### SOURCES OF FUNDING

Volunteers who have worked on the project believe in the project and continue working, despite not receiving any funding from organizations.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

EcoMusiclaje has some newspaper reports from Puerto Rico, as well as from Philadelphia where they are currently expanding.

### ADDITIONAL INFORMATION

<https://www.youtube.com/user/RAULBERRIOSTV>

YouTube: raulberriostv

### CONTACT INFORMATION

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## COUNTRY

# Commonwealth of Puerto Rico

## PROJECT TITLE

*TACUAFAN/ECC: Taller Cultural Afro Antillano de Puerto Rico/Educando con Cultura, Inc*

### DESCRIPTION

Educando con Cultura, Inc. (ECC) is a not-for-profit corporation based in San Juan, Puerto Rico. TACUAFAN is ECC's flagship project. For over 35 years, TACUAFAN has been dedicated to the promotion of the musical and cultural wealth of Puerto Rico and the Caribbean people. The project promotes the legacy of Arturo Alfonso Schomburg, a Puerto Rican born in Barrio Obrero, Santurce, and who left a historic legacy about human rights and arts preservation.

ECC develops an array of cultural workshops and activities to promote awareness of the Puerto Rican and Caribbean values as communities. It allows access to educational resources and means of preservation of Puerto Rican and Caribbean history, evolution, and values through the publication of monthly or quarterly bulletins, forums and conferences, movie exhibitions, cultural/recreational trips, concerts, celebrations, educational symposiums, and summer camps, as well as music and theater for children and all communities.

Founded in 1985, TACUAFAN serves mainly the people along the Puerto Rican archipelago and all the Caribbean islands. The main targets in Puerto Rico are Barrio Obrero in Santurce and those families of Reparto Metropolitano in San Juan. Barrio Obrero, or simply El Barrio, is a socially and economically disadvantaged lower working-class community. There are 11,467 inhabitants in an area of 1.11km. Nowadays, its population is mainly composed of Puerto Rican and Dominican immigrant families of African descent. El Barrio concentrates one of the highest populations of Dominicans in Santurce and all of Puerto Rico.

TACUAFAN has also sponsored the following:

- Puerto Rican Musical History: an illustrated conference;
- Publications including CDs of music (folkloric, popular, and progressive) from Puerto Rico and the Caribbean with explanations in Spanish, English, French, and Japanese;
- A documentary movie about the history of Barrio Obrero;
- The co-production of the first and second symposium entitled "Afro-America and Its Religious Culture," with the University of Puerto Rico;
- The development of musical modules for the annual conferences of the Program in Social Studies at the Puerto Rican Department of Education entitled

"Commemoration of the Abolition of Slavery" and "Commemoration of the Discovery of Puerto Rico";

- The development of micro-business workshops for adolescents in sound engineering; and
- Community recognition and awards activities.

### NEEDS ADDRESSED

All ECC activities address the significance of strengthening the Caribbean links that develop amongst people who come from different cultures and unite, creating a cultural symbiosis. The mixture of cultures through the arts produces more resilient people and synergies that favor healthy coexistence. The first and main focus has always been children and young people. ECC serves them through summer workshops and activities related to the musical culture of Puerto Rico and the Caribbean.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Two main values underpinning TACUAFAN's work are: honoring the Afro-Caribbean cultural identity through music education and appreciation of music and its many genres; and understanding and appreciating cultural values from diverse communities.

### PROJECT OUTCOMES

- **Immediate goals:** Access to more audiences through social networks;
- **Medium-term goals:** Diversify funding sources; and
- **Long-term goals:** Complete all programmed agenda designed for 2021–2022.

### HOW MUSIC ACHIEVES THESE OUTCOMES

Music of all genres is the foundation, the basis, of TACUAFAN's work. There is music in all the organization's endeavors, because music is the utmost artistic and cultural expression that attracts and influences the life of the Puerto Rican public. The history and trajectory of music among the people of Puerto Rico provides evidence of the strong influence that it has on daily life. Through the resolution of conflicts and situations of daily living, it is the force that bonds and merges people on many occasions, be it to socialize, to learn, to educate, to heal, to cure, to celebrate, and to live every day. Music is the soul of all people.

## WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

The annual workshops at public schools is one of TACUAFAN's most emblematic projects. It has lasted for 30 years. It has produced and edited five musical productions, as well as documentaries, together with the public radio and television station of Puerto Rico (WIPR).

TACUAFAN's accomplishments have been recognized by the City of San Juan, The School of Architecture of the University of Puerto Rico (the URBE award for Community Service), Puerto Rico Bar Association, and Commission Against Racial Equality, the Center for Advanced Studies of Puerto Rico and the Caribbean, and the Council Against Racism, among others.

## SOURCES OF FUNDING

Sales of CDs and artistic presentations and fees.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## ADDITIONAL INFORMATION

[www.tacuafan.tk](http://www.tacuafan.tk)

TACUAFAN's Discography: Caribe Negro, Caribe Nuestro, Caribe Jazz, El Tulú de TACUAFAN, Las Fiestas de la Cruz de Mayo Musical Recordings: Tributes and Traditions—Music of all genres Caribe TULULU—Afro Caribbean music Commissioned theater plays by ROBERTO RAMOS PEREA: El Cantor de la Cruz / Traditional religious songs—El Barrio de los Obreros—Miénteme Más—winner of the Tirso de Molina Prize in Spain.

**Documentaries:** Film workshops, aimed at video clip artists and workers with Ernesto Fundora, author and cinematographer.

## PUBLICATIONS:

1. El Boletín del Barrio (2020): This regular monthly publication is in the process of being published and distributed through social networks;
2. El Metropolitano: Quarterly publication featuring the history, business services, advertising, struggles and needs, and community activities and achievements; and
3. A Cultural Calendar/Agenda to be published by October 2021.

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music is one of the main spiritual foods of the Puerto Rican people. In the face of the COVID-19 pandemic, we overcome confinement and anxiety through all the expressions of popular culture."

## CONTACT INFORMATION

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## COUNTRY

# Ghana

### PROJECT TITLE

*Bless the Mic*

#### DESCRIPTION

The Bless the Mic program provides a consistent avenue for emerging and established young artists to share their talents, hone their skills, and network with industry professionals. The program provides a platform for talented youth to demonstrate their skills and further develop their creative talent in music, poetry, traditional drumming and dancing. Statistics show that 30% of the people in Ghana live below the country's poverty line. The youth in Ghana represent a large proportion of those unemployed. This can lead to criminal activities and the influx of youth into the cities. The main objective of the Bless the Mic project is to use the power of musical expression as a tool to empower young people through innovative and participatory programs. Over the past years, some of the youth who participated in this program have become poets, musicians, and dancers. The open-mic events, sponsored by Bless the Mic, are live musical programs that have quickly become one of Ghana's most popular activities.

The Bless the Mic project is an ongoing project sponsored by Mi Prime Entertainment, an entertainment company that is committed to taking Ghanaian art to the global stage. Its mission is to promote art, music, and culture based on a concrete Pan-African foundation.

The Bless the Mic Music Festival will bring together popular Ghanaian musicians and other artists worldwide, including renowned record label executives, industry experts, and music lovers all over the world. The event will focus on the contribution of the Bless the Mic brand to the entertainment industry, and also promote different forms of music and culture in partnership with the Ghanaian Government and institutions such as Alliance Francaise, the French Embassy, the Dubois Center, and the British Council. There will be a plethora of events happening simultaneously, creating a unique festival atmosphere where patrons are open to pick and choose the events they want to attend, including music concerts, photo exhibitions, music conferences, fashion shows, and cultural performances. The festival will take place in the central part of Accra. Locations include: the World Trade Center, the British Council, the National Theatre, the Children's Park, and The Octagon.

#### NEEDS ADDRESSED

The original goal of Bless the Mic was to develop the creative musical talent of youth. Articles 27 and 31 of the United Nations Convention of the Rights of the Child state that children should be given the opportunity to express

themselves and develop their creative minds. This is the platform that Bless the Mic stands on. Music is being used as the tool to unite youth, enabling them to express their opinions while working towards a future career.

The Ghanaian entertainment industry lacks a large-scale music and arts festival. This is a gap in the market they hope to fill with the Bless the Mic Music Festival. It is also an opportunity to showcase up-and-coming and mainstream artists in Ghana to the world. With the help of invited music professionals, Bless the Mic hopes to educate artists on how to package their art for the international market.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

- Providing up-and-coming artists with an opportunity to showcase their talents;
- Educating African artists on how to package their talents for an international market; and
- Creating a sustainable platform for Ghanaian artists to exhibit their craft to an international audience.

#### PROJECT OUTCOMES

Immediately, Bless the Mic hopes to start an annual music festival that patrons can look forward to every year, much like the Chalewote Arts Festival but with the focus on music. For the mid term, the hope is to build an ecosystem where all activities and events organized throughout the year will culminate in the music festival. For the long term, the hope is to foster the development of the next generation of international African stars, not just in Ghana but across Africa, and to branch out into other African markets once it is well established in Ghana. Bless the Mic is also working to create an app in collaboration with social media companies for artists to create exclusive content they can monetize.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

Music and the arts are the blood that runs through the veins of Bless the Mic. Everything is done by the artist for the artist and, as such, performances and great music for their music festivals is heavily relied on. From seasoned legends and mainstream pop stars to the up-and-coming artist, everybody is included. Music is used to change the narrative by introducing artists to the world.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Success is measured by gathering feedback from artists and monitoring the heights that artists are able to reach

after performing on this platform. Event performance is measured using social media polls and online surveys. Finally, success is measured by social media reach, and by engaging sponsors to find out if the numbers and event appeal was to their satisfaction.

### **SOURCES OF FUNDING**

Government corporate sponsors, foundations, and sales.

### **UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT**



### **ADDITIONAL INFORMATION**

[youtu.be/gtIFv7ycWRg](https://youtu.be/gtIFv7ycWRg)

### **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"Music is as old as human existence on this planet and, with modern technology and social media, it has become a multi-billion industry worldwide. To realize UN Sustainable Development Goals 1 and 4, Bless the Mic invests into music, creating a lucrative industry in Africa, and educating musicians on how to scale up their craft."

### **CONTACT INFORMATION**

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## COUNTRY

# India

## PROJECT TITLE

### *SVARAM Sound Experience (Musical Instruments and Research)*

#### **DESCRIPTION**

Having emerged from years of rural development work in local Tamil villages surrounding the UNESCO endorsed international community project of Auroville, and having focused on cultural, heritage, and educational work, SVARAM was initiated in 2003 for at-risk youth, to combat widespread unemployment and its dire consequences of alcoholism, violence, and gang formation. Because there was a necessity for skill development, practice, and instrument building, SVARAM decided to offer a vocational training opportunity to teach the craft of instrument making to a selected group of youngsters in a pilot project. Initially, the program outlined a five-year plan to initiate, establish, and sustain the work that is now in its 17th year and fourth cycle. The senior staff has organized a work force of 50 artisans, trainees, administrators, and young media professionals.

Located at the interface of the intentional utopian community project of Auroville with the rural indigenous villages of Tamil Nadu, the southernmost state of India carries forward a rich agrarian and ancient cultural craft tradition with one of the oldest literary languages still spoken today. Honoring the talent and inherent skills of the young generation of this culture in transition, an innovative range of world music instruments and sound installations were developed so that each participant could bring their gifts, challenges, background, and aspirations to work for a set goal and common good.

While instrument builders provide the necessary sound sources for music, they often are not practising musicians but have all the skills of tuning, as well as basic playing aptitude. Nourished by the principles of music, the motto and foundation of the work aims for harmony, equality, and a balanced composition of the team. The program has a performance group that offers soundscapes for special cultural functions and ceremonies.

For the past two years, a professional media studio has produced audio-visual content for in-house promotions and professional commissions. For the past five years, it has specialized in catering for the growing work of sound healing and music therapy with unique musical instrument creations, training programs, seminars, and conferences. A new series and product line of outdoor sound gardens and installations is finding encouraging support from educational institutions and the wellness sector.

#### **NEEDS ADDRESSED**

The project addresses a multiplicity of needs in the context of rural development, with all its contemporary challenges

of urbanism and its one-sided materialistic outlook. Some needs are still partly based on survival, providing the basics for food, water, and shelter. For other participants, needs are focused on gender equality and access to education, which can be supported and provided through fair learning and work environments, creating opportunities to grow according to an individual's disposition, talent, and goals. Maintaining and cultivating health is a big concern for the team and their families, as are financial issues. This is even more evident since the COVID-19 crisis of 2020. SVARAM offers awareness programs and insurance support.

Employees are encouraged to understand the value and advantages of the agrarian lifestyle; at the same time they are provided skilled work positions needed to promote career specialization in artisan skills. The use of natural and local materials is cherished and helps create environmental awareness about the devastating consequences of plastic pollution. Regular clean-up actions in the surrounding areas are done in a spirit of community service. Noise pollution is rampant in India and, through refined work with sound, necessary attention is brought into the local context. The transformation of local challenges through Auroville's local-global interface in social media brings significant positive change to the problems of humanity as a whole.

#### **VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

As a project, Auroville is founded on a futuristic vision of an evolutionary philosophy (Sri Aurobindo's Integral Yoga) that follows a humanitarian mission. People from more than 50 countries participate in its international community project and work with the indigenous population of the land in the context of discovering the underlying unity of humanity, beyond race, religion, gender, education, social status, and background. The work aims to be an exemplary model of integration on all levels of being; on the social organism; on the assumption that all people share common universal principles of physical, emotional, and cognitive talents and capacities; and of rich diversity for unfolding and expressing the inherent core of the being and its evolutionary mystery.

#### **PROJECT OUTCOMES**

For 17 years, the focus has been on improving and transforming the circumstances of rural at-risk youth. During that time, senior artisans have reached the level of mastercraftsmen and now share and teach their acquired skills with their juniors and trainees while co-facilitating the operation of the organization to promote a model of

participatory management. The goal is to handover the production to them and create an incentive scheme that stimulates and rewards management accountability. Long-term goals over the next seven years will be to establish the SVARAM Center for the Craft, Art and Science of Sound as an international research and innovation hub in musical craft and sound in the healing arts. The plans for the center have been created by world renowned architect B. V. Doshi, Pritzker Prize winner 2018, with a promise of support from an Indian-international foundation. Co-funding options to meet the 3.8 million Euro cost for the project are now being looked into.

### HOW MUSIC ACHIEVES THESE OUTCOMES

The mission is guided by musical principles of rhythm, proportion, cyclicity, balance frequency, texture and the most essential skill of listening: listening to the deeper self, to each other, to the needs of the community, the surroundings and the environment, to the call for an integrated approach to recognize, understand, respect, honor, and realistically sense and respond to the interconnectedness of all life. The constant presence of music, the manufacture of its instruments and constant tuning processes, and the enriched environment of sound installations and gardens support inner and outer balance and are a constant reminder of a world of harmony, creativity, and systemic order. Participants are blessed to work in natural surroundings amongst the trees and the calls of the birds, surrounded by organic farms and a consciously regenerated land. Music functions as the golden thread weaving the tapestry of the work of hands, hearts, and heads for the common goal of a healthy, progressive humanity that can live in harmony with nature.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Outcomes are in creating, establishing, and achieving sustainability of the project. The transformation of the lives of the artisans is apparent through their work performance and creativity, as well as through a strong grounding of shared values. Each of the senior craftsmen has achieved a certain status in their family and village where, through their acquired skills, they are the real leaders of the organization and community activities. The work has created a recognition nationally and internationally that lays the foundation for the institutionalization of musical arts and craft. The attraction and participation of international students, interns, and volunteers affirms the reputation of the work.

### SOURCES OF FUNDING

Foundations, sales, income from the professional media studio and seminars, training courses, corporate wellness activities, and programs by the young performance group.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### ADDITIONAL INFORMATION

- [www.svaram.org.in](http://www.svaram.org.in)
- <https://youtu.be/4HFDK4AicRM>
- <https://youtu.be/hU1eOLBFAHg>
- <https://youtu.be/1-tUseZyUn8>
- [https://youtu.be/Q-ANW\\_C-D0E](https://youtu.be/Q-ANW_C-D0E)
- <https://youtu.be/U13FXntP34E>
- <https://youtu.be/G8HKwMj7e08>
- <https://youtu.be/lpG5NQFScCo>
- <https://youtu.be/KmzqQL33DhY>
- <https://youtu.be/JNHYqAJW4To>
- <https://youtu.be/Kzh2PRumTgw>
- <https://youtu.be/PBpXZy4JrgM>
- <https://youtu.be/wuGk7z5DxQY>

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

“The role of music in the contemporary transitional phase of global human civilisation is a resource for individual well-being, communal harmony, and a culture of unity that is an essential element. It needs to be recognized as such—possibly at the rank of a basic human right—and preserved and supported in its rich diversity and free expression. The capacity of music making is one of the most significant and unique signatures of the human species that can substantially contribute towards a culture of peace and harmony.”

### CONTACT INFORMATION

- Name of Organization:** SVARAM
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COUNTRY  
**Israel**

PROJECT TITLE  
*Kabina*

**DESCRIPTION**

Kabina, founded by Dan Avshalom, was established two years ago under the Ministry of Health and Social Security. It aims to provide an employment framework for adult artists (over the age of 18) who face mental-health challenges. Kabina is located in an industrial area near Rehovot, a major city in the center of Israel. Inside the building are an auditorium, two recording and sound editing studios, a video filming and editing studio, a large rehearsal room, a dance and movement studio, a conference room, and a spacious cafeteria for hospitality. The artists work on musical skills and create original materials in many genres of music.

**NEEDS ADDRESSED**

Kabina is a place where members can exercise and develop their artistic talents, develop life skills, social skills, learn, and enrich their cultural world, as well as integrate into social activities in the community while being paid for their work. All these things happen in an enabling atmosphere.

**VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

It is strongly believed that employment, belonging to the community, and doing meaningful things for society contributes to the health and well-being of each and every person, especially those sensitive people who society tends to label as disabled and non-essential.

**PROJECT OUTCOMES**

Kabina's immediate goal is to provide a safe framework for artists. In the medium term, it plans to provide a sustainable income and increase participants' independence. In the long term, Kabina hopes for its members to have a meaningful influence on Israel's society.

**HOW MUSIC ACHIEVES THESE OUTCOMES**

Music is language and a form of communication that helps members express themselves. It provides a space that can contain their emotions and experiences. Music also provides occupation and a chance to be connected to society.

**WHAT SUCCESS LOOKS LIKE TO THIS PROJECT**

Kabina creates a place where people can exercise and develop their artistic talents, be paid for their work, develop life and social skills, learn about and enrich their cultural world, and integrate into social activities in the community. Each day that participants choose to come back to Kabina is a success.

**SOURCES OF FUNDING**

Government.

**UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT**



**ADDITIONAL INFORMATION**

<https://www.youtube.com/watch?v=ooWQv0U4E3E>

**MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"Music is a global language that can connect people, despite their differences, to a common goal."

**CONTACT INFORMATION**

**Name of Organization:** Kabina

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**Email Address:** prizugi@gmail.com

**Website:** <https://www.hakabina.com/>

## COUNTRY

# United States of America

## PROJECT TITLE

*NowNet Arts, Inc.*

### DESCRIPTION

NowNet Arts is a New York City-based not-for-profit organization that was founded in 2017. It works internationally in producing and presenting non-commercial contemporary network arts works, technologies, education programs, and publications for the education of the public. Network arts utilizes the internet and related technologies as an artistic medium for works created for this platform. The field of network arts work has accelerated in recent years with the ability to produce concert-quality multichannel audio and video with low latency (delay) for live collaboration via the internet, together with renowned contemporary artists pioneering work for this medium. NowNet Arts is synthesizing the work into the wider professional sphere through programs such as festivals, conferences, seasonal programming, technology development, education activities, publications, venue development, and social purposes in peacebuilding, bridging the digital divide, and diversity in contemporary arts.

NowNet Arts is directed by network arts composer Sarah Weaver, a pioneer in the field for 14 years, with artistic and socially-themed ensemble projects integrating jazz, classical, world, electronics, and multimedia influences, utilizing network arts as compositional strategy for the medium. Weaver has worked closely with Mark Dresser and Chris Chafe, and in early works with Pauline Oliveros, and many other collaborators, as each project is inherently collaborative containing pieces by multiple composers. Projects have included collaborations with organizations such as the United Nations, NASA Kepler/K2 Mission, and ensembles in many international locations including New York, Abu Dhabi, Banff, Beijing, Belfast, Florence, Jerusalem, Montreal, Nairobi, Rensselaer, San Diego, Seattle, Seoul, Stanford, and Zurich.

Guided by a Board of Directors of long-time associates and visionaries for the field, NowNet Arts is establishing a new presence for network arts in the contemporary arts field, and exposure for the public to this work of modern times.

### NEEDS ADDRESSED

In addition to the cultural importance of the network arts medium, the practical work of this organization connects performers live via the internet to address the needs of access, diversity, climate change, and peace-building.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

NowNet Arts recognizes the cultural value of artistic work and the social values that can be achieved through practical and inspirational aspects of the medium. Culture, diversity, peace-building, access, and sustainability are all values of this work.

### PROJECT OUTCOMES

Immediately this fall season (2020), NowNet Arts is seeking to achieve technology innovations for operating network arts from home, training for contemporary artists through their NowNet Arts Lab Ensemble program, scholarship through their conference and the *Journal of Network Music and Arts* (JONMA), and the realization of contemporary network arts works in their festival. This will serve the values of the organization and provide a model for contemporary arts organizations to use while affected by COVID-19. In the medium term, if NowNet Arts moves past the pandemic and back into venues, it hopes to build an international network of venues equipped with network arts technology and increase educational activities at schools. In the long term, it seeks to achieve the values of the organization through widespread use of network arts.

### HOW MUSIC ACHIEVES THESE OUTCOMES

NowNet Arts believes music is a human connection that creates peace through inspiration and innovation. Its projects utilize inherent qualities of music for this outcome and for projects with social purpose themes.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

For NowNet Arts, success is determined by the artistic quality, the technology achievements, community participation and feedback, and scholarship on the work.

### SOURCES OF FUNDING

Government, corporate sponsors, universities, foundations, and fees.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## **RESEARCH AND EVALUATION**

*Journal of Network Music and Arts* <https://commons.library.stonybrook.edu/jonma/>

## **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"Music can keep us connected beyond the isolation conditions of the pandemic, help to grieve the losses, and inspire new innovations forward in the arts and social purposes."

### **CONTACT INFORMATION**

**Name of Organization:** NowNet Arts

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**Website:** [www.nownetarts.org](http://www.nownetarts.org)

## COUNTRY

# United States of America

## PROJECT TITLE

### *The ClimateMusic Project*

#### DESCRIPTION

The ClimateMusic Project communicates the urgency of the climate crisis by combining climate science with the emotional power of music to drive meaningful action. Since its founding in 2015, it has reached thousands of people in five countries via live and video performances, which range across musical genres from classical to pop. To date, it has reached a broad audience, including the general public, but also decision makers in the public and private sectors and in academia. The mission of ClimateMusic is to reach broad and diverse audiences, and moving ahead there are plans to enable diverse established and emerging artists wherever they are to create their own versions of ClimateMusic for their own communities. The team includes leading scientists, artists, technologists, and public policy experts, most but not all of which are located in the San Francisco Bay Area in California. The project is also networked with a growing number of climate advocacy and action organizations that can help audiences to convert new insight and motivation into action.

#### NEEDS ADDRESSED

Although most people are now aware of climate change, for far too many the issue remains abstract and distant from the concerns of everyday life. Science tells us that we must act now in order to avoid catastrophic outcomes in the decades ahead, and it is communicating this urgency in a visceral, personal way that it is at the core of the ClimateMusic Project's work. Music is familiar, accessible, and, for most people, much easier to relate to than articles or lectures about the climate crisis. The ClimateMusic Project was created to harness this universal language to tell the urgent story of climate change to broad and diverse audiences in a way that resonates, educates, and motivates.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The ClimateMusic Project applies a "hearts and minds" approach, the underlying assumption of which is that human action often comes more readily through an emotional response to a challenge or problem than through a rational response. Music is a uniquely powerful language that speaks to our emotions. Scientists confirm that, by reflecting insights from climate science through music, they are able to reach new audiences and engage them in a way that lectures and articles do not. The idea is that, once positive emotions are activated, it is easier to engage the rational side of the mind on practical solutions.

#### PROJECT OUTCOMES

The long-term (five-year) goal is to contribute to the engagement of a critical mass of individuals so that there is decisive action—laws, policies, procedures, and personal engagement—to change the trajectory of climate change. In the short- and medium-terms (from now up to three years), the goal is to reach broad and diverse audiences worldwide by:

- Working with a variety of composers and songwriters to create music in genres that resonate with their communities;
- Developing on-line and virtual (or experiential) resources allowing the ClimateMusic Project to multiply its audiences and reach a variety of demographic groups; and
- Collaborating with organizations that have complementary missions to channel their audiences' emotive energy to practical actions that support solutions.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

The music that is used is referred to as "science-guided." It is firmly rooted in the domain of the arts and resonates as only engaging music can, but it directly references key aspects and concepts of climate science that underlie the urgency of the crisis. This balance is achieved through a number of techniques that are applied during a compositional process that involves active collaboration between an artist and one or more of their scientists. The aim is to give the artist creative freedom within a framework defined by the scientific message that they are conveying. Performances typically include visual references that further clarify the concepts reflected in the music, as well as audience engagement on the science by one or more of their scientists, both before and after the performances. Post-concert audience engagement provides information on solutions and opportunities to take action, and typically includes on-site participation by representatives of organizations within the action partner network.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Feedback is gathered from audiences and stakeholders (including action partners), and provides anecdotal evidence of the efficacy of the work. Another metric is the number of people reached through performances, and also through on-line programs and campaigns. In live performances, it took approximately one year to reach the first 1,000 audience members over several concerts.

Had the pandemic not hit this spring, that mark would have been exceeded in just one concert, so the potential for growth is clearly there, though probably not until the second half of 2021 due to the current pandemic circumstances. On-line programming and campaign work are growing, increasing the potential to greatly expand and accelerate the project's reach. ClimateMusic is currently developing new metrics to assess the efficacy of the work in converting inspiration into action; for example, by tracking the click-throughs between the campaigns and the websites of action partners.

### SOURCES OF FUNDING

Corporate sponsors, foundations, fees, sales, and small donations by individual donors.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### ADDITIONAL INFORMATION

<https://vimeo.com/261202851>

<https://youtu.be/4XGZCRlaqBA>

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"The 21st century has brought unprecedented challenges that require urgent global cooperation, and this is at the heart of the UN's mission. Music has the ability to inform, engage, and unite people, and to motivate them to action. We now have the ability to connect global audiences and to rally action towards a better future for all of humanity."

### CONTACT INFORMATION

**Name of Organization:** The ClimateMusic Project

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**Website:** [www.climatemusic.org](http://www.climatemusic.org)

**Social Media:**

[www.facebook.com/theclimatemusicproject/](https://www.facebook.com/theclimatemusicproject/)

<https://www.instagram.com/theclimatemusicproject/>

[https://www.youtube.com/](https://www.youtube.com/watch?v=ZEYf3b2LHMg&list=PLXyicVNH_)

[watch?v=ZEYf3b2LHMg&list=PLXyicVNH\\_CSRLs4YVIF07wX\\_cdx\\_kMe-3](https://www.youtube.com/watch?v=ZEYf3b2LHMg&list=PLXyicVNH_CSRLs4YVIF07wX_cdx_kMe-3)

COUNTRY  
**Vanuatu**

PROJECT TITLE  
*Leweton Cultural Experience*

### DESCRIPTION

Founded in 2008 by Sandy Sur, Leweton Cultural Experience (LCE) aims to preserve, teach, and share the cultural values of the people of Vanuatu through traditional forms of storytelling such as dance, music, arts, language, and cultural practices. Leweton Cultural Experience is made up of related families from six different villages on the islands of Merelava and Gaua in Vanuatu. Leweton has been reviving the use of the Vanuatu Women's Magical Water Music ceremony, which is an amazing display of sounds, rhythms, and movements that demonstrate the living nature of water and life on earth. The Vanuatu Women's Magical Water music group is based on Santo but has toured and shared its water music in Spain, Borneo, the US, and Australia. In addition to live performances, there is an award-winning documentary film available called "Vanuatu Women's Water Music" that has screened all over the world.

This project works with the families of Leweton to create a range of unique cultural experiences that not only visitors to Leweton can experience; it also provides a source of income for the families involved, and is ensuring that traditional cultural practices are preserved through the teaching of youth in Leweton families.

Leweton Cultural Experience has also been involved in developing programs of exchange between Vanuatu and Australian arts, music, and cultural organizations, offering others the opportunity to experience and learn about family and cultural traditions through a number of music collaborations, performances, and art exhibitions outside Vanuatu.

Dung VereiSound of the Island is a recent project that aims to record the stories and traditions of the traditional music of the Banks and Torres Islands. This project began in 2018 with the development of a booklet, and led to a project in collaboration with Wantok Musik to produce a CD titled Nēvēnek: Ground Music from Torba Province, Vanuatu, by Musicians of Torba Province, Vanuatu, and the first Torba Music and Arts Festival.

The goal of the Torba Music and Arts Festival, Dung Verei—Sound of the Island, was to bring together stories and cultural values of the Banks and Torres Islands of Vanuatu to reflect on the changing climate and its implications for the people of Torba, and also to encourage the reviving and valuing of cultural practices and knowledge through traditional music and art. It was a great success in bringing together the various communities in the Torres and Banks Islands, as well as bringing international musicians, artists, academics, and visitors to the region.

### NEEDS ADDRESSED

The mission underpinning all of the projects is the preservation, teaching, and sharing of the cultural values of the people of Vanuatu. Everything Leweton Cultural Experience does is based on its mission, but its projects also address basic living issues, such as poverty, by providing opportunities to earn an income through the sharing of cultural music and story-telling. As the youth learn and practice cultural values, they are also learning how cultural knowledge can help them to address issues they face in the modern world, especially in relation to climate change and sustainability.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Leweton Cultural Experience aims to preserve, teach, and share the cultural values of the people of Vanuatu through traditional forms of storytelling such as dance, music, arts, language, and cultural practices.

The preservation and teaching aspects, coupled with sharing their cultural practices with others, ensures that youth learn, practice, and value their cultural practices, and understand how they can enrich everyday life. In addition, the project provides income through tourism, resources, and business opportunities emanating from events and festivals.

The organization believes strongly that much can be learned by the study and practice of traditional cultural values to give younger generations hope and show them cultural solutions to modern problems.

### PROJECT OUTCOMES

Leweton Cultural Experience's main goal is for the people to learn and understand the tremendous importance that is embedded within their cultural values and traditions, which can be used to assist them in a modern and ever-changing world. It wants the youth to experience how following in the footsteps of those who came before can address some of the modern concerns they face, especially with climate change, poverty, and sustainability.

Leweton Cultural Experience wants its projects to provide opportunities and resources to learn and share cultural practices in ways that provide income streams not only for Leweton families but for the communities in which the projects are undertaken and shared. The revitalisation and study of cultural practices is important to encourage pride in one's communities, and cultural insight and knowledge about ways to manage the environment in response to



climate change. This brings attention to the issues that are faced in Vanuatu, especially by the Banks and Torres Islands, which are often overlooked or forgotten due to their remoteness.

### HOW MUSIC ACHIEVES THESE OUTCOMES

Music plays a huge role in the culture of the island communities. Music is a vital form of storytelling and is used to both record and share cultural knowledge. The magical water music and other traditional forms of music and songs help to share cultural knowledge and values. At first, music can be seen as simple, but it is very complex. Every movement and sound is important in telling a story. Each and every tone, word, and movement can be significant to create emotive and significant storytelling.

The youth learn and share their cultural values and traditions and work with others, such as Wantok Musik, to document, record, and share their musical stories. In revitalizing the Vanuatu Women's Magical Water Music, Leweton Cultural Experience has been able to bring attention to, and raise interest in, the more remote islands, encouraging tourism as well as the recording and documentation of this very special form of music unique to the Banks Islands.

Indigenous music is often about the connection to nature and much is being learned from this music. Sharing this knowledge with an international audience can create a greater understanding of nature, climate change and sustainability.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Since 2008, Leweton Cultural Experience has developed many projects. The Magical Water Music women have travelled the world sharing their cultural values, films have been made, books written, CDs recorded, and programs broadcast on international television stations, the internet, and DVDs. Most recently the Torba Music and Arts Festival was created.

The Leweton families have been able to earn income from the projects, and have had opportunities to travel the world and create their own small individual business, such as homestays and selling their handicrafts. In addition, when natural disasters have hit the communities, they have been assisted by the many people from all over the globe who have been touched by their culture.

### SOURCES OF FUNDING

Fees, foundations, sales, the New Zealand High Commission, and universities.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

Leweton Cultural Experience hopes to document and record cultural traditions in the Banks and Torres group of islands in Vanuatu to preserve and share the very valuable knowledge they have.

### ADDITIONAL INFORMATION

<https://vanuatuwomenswatermusic.bandcamp.com/>

<https://wantokmusik.bandcamp.com/album/n-v-nek-ground-music-from-torba-province-vanuatu>

<https://www.smallislandbigsong.com/leweton-village-cultural-group>

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Indigenous musicians, artists, and songwriters are so talented at sharing their rich cultural values and knowledge through music, but they need continued support to be able to share their knowledge through music beyond their own communities. Such support can help them to create powerful songlines to promote awareness, attention, and even solutions to global issues such as climate change, which is impacting so many all around the world. We believe answers can be found within traditional cultural knowledge, and music is a very powerful instrument which can help to uncover and share this knowledge with others beyond their local communities; but support is needed for this to happen."

### CONTACT INFORMATION

**Name of Organization:** Leweton Cultural Experience

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**Website:** <https://leweton.weebly.com>

*“Music is powerful, music is personal, and it can be used to process the feelings of trauma in a way unlike any other form of therapy. Music is a connector, and like many other movements, music has a way to unite people from all backgrounds and walks of life to make change.”*

(The Angel Band Project, USA)

## SECTION 5: Music for Peacebuilding and Surviving Trauma



*“Music is used as an instrument of peace, justice and kindness. Children use the power of music to help the world heal.”*

(NalandaWay Foundation: Chennai and Delhi Children’s Choir, India)

**TOP L–R:**

*Songs for Peace, New Roebourne Project (Australia); Requiem for Chile (Chile); Tohoku Music Therapy Project Ekollon (Japan).*

**BOTTOM L–R:**

*Community Music Therapy (Colombia); Oasis (El Salvador, Haiti, Honduras, Jamaica, Saint Lucia); Oasis One World Choir (Wales).*

COUNTRY  
**Australia**

PROJECT TITLE  
*Songs for Peace: New Roebourne Project*

### DESCRIPTION

Songs for Peace is an intercultural musical intermediation project involving workshops in songwriting and performance. It is located in a remote Australian community, a prison, a school, an Elder's home, and at a large outdoor performance in Roebourne, Western Australia. This project is run by renowned Australian arts and social-justice company, Big hART, which was founded in Burnie in 1992 by playwright and director Scott Rankin, with John Bakes. It initiates large-scale, long-term community cultural development projects in disadvantaged communities in urban, regional, and remote Australia. Big hART was set up as an innovative experiment to find new ways of working with communities experiencing high levels of need. Rather than focusing on the problem, their unique non-welfare projects build on community assets, strengthening vulnerable individuals, and creating long-term attitudinal shifts. Motivated by the closure of a paper mill in the industrial town of Burnie, Tasmania, Big hART began working with the community, creating high-quality art to transmit its story. This began a journey that has taken the Big hART model to over 50 communities nationwide, including Roebourne, where the Songs of Peace project has been running over three iterations.

### NEEDS ADDRESSED

The project uses music to build conflict resolution and community healing so as to mitigate the effects of long-term lateral trauma. It builds skills and belonging, and rekindles dormant expressions of public access to cultural music traditions, as well as contemporary expressions of the community's musical provenance.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Big hART's Songs of Peace project embodies the following values:

- Peace needs to be actively built in continuity, not just made;
- Everyone has the right to thrive; and
- It is harder to hurt someone if you know their story; narrative woven with music is a natural primary prevention.

### PROJECT OUTCOMES

The Songs of Peace project seeks to achieve the following outcomes:

**Early:** To increase skills, awaken a desire for participatory music-making, and build peace across language groups through music workshops;

**Medium term:** To establish new habits of positive discourse, and rebuild connections between the prison and the community. It seeks to embed peace-building in the community as a legacy to the iconic family story of John Pat, who died in custody; and

**Long term:** To remake the assumed narrative of the community of Roebourn in the national media; establish Songs for Peace as a mini-festival attracting 'grey nomads' (retired people who spend their time travelling) and other new audiences; export the New Roebourne Project to Perth and go on tour to highlight the need for peace through intercultural discourse; and encourage justice reinvestment.

### HOW MUSIC ACHIEVES THESE OUTCOMES

These outcomes are achieved through a multi-year, multi-generational music workshop program with high-end mentors in the community and the prison. Songs are developed in multiple languages and genres. The community increases skills and performs for an intercultural audience of the general public. These workshops invite people from different factions and language groups to cooperate and create. For example, in 2020 Big hART ran a series of workshops with female inmates at Roebourne Regional Prison, where headline performer Naomi Pigram sat down with the prisoners and had them write songs. Six of the songs, along with 13 songs written by Roebourne locals, were performed by leading West Australian musicians and community members, culminating in a concert to an audience of over 400 people. The point of difference in this project is the multi-year approach and the single-minded commitment to conflict resolution in a community renowned and stigmatized externally for its violence.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

For the Songs of Peace project, success is seen through the following indicators:

- Yearly increase in workshop uptake from community members;
- Increase in skills demonstrated by opportunities offered;
- Prolific material creation;
- Police evaluation of decrease in offending;
- Audience numbers; and
- Media stories.

## SOURCES OF FUNDING

Government, corporate sponsors, and foundations.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## RESEARCH AND EVALUATION

There has been a range of internal and external university evaluations of the broader project. Please follow this link for more information: <https://www.bighart.org/evidence/evaluation-essay/>

## ADDITIONAL INFORMATION

A video of Songs for Peace: <https://vimeo.com/298922999/1224629aa8>

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music is participatory first, content consumption second. The right to participate musically is a cultural right. Participation in music delivers transformative impacts across areas such as education, justice, belonging, well-being, and conflict resolution. The right to music is the right to thrive."

### CONTACT INFORMATION

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## COUNTRY

# Chile

## PROJECT TITLE

### *Requiem for Chile*

#### DESCRIPTION

"Requiem for Chile" (RpC, Requiem por Chile) is a self-convened musical protest. It emerged as a spontaneous initiative of musicians from different orchestras of Chile in order to take part during the popular uprising the country has been experiencing since October 18, 2019. Its main goal is providing a message of consolation, strength, and solidarity to the victims of state violence, as well as offering support for the demands of equity, justice, and dignity for the Chilean people. The repertoire includes Mozart's Requiem (KV 626), followed by Chilean popular songs *Derecho de Vivir en Paz*—Víctor Jara ("The Right to Live in Peace"), "El Pueblo Unido"—Sergio Ortega ("United People"), and "Arauco tiene una pena"—Violeta Parra ("Arauco has a pain"). Since its first presentation on October 27, 2019, 11 performances have been carried out in emblematic places of Santiago and Valparaíso such as La Legua, Lo Hermida, and the Museum of Human Rights. At every performance, hundreds of musicians and the audience come together in song. During the COVID-19 pandemic, RpC remains active through music videos with the aim of remembering the popular demands and giving people a message of hope.

#### NEEDS ADDRESSED

First of all, the musicians of Requiem for Chile adhere to the message of justice and dignity for Chilean people. Along with this, they want to express themselves against state violence and, through music, accompany the pain of the victims. One of the performances was dedicated to Gustavo Gatica, a 21-year-old psychology student who was injured in both eyes by police pellets during a protest in November 2019, losing his sight completely. Requiem for Chile played at the university where Gatica was studying. On that one occasion, the group played an arrangement of a work composed for Gatica, whose lyrics include a message from the young man: "I gave away my eyes so that people can wake up." It should be noted that, during the Chilean revolt, hundreds of people suffered injuries and lost their eyesight. On another occasion, Requiem for Chile played in the Maipú subway, the same place where Alex Núñez died after being brutally beaten by police. This concert also paid tribute to Abel Acuña, a man from Maipú, who died of a stroke during a protest when the police refused to give him timely assistance. The families of Abel and Alex (parents, wife, and children) were present during the concert and thanked the musicians and the audience for their support. In this way, each performance of Requiem for Chile acquired renewed meaning. On the other hand, the musicians reflect on

how, for so many years, classical music was co-opted by a wealthy elite and was "locked up" in the concert halls of those who could pay for it. Hence, Requiem for Chile is seen as a manifestation that wants to democratize access to symphonic music, resulting in a beautiful syncretism between Mozart's Requiem with street protest and folk music in the orchestra and symphonic choir format.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The values that sustain each action of Requiem for Chile are:

- Solidarity;
- Non-competition;
- Teamwork;
- Generous free labor, done anonymously;
- Compassion for the victims of State violence; and
- Longing for justice.

On the other hand, they wish to make a contribution to historical memory and the democratization of music.

#### PROJECT OUTCOMES

In the short term, the outcomes they are seeking are the consolation and encouragement for those who have suffered state violence and for those who fight for social justice. In the medium term, they want to continue working with social organizations, contributing to the demands of the protests. In the long term, it is their desire to be a factor in the democratization of music and to build a bridge between popular and academic culture.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

Requiem for Chile organizes performances (musical protests) both live and virtual, to connect musicians with social organizations and with the feelings of the people.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Requiem for Chile sees the success of the project through the hundreds of musicians collaborating without compensation at each call (more than 200 musicians every concert). Success can also be seen through the large number of social organizations from across the metropolitan region and its surroundings who call Requiem for Chile to request a concert for their communities. In the same way, the project is considered a success when other artists, such as filmmakers, photographers, sound engineers, and dancers, collaborate with it just to be a part and to contribute to the initiative.

## SOURCES OF FUNDING

The project works without funding and all participants—musicians, arrangers, conductors, audio assistants, and transporters—perform for free. Food is delivered by the communities that host them.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## RESEARCH AND EVALUATION

Requiem for Chile has not yet promoted any type of investigation. However, it has inspired two independent research initiatives:

- “Resignifying the Canon” (2019) by Daniella Fugellie, Dean of the Faculty of Arts at the Alberto Hurtado University. ([https://www.youom/watch?v=caOBLT\\_NN5otube.c](https://www.youom/watch?v=caOBLT_NN5otube.c))
- “Recognizing Contributions of an Artistic-Musical Manifestation during the Chilean Social Outbreak” by Pablo Araya, Simón Bustos, Lucas Coliman, and Franco Silva (2020). Thesis of students of Pedagogy in Music of the Technological University of Chile (INACAP).

## ADDITIONAL INFORMATION

- “The Right to Live in Peace”—V. Jara, during the 1st performance of Requiem por Chile, Los Sacramentinos, Santiago, October 27, 2019. <https://www.youtube.com/watch?v=8fUUelDIQYM>
- “El Pueblo Unido” (Sergio Ortega) during the 1st performance of Requiem por Chile, Los Sacramentinos, Santiago, October 27, 2019. <https://www.youtube.com/watch?v=LoKEnMENZn4>
- “El Pueblo Unido” (Sergio Ortega) 1st virtual protest by Requiem for Chile, during the pandemic (May 2020). <https://www.youtube.com/watch?v=Hm0ZgQNnj3I>
- “Lacrimosa” (Mozart) 2nd virtual protest by Requiem for Chile during a pandemic. September 11, 1973–2020. [https://www.youtube.com/watch?v=V2JWJXwi-Urs&feature=youtu.be&fbclid=IwAR31-WC4pFvRyrc-9DAF2JeNDm22hUcJdZiHSgDzjTkPl-G9\\_ml0vWv0X5rg](https://www.youtube.com/watch?v=V2JWJXwi-Urs&feature=youtu.be&fbclid=IwAR31-WC4pFvRyrc-9DAF2JeNDm22hUcJdZiHSgDzjTkPl-G9_ml0vWv0X5rg)

## MESSAGE ABOUT MUSIC’S CURRENT AND FUTURE GLOBAL ROLE

“Requiem for Chile believes that music and musicians are important actors in social change, facilitating communication and connection, and providing beauty and consolation in the most critical moments of a community’s life. The role of music and musicians nowadays must be in close relationship with their communities, leaving the elitist audiences, and actively participating in the creation of an art that serves, educates, and lives for and with its people.”

## CONTACT INFORMATION

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COUNTRY  
**Colombia**

PROJECT TITLE

*Community Music Therapy for Constructing Social Fabric in the Post-Conflict Process*

**DESCRIPTION**

Since 2016, Community Music Therapy has focused on the development of a Master's program in music therapy at the National University of Colombia. This area of study is dedicated to carrying out various projects that contribute to the peacebuilding process in Colombia. Toward this path, important music therapy work has been carried out in conjunction with the Agency for Reincorporation and Normalization (NRA). This involves accompanying people who have actively participated in armed groups, to help them transition to lawful civil life. Community Music Therapy facilitates coexistence and relationship development through the creation of collective music making and through the management of cultural events.

**NEEDS ADDRESSED**

Afflicted communities need to strengthen and repair the social fabric to promote peace.

Communities need to bring different actors together to reduce Colombia's armed conflict. This has generated the creation of new meeting spaces, allowing the use of musical listening to build dialogues, to generate agreements, to forge ties, and to take actions based on collective projects and needs. It is from this framework that different actors have participated: people in reintegration and reincorporation efforts, conflict victims and their families and friends, as well as other territorial inhabitants. They have put together cultural events to promote collective musical creations.

**VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

The work values peace-building, freedom, social progress, equal rights, and human dignity.

**PROJECT OUTCOMES**

Short-term outcomes seek to foster greater visibility for the different groups that share the values and purposes of this initiative. This will increase capacity to work with communities from different territories in Colombia. A medium-term outcome is to have more well-trained music therapists working in this field. Toward this end, new practicum opportunities for music therapy students will be offered based on the principles of Community Music Therapy.

In the long term, it is hoped that Community Music Therapy will be recognized for its contributions to peace-building and its contributions to reconciliation.

**HOW MUSIC ACHIEVES THESE OUTCOMES**

Music is the main medium in the work. It is the reason why groups meet. Music is the context to achieve different goals and objectives. Some examples of this are seen in how composing music generates agreements, how meaningful relationships are strengthened through the bonds of joint singing and playing, and how the creation of music events motivates community action and empowerment.

**WHAT SUCCESS LOOKS LIKE TO THIS PROJECT**

For this project, success means bringing together different actors of the armed conflict in a new context that generates conditions for transformation. Actors working together for musical creation restores hope and well-being.

**SOURCES OF FUNDING**

Government and universities.

**UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT**



**RESEARCH AND EVALUATION**

The book "Community Music Therapy for the Construction of the Social Fabric in the Post-Conflict Process" was prepared in 2018 and won the National Call for Solidarity Extension of the National University of Colombia. This document presents the theoretical foundation for the Community Music Therapy approach carried out by the team in the post-conflict setting.

**MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"Music has revealed itself as one the experiences that people seek most to make life more bearable. Given the social distancing generated by the pandemic, music is one of the main strategies to generate connection by witnessing the transformative powers of art, by using it as a topic for conversation, and by promoting creative collaboration. Music transcends barriers."

## CONTACT INFORMATION

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COUNTRY  
**Colombia**

PROJECT TITLE

*Music Therapy in the Care of Children Whose Rights have been Violated (Casa de la Madre y el Niño Foundation)*

**DESCRIPTION**

La Casa de la Madre y el Niño is a non-profit foundation that, since 1942, guides, protects and cares for children who have experienced child abuse, different types of violence, abandonment, neglect, dangerous activities, and exposure to psychoactive substances. It currently has the capacity to serve 120 boys and girls from birth to 14 years of age.

The music therapy service at the Casa de la Madre y el Niño Foundation has served the institution since 2015, and focuses on the well-being and comprehensive development of the children who live there, as well as their caregivers.

The music therapy sessions at the institution are developed under the creative music therapy model of Nordoff-Robbins. With this model, topics related to the emotional and social development of children and caregivers are worked through, with therapeutic objectives defined according to assessments and analyses carried out on the population it serves. The insertion of the music therapy service within the institution has shown favorable results throughout the time of service. It has expanded from eight hours per month in 2015 working only with early childhood, to 80 hours per month and currently addressing all the children of the institution. The service also works with different types of interventions appropriate to the developmental age of each child and the different social and operational dynamics of the institution.

Currently, the music therapy service has two professionals in music therapy financed by resources from the institution. In the same way, audiovisual campaigns have been carried out through the institution's channels, encouraging people and companies to donate to the music therapy service. These donations have allowed the program to be extended to all children interned in the house (125 boys and girls) and their caregivers, with an average work commitment of 21 hours per week across three established care programs: (1) music therapy for development; (2) sleep accompaniment; and (3) care for the caregiver.

**NEEDS ADDRESSED**

The United Nations Children's Fund (UNICEF) estimates that at least 2.7 million children live in institutions worldwide. According to the Colombian Institute of Family Welfare (ICBF), until 2018, 26,193 Colombian children and adolescents have entered these institutions as part of the Rights Protection Program over the preceding eight years. The most frequent reasons for which children enter foundations or substitute houses are child abuse, different

types of violence, abandonment, neglect, dangerous activities, and exposure to psychoactive substances.

**VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

The music therapy services seek to value the principle of beneficence. Through the benefits of music therapy, these services seek to promote the integral development of the children of the foundation Casa de la Madre y el Niño. The music therapy services also aim to value the principles of equality and harmony. Through music therapy, these services seek to create spaces for healthy coexistence, safe environments, and free expression for children and their caregivers, and generate opportunities for musical stimulation from birth to 14 years of age without exclusion.

**PROJECT OUTCOMES**

In terms of immediate outcomes, the music therapy services aim for all children to find, through music, a safe space where they can interact, share, and relate in different and friendly ways. In the medium term, they seek to find more intervention tools for this. This involves continuing training in various fields of therapeutic intervention, in addition to being in constant interaction with other professionals within the institution. In the long term, they seek to continue with the growth of the music therapy service. For this, the institution seeks new sources of funding and donations, with the goal of positively impacting many more lives.

**HOW MUSIC ACHIEVES THESE OUTCOMES**

The music therapy service seeks to positively impact the lives of children, contributing in a principal way to their development. It is important to bear in mind that in the different stages of their development, this service seeks to contribute to different aspects, such as language, communication, expression of emotions and ideas, and psychomotor and cognitive development. The five stages the service focuses on include:

- Children's room (0–2 years);
- Kindergarten (2–5 years);
- Median children (5–8 years);
- Older children (9–14 years); and
- Caregivers (taking into account that their well-being directly influences the well-being of their children).

The music therapy sessions at the institution are developed under the creative music therapy model of Nordoff-

Robbins, in which the music therapists improvise music and sounds according to the children's needs and behavior, as well as structuring the environment to facilitate children's interaction with music through songs, music receptive activities, music composition, and community performances inside the institution.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

The music therapy team at the Casa de la Madre y el Niño Foundation sees the expansion of the service to different areas of the foundation gratifying. Initially the service extended only to the kindergarten area, and now it works for all children in the house. Initially, it worked with an average of 20 children weekly, whereas nowadays there are 125 children who benefit from the service each week. This has resulted in an expansion from one day a week to five. Moreover, the team feels a sense of achievement in the receptivity and affection shown by the children. The joy with which they receive the team every day provides a great incentive in this regard. Additionally, another important indicator of success is the interdisciplinary work and the articulation that has been achieved with other professionals of the foundation, such as psychologists, physiotherapists, and pedagogues.

### SOURCES OF FUNDING

Foundations.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

In 2018 the music therapy team published an article in Spanish about their work at Casa de la Madre y el Niño Foundation. This article can be accessed via the following link: [https://issuu.com/redlatinoamericanademusicoterapiapa/docs/revista\\_3\\_rlmpi\\_final](https://issuu.com/redlatinoamericanademusicoterapiapa/docs/revista_3_rlmpi_final)

### ADDITIONAL INFORMATION

<https://www.facebook.com/watch/?v=1426640794034536>

[https://www.youtube.com/watch?v=Z\\_En6tM29ms](https://www.youtube.com/watch?v=Z_En6tM29ms)

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music therapy is an intervention led by one or two music therapists, in which music seeks to contribute to the health and development of children and caregivers. Beyond this, we seek to flood the hearts of our infants and all those around them with music and joy. We know that music is important and pleasant for children because it constitutes a non-threatening medium for them. With the UN's help, we will continue to reach the hearts of the children who need it. We implore the UN to continue in its important work so that every day there are fewer children who we have to embrace and protect from the harshness of the world with our melodies."

### CONTACT INFORMATION

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COUNTRY  
**Germany**

PROJECT TITLE

*Music Therapy in the Day Clinic of Zentrum Überleben, gGmbH (former Berlin Center for the Treatment of Torture Victims, bzfo)*

**DESCRIPTION**

Treatment is offered to trauma survivors of any age in the Zentrum Überleben and includes medical, psychiatric, psychotherapeutic, social, and legal services. Since 2001, music therapy has been embedded in the treatment offered at Zentrum Überleben (formerly the Berlin Center for the Treatment of Torture Victims, bzfo). Patients of the Zentrum Überleben have fled their home countries from war, persecution, detention, and torture. This vulnerable population often faces difficulties in dealing with burdening traumatic experiences, resulting in critical symptoms and further disorders. In addition, they often find themselves navigating the uncertainties and insecurities of the asylum granting process in Germany. Due to the severity and duration of exposure to traumatic experiences, patients have often developed complex post-traumatic stress disorder (PTSD). In the treatment of trauma survivors, this music therapy program aims to strengthen individual resources, and to help reduce trauma-related symptoms.

**NEEDS ADDRESSED**

Language barriers and limited access to general health care can inhibit refugees from seeking trauma-focused therapy and treatment within the German healthcare system. The Zentrum Überleben, including the day clinic, provides a space where trauma survivors can receive medical, psychotherapeutic, and social support according to their needs.

This music therapy program works with survivors who suffer from various symptoms and challenges, including concentration difficulties, sleep disturbances, nightmares, avoidance, withdrawal, social isolation, suicidal tendencies, reduced affect regulation, low self-esteem, dissociation, intrusions, or flashbacks. Additionally, personality disorders, depression, anxiety, or somatic disorders, which often correlate with PTSD after ongoing traumatic experiences, also manifest in the patients in these programs.

**VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

The Zentrum Überleben has one overriding and core value: to protect human dignity.

**PROJECT OUTCOMES**

Overall, the music therapy program in the Zentrum Überleben seeks to offer rehabilitation and integration for survivors of persecution and violence.

**HOW MUSIC ACHIEVES THESE OUTCOMES**

This program at the Zentrum Überleben believes that music therapy offers a safe space in a therapeutic relationship for creative expression in order to regain a sense of self.

Patients become involved in musical activities and interactions that, over the therapeutic process, gradually help to re-establish and stabilize their individual resources. This enables them to reduce feelings of distress, to regain empowerment and self-regulation, and to rebuild trust in interacting with others.

Musical activities are catered to individual needs to, amongst others, gradually increase focus and concentration, to build trust in self and others, and to increase self-awareness. Their therapeutically oriented music-making program sometimes also acts as an instrument for people to express feelings of anger, loss, and grief, or to reconnect to memories from childhood or of beloved lost ones. This may help to process the traumatic experiences.

Music therapy sessions at the Zentrum Überleben include activities such as music-making, musical improvisation, listening to music, songwriting, dancing, and musical storytelling. Cultural backgrounds are often reflected in musical expressions, and provide opportunities for participants to share each other's cultural traditions and knowledge.

**WHAT SUCCESS LOOKS LIKE TO THIS PROJECT**

Together with their therapist(s), patients determine their individual therapeutic goals and achievements for treatment. Goals often include the reduction of specific trauma-related symptoms, an improved mental-health condition, and addressing or overcoming traumatic experiences. Feedback from patients, as well as observations of therapy groups and the music therapist's observations, help to assess changes and improvements. Additionally, the day clinic team assesses individual therapeutic treatment on a weekly basis, and this helps to evaluate the overall progress of patients. Towards the end of therapy, the patients' future plans and integration into society are addressed. This prepares patients to take German classes outside the day clinic, to go into education or follow up on a job perspective, and/or to seek further ambulant therapeutic treatment.

**SOURCES OF FUNDING**

Private sponsors and healthcare funding.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

In 2016, a research project was carried out at the Zentrum Überleben, together with the Centre for Interdisciplinary Health Research (ZIG), University of Augsburg; the Clinic for Psychosomatic Medicine and Psychotherapy, Otto von Guericke University Magdeburg; and the Department of Experimental Audiology, Otto von Guericke University Magdeburg in Germany. This research project investigated auditory sensitivity due to complex PTSD symptoms. Comments on unpleasant sound perception during music therapy sessions were evaluated, and a psychoacoustic measurement on hearing thresholds and levels at most comfortable loudness (MCL) with patients and a control group were conducted. Results of the research indicate that patients with complex trauma disorders show an altered loudness perception. Participating in music therapy, patients seem to develop problem-solving and self-reflective strategies in dealing with unpleasant sounds. The scientific research team presented their results in 2018 in *The Arts of Psychotherapy* (see below for further publication references).

- Braak, P. (2006). Interkulturelle musiktherapie. *Musiktherapeutische Umschau*, 27(3), 249–54.
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- Metzner, S., Verhey, J. L., Braak, P., & Hots, J. (2018). Auditory sensitivity in survivors of torture, political violence and flight: An exploratory study on risks and opportunities of music therapy. *The Arts of Psychotherapy*, (58), 33–41.
- Zharinova-Sanderson, O. (2002). Therapie in Musik: Entdeckungen, Probleme und Ideen aus der Musiktherapie mit Folterüberlebenden und traumatisierten Flüchtlingen. In A. Birck, C. Pross, & J. Lansen (Hg.), *Das Unsagbare* (pp. 107–122). Springer Verlag.
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### CONTACT INFORMATION

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## COUNTRY

# Japan

## PROJECT TITLE

### *Tohoku Music Therapy Project Ekollon*

#### DESCRIPTION

The Tohoku Music Therapy Project Ekollon was established in April 2013 as a general incorporated association. The Great East Japan Earthquake occurred at 2:46 pm on Friday, March 11, 2011. Of a 9.0 magnitude, it was the most powerful earthquake ever measured in Japan. More than 18,000 people died or are still missing. Three prefectures in the Tohoku (North-eastern) region of Japan—Miyagi, Iwate, and Fukushima—were the most seriously devastated. Many people lost their homes, some towns and villages were completely swept away and ruined, and many residents could not return due to fear of aftershocks, tsunami, and radioactive contamination. Therefore, these survivors were accommodated in temporary housing supplied by the government, and they have suffered due to changes of environment, uncertainty, and anxiety about their future, and the loss of family members and friends.

Weekly visits of music therapy to the affected areas began immediately after the earthquake by music therapist Kuninori Chida and his colleagues in Morioka. The regular group sessions took place in the common room of their temporary housing. Sing-alongs, instrumental activities, movement activities with music, physical activities, and discussion have been clinically implemented according to the needs of the clients and have evolved throughout the process depending on their needs, clinical output, level of trauma, and grief process.

The project is ongoing. Music therapy sessions are still being provided in the affected area. The aims are changing according to the needs of the survivors. Tohoku is currently working on the re-construction and restoration of the community, which was dispersed during the re-housing. This work is important because many other projects and support systems have ceased and the community feels it has been forgotten. The project is trying to provide the support system for the survivors as long as possible. Its aims are:

- To provide regular music therapy services for the survivors of the affected areas;
- To enhance awareness towards the needs of psychological care through music in the society; and
- To support local music therapists both financially and psychologically, so that clinicians who are also survivors of the earthquake can be taken care of.

#### NEEDS ADDRESSED

The therapists clarified the needs and aims of music therapy for the survivors at their temporary housing. Their situations were as follows:

- People tended to isolate themselves in their rooms;
- Their original communities were broken up and shuffled, so their sense of community was lost;
- Volunteer and supporting professionals come and go regularly, so that continuous "hellos and goodbyes" were repeated;
- Fear for their future; and
- Fear of being forgotten.

Therefore, the aim of the program was to create a healthy sense of "community," to listen to survivors' grief processes and allow them to express their worries and anxiety for the future.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The program provided regular visits to establish trust in the relationships that were built. This was to enhance self-disclosure and allow the survivors to go through the grief process by talking. The program also provided some entertainment time through music.

#### PROJECT OUTCOMES

The short-term goals are to allow survivors to express their suppressed feelings and to share their trauma. The long-term goal is the re-construction of identity and the restoration of the community.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

The music activities to achieve the goals of the project include:

- Sing-along for reminiscence and songs for all four seasons;
- Instrumental activities;
- Physical/movement activities (including dual tasks);
- Use of traditional music; and
- Social events (e.g., birthday tea party).

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Each participant's individual feedback is monitored and social evaluation is provided by the community.

#### SOURCES OF FUNDING

Corporate sponsors, foundations, grants from the Social Welfare Council, charity funds, local community organizations, and private donations.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

Chida, K. & Okazaki-Sakaue, K. (2014). Music therapy for survivors of the great East Japan earthquake and tsunami, *Music Therapy Today*, 10(1), 172–173. [https://issuu.com/presidentwfmt/docs/complete\\_congress\\_proceedings\\_mt\\_10](https://issuu.com/presidentwfmt/docs/complete_congress_proceedings_mt_10)

Mii, K., Terata, S., & Okazaki-Sakaue, K. (2017). Music therapy for earthquake survivors: Restoration of identity and community through musicking, *Music Therapy Today*, 13(1), 456–457. [https://issuu.com/presidentwfmt/docs/mtt\\_13\\_1\\_\\_7-2017](https://issuu.com/presidentwfmt/docs/mtt_13_1__7-2017)

### CONTACT INFORMATION

**Name of Organization:** Tohoku Music Therapy Project "Ekollon"

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## COUNTRY

# United States of America

## PROJECT TITLE

### *The Angel Band Project: Music Therapy Support for Survivors of Sexual and Intimate Partner Violence*

#### DESCRIPTION

The Angel Band Project provides music therapy programming to survivors of sexual violence (SV) and intimate partner violence (IPV) as part of their healing process. Board-certified music therapists lead small group workshops in their core cities of New York, St. Louis, and Seattle to process trauma and promote healing through music therapy interventions. These interventions include therapeutic songwriting, spontaneous music making, lyric analysis, drum circles, and meditative strategies through music.

#### NEEDS ADDRESSED

According to the National Sexual Violence Resource Center, in the United States of America someone is sexually assaulted every two minutes. Additionally, close to one in five women (18.3%) and one in 71 men (1.4%) in the United States have been raped at some time in their lives. Therefore, this is an issue that impacts hundreds of thousands of people each year. The Angel Band Project aims to support survivors in crisis through innovative music therapy programs that allow survivors to express themselves in a caring and supportive environment.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

The Angel Band Project's mission is to use the power of music to provide healing, raise awareness, and create positive social change for survivors of sexual violence. It envisions a world free of sexual violence. Until that day is realized, it seeks to work to create a world where all victims are believed and supported. In particular, the Angel Band Project values:

- Believing the victims: The project provides unconditional support to victims of sexual violence, because they know change begins by believing;
- Acting on their behalf: The project believes in advocating for their clients and refusing to be silent on this issue; and
- Healing through music: The project believes that music can provide healing and empower those who have experienced rape, sexual assault, and abuse.

#### PROJECT OUTCOMES

The Angel Band Project seeks to lower the tendencies for post-traumatic stress disorder (PTSD) and other mental-

health conditions that often are experienced by survivors of SV and IPV. They strive to meet survivors where they are in their healing process, and offer them positive creative outlets in a caring, supportive environment through their interactive workshops, which vary from 8–12 weeks in length. Their goals are to empower victims so that they move from victims, to survivors, to thrivers in their communities.

#### HOW MUSIC ACHIEVES THESE OUTCOMES

In order to achieve the aforementioned outcomes, the Angel Band Project utilizes therapeutic songwriting, lyric analysis, spontaneous music making, drumming circles, and other music therapy interventions.

#### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

All participants who take part in The Angel Band Project's music therapy workshops complete a pre- and post-evaluation to determine the success of the project in using music for healing and coping with stress. The Angel Band Project then analyzes the evaluations to ensure that there is a positive movement in behavioral tendencies with regards to self-concept, self-expression, and coping skills.

#### SOURCES OF FUNDING

Corporate sponsorship, foundational support, and fundraising events.

#### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



#### RESEARCH AND EVALUATION

The Angel Band utilizes self-evaluations from program participants to gauge the effectiveness of its music therapy workshops.

#### ADDITIONAL INFORMATION

<https://youtu.be/lhl4J7b3PL8>

<https://youtu.be/Vf4j3gqDg8E>

<https://youtu.be/l6KNfDCLqdo>

## **MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE**

"Music therapy helps survivors of SV and IPV heal because music is powerful and personal, and it can be used to process the feelings of trauma in a way unlike any other form of therapy. Music is a connector, and like many other movements, music has a way to unite people from all backgrounds and walks of life to make change."

### **CONTACT INFORMATION**

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**Social Media:** [facebook.com/AngelBandProject](https://facebook.com/AngelBandProject)

[twitter.com/theangelband](https://twitter.com/theangelband)

[@theangelbandproject](https://twitter.com/theangelband)



## COUNTRY

# Wales, United Kingdom

## PROJECT TITLE

### *Oasis One World Choir*

#### **DESCRIPTION**

The Oasis One World Choir project was set up in 2015 to serve asylum seekers, refugees, and the wider community at the Oasis Centre in Splott, Cardiff. This choir runs women-only sessions and mixed sessions every Monday. Activities include sharing music and songs from around the world, writing songs together, and sharing songs from their different cultures and countries. Dancing and drumming are also included. It is an ever-changing group due to the fact that its members are frequently relocated to different parts of the United Kingdom. Despite this, they are able to maintain a core group who are able to continue to maintain and develop the project. Additionally, the choir has a very supportive network of singing and musical volunteers. It has observed the chemistry that results from the coming together of wonderful people from around the globe, making music together. The many barriers that the project seems to break down along the way are evidence that this project is extremely unique.

#### **NEEDS ADDRESSED**

The Oasis One World Choir project provides a space for participants to express their feelings and regain a sense of control in their lives. There are also opportunities beyond the project to build lasting friendships, and for participants to engage in other community activities and workshops. Many of the people who come to Oasis are going through difficult day-to-day situations. Sometimes they have left their lives and families behind, and there is often confusion and a lack of understanding from the wider community that makes it difficult for people to come together.

#### **VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT**

The values of equality and a shared humanity underpin this project. The choir believes that by equipping individuals with the courage and self-assurance, nurtured by creative self-expression, individuals and communities can be strengthened and enriched. The Oasis One World Choir project brings people together from different faiths, countries, and cultures to share music, promoting respect and understanding, and breaking down barriers.

#### **PROJECT OUTCOMES**

The positive outcomes of the project also have an impact on the wider community. When participants go home after the sessions, they are able to talk to their friends and families about the people they have met, the songs

and food they have shared, and the fun they have had. There are opportunities beyond the project to build lasting friendships, and for participants to engage in other community activities and workshops. A lasting legacy is the opportunity for participants to join community choirs and drumming workshops in Cardiff. Ultimately, the project enables participants to connect with each other and improve their confidence and self esteem.

#### **HOW MUSIC ACHIEVES THESE OUTCOMES**

During the project, participants write many group songs and build a songbook, made up of original songs, composed by the group. Singing songs from the group members' home countries as well as favourite songs in the English and Welsh languages, as well as chatting in between the singing, have the added benefit of helping with people's language development skills.

#### **WHAT SUCCESS LOOKS LIKE TO THIS PROJECT**

As a result of the choir networking and delivering workshops and performances in many

different settings, Oasis participants have been exposed to the world of Cardiff, and this has allowed them to see more opportunities for volunteering and adding to the local life and culture. The Oasis music group members have performed and taken part in a wide variety of events around Wales and the rest of the UK. Some group members, originating from both Cardiff and other countries, have had the opportunity to train as community musicians. This has lifted their skill set as well as their aspirations in life, and may have led to more fulfilling work.

The project actively builds on the skills of the community. It is now working on a Chorus for Change project, to address issues and themes that are important to the choir members, such as Black Lives Matter and the impact of the COVID-19 pandemic. Together, they are working to create change in Cardiff.

#### **SOURCES OF FUNDING**

Foundations, lottery grants, Cardiff Council, the Pears Foundation, and Arts Council Wales.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

Over the past five years, the Oasis One World Choir project has gone from strength to strength and has had such a powerful impact on everyone involved. An academic paper that illustrates the impact of the project is:

Vougioukalou, S., Dow, R., Bradshaw, L., & Pallant, T. (2019). Well-being and integration through community music: The role of improvisation in a music group of refugees, asylum seekers and local community members. *Contemporary Music Review*, 39(2), 533–548. <https://www.tandfonline.com/toc/gcmr20/current>

### ADDITIONAL INFORMATION

[www.oneworldchoir.co.uk](http://www.oneworldchoir.co.uk)

[www.laurabradshawmusic.com](http://www.laurabradshawmusic.com)

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Music is universal. Everyone listens to music. Singing and making music is good for your health. It does not solve your problems but it makes you feel better and more able to deal with what is happening in your life. This is reflected in the following statements by Oasis Music Group members:

"The Oasis One World Choir makes me feel stress free ... ever since I joined the choir my spirit has lifted up. I'm always happy, I don't feel rejected any more and I think the joy in me is back again." (Mauda, from Uganda, Oasis Music Group)

"I can say one particular thing that this choir did, the impact, as an asylum seeker, the situation, you know a lot of people are into depression, a kind of stress, the main thing I realise this thing deep for me is, it took me far away from depression, once I'm here I forget about my sorrows about my worries, I feel lifted. Before I joined the choir, I was always thinking, when is it going to get better? Since I joined the choir, I feel better." (Abimbola, Oasis Music Group)

"When I was here, I think I was here for two weeks in Cardiff as an asylum seeker, and it wasn't leaving my family behind, it was very tough, someone kept telling me go to Oasis, go

to Oasis, then one person bought me to Oasis, I was very down, very, very down, so I love music and when I went to music that was the first time I smiled in two weeks. When I was singing with the Oasis One World Choir with Laura, when I was dancing with June, it felt like I had a life. It was the first time I felt I am not out of place, I used to feel out of place, I felt that connection that same day, I felt I was happy for the first time, it changed that crucial time, I kept on coming and always waiting for Mondays." (Sadia, Oasis Music Group)"

### CONTACT INFORMATION

**Name of Organization:** Oasis One World Choir

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[www.laurabradshawmusic.com](http://www.laurabradshawmusic.com)

## COUNTRY

# Multi-National: Colombia, Palestine, South Africa, Uganda

## PROJECT TITLE

*In Place of War: Co-creation of Cultural Spaces*

### DESCRIPTION

In Place of War is a global organization that uses creativity in places of conflict as a tool for positive change. It enables grassroots change-makers in music, theater, and across the arts to transform a culture of violence and suffering into hope, opportunity, and freedom.

The project emerged as a response to increase the capacity of local community spaces where music is produced and performed in the Global South. These spaces serve the community, in particular the young people. In Place of War works in conjunction with music industry agencies in the US and the UK to collect musical instruments and equipment and give them to grassroots community music organizations in the Global South. In addition, organizations receive training in the use and maintenance of equipment from professional sound engineers. Genres include hip hop, afrobeat, dancehall, and jazz.

### NEEDS ADDRESSED

Young people in marginalized communities often lack access to culture and the arts. The arts can provide new pathways for social inclusion, economic participation, and personal development; thus, enhancing such spaces in communities is vital, especially for at-risk youth.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Boosting the capacity of grassroots community space for music production and performance can provide new benefits and opportunities for young people who access the space. They include development of new soft and technical skills, alternative sources of income through performance and production opportunities, raising aspirations, and personal development.

### PROJECT OUTCOMES

The project seeks to achieve the following outcomes:

- Provide safe spaces for expression;
- Offer new avenues for artistic, technical, and soft skill development;
- Contribute to new economic opportunities to sustain the organization and its members; and
- Provide alternatives for young people at risk of violence, drugs, and recruitment by gangs.

### HOW MUSIC ACHIEVES THESE OUTCOMES

The creation of the spaces and music equipment donated by In Place of War has enabled the project to become sustainable and accessible. Music has also enabled young people who access the space to develop new artistic skills, technical skills in music production, and technical management and performance opportunities.

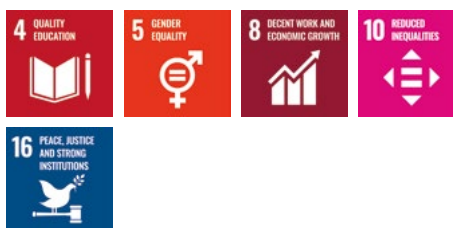
### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Success is defined by analysing the needs they address and the space they are creating. The University of Manchester is monitoring current progress and success indicators.

### SOURCES OF FUNDING

Corporate sponsors, foundations, universities, and public donations.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

In Place of War is currently working on a case study and data collection tool with researchers at the University of Manchester.

### ADDITIONAL INFORMATION

<https://www.youtube.com/watch?v=4VYlt1fduEY>

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

*"Our weapons in this war are guitars, songs and drums. These are our weapons and until now they have defended us because we are still alive"—A drummer with the punk group, Medellin, Colombia. This quote reveals how music can provide an alternative to violence and provide a safe space from conflict. Music can provide a safe haven for people. It removes them from risk of recruitment by gangs, but it also socializes them into non-violence norms and*

values. Furthermore, as the quote above reveals, the act of performing or making music can, in itself, be a form of resistance or an act of defiance in contexts where communities have limited avenues for more conventional forms of protest or freedom of expression. Thus, music can play a key role in development policies and practice.”

#### **CONTACT INFORMATION**

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**Social Media:** @in\_place\_of\_war

## COUNTRY

# Multi-National: Ecuador, Honduras, Iraq, Java, United States of America

## PROJECT TITLE

*Drums of Humanity: Drumming for Reconciliation, Surviving Trauma and Recovery*

### DESCRIPTION

Drums of Humanity (DOH), led by applied ethnomusicologist Dr. Craig Woodson, is a non-profit that began in 2009 and received 501(c)(3) status in 2015. DOH projects range from issues of racism in America to international work with young people and adults traumatized by war and natural disaster. Dr. Woodson applies the principles and values of his studies in ethnomusicology, world drumming, and the culture of Ghana to humanitarian causes around the world. DOH has three different projects that are ongoing:

- **Reconciliation:** This project, called Black White Family Reconciliation (BWFR), strives to serve all those who wish to learn about and then proceed with making amends within their own families. The idea for this project began in 1988 when Dr. Woodson met Edgar Woodson, a descendant of enslaved Africans owned by Dr. Woodson's ancestors beginning in 1619 in Jamestown. Staying in touch, they decided on a wider family meeting which became an apology ceremony in 1998. The event was called 'Sankofa,' which in Ghana means, 'You cannot move forward without remembering the past.' Bringing his study of Ghanaian drumming to the meeting, Dr. Woodson performed on the *atumpan* talking drums to open and close the ceremony. BWFR is a protocol that encourages similar reconciliation meetings with musical performances. (Find out more about the Woodson family story in the additional resources section);
- **Surviving Trauma:** Since 2009, DOH has worked internationally with hundreds of students and their teachers devastated by tragedies, including crime, drugs, earthquakes, and tsunamis. Project attendees in Honduras, Ecuador, Iraq, Java, and with the Lost Boys of Sudan (Arizona) learned how to play in drum circles and make simple percussion instruments in order to help tell their stories of recovery, all through local musical performances; and
- **Veterans in Recovery:** Beginning in 2012, DOH began featuring US military veterans in a public event called "Parade the Circle," sponsored by Ohio's Cleveland Museum of Art. The parade, with over 150 artistic performances, provides an opportunity each year for 10–15 men and women from all military branches to receive positive recognition from over 75,000 parade attendees along the route. The veterans are organized into a 'walking' drum circle, performing for almost two hours in the parade.

### NEEDS ADDRESSED

DOH projects address critical social problems in the US and overseas, from the longstanding racism and inequality in the US, to the traumas of crime, war, and natural disasters around the world. With around 20 suicides per day in the military, helping veterans is a priority for DOH.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Drums of Humanity believes that many white people in America would like to offer amends to the descendants of enslaved Africans in their families but are not sure how to do this. Music has the power to unify these families and events.

Internationally, Drums of Humanity has experienced how music can help those who are struggling with the loss of family members, who have damage to their physical environment, and who have been affected by crime resulting from drugs. It believes that group drumming along with drum making and storytelling can bring immediate relief to young people.

Veterans have placed themselves in harm's way to defend America's freedom, and in doing so, have experienced conditions that can cause long-term damage to their own physical and psychological survival back home. Music, and specifically drum circles, enables such struggling populations to heal.

### PROJECT OUTCOMES

In the short term, Drums of Humanity is bringing more black and white family members together in meetings of reconciliation, as modeled by the 1998 Woodson gathering. In the medium term, they are reaching out to assist black families who are having trouble getting a response from the white side to meet. With assistance from Coming To The Table (CTTT) and the Association for the Study of African American Life and History (ASALH), its long-term goal is to engage as many other families as possible, helping them to become anti-racists and, in the process, understand the larger definition of being a family in America, one that includes descendants of enslaved Africans and their enslavers. For their international work, participants in each location receive individualized musical activities that provide hope and relief from stress and grief. Their programs do not require prior training and are designed to continue after they leave. Veterans receive immediate and continuous appreciation in the parade, which becomes a source of strength and renewal that they can draw on in their recovery.

## HOW MUSIC ACHIEVES THESE OUTCOMES

In the original reconciliation project, Adowa drumming and Ghanaian funeral music were used. Performances of the participants' music are also used. In this way music brings the project's cultural context to life and provides a deeper unifying experience for attendees.

International participants learn how to lead a drum circle, become team members, and take these experiences home. Group drumming helps individuals learn how to support each other and take on leadership roles. Playing percussion, creating songs, and presenting their stories all help attendees find relief from their trauma and grief. Music helps the participants to express fear of violence from gangs, or the devastation of an earthquake, areas that are often psychologically buried for years. While most veterans in the parade are not trained drummers, they are glad to be drumming in the public view, appreciated for their military service.

## WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Sankofa meetings help to demonstrate the idea of 'one family.' They continue to encourage the white side of black families to meet in reconciliation. Officers of the Association for the Study of African American Life and History (ASALH), founded by Dr. Carter G. Woodson, have encouraged DOH to participate in their national conferences from 2016 to 2020, and recently to become part of the Dr. Carter G. Woodson National Historic Monument. Regarding their DOH work in other countries, attendees are impressed with how quickly their approach has a positive impact. Taped interviews show the enthusiasm of participants; for example, when they realise that anyone can express themselves in a drum circle and that it is easy to make one's own drum. Each year a new group of veterans participates in the parade and gives heartfelt appreciation for the opportunity.

## SOURCES OF FUNDING

Private donations, corporate sponsorship, foundations, and universities.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## ADDITIONAL INFORMATION

Video Links:

Norma Downs Interview of Dr. Craig Woodson: <https://www.youtube.com/watch?v=Rx4XJOZFGtA>

Adele Woodson and Dr. Craig Woodson Appeal: <https://www.youtube.com/watch?v=GKwowAt25u4>

Chamanga, Ecuador with Cocoa Roots Band: [https://www.youtube.com/watch?v=HZ7wWdeyNAI&feature=emb\\_logo](https://www.youtube.com/watch?v=HZ7wWdeyNAI&feature=emb_logo)

Tegucigalpa, Honduras with Baja Musical Arts Initiative: <https://ethnomusicinc.com/Oye.mp4>

Iraq: [https://www.youtube.com/watch?time\\_continue=5&v=EL7VxmsWol8&feature=e%20b\\_logo](https://www.youtube.com/watch?time_continue=5&v=EL7VxmsWol8&feature=e%20b_logo)

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"In our Black White Family Reconciliation project, music honors the countless Africans enslaved in the building of America, while it also celebrates Black History and recognizes humanity's heritage in Africa. In DOH international projects, music joins varied cultures together, helping to curb violence and provide avenues for creative expression after traumas. Our drumming and drum making programs bring conflicting groups together, often for the first time. Music helps attendees let go of their grief and find hope as it rebuilds the human spirit. For veterans, music holds an almost magical appeal that brings unity to diversity, joy to troubled paths, and compassion to those in need."

## CONTACT INFORMATION

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## COUNTRY

# Multi-National: El Salvador, Haiti, Honduras, Jamaica, Saint Lucia

## PROJECT TITLE

OASIS

### DESCRIPTION

OASIS is a methodology developed by the Organization of American States (OAS) to augment violence protective factors among youth in situations of vulnerability in its member countries, by teaching them socio-emotional abilities via systematic orchestral and choral practice. An array of music genres are included in the repertoire, especially local popular and folk music, but the teaching is carried out using the so-called classical music training. The program is run by the OAS Department of Public Security under the scope of the Inter-American Network for the Prevention of Violence and Crime. At the moment the methodology includes the creation of a support network for students and their families that includes public sector and community actors. The project is currently implemented by the OAS in Honduras and soon in El Salvador. In the Caribbean countries, the project has been adopted by local actors. Funding for the project comes mainly from member and permanent observer countries' international cooperation agencies.

### NEEDS ADDRESSED

The project addresses the need for the development of alternative comprehensive violence prevention initiatives in Latin America and the Caribbean, a region that is gravely impacted by youth violence, mainly involving young males, and intrafamily violence, mainly towards women.

### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Violence, like an illness, can be cured, and preventive initiatives are key to success. Socioemotional skills are an important tool to help protect youth from violence, and the guided regular teaching of orchestra and choir have been proven to instill youth with violence protective factors, especially when they are complemented with the strengthening of local existing violence prevention actors and initiatives.

### PROJECT OUTCOMES

An immediate outcome of the project is the recognition of music and classroom behavior changes to beneficiaries. In the medium term, outcomes include the reduction of risk factors of violence among participants and their families. In the long term, this leads to a reduction of those factors in the community.

### HOW MUSIC ACHIEVES THESE OUTCOMES

An orchestra and a choir can become a model for a healthy society when teachers become a healthy adult

role model for their students and are properly trained on behavior modification techniques, on pinpointing and addressing behavioral problems among students, and on properly deriving complex cases to the proper channels.

### WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

Success is realized by constantly monitoring and evaluating the initiatives. The ultimate goal is reduced violence in their target communities.

### SOURCES OF FUNDING

International cooperation funds, coupled with local government and private sector assistance.

### UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



### RESEARCH AND EVALUATION

No experimental evaluations have been carried out at the moment. An independent evaluation has been implemented for the Caribbean initiative. There are currently no links to the document, which is available upon request.

### ADDITIONAL INFORMATION

[facebook.com/watch/?v=734230746960913&t=8](https://www.facebook.com/watch/?v=734230746960913&t=8)

### MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"When used in a comprehensive way, music is a very useful tool as a violence prevention mechanism."

### CONTACT INFORMATION

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**Website:** <http://www.oas.org/es/sms/dps/prog-prevencion-violencia.as>

## COUNTRY

# Multi-National: El Salvador, Kosovo, Netherlands, Palestine, Rwanda

## PROJECT TITLE

### *Musicians Without Borders*

#### DESCRIPTION

Established in May 1999 by founder and director Laura Hassler, and registered as a charitable foundation in 2000 in the Netherlands, Musicians Without Borders (MWB) is the world's pioneer in using music for peacebuilding and social change. MWB has programs in Kosovo, Palestine, Rwanda, and El Salvador, and training projects across Europe. The organization's mission is to use the power of music to bridge divides, connect communities, and heal the wounds of war. MWB's programs impact thousands of young people every day through music. Working in some of the world's most vulnerable communities, MWB collaborates with local musicians and organizations to build sustainable projects in response to local needs. MWB's programs target all generations in all musical genres, depending on local needs and demand. Current programs:

**Music Connects (Kosovo & N. Macedonia)** delivers thousands of music activities to ethnically Serb, Albanian, Macedonian, Roma, and other youth, connecting youth through their shared passion for rock music, with a lesson and activity program, and by coaching mixed bands.

**Palestine Community Music** offers uplifting, music-based activities to children and youth, reaching thousands of the most marginalized children on the West Bank. Their programs include Music as Therapy training, music workshops for the deaf and children with special needs, and the Musical Playground.

**Rwanda Youth Music** was developed at the invitation of local partner WE-ACTx for Hope to support the needs of children and young people living with HIV. The program delivers weekly music sessions at the WE-ACTx clinic and outreach workshops to children in vulnerable communities, and provides training in community music leadership to youth and adults in Rwanda and neighboring countries.

**Welcome Notes Europe** offers training and workshops in community music towards the inclusion of refugee and migrant communities. Training and workshop programs have been run in Germany, Italy, Greece, and Bosnia and Herzegovina. The main beneficiaries of the projects so far have been children and adults with refugee backgrounds and unaccompanied asylum-seeking children (UASCs).

**Soy Música (El Salvador)** is a multi-year training project, engaging music teachers through the Ministry of Education, Science and Technology (MINEDUCYT) in partnership with UNICEF El Salvador. The project trains Salvadoran

music teachers and community facilitators to become community music leaders, and to use music as a tool to promote inclusion and social harmony.

MWB also supports Armonia Cuscatleca, a youth orchestra project in San Pedro Perulapán, one of El Salvador's most gang-affected regions. Armonia Cuscatleca is led by Pablo Mendez Granadino, a professional musician whose family roots are based in the city.

#### NEEDS ADDRESSED

Where war has raged, people need everything to return to life; food, water, shelter, clothing, and medicine. But more than anything, people need hope. To reconcile, people need empathy. To heal, people need connection and community. Music can cross borders to reach those suffering the effects of war. Music creates empathy, builds connection, and gives hope.

#### VALUES AND ASSUMPTIONS UNDERPINNING THIS PROJECT

Music is an integral part of human nature, and therefore also a powerful tool that can influence behavior, shape culture, and strengthen social bonds. Making music together allows us to renegotiate our personal, cultural, and social borders so that the possibility of connecting to another person is possible. Community music making is based on working together to create music, giving each participant the opportunity to develop their own musical potential within the context of a supportive group environment.

#### PROJECT OUTCOMES

Musicians Without Borders uses music as a means to address the needs of societies divided and affected by conflict, collaborating with organizations and change-makers within a global network. Its Theory of Change outlines five core themes common in societies affected by conflict that it seeks to **address**: division, isolation, trauma, loss, and fear. Through its focus on using music to strengthen identity, resilience, connection, hope, and empathy in the communities where they work, MWB aims to empower people to break free from the cycle of the effects of war, genocide, or mass violence: <https://www.musicianswithoutborders.org/eng/our-work/programs/how-we-work/monitoring-evaluation-learning/>



## HOW MUSIC ACHIEVES THESE OUTCOMES

MWB employs music making guided by their working principles of safety, inclusion, equality, creativity, and quality:

- **Safety:** MWB believes in the importance of the physical, social, and emotional safety of everyone;
- **Inclusion:** Music can provide a space where people meet through their engagement in music making and are not defined by their differences;
- **Equality:** Everyone can make music, everyone has something to offer, and everyone has the right to be treated as equals;
- **Creativity:** Creativity creates a strong identity, builds resilience, and fosters hope; and
- **Quality:** MWB believes that a high quality of music-making leads to a stronger sense of connection and empathy.

## WHAT SUCCESS LOOKS LIKE TO THIS PROJECT

To MWB, success means fostering empathy, connection, inclusive identities, resilience, and hope with people facing the consequences of violence and war. Readers can find MWB's Theory of Change at: <https://www.musicianswithoutborders.org/eng/our-work/programs/how-we-work/monitoring-evaluation-learning/>

MWB measures its successes and progress as part of its activity evaluations, as well as with additional qualitative surveys. Interviews with participants, focusing on the most significant change, provide anecdotal data through which MWB can evaluate the extent of its progress with each of the five desired outcomes. It is currently in the process of evaluating its Theory of Change based on the outcomes from its programs, a report which is forthcoming on its website.

## SOURCES OF FUNDING

Government, corporate sponsorship, foundations and fees.

## UN SUSTAINABLE DEVELOPMENT GOALS RELEVANT TO THIS PROJECT



## RESEARCH AND EVALUATION

MWB's Monitoring, Evaluation and Learning procedures entail that it keeps track of the reach and activities of its programs and training, and involve its participants in activity, training, and program evaluations. The Most Significant Change Methodology supplements these procedures. Additionally, MWB has worked in partnership with several universities and academics to produce substantiated research on its programs, most recently

with researchers from the School of Oriental and African Studies (SOAS), University of London, to analyze the impact of MWB's peacebuilding agenda in relation to the Soy Música project in El Salvador and Palestine community music. Results from this study indicated that MWB's projects are highly attuned to local social, cultural, and political conditions and experiences, as well as responsive to shifting political parameters. Projects work within the framework of adaptive peacebuilding and seek to build a range of local capacities to ensure cultural sensitivity, agency, and local ownership. Examples of other research and publications related to MWB's work can be found at: <https://www.musicianswithoutborders.org/eng/our-work/advocacy/resources-publications/>

MWB's annual reports can be found at: <https://www.musicianswithoutborders.org/eng/about-us/reporting-policies/annual-reports/>

## ADDITIONAL INFORMATION

<https://www.youtube.com/watch?v=TA8R4NuCtPw>

## MESSAGE ABOUT MUSIC'S CURRENT AND FUTURE GLOBAL ROLE

"Musicians Without Borders brings the power of music to people who suffer the effects of war. In this time of global pandemic, we applaud and endorse the UN's unequivocal call for the immediate cessation of armed conflict around the world, a necessary condition to global cooperation on global crises. We urge the UN to collaborate with musicians worldwide, to use the world's truly universal language, to strengthen the impact of that message."

## CONTACT INFORMATION

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**Social Media:** <https://www.facebook.com/MusicianswithoutBorders>

[@musicianswithoutborders](https://www.facebook.com/MusicianswithoutBorders)

# The Impact of COVID-19 on the Featured Music Projects

*The current COVID-19 pandemic has had a major impact on music initiatives across the world. With lockdowns and restrictions on rehearsals and performances, as well as singing, few music projects have been unaffected. Of the 109 projects featured in this compendium 87% (n=95) indicated that they had been impacted by the pandemic and its associated restrictions.*

During lockdowns around the world, we have witnessed how music has played a major role and acted as a social balm—soothing anxiety, enhancing community connections, and boosting community spirit. Footage of people in Spain creating duos across apartment buildings, the citizens of Wuhan chanting “Keep it up, Wuhan!” and singing patriotic songs from their windows, and Italians playing instruments and singing from their balconies have gone viral on social media. Likewise, many have joined online choirs to continue making music with their communities, and many have grown accustomed to watching live performances online.

Facilitators of music projects have shown enormous innovation and adaptability, working against many odds, and showing tremendous resilience. In the Music as a Global Resource (MAGR) survey, projects were asked to outline some of the most striking innovations or adaptations they had made to keep their projects going. This section outlines some of the key themes that have emerged in

response to this. The most commonly cited themes are listed in order from the most frequently mentioned to the least (Figure 3). These are then described in more detail below.

### Virtual transition

The predominant and perhaps most likely theme that emerged from the featured projects was the necessity and impact of transitioning to online or virtual operations. A wide range of methods and technologies were cited including: live streaming or online streaming of pre-recorded concerts; telehealth strategies; online masterclasses, talks, and interviews; virtual classes; guided imagery and music sessions via Zoom; creation of new audio-visual works presented via YouTube; virtual workshops; online events; development of a music app for music therapists; virtual music videos; online song psychotherapy interventions; online instrumental circle and music activities for people with special needs; re-envisioning of live programs to online versions and

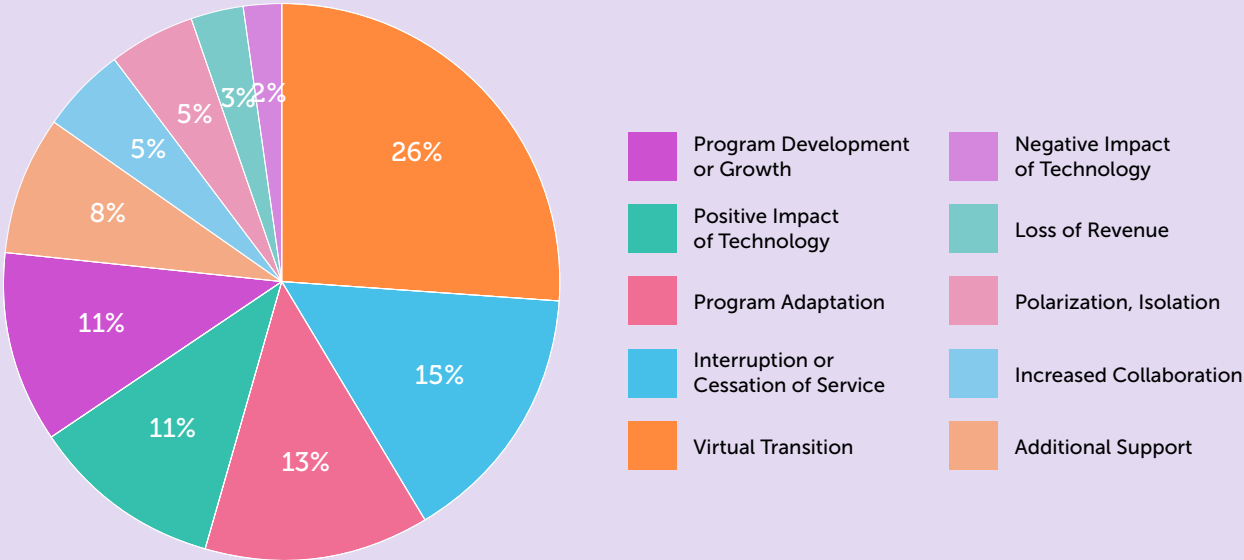


Figure 3: The impact of COVID-19 on projects

social media; zoom choirs; discussion boards; and creation of new web content. The positive impact of this transition was documented by the Nordoff-Robbins Center for Music Therapy at New York University:

Many positive developments occurred. Musical communication was possible and improvements in focus, attention and regulation occurred. Parents reported that music therapy was the one thing their child was looking forward to during the week. Remarkably, over 60% of our clients were able to continue on the remote platform. Music therapy students from around the world attended weekly lectures where the techniques of running remote music therapy sessions utilizing moment-to-moment musical interaction were shared. (Music Therapy Services for Children and Adults with Special Needs: the Nordoff-Robbins Center for Music Therapy at New York University, 2020)

### *Interruption or temporary cessation of music project*

Some of the projects stated that there had been interruptions or cessations to their regular programming. Of the 42 references cited, 27 recorded some form of continuation or adaptation of programs, while 14 recorded a complete suspension of activities during COVID-19. Primary reasons cited for suspension of activities were: limited person-to-person contact due to health concerns and social isolation restrictions, inability to provide live performances or demonstrations on instruments, and shutdown of facilities. Respondents who were able to continue in some format reported a cessation of face-to-face activities compensated with a range of adjustments including: telehealth strategies; transition to zoom or online lessons; virtual provision of home-based supports and therapies, and recording and sharing of home-based therapy progress; and zoom choirs and recordings. The majority of respondents in this category reported a decrease in participant numbers and significant loss of revenue. As a prison-based choir in the US noted:

Face-to-face rehearsals were halted by COVID-19 in March. Since then, the outside singers (non-incarcerated members of the choir) met through the rest of the spring season, virtually, via zoom. We shared recordings of these sessions with the men in the prison. Instead of a concert, we concluded our spring season with an event we called a Listening Exchange with the theme: Listening for Communities of Caring. Inside, singers (incarcerated members) shared original writing that we read and visual art that we displayed on the zoom screen. Despite the audio limitations of the platform, we sang (separately/together) our traditional songs for beginning and ending concerts. (Oakdale Prison Community Choir, 2020)



*CeleBRation Choir (New Zealand / Aotearoa)*

### *Program adaptation*

The projects featured in this compendium have made a wide range of adaptations to their existing programs in response to COVID-19. In addition to the adjustments noted above, significant examples include: the successful recreation of a participatory, peer-led community and workshop program into the online environment; the provision of music and art classes virtually, including the sending out of art kits and technology in order for students to participate; a successful four-day virtual art improvisation historicizing of the workshop process through stories of those who participated; the development of a music app for music therapists to provide therapy through video calls; and the provision of smart phones to students of choirs who continued their training over Google Meet. Other examples include the creation of new income streams via online business models, including the design and creation of T-Shirts sold through an online store; partnering with corporate music organizations to offer emergency funds to support ongoing activities (e.g., a hip hop collective in Columbia set up a community kitchen and urban farm to feed their community); the development of a 12-week online song psychotherapy intervention program; the production of musical activity postcards and activity sheets for those without internet; socially distanced drumming and movement sessions; the creation of content via film and YouTube shows; and the purchase and distribution of tablets/data for all beneficiaries and laptop computers for the teachers. A number of projects reported the development of COVID-safe protocols, including reduction in group numbers and shared materials, the elevation of active music listening, and the use of Messenger and WhatsApp to make live therapy calls via a work-from-home platform. As the Oasis One World Choir describes:

Since Lockdown, we thought about how to maintain the sessions with so many choir members in self-isolation. Laura initiated running the sessions online. One of the positive outcomes of lockdown has been our ability to link through the online platform Zoom with members of our choir who have been moved to other parts of the country. We have also been able to link with our Wales/Africa creative arts partners in Ethiopia and Kenya. This has been incredible on so

many levels, for everyone involved, providing enriching mutual support, and resulting in a collective shared activity despite the restrictions, bringing us together while we're apart. (Oasis One World Choir, 2020)

### *Positive impact of technology*

A number of the featured projects cited enhancements and improvements to programming linked to technology. Significant examples include the ability to cross borders and reach the public at a national and international level; the exploration of virtual reality as a means to engage students in virtual spaces; complete transition of programming to an online environment; and preferability of the online environment to a naturally noisy and chaotic environment of people working together in person. Other projects noted their increased productivity; increased participation by those who would previously not have joined in person; acceleration of technological innovations contributing to wider access to network arts; and fostering a connection during a period of isolation and the positive impacts on the health and well-being of participants. As NowNet Arts describes:

Up to this point the technology worked solely on high-bandwidth and high-quality internet connections, mostly at universities and government buildings. One of the reasons NowNet Arts was founded was to bring the technology out into the arts venues and further internet connections such as home use. COVID-19 has accelerated these efforts and we aim for the innovations to contribute to wider access to network arts. In addition, the technology can serve as a model for other arts organizations to operate while in lockdown. (NowNet Arts, Inc, 2020)

### *Program development and growth*

Some of the featured projects noted that there had been positive program development or growth as a result of COVID-19 adaptations and technological interventions. Significant examples not previously cited above include: increased training and support to access digital technologies and learn new technological skills; generation of online masterclasses, talks, and interviews with important female musicians; strength in community gaze from specific projects; creation of a virtual song cycle and a series of microprograms for families; and the development of a health and safety program to support families with food security. Other projects mentioned pioneering new techniques for music works online; creating digital learning resources for teachers and students; working on technological innovations for home use; and creating a Lab Ensemble to train contemporary artists in network arts technologies. Many noted that the time in lockdown afforded them the opportunity to rebuild and renovate program sites; commence new business ventures and revenue producing streams; open a new YouTube Channel and creating an animated series; and

build a diverse range of products and remote training strategies that can be delivered both offline and online as a hybrid. As the Keiskamma Music Academy positively notes:

Opportunities to learn technological skills have evolved from the current situation. Students have been provided with an opportunity to learn skills such as recording, mixing, mastering and producing. This exploration into new technology teaches the youth to explore new options and opportunities online. (Keiskamma Music Academy, 2020)

### *Additional support*

As is so commonly the case, music initiatives such as those featured in the compendium deliver much more than a music project. Respondents noted that they had worked to provide a wide range of additional support to their participants as a result of the pandemic. Examples include: the provision of intensive personal support and training to a highly marginalized and computer inexperienced group of people to connect to the internet and to use video conferencing software; advocating strongly with service providers to provide hardware, internet access, and training support for participants to gain equitable access to digital connection; and holding fundraising events and accepting monetary and mental-health work-based donations. Music facilitators of these projects were also involved in supporting families with food security and other immediate needs; accessing COVID-19 funding to acquire the technology needed to implement distance learning for all programs; going back to some traditional forms of income to sell consumables through market gardens and diving and selling seafood in a more serious way than before; creating resources for those without internet and sending out with food parcels; and collaborating with local arts organizations and service providers to reach community members to provide food, shelter, and arts care packages. This led to providing increased amounts of volunteer support; an increased focus on monitoring well-being and maintaining community confidence; and broadening community communication networks and



*Wild at Heart (Australia)*

capacity-building initiatives. An example of this was given by Creating Positive Change Through Music Education:

In response, we have established an emergency fund, raising more than \$86,000 to date to support local staff members and their families, as well as emergency medical resources and food grants for the poorest families among several program locations. (Creating Positive Change Through Music Education, 2020)

### *Increased collaboration*

In a similarly positive vein, some of the featured projects also mentioned an increase in collaboration with others in response to the impacts of COVID-19. Some examples not previously mentioned include: variously located metro and regional projects coming together to meet online; connecting with collaborators from a worldwide platform; new partnerships with corporate music organizations and service providers; partnering on national events; attracting national as opposed to regional audiences; and linking with creative arts partners in other countries. This is exemplified in the work of Toki Rapa Nui:

Throughout the months of the global health [emergency in] the Toki agroecological area, part of our team has carried out ad honorem work in the Toki campus .... Volunteers from the Municipality of Rapa Nui as well as other communities have supported Toki ... with volunteer labor. Through collaborative work, we seek to ensure the self-supply of high-cost agricultural products on the island, which have experienced strong additional increases in their prices due to the current health [emergency]. (NGO Toki Rapa Nui: An Integral & Cultural Development Center, 2020)

*“Music ... is key in times of crisis. The use of music and the arts helps children find new ways to reinvent themselves and become resilient.”*

(Atención Atención Inc, Commonwealth of Puerto Rico)

### *Polarization and isolation*

The far-reaching negative impacts of COVID-19 cannot be underestimated. Some of the featured projects noted the polarizing or isolating impacts of COVID-19 on both participants and workers. Some examples include: confrontation and inability to relate online; having to limit the size of groups due to social distancing, resulting in fewer patients being served; and limited access to health

care and digital resources for those in impoverished and marginalized communities. As the St Mary Abbot Rehabilitation and Training (SMART) Project notes:

Most of our members have suffered considerably, psychologically, physically or both, and we have to share news of bereavements with people as we start to resume; not everyone is coming back. We set up a comprehensive telephone support service at the start of lockdown, which we are planning to integrate into our service going forward by employing Emotional Support Workers to carry on and enhance the service. (St Mary Abbot Rehabilitation and Training Project, 2020)

### *Loss of revenue*

The featured music projects also cited a concerning loss of revenue as a result of COVID-19. Our estimates suggest that this loss of income was far more widespread than what was reported in our survey. Respondents reported a range of impacts including: teachers not being paid; loss of income due to school and performance venue closures; restructuring to ensure operational continuity; cessation of sales; and limited financial resources to support online services. As Fundación Música y País revealed:

The pandemic created many challenges for us. Mainly we can account for loss of income, school and performance venue closures, and a long lockdown which put a halt in our programmatic and administrative operations. (Fundación Música y País, 2020)

### *Negative impact of technology*

While many of the featured projects noted the positive innovations of technology and their adaptability in this space, some of the projects cited a range of negative impacts of technology as a result of COVID-19. One respondent reported the loss of quality through virtual classes and the limitations for children on the autism spectrum. Other comments included poor internet connection at home and lack of access to instruments, latency and distortion of the remote platform, as well as lack of affordable internet. As the The Nordoff-Robbins Center for Music Therapy at New York University explained:

When the lockdown began, we immediately began to run music therapy sessions remotely. This was extremely difficult [in the beginning]. Our approach calls for impeccable timing to create a musical dialog between client and therapist. The latency and distortion of the remote platform made sensitive musical responses difficult. (Music Therapy Services for Children and Adults with Special Needs: The Nordoff-Robbins Center for Music Therapy at New York University, 2020).

### *Music's role in leading a pathway out of the pandemic*

As this section has outlined, the pandemic has had a major impact on many areas of the featured projects' operations. The fact that so many of these projects have managed to innovate, adapt, and continue their core work of connecting with and serving individuals and communities is testament to the powerful role of music in helping people to cope with the current situation, and also to imagine a pathway out of it.

Of relevance to this compendium, and the projects featured in it, in September 2020, partners of the Culture 2030 Goal Campaign released a statement on culture and the COVID-19 pandemic. Signed by eight international cultural networks, the statement reiterates the importance of culture in the United Nations (UN) Decade of Action (2020–2030) for the Sustainable Development Goals (SDGs):

With the world faced with the COVID-19 pandemic today and the need to rebuild our societies tomorrow, culture should be at the heart of the response. Culture brings inspiration, comfort and hope into people's lives. To harness this potential, the Culture 2030 Goal movement, in the context of its engagement in the United Nations 2030 Agenda, calls on UN agencies, governments and all other stakeholders

to act. The COVID-19 pandemic is an unprecedented challenge requiring an unprecedented response. All actors can and should play their part, not least the cultural communities, sectors, actors and agents. (Culture 2030 Goal campaign, 2020)

The statement goes on to recognize that the challenges the 2030 Agenda seeks to address are now even greater: growing inequalities, mistrust in policy systems, violence against vulnerable groups, military conflicts, and the climate emergency. The campaign suggests that now more than ever, we need to recognize, incorporate, and support cultural concerns in our response to the current crisis and our planning for the recovery. We have an opportunity to rebuild better, designing policies that allow culture to fulfill its role as a vital pillar of sustainable development. Recognizing this will provide a more comprehensive frame to understand our world, and will create stronger, more innovative, tolerant, and resilient communities tomorrow (Culture 2030 Goal Campaign, 2020).

### *References*

Culture 2030 Goal Campaign (2020, April 20).

*Ensuring culture fulfils its potential in responding to the COVID-19 pandemic* [Statement]. <https://cultureactioneurope.org/news/ensuring-culture-fulfills-its-potential-in-responding-to-the-COVID-19-pandemic/>



*Music Therapy at Amimoni Day Center for People with Visual Impairment and Multiple Disabilities (Greece)*

# Conclusion: Future Directions Beyond 2020

*This compendium is being published at a significant moment for culture in the UN's history. It will be released as the celebrations of the UN's 75th anniversary close, and the planning for the 2021 international theme begins.*

At the 74th session of the UN General Assembly, 2021 was declared as the *International Year of Creative Economy for Sustainable Development*. Indonesia was the main sponsor of the proposal, which was presented by a global grouping of countries, including Australia, China, India, Indonesia, Mongolia, Philippines, and Thailand. The proposal recognizes the need to promote sustained and inclusive economic growth, foster innovation, and provide opportunities, benefits, and empowerment for all. Moreover, it emphasizes respect for all human rights, as well as the ongoing need to support new sustainable growth areas, including the creative industries. Given the focus of this compendium on music, cultural expression, human rights, and social justice, it is hoped this will meaningfully contribute towards this timely agenda in 2021.

That said, there is still much work to do. The projects featured in this compendium clearly underscore the important contributions that the power of music makes in helping to achieve many of the SDGs on the local, regional, and national levels. But, while the outcomes of these projects are both impressive and significant, in the main, their impact on organizational and political decision makers still remains very limited.

On an international scale, further work is needed in terms of reaching out to major international membership-based organizations such as the European Union (EU), the Organization for Economic Cooperation and Development (OECD), the Organization of American States (OAS), the World Bank, the Inter-American Development Bank, among many others, to introduce the potential of music to address critical quality-of-life issues. All of these organizations state in some format the mission of achieving SDGs (such as good health and well-being, quality education, and reduced inequalities) for all people as major goals. A series of comparable, high-level working sessions for organizational decision makers and representatives from the member countries and other interested individuals could have a profound impact on expanding the use of music as a solution for addressing cultural, social, health, educational, environmental, and economic issues. In addition, it is interesting to note that many of the member countries of these international organizations already have successfully functioning music projects.

On a music sector scale, many professionals working with music may not be aware of the impact that music is having and its broad potential in addressing critical issues stemming from the SDGs. Building awareness and obtaining their involvement is vital as we collectively move forward. In addition to this, students at both the undergraduate and graduate levels working towards their professional degrees in an area of music may also be unaware of how music's power is helping to solve these broader issues. Working with university and college faculty, together with professional associations, it is proposed that a course be developed that focuses on MAGR.

From a research perspective, theory around this work is still not well developed, and there are still major gaps in our understanding about how social impact (or social change) can occur through participation in music. While there is compelling (albeit highly disparate) evidence emerging that demonstrates what music can do (i.e., outcomes), a critical exploration of how these outcomes are achieved (i.e., process) is still largely missing. To date, very few studies have examined the specific processes by which participation in socially-engaged music actually leads to change and the intended social goals. As editors, it is our hope that the program logic approach we have taken in this compendium makes an important step towards addressing this. The challenge for future research is to find ways to holistically examine how the complex processes of music and social impact interrelate, so that we can better understand how the aims, assumptions, musical practices, and mechanisms in this work can lead to the intended musical outputs, social outcomes, and broader impact.



*Playing for Change (Argentina, Bangladesh, Brazil, Ghana, Mali, Mexico, Morocco, Nepal, Rwanda, South Africa, Thailand)*

# Appendix 1: MAGR 2020 Survey

## Music as a Global Resource—Fifth Edition (2020)



### *Survey of projects/initiatives*

We would be pleased to consider your project for inclusion in a special 5th edition of the “Music as a Global Resource: Solutions for Social and Economic Issues” compendium to commemorate the 75th anniversary of the United Nations.

Here you will find a brief online survey, which we are using to organize the information. We would appreciate receiving your information no later than 2 October 2020

Thank you for your support.  
Professor Barbara Hesser and  
Professor Brydie-Leigh Bartleet (Co-Editors)

1. Please list the country of your project/initiative.
2. Please list the project/initiative title.
3. Can you give a brief description of your project/initiative (e.g., what does the project involve, who does it serve, when was the project founded, describe the project’s location, what activities and genres of music do you use)?
4. What are the needs that your project/initiative is addressing? Why is it important?
5. What are the values and assumptions that underpin your project/initiative?
6. What are the outcomes you are seeking to achieve immediately, in the medium term, and in long term?
7. How is the music being used to achieve these outcomes?
8. What do you consider as success within your project/initiative? How do you measure that success, or how do you know you’ve made some progress towards it?
9. How is your project/initiative supported?
  - Government
  - Corporate sponsors
  - Foundation(s)
  - Universities
  - Fees
  - Sales
  - Other (please specify)
10. Which of the UN’s Sustainable Development Goals are most aligned with the goals and outcomes of your project? (If you would like an explanation, please click on each goal below and you will be taken directly to the UN’s description of the goal). You can pick as many as you like.
  - GOAL 1: No poverty
  - GOAL 2: Zero Hunger

- GOAL 3: Good Health and Well-being
- GOAL 4: Quality Education
- GOAL 5: Gender Equality
- GOAL 6: Clean Water and Sanitation
- GOAL 7: Affordable and Clean Energy
- GOAL 8: Decent Work and Economic Growth
- GOAL 9: Industry, Innovation and Infrastructure
- GOAL 10: Reduced Inequalities
- GOAL 11: Sustainable Cities and Communities
- GOAL 12: Responsible Consumption & Production
- GOAL 13: Climate Action
- GOAL 14: Life Below Water
- GOAL 15: Life on Land
- GOAL 16: Peace, Justice & Strong Institutions
- GOAL 17: Partnerships for the Goals
- None

11. Is there any research or evaluation procedure that documents the impact of your project? If so, please briefly describe and provide links to reports if possible.
12. Are you are willing for us to share any photographs from your project? If so, please upload your files directly here.
13. Do you have any links to videos of your project you would like to share on our MAGR website? If so, please paste links here.
14. Has your project been affected by COVID-19?
  - Yes  No
  - If yes, please briefly describe the most striking innovations or adaptations you’ve made that have kept your project going.
15. On the occasion of the UN’s 75th, what message or piece of advice would you like to share with the UN about the role of music in 2020 and beyond?
16. Your contact details
  - Name of Organization
  - Contact Person(s)
  - Address
  - Address 2
  - City/Town
  - State/Province
  - ZIP/Postal Code
  - Country
  - Email Address
  - Website and Social Media Links





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