



8th SIMM-posium, Meanjin (Brisbane), Australia
Queensland Conservatorium Griffith University

20-22 November 2023

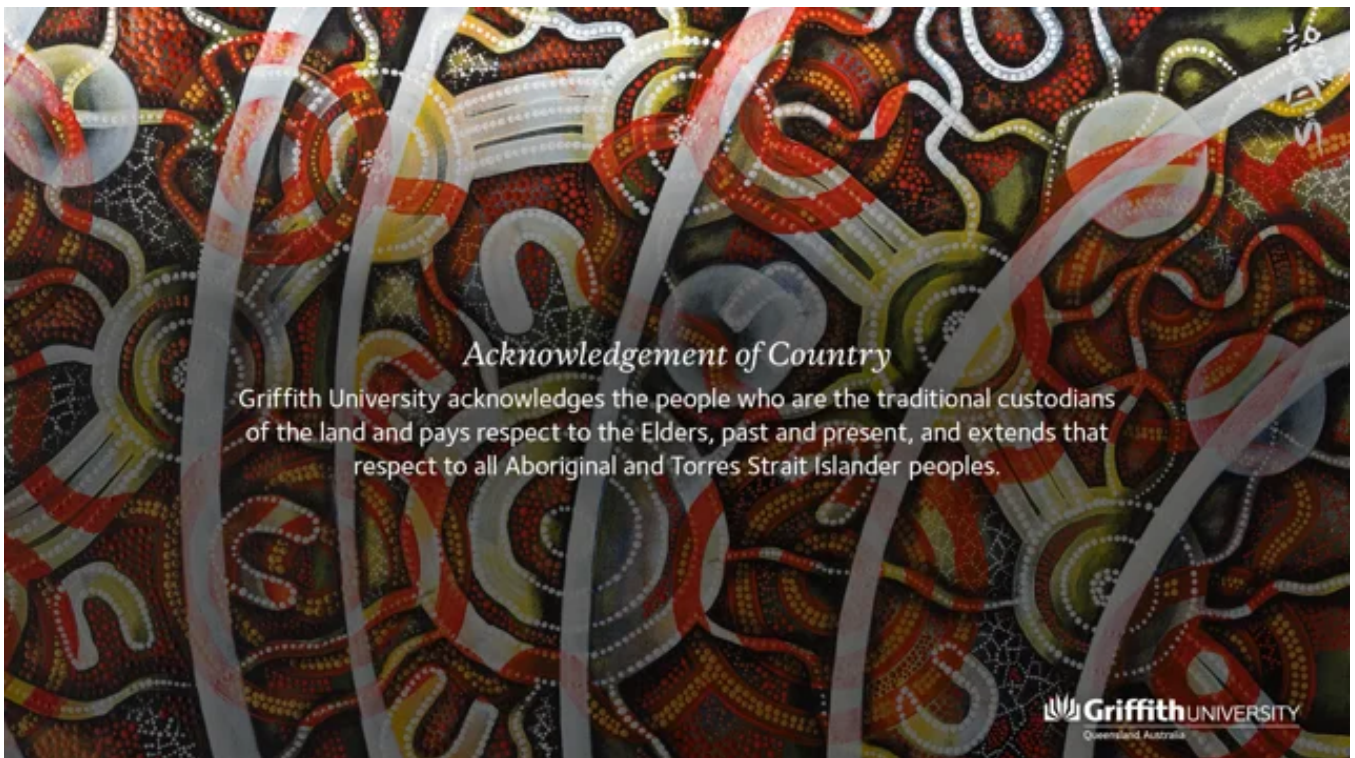
Program Book



Hosted by



Acknowledgement of Country



The 8th SIMM-posium organisers would like to acknowledge the Traditional Custodians of the land upon which we are hosting this SIMM event, the Yugarabul, Yuggera, Jagera and Turrbal peoples.

We pay our respect to the Elders, past, present and emerging, and extend that respect to First Nations' delegates at our 8th SIMM-posium, as well as colleagues and leaders in the communities where we undertake our SIMM research in Australia and across the world.

Welcome from SIMM (Social Impact of Music Making)

Welcome to the 8th SIMM-posium! This is the first SIMM event in our region and we are delighted to be welcoming you to this significant gathering.

The SIMM (Social Impact of Music Making) international network brings together researchers, practitioners and organisations examining the social impact of music making across a wide range of cultural contexts. Founded in 2015, it has grown to encompass a number of events, international comparative research projects, podcasts, and doctoral programs.

Worldwide we have seen a rapid growth of music projects seeking to address pressing social issues. While the field is growing, more systematic research is needed to keep up with the expansion of programs and practices worldwide. We hope this SIMM-posium will contribute towards that agenda and bring distinct perspectives from this region, and the rest of the world.

This year's SIMM-posium will feature thematic presentations, panels, keynotes, and lunchtime performances exploring the social impact of music making across a wide range of settings. Notable themes include: the social impact of music making in Oceania, music, health, and wellbeing, music making in detention, the politics and ethics of musicians' roles in society, and the role of higher music education in supporting and leading social change.

This is a truly international event. We are pleased to welcome 123 participants (in person and online) from across Australia and 24 different countries.

We would like to express our sincere thanks to our host institution, Griffith University, and to Professor Scott Harrison, Professor Bernard Lanskey, Professor Vanessa Tomlinson and Uncle Glenn Barry for opening the event. We gratefully acknowledge the many Queensland Conservatorium Griffith University and Creative Arts Research Institute staff who have assisted with the complex logistical elements of running this hybrid international event.

We would like to thank our stellar line up of keynote speakers, Professor Naomi Sunderland (Griffith University), Professor Jioji Ravulo (The University of Sydney) and A/Professor Te Oti Rakena (University of Auckland) for generously sharing their time and expertise with us.

Our deepest thanks go to our doctoral candidates and SIMM-posium Interns Frankie Dyson-Reilly and Madi Morris, our SIMM-posium Volunteers Maria Sherla Najera and Caroline Manins, and our Zoom Coordinator Mat Klotz for all your wonderful assistance. Particular thanks also go to Professor Vanessa Tomlinson and A/Professor Tim Munro and doctoral candidate Flora Wong for curating our SIMM lunchtime concerts. We would also like to thank our session Chairs, Online Facilitators and Keynote Respondents for leading and shaping the discussions in each session, and all our presenters for their important contributions in person and online.

Last but not least, I would like to personally thank our SIMM Founding Director Dr Lukas Pairon and our 8th SIMM-posium Scientific Committee for all their assistance in reviewing proposals and providing input and assistance with the program and organisation, Dr Alexis Kallio, Dr Gillian Howell, Dr Lukas Pairon, Emeritus Professor John Sloboda and Professor Naomi Sunderland.

Professor Brydie-Leigh Bartleet

SIMM President and SIMM-posium Host (on behalf of SIMM & the 8th SIMM-posium Committee)

Special Features of our 8th SIMM-posium

Customarily, our SIMM-posia feature a signature SIMM format that focuses on discussion, debate and exchange. Rather than having parallel sessions, and a conventional conference format of successive 20 mins papers followed by minimal time for discussion, presenters at SIMM-posia are invited to offer succinct 10 mins provocations (either in-person or via video), which are then followed by a live facilitated conversation with the Chair and fellow presenters in their session. We hope you enjoy this more interactive approach.

For reasons of accessibility and environmental responsibility we are running this as a fully hybrid event. We are taking measures to ensure that this is a comfortable and enjoyable experience for all attendees whether in-person or online. We will be using the Zoom platform, and the regular Zoom room function to enable our online delegates to be visible, and their presence felt in the room. We do ask everyone to adhere to Zoom etiquette by turning their audio on 'mute' and their videos 'off' during the session presentations.

For those who are presenting in-person, we ask that you please bring any slides you'd like to share on a USB and upload them to the desktop in the Ian Hanger Recital Hall during Registration in the morning. This will allow for a much more efficient screen sharing process with online delegates.

For those who are presenting online, thank you for submitting your presentation videos ahead of time. These will be played at the appropriate moments during the program. Please be online for your full session and be ready to join the discussion live online afterwards.

For those who are attending in person we look forward to nourishing you with local foods at morning tea, lunch and afternoon tea, as well as delighting your senses with concerts and a walk along South Bank during our lunch breaks. Being in person will provide plenty of opportunities to network each day, and for those who are keen to socialise informally, South Bank is full of cafes and restaurants, which are very pleasant to visit during the warm Spring evenings. If you need anything to make your visit more comfortable, please speak to one of our friendly Volunteers.

For those delegates who are attending online, you will be emailed the Zoom link prior to the SIMM-posium. For international delegates, we realise you might be joining some of the sessions early in the morning or late in the evening, so we hope you can make yourselves comfortable with cups of tea and coffee at home. We have assigned online facilitators for each session to welcome you into the space, and make sure you feel part of the proceedings and discussions.

In keeping with the values of socially-engaged and ethically-aware practices in our SIMM field, we're mindful of our accessibility measures, carbon footprint and procurement choices. To that end, we are asking all delegates to please bring copies of the Program Book on your devices (we will have a small number of paper copies for those who might need these for accessibility reasons). Where disposables are needed, these will be recyclable, and we encourage you to bring along your favourite keep cups to minimise waste. To further minimise our footprint, our menu will be fully vegetarian, and our catering provided by BG Catering, a family owned and Australian made business that proudly uses local produce. Our gifts come from Indigiearth, a wholly Aboriginal owned and established business, that specialises in ethically sourced and sustainably harvested foods and botanicals.

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Program at a Glance

Please note: All times are indicated in Australian Eastern Standard Time.

20 November 2023	
9.00-9.30am	Registration (Conservatorium Box Office, Level 2) Tea/coffee will be available on arrival (Balcony, Level 2)
9.30-10am	Acknowledgement of Country and Welcome Session (Ian Hanger Recital Hall and Online) <ol style="list-style-type: none"> 1. Brydie-Leigh Bartleet (in person): <i>Welcome to the 8th SIMM-posium</i> 2. Glenn Barry (in person): <i>Acknowledgement of Country</i> 3. Scott Harrison, Bernard Lanskey and Vanessa Tomlinson (in person): <i>Welcome to Griffith, QCGU, and CARI</i> 4. Lukas Pairon (online, EU): <i>Greetings from SIMM in Belgium</i>
10.00-11.00am	Music, Health and Wellbeing Theme – Keynote (Ian Hanger Recital Hall and Online) Naomi Sunderland (in person): <i>Creative research as healing: Transforming selves and systems</i> Respondent: Ivy Minniecon (in person) Chair: Brydie-Leigh Bartleet (in person) Online facilitator: Emma Heard (in person)
11.00-11.30am	Morning tea (Balcony, Level 2)
11.30-12.30pm	Music, Health and Wellbeing Theme – Session #1 (Ian Hanger Recital Hall and Online) <ol style="list-style-type: none"> 1. Bonnie McConnell (in person): <i>Women’s musical networks, social media, and health promotion in the Gambia</i> 2. Andrea Rodriguez and Gloria Zapata (in person): <i>‘Expedición Sensorial’ Programme: Transformations in the role of cultural policies in rebuilding social fabric in Colombia</i> 3. Catherine Threlfall (in person): <i>Equity of access to social connectedness through shared music-making for underserved children, young people and families in the Mallee region</i> Chair: Erica Rose Jeffrey (in person) Online facilitator: Brigitta Scarfe (online, AU)
12.30pm-1.30pm	Lunch and Meditation Garden (Balcony, Level 2 and Conservatorium Foyer) Composed by Vanessa Tomlinson and Tim Munro and performed by students from Queensland Conservatorium Griffith University (in person)
1.30pm-2.30pm	Music, Health and Wellbeing Theme – Session #2 (Ian Hanger Recital Hall and Online) <ol style="list-style-type: none"> 1. Jane Davidson and Gillian Howell (in person + online, AU): <i>Realising the potential of diverse teams in interdisciplinary music and wellbeing research: Questions, challenges and future possibilities</i> 2. Amy Cooper and Jeanette Kennelly (in person): <i>SongLife Connections: A group music therapy program strengthening communities in family general practice</i> 3. Genevieve Dingle and Rong Han (in person, presented by Rong Han): <i>UQ Voices – a choir for connection and wellbeing of international students attending an Australian university in the context of COVID-19</i>

	<p>4. Princess A. Sibanda (online, South Africa): <i>Queer-ing The MusicScape</i> Chair: Melissa Forbes (in person) Online facilitator: Flora Wong (in person)</p>
2.30-3.00pm	Afternoon tea (Balcony, Level 2)
3.00-4.00pm	<p>Higher Music Education and Social Change Theme – Session #1 (Ian Hanger Recital Hall and Online)</p> <ol style="list-style-type: none"> 1. Samantha Tai and Deanna Yerichuk (in-person + online, Canada): <i>Competencies and considerations for community-engaged musicians working in culturally complex spaces</i> 2. Gabrielle (Gabby) Smith (online, Canada): <i>Femme pedagogy as liberatory praxis in the music-teacher education classroom</i> 3. An De Bisschop and Jo Gibson (online, EU and UK): <i>Changing programmes, changing culture: Music higher education’s possible role in educating musicians for SIMM practices</i> <p>Chair: Clare Hall (in person) Online facilitator: Tanya Jones (in person)</p>
4.00-5.00pm	<p>Music, Health and Wellbeing Theme – Session #3 (Ian Hanger Recital Hall and Online)</p> <ol style="list-style-type: none"> 1. Kate Daly (online, EU): <i>Embodying artistic citizenship in addiction recovery musical contexts</i> 2. Léna (Lénaïg) Lozano (online, EU): <i>From individual to collective wellbeing: The roles of volunteering for popular music</i> 3. Rafaela Trolou and Lida Stamou (online, EU): <i>Music-making in residential care facilities: Lessons learned from a Greek community music program with older adults</i> 4. Innocent Tinashe Mutero (online, South Africa): <i>Kumba ngakuuye kuno1: Zimbabwean immigrants experiences of musicking and placemaking in Johannesburg</i> <p>Chair: Tom Fienberg (in person) Online facilitator: Madi Morris (in person)</p>

21 November 2023	
8.30-9am	Registration and tea on arrival (Conservatorium Box Office, Level 2) Tea/coffee will be available on arrival (Balcony, Level 2)
9.00-10.00am	Social Impact of Music Making in Oceania Theme – Session #1 Special Panel (Ian Hanger Recital Hall and Online) Singing Indigenous Languages Collective (SILC): Rachel Dwyer, Tom Fienberg, Clare Hall, Gillian Howell, Candace Kruger, and Arron Stevens (in person): <i>Yarrabilehla Jagun Singing Country (an invitation from Yugambeh Country)</i> Chair: Catherine Grant (in person) Online facilitator: Frankie Dyson-Reilly (in person)
10.00-10.30am	Morning tea (Balcony, Level 2)
10.30am-11.30am	Higher Music Education and Social Change Theme – Session #2 (Ian Hanger Recital Hall and Online) <ol style="list-style-type: none"> 1. Eric Booth (online, USA): <i>AIM-ing at action research</i> 2. Brian Kaufman (online, USA): <i>Collaborative composition for social impact in large ensembles</i> 3. Rejane Harder and Heloisa Feichas (online, Brazil): <i>The role of higher music education in supporting and leading social changes in Social Projects</i> Chair: Julie Ballantyne (in person) Online facilitator: Caroline Manins (in person)
11.30am-12.30pm	Music, Health and Wellbeing Theme – Session #4 (Ian Hanger Recital Hall and Online) <ol style="list-style-type: none"> 1. Melissa Forbes (in person): <i>Interpersonal neurobiology as a lens to understand the experience of group singing for health and wellbeing</i> 2. Margaret Hoey (in person): <i>The complexity of being and becoming a singing classroom in the primary school</i> 3. Alexandra Gorton and Frankie Dyson Reilly (in person): <i>Exploring autistic sensory experiences through the artistic process</i> Chair: Lauren Istvandy (in person) Online facilitator: Rebecca Yarnold (online, AU)
12.30pm-2.00pm	Lunch and walk ‘n’ talk (Balcony, Level 2 and South Bank Parklands) Meet in the Foyer at 1pm if you’re joining the walk
2.00pm-3.00pm	Social Impact of Music Making in Oceania Theme – Session #2 (Ian Hanger Recital Hall and Online) <ol style="list-style-type: none"> 1. Julie Ballantyne and Eve Klein (in person): <i>Facilitating flourishing through songwriting in Inala: Evaluating the SEEC Model</i> 2. Sarah Williams (in person): <i>Born to stand out: The role of hip hop for young South Sudanese Australians in building their political voice to resist racialising discourses</i> 3. Alexandra (Sasha) Block (in person): <i>Hidden musicians: Music’s role in well-being and negotiations of belonging for newly arrived migrants in Regional Australia</i> Chair: Joel Martinez-Lorenzana (in person) Online facilitator: Ryan Martin (in person)
3.00-3.30pm	Afternoon tea (Balcony, Level 2)

3.30-4.30pm	<p>Music Making in Detention Theme – Session #1 (Ian Hanger Recital Hall and Online)</p> <ol style="list-style-type: none"> 1. Alexis Kallio (in person): <i>Shaping musical affordances for incarcerated youth</i> 2. Elsa Calero Carramolino (online, EU): <i>Sounds from the other side of the wall: Music and other sound practices in Franco’s prisons (1938-1948)</i> 3. Silke Marynissen (online, EU): <i>Developing initial program theories: How, why, for whom and under which circumstances do participatory music programs in prison work?</i> <p>Chair: Emma Heard (in person) Online facilitator: Kate Daly (online, EU)</p>
4.30-5.30pm	<p>Music Making in Detention Theme – Keynote (Ian Hanger Recital Hall and Online)</p> <p>Jioji Ravulo (in person): <i>Understanding the lived experience of young people in contact with the criminal justice system through music</i></p> <p>Respondent: Alexis Kallio (in person) Chair: Kathryn Marsh (in person) Online facilitator: Lukas Pairon (online, EU)</p>

22 November 2023	
9.00-9.30am	Registration and tea on arrival (Conservatorium Box Office, Level 2) Tea/coffee will be available on arrival (Balcony, Level 2)
9.30-10.30am	Social Impact of Music Making in Oceania Theme – Keynote (Ian Hanger Recital Hall and Online) Te Oti Rakena (in person): <i>Rewiring global minds: Celebrating Indigenous musicians as norm entrepreneurs</i> Respondent: Sandy Sur (in person) Chair: Gillian Howell (in person) Online facilitator: Glenn Barry (in person)
10.30-11am	Morning tea (Balcony, Level 2)
11-12.30pm	Social Impact of Music Making in Oceania Theme – Session #3 (Ian Hanger Recital Hall and Online) <ol style="list-style-type: none"> 1. Naomi Sunderland, Kristy Apps, Ping Zhang, Brigitta Scarfe and Darren Garvey (in person): <i>Examining immediate and longer-term effects of First Nations live music performance on audiences and known health determinants</i> 2. Lachlan Gould and Kevin Starkey (in person): <i>Music Producers Development Program (MPDP): Increasing Aboriginal and/or Torres Strait Islander peoples recording capacity and capability</i> 3. Wendy Brooks (in person): <i>The social impact of an early childhood music class in a regional town</i> 4. Lauren Istvandity (in person): <i>Music-making, cultural stories, and wellbeing: A creative heritage approach</i> 5. Graham Sattler (in person): <i>Engagement versus outreach: Political and ethical considerations for the symphony orchestra as an agent of social change</i> Chair: Deanna Yerichuk (in person) Online facilitator: Alexis Kallio (in person)
12.30pm-1.30pm	Lunch and concert (Balcony, Level 2 and Conservatorium Foyer) SIMM concert curated by Flora Wong with students from Queensland Conservatorium Griffith University (in person)
1.30pm-2.30pm	Social Impact of Music Making Oceania Theme – Session #4 Special Session on Two Local Australian Research Council Projects on Social Impact and Social Equity (Ian Hanger Recital Hall and Online) <ol style="list-style-type: none"> 1. Sandra Gattenhof and Donna Hancox (in person): <i>Place-based and people-centred: Social impact frameworks to talk about arts, culture and creativity</i> 2. Brydie Bartleet, Pearly Black, Emma Heard, Matt Hsu, Joel Spence, and Chi Lui Flora Wong (in person): <i>Exploring how community music is creating social equity in remote, outback and metropolitan Australian communities</i> 3. Emma Heard and Brydie Bartleet (in person): <i>Exploring the role of music in building social equity: An international literature review</i> Chair: Naomi Sunderland (in person) Online facilitator: Ryan Martin (in person)

2.30-3.30pm	<p>Music and Peacebuilding Session #1 (Ian Hanger Recital Hall and Online)</p> <ol style="list-style-type: none"> 1. Gillian Howell (in person): <i>Music in/as dialogue: Mapping the practices of transformative musical communication</i> 2. Joel Martinez-Lorenzana (in person): <i>Peacebuilding and music in El Salvador: An ethnography of Centro Arte para la Paz</i> 3. Allan Gioni and Erica Rose Jeffrey (in person + online, PNG): <i>Promoting creative peace through music and art in Bougainville</i> <p>Chair: Sarah Williams (in person) Online facilitator: Alexandra Gorton (in person)</p>
3.30-4.00pm	<p>Afternoon tea (Balcony, Level 2)</p>
4.00-5.00pm	<p>The Politics and Ethics of Musicians' Roles in Society – Session #1 (Ian Hanger Recital Hall and Online)</p> <ol style="list-style-type: none"> 1. Tanya Jones (in person): <i>Absent musics: The Slovenian-Australian diaspora in a theory of belonging</i> 2. Cristina Marin and María Rueda-Extremera (online, EU): <i>Inclusion and cooperation in a musical theater project: The case of a Spanish bilingual school</i> 3. Daniela Fazio Vargas (online, UK): <i>Doing politics by altering the aesthetics: The political role of Musicians in the 2019 Chilean Uprising</i> 4. Hala Jaber (online, EU): <i>Trauma-informed practitioner: How do I become one?</i> <p>Chair: Rachel Ho (in person) Online facilitator: Jo Gibson (online, UK)</p>
5-5.30pm	<p>SIMM-posium closing session and announcements about upcoming SIMM events (Ian Hanger Recital Hall and Online)</p> <p>Brydie-Leigh Bartleet, Naomi Sunderland, Alexis Kallio, Gillian Howell (in person) Lukas Pairon (online, EU)</p>

Keynote Abstracts and Bios (alphabetical order)

Te Oti RAKENA (Aotearoa, New Zealand) – University of Auckland

Rewiring global minds: Celebrating Indigenous musicians as norm entrepreneurs

Abstract: I recently spent a day in a room with six Oceanic Indigenous music researchers who work at the intersection of music education, community music, and health and wellbeing. Hosted by the Creative Arts for Social Transformation (CAST), and my School of Music, it felt like a threshold had been crossed. We sang, we shared stories, we asked each other questions and we responded to each other's questions. This was a rare opportunity to share and compare experiences and knowledge gained through our individual research projects with and for our communities. It was a moment to pause and critically reflect on the impact of music on our communities. We shared the space with a multicultural audience of invited researchers, musicians and pedagogues. They sat quietly in a circle absorbing new knowledge and courageously trying new experiences. What struck me that day, to borrow an analogy from international relations, was to see the usual diffusion of disciplinary norms from "west to the rest" reversed, the role of norm taker enacted by the Western academics in the room, and to use Sunstein's concept, Indigenous researchers in the role of norm entrepreneurs.

In an age of place conscious learning, equal respect for non-western knowledge systems in colonial sites is an act of decolonisation or to use the Māori elder Moana Jackson's term a rebalancing of relationships, "an ethic of restoration". Key to this is "rewiring" non-Indigenous minds to be less reactive and find a neutral default mindset that allows new, sometimes provocative information to be received. This keynote presentation discusses the importance of this type of agency at all levels of society, its social impact on Indigenous communities and musicians, and the way it can impact the community through music making.



Bio: Associate Professor Te Oti Rakena is an American-trained New Zealand singer, voice teacher, and researcher with Indigenous Māori tribal affiliations to Ngāpuhi, Ngati Ruanui, and Kāi Tahu. He has a distinguished reputation as a performer and is known for his commitment to premiering works on themes of national and global significance. He is currently the coordinator of Vocal Studies and External Director for the School of Music at the University of Auckland. He has won two Excellence in Equity awards for his work with Indigenous and marginalised students, received two National Excellence in Teaching awards for the integration of Indigenous inspired innovative teaching practices in the area of vocal studies. As a researcher, he has published into the area of studio pedagogy and community music. He was the first indigenous academic to be appointed to the Community Music Activities (CMA) research commission of the International Society for Music Education (ISME), and also a founding member of the Decolonising and Indigenising Music Education Special Interest Group. He is currently an expert advisor for the Centre for Arts and Social Transformation (CAST) and a research fellow for Laurier Centre for Music in the Community, Ontario, Canada. He sits on the board of New Zealand Opera, Sistema Aotearoa, and Project Prima Volta.

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Jioji RAVULO (Australia) – University of Sydney

Understanding the lived experience of young people in contact with the criminal justice system through music

Abstract: Music is a powerful platform to provide young people with multiple opportunities to engage. In this presentation, we will explore examples of how music has been utilised to enable young people across various settings and situations to connect and create community. Areas of youth development from an intersectional perspective will provide a platform to further understand the role of lived experience when supporting young people to create burgeoning identities that are nuanced and supported by self and others. This includes the influence of class, gender, sexuality, language and indigeneity when creating narratives through music that strives to value and provide voice to those traditionally seen to be in the margins of society. As a result, music can act as a tool to promote social inclusion, leading to social mobility and social change.



Bio: Professor Jioji Ravulo is the Professor and Chair of Social Work and Policy Studies in the Sydney School of Education and Social Work at The University of Sydney. His research, writing and areas of interest include health and wellbeing, youth, diversity and inclusion, decoloniality and educational leadership. He has been involved and invited to author over 70 publications, including peer reviewed journal articles, scholarly book chapters, research reports, and opinion pieces.

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Naomi SUNDERLAND (Australia) – Griffith University

Creative research as healing: Transforming selves and systems

Abstract: This keynote presentation explores the concept and practice of research as healing. Research as healing is a generative and culturally situated practice that amplifies social and personal connection, creativity, and wellbeing through research. Sunderland will draw on her recent national and international research collaborations to explore how creative, anti-colonial, and interdisciplinary research can underpin health, wellbeing, and healing for all involved, including "researchers".



Bio: Professor Naomi Sunderland is a member of the School of Health Sciences and Social Work and Creative Arts Research Institute at Griffith University. Naomi is a proud descendant of the Wiradjuri First Nations People of Australia alongside her mixed European heritage. She has an extensive research and publishing record in arts-health, well-being, and First Nations social justice with a focus on creative, anti-oppressive, and trauma-informed research approaches. Naomi taught in the First Peoples and Social Justice team at Griffith University from 2014 specialising in transformative learning and teaching, cultural and social health determinants, and anti-oppressive practice. She was awarded an Australian Research Council Fellowship (2021-2024) to study the effect of First Nations' music on social and cultural determinants of health and a Fulbright Senior Scholar award (2024) to develop collective music making for collective healing at the University of New Mexico. Naomi is a singer-songwriter and community music facilitator. She has a PhD in applied ethics and human rights from the Queensland University of Technology.

Lunchtime Concerts

20 November

12.30pm for 12.45pm Start

QCGU Foyer

Sound Meditation Garden

Composed by Vanessa Tomlinson and Tim Munro (in person)

Performed by students from Queensland Conservatorium Griffith University

Gather in a circle of sonic vibrations, as composer Vanessa Tomlinson, triple Grammy award-winning flautist Tim Munro and Queensland Conservatorium students take you on a captivating sensory experience. Blending the natural symphony of place with the breath and birdsong of flutes, the depth of tamtams, and the clarity of woodblocks, Meditation Garden allows you to surrender your senses to this immersive journey. Expect a 35 minute seated/reclined listening experience. BYO cushion, mat, ears.

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22 November

12.30pm for a 12.45pm start

QCGU Foyer

emergence/emergency

Performed by Glenn Barry, Frankie Dyson Reilly, Alexandra Gorton, Mat Klotz, Libby Meyers and Flora Wong

Guitarist Libby Myers will share a selection of works by Australian composers that she commissioned for an album that "gave sound to the performer's sonic self". Violinist Flora Wong will perform MJ O'Neill's "Heroes (Movements I & II)", a tribute to local climate protesters and a reflection on "the curious mix of optimism and resignation that comes with seeking a better world". To close, a six-piece collective of postgraduate students and alumni from Queensland Conservatorium Griffith University will share a new collaborative work that explores the ideas of emergence and emergency.

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Presenter Abstracts and Bios (alphabetical order)

Julie BALLANTYNE & Eve KLEIN (Australia) - University of Queensland

Facilitating flourishing through songwriting in Inala: Evaluating the SEEC Model

Abstract: This presentation explores a new research model of embodied, creative engagement to facilitate the exploration of research phenomena within community contexts. Entitled Spiralling Engagement Experiences of Creativity (SEEC), this method adapts concepts from Positive Psychology and Poetic Inquiry as the basis for exploring a phenomenon and extending participants' engagement with that phenomenon across multiple modes of embodied experience through the facilitation of creative activities. For our pilot study, we engaged with youth in Inala to help them write and record their own songs. Collaborating with local leaders and elders, and focussing on the phenomenon of flourishing, we taught them how to use their own conversations to generate poetry/lyrics that tell individual, personal stories. Participants then repeatedly engaged with their own positive personal stories to create an artwork that they could use to remind themselves of ways to interpret their lives.

The research approach prioritises participants making sense of their lives to explore a phenomenon of interest to researchers. In this pilot study, we began with a positive psychology framework in order to encourage a flourishing outcome rather than examining outcomes in light of positive psychology or facilitating interventions in positive psychology. Following presentation of the findings (in the form of songs created by participants), we utilise poetic inquiry to share the perceptions of the participants' evaluation of the pilot, in poetic form. The discussion outlines the learnings of this research project and how this research approach has the potential to enmesh research processes and enhance participants' lives via the application of the SEEC method.

Bio: This collaborative work builds on the experiences of Eve and Julie – Eve, as a highly experienced and awarded composer and technologist who makes mass public arts works in conjunction with, and for, communities. Julie came at this work bringing experience working and publishing in the positive psychology area for over 10 years, usually investigating the social and psychological wellbeing outcomes of various arts engagements – from music festivals to songwriting in aged care settings to choirs with disadvantaged adults and with music teachers. This project enabled us to capitalise on our shared interests and experiences, to try something new.

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Brydie-Leigh BARTLEET, Pearly BLACK, Emma HEARD, Matt HSU, Joel SPENCE, Flora WONG (Australia) – Creative Arts Research Institute and Queensland Conservatorium Griffith University

Exploring how community music is creating social equity in remote, outback and metropolitan Australian communities

Abstract: This presentation will share preliminary findings from the Australian Research Council-funded project, the [Creative Change Project](#). This research seeks to explore the role community music can play in addressing social inequity, and bringing about more equitable relations in Australian communities where entrenched disadvantage exists. The team have been undertaking qualitative fieldwork with partner organisations in a diverse range of settings. These include Big hART's Songs for Freedom project in the remote West Australian region of the Pilbara, QMF's Outback Music Trails in remote and regional Queensland, Play it Forward's Peace Choir in outer

Melbourne, and grassroots community music practices in the urban inner-city suburb of West End, Brisbane. The team will share a video that brings their community research to life, and a brief conversation about the individual, community and social benefits of music making in these settings, and how these may or may not flow upstream to create more equitable societies.

Bio: Brydie-Leigh Bartleet is a Professor and Australian Research Council Future Fellow at the Creative Arts Research Institute, Griffith University (Australia). She is a dynamic research leader, award-winning educator, respected community collaborator, and arts sector advocate. Over the past 20 years, her work has advanced our understanding of the cultural, social, economic, and educational benefits of the arts in First Nations' Communities, prisons, war affected cities, educational and industry contexts. Her research is known for its innovation, interdisciplinarity, and cross-sector partnerships, connecting the arts with areas as diverse as social inequality, regional development, criminology and corrections, health equity, and human rights.

Pearly Black is a renowned vocal performer and sought after singing teacher in private studio and tertiary music institutions. In 2018 she undertook a Masters degree in Vocal Pedagogy (with distinction) at Queensland Conservatorium. Pearly is currently working with Topology on a music work incorporating live 3D animation 'The War Artist', and Lark, a vocal improvising trio with Ingrid James and Kacey Partick. She was principal performer on 'The Genius of John Rodgers' for QMF 2019.

Dr Emma Heard is a qualitative researcher with particular interest in social equity and arts-based research methods. Emma's research experience has included working with diverse groups, such as young people, people in prison, people with diverse genders and sexualities and people in the Pacific. As the Research Fellow on the Creative Change Project, Emma is excited to be learning about community music and investigating the role that community-centred music making can have for individuals, communities and societies.

Dr Matt Hsu is a 2022 and 2020 Queensland Music Awards winning composer, orchestra director and anti-racism activist of Indigenous-Taiwanese (Paiwan/Rukai) heritage. His project Matt Hsu's Obscure Orchestra is a 22-piece DIY ensemble underpinned by inclusivity, visibility and gender diversity. The orchestra comprises of BIPOC, First Nations, disabled, non-binary and trans artists.

Joel Spence is a musician, educator and social worker who completed his social work honours with original arts health led research. His dissertation produced an exploratory study into enablers and barriers to ballet as a dance movement therapy for traumatic brain injury survivors and carers post injury. Joel's music career spans an album and multiple single releases, as well as DJing at Summer Dayze, Kiss My Grass and Future Music festivals. He has supported Australian artists such as Daryl Braithwaite, Jon Stevens, Spider Bait, James Reyne, Black Sorrows and The Angels.

Chi Lui Flora Wong is a Hong Kong Chinese Australian musician, educator, producer and researcher. A versatile violinist and Co-Director of the concert series Dots+Loops, she also has a background as a workshop facilitator, a State Coordinator for Musica Viva Australia and a Producer for Brisbane City Council's BrisAsia Festival. Flora is a member of ensembles Nonsemble, Voltfruit and Tango Enigmático.

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Alexandra (Sasha) BLOCK (Australia) – Griffith University

Hidden musicians: Music's role in well-being and negotiations of belonging for newly arrived migrants in Regional Australia

Abstract: The paper explores the issues of belonging and well-being for newly arrived non-western migrants to regional areas of Australia. Regional areas represent specific social and cultural settings, in which the scarcity of relevant cultural infrastructures for disparate multicultural communities defines migrants' ability to practice cultural identities. The paper discusses the transition from 'non-belonging' to 'belonging'. This is a process in which individual or collective music-making is utilised to recreate meanings of home and install emotional connections to a new place. Family bands, 'garage bands' or home music schooling can be seen as strategies for recreating cultural unities. Moreover, such strategies are further employed as a powerful tool that facilitates mental well-being, through which traumas of the past and stress of the present are mitigated.

The paper draws particular attention to the specific regional spaces where migrant music is practised. Regional art spaces can be seen as problematic for cultural expression by newly arrived migrants. Thus, the home becomes a primary art space where negotiations of belonging can occur. Together with emphasising the role of music as a grass-root agent of resettlement, the paper poses the question as to whether regional music spaces are both accessible and acceptable to migrants. This is an important question as without a satisfactory answer multicultural encounters and negotiations of belonging are limited. This prompts us to explore whether regional arts policies can play a significant role in sustainable migrant regional resettlement.

Bio: Dr. Alexandra (Sasha) Block was recently awarded a PhD from Griffith University. Sasha's thesis explored the roles of music in the process of migrant resettlement in Australian regional settings and the potential of migrant cultural capital for regional development. Currently, she is a senior researcher at the Regional Australia Institute. This independent think-tank provides research and policy advice for the Commonwealth and state governments on regional development issues. Sasha is also an adjunct researcher at the School of Humanities, Languages and Social Sciences (Griffith University) and a member of the Regional Music Research Group (www.regionalmusic.com.au).

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Eric BOOTH (USA) - The Academy for Impact through Music (AIM)

Putting action research in the hands of teaching artists

Abstract: AIM/Academy for Impact through Music was formed four years ago to address the incomplete success of the field of music for social impact. We had observed widely that (except in Venezuela) after a honeymoon period of excitement, progress, both in musical and social advancement, most programs began to plateau. While there are many contributing reasons for this phenomenon, we determined that teaching pedagogy was a key cause, and one that we could directly address. Our analysis convinced us that trying to teach conservatoire-trained musicians how to teach was not going to create a successful intervention without a full residential training program. So, we committed our intervention in a 15-month Fellowship, with about one month of residency, to teach them how to surface and challenge the assumptions they carry about teaching and learning, and then to learn and guide their own continual development by using action research practices to create new habits of mind. We work with about 40-50 Fellows a year from 8-

10 partner programs from South and North America, Europe, and Africa. Our other innovation has been to establish a constellation of five consistent goals that the experimentation targets—we call these Pillars and commit to them fully. In this presentation I will share the musician-friendly approach we use in action research and give examples of action research experiments. An alumnus has been inspired to complete a handbook about Action Research for Teaching Artists in partnership with the International Teaching Artist Collaborative

Bio: Broadway actor, businessman (his company became the largest of its kind in the U.S. in 7 years), and author of eight books, Eric Booth has been on the faculty of Juilliard, Tanglewood, and Lincoln Center Education (for 41 years). He serves as a consultant for many arts organizations (including seven of the ten largest U.S. orchestras), cities, states and businesses around the U.S., in 11 countries, and as Senior Advisor to Music for Social Change programs in the U.S. and abroad. A frequent keynote speaker (including the closing keynote at UNESCO's first World Arts Education Conference), he founded the International Teaching Artist Conferences in 2012, was given the first honorary doctorate for a career as a teaching artist, and in 2015 won the highest award in the U.S. for arts education leadership. His eighth book, *Making Change*, is the first advocacy book about teaching artists. Website : ericbooth.net

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Wendy BROOKS (Australia) – Young Regional Conservatorium

The social impact of an early childhood music class in a regional town

Abstract: This presentation reports on the social impact of an Early Childhood Music (ECM) class in a regional town in the central west area of New South Wales, Australia, by offering a series of vignettes, contextualised within the demographic profile of the participants and the town within which the lessons are held. Offered and presented by a regional conservatorium, the ECM class is delivered weekly by an ex-classroom teacher in a location currently targeted as growth area for the conservatorium. Fourteen children are enrolled in the class. While enrolments were primarily triggered by parental interest in child development and an opportunity for educational activities, enrolment data and ensuing interactions within the classes reflect specific social needs within various groups of participants.

The groups depicted within the vignettes include two grandmothers, who care for their grandchildren during work hours; a non-English speaking family, all members of which participate keenly in the language-focused content of action songs; a group of parents whose babies were born in 2021, when COVID outbreaks and restrictions banned the conducting of antenatal and postnatal parenting groups; and the children participating in the class.

The classes were planned to nurture and facilitate traditional musical interactions between babies and young children and their carers, and were found to foster communication and community, to assist in the expressing of emotion and to contribute to the well-being of the participants.

Bio: Wendy Brooks is currently the CEO of Young Regional Conservatorium and the Vice-President of the Association of NSW Regional Conservatoriums. Prior to working within the regional conservatorium network, Wendy taught for many years in primary and secondary schools in western Sydney, and lectured in Music Education and Creative Arts Education at Sydney Conservatorium and Western Sydney University, respectively. Wendy is a Commissioner with the Music in Schools and Teacher Education (MISTEC) Commission of ISME. SIMM-posium 2023 is of great interest, as the very nature of regional conservatoriums facilitates social and musical

interaction within the greater community. Wendy's current research interest is addressing the isolation experienced in regional studio music teaching. Therefore, the capacity of music making for social impact is particularly pertinent to her work.

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Elsa CALERO CARRAMOLINO (Spain) – University Autònoma of Barcelona

Sounds from the other side of the wall: Music and other sound practices in Franco's prisons (1938-1948)

Abstract: After the end of the Spanish Civil War, Franco's government set up a policy of repression in which music was used as a weapon of (re)education, propaganda and torture. The aim of this communication is to illuminate the musical practices developed in the sound ecosystem of Franco's Regime between 1938 and 1948. To give the most complete vision as possible, the same level of depth has been addressed both to the musical practices organized by the State as well as to those others produced by the prison population in reaction to the official sonic environment. Hymns, shouts, songs and silence were used to illuminate the conquest of victors upon the vanquished and vice versa to protest against the injustice of punishment.

Bio: Doctor "Cum Laude" in History and Arts in the Specialty of Musicology from the University of Granada (2021). In 2014 I graduated in History and Music Sciences at the Autònoma University of Madrid. A year later, in 2015, I obtained a master's degree in Musical Heritage from the International University of Andalusia. My research interests focus on the recovery and preservation of Spanish musical heritage produced in repressive environments, music as an object of punishment and subversion in detention and prison processes. From musicology I have tried to contribute a specialized vision to the conservation and promotion of Spanish musical heritage preserved in various Spanish institutions, with which I have contributed in documentation, management and dissemination of musical heritage, including the National Library of Spain (2013 ; 2015; 2016-2017), the Complutense University of Madrid (2015), the Royal Conservatory of Music of Madrid (2015) and the University of Granada (2017-2021).

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Amy COOPER & Jeanette KENNELLY (Australia) - GrowLife Medical / SongLife Connections

SongLife Connections: A group music therapy program strengthening communities in family general practice

Abstract: SongLife Connections (SLC) is a music therapy program for infants, toddlers, young children and their families based in a General Practice clinic, Growlife Medical. Uniquely situated within a medical practice, this program focuses on building community connections using group music therapy. Guided by the therapist, families engage in activities such as singing, movement and dance, playing small percussion, and using sensory materials.

Since the inception of this program in 2015, local families have experienced natural disasters and the recent pandemic, impacting community mental health and resilience. This paper will briefly present the results of two Quality Assurance Activities. The first project evaluated the perceived parental psychosocial benefits of the SLC program. The second, expanding on from this evaluation, was a grant awarded this year by the Primary Health Network to support families recovering from

floods in the local area. The aim of this second project was to strengthen social connections and improve community resilience.

The results from these two Quality Assurance Activities will inform health care providers about the benefits of group music programs in post-disaster recovery. From our thematic analysis, we have learnt that sharing songs and understanding music concepts has been fundamental in supporting parents' skills, particularly around the emotional regulation of their children and social connections created in the group environment.

Bio: Amy Cooper is a music therapist with clinical experience in special education, health care, and community contexts. Recently her work in a Family General Practice has given her skills when working with families and guiding them to strengthen social relationships and general health through music-making and singing.

Dr Jeanette Kennelly is a music therapist, academic, and professional supervisor who has worked and published across a range of paediatric clinical areas. She has a strong belief in the transformative medium of music as a way of creating meaningful connections between parent and child.

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Kate DALY (Ireland) – University of Limerick

Embodying artistic citizenship in addiction recovery musical contexts

Abstract: Through an arts practice research approach I look at how I engage in music-making as a singer facilitating group music-making spaces. I view my work as meeting a socio-cultural need for people, like myself, in addiction recovery. My premise is to offer peer-supported, cultural spaces for people in addiction recovery who would like to engage in musicking. I will discuss the three main methodological frameworks I utilize in my research; arts practice, autoethnography and narrative inquiry. I am exploring “addiction recovery” and “artistic citizenship” as key conceptual frameworks and introducing “addiction recovery musical contexts” as an innovative space for carrying out my research. I engage narratively with key moments and how they shape and impact my facilitation work and research. Through embodiment or 'felt' experience, I examine how I identify as a singer and a person in recovery. I want to challenge the story of addiction recovery and stigma I embody. My life story impacts how and why I deliver sessions in addiction recovery musical contexts. Through a reflexive-autoethnographic-narrative lens, I examine 'held' narratives in my body. Through stories, I can locate my lived experience, and through ethnographic methods, (interviews and conversations in groups) I can examine how this is culturally linked.

Bio: Kate is currently an arts practice PhD student at the Irish World Academy of Music and Dance, Limerick. As a community group singing facilitator she engages with a range of diverse projects, namely the Song Seeking project with local migrant communities in collaboration with Sing Ireland, the national body in Ireland for the development of group singing, and group music-making sessions with local groups in addiction recovery, supported by Create Ireland. Other facilitation work includes working with schools delivering group singing sessions, and with the local Council's arts and disability programme. Kate is the musical director of the Lismorahaun Singers, a mixed voice choir based in county Clare, Ireland. Kate's research with the choir was published in the International Centre for Community Music's early career publication Transform, entitled 'Group singing in a time of lockdown: Examining the experience of a choir singing online during the Covid-19 pandemic in Ireland' (2021).

Jane DAVIDSON & Gillian HOWELL (Australia) – University of Melbourne

Realising the potential of diverse teams in interdisciplinary music and wellbeing research: Questions, challenges and future possibilities

Abstract: Wellbeing—as the positive social, economic, and environmental conditions that foster pleasure, engagement, and meaning—is gaining prominence in the teaching and research agendas of music conservatories. In policy discussions, music and wellbeing hold substantial value, motivating researchers across disciplines to position their work as pivotal in promoting wellbeing across diverse contexts. However, navigating this research landscape proves challenging due to the discursive power of some disciplinary silos, such as clinical modalities. Some interdisciplinary research team members might resist incorporating musical and artistic approaches and perspectives into their disciplines, or narrowly define wellbeing in healthcare terms to the detriment of artistic, social and cultural aspects.

This presentation critically examines the interdisciplinary research initiative for Creativity and Wellbeing (CAWRI) at The University of Melbourne. CAWRI, led by the Faculty of Fine Arts and Music, spanned three years and involved collaboration among all faculties except Veterinary Science. By employing seed funding schemes that necessitated cooperation across a minimum of three faculties, CAWRI engaged over seventy researchers and generated numerous significant research synergies and outputs, including successful national grant awards. Nevertheless, the project encountered recurring (inter)disciplinary challenges, highlighting that successful endeavours within multidisciplinary domains like music and wellbeing do not inherently reside within straightforward interdisciplinary frameworks.

Our presentation will outline the key lessons learned from CAWRI's initial phase, and provide an analysis of the practices employed by its most successful teams. Additionally, we will present an agenda for CAWRI's second phase, aiming to optimize the potential of the human-musical resources it can support.

Bio: Professor Jane Davidson is an experienced music psychologist, reflective opera practitioner and pedagogue dedicated to collaborative endeavour. Her research experiences include investigating the development of musical skill, expressive performance, artistic research practice and arts for wellbeing. She has more than 320 research outputs including 50+ opera productions, some undertaken for their psychosocial relevance and community/audience participation, e.g., the critically acclaimed *Passion Lament Glory* (2017, a modern-day *Passion Play* referencing racial 'othering' and engaging a flashmob).

Dr Gillian Howell's interdisciplinary, community-engaged research and creative practice advances our understanding of music-making's contributions to community wellbeing and social transformation. In her role as Melbourne Postdoctoral Fellow in the Faculty of Fine Arts and Music, University of Melbourne, she leads a portfolio of research that explores the intersections of music, dialogue, voice and imagining. Recent projects include investigations into: the varieties of peace that music-making fosters; collective songwriting as a methodology for understanding the experiences of voice and power among war-affected adolescents in the Middle East; songwriting and First Nations' language revitalisation in Northwest Australia; and the dialogic practices of musicians working in conflict-affected settings.

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An DE BISSCHOP (Belgium) – Academic Chair Jonet (CESAMM) & Jo GIBSON (UK) – York St John University / Guildhall School of Music and Drama

Educating musicians for SIMM practices: Ethical implications and some considerations for music higher education

Abstract: The role of music higher education (MHE) in society is being increasingly questioned and dealt with in more conscious ways, as shown by research and visions focusing on decolonizing the curriculum (Myers, 2016), cultural entrepreneurship as an integral part of future proofing MHE (de Reizabal & Gomez, 2020), and MHE engaging with major societal issues (Gaunt et al, 2021; Westerlund & Gaunt, 2021). In Europe, participatory music practice programmes and electives have been understood to offer pathways to engage with such issues. In this presentation we consider the ethical implications of educating musicians for this field by focussing on what practitioners say is needed for effective participatory music practice and ways in which they prepare for the work. We build on Belgian & UK data collected and analyzed as part of a 3-year international AHRC-funded research project titled 'Music for social impact: practitioners' contexts, work and beliefs'. This includes 45 in-depth interviews (21 BE, 24 UK) and 145 survey responses (47 BE, 98 UK) from musicians active in socially engaged music practices analyzed via thematic analysis (Braun & Clarke, 2006). In both Belgium and the UK, practitioners tended to agree on crucial skills & competencies required. Many ways of learning were reported, but a common emphasis was placed on 'learning by doing' as a crucial pathway to musicians' development. However, alongside this, implications of 'jumping in' were raised with concerns around safeguarding, wellbeing and care by some interviewees. We consider these concerns and open discussion around questions around MHE curricula and placements.

Bio: An De bisschop's Phd (Ghent University, 2009) was an international comparative research of the discourse used in policy and press to talk about to 'community arts' in Flanders (Belgium) and the Western Cape Province (South Africa). After her Phd she became director of Demos (2010-2015), a Knowledge Centre for participation of disadvantaged groups in Culture, Sports & Youthwork, funded by the Flemish Government. Since 2015 she is appointed as a Lecturer at the School of Arts-Royal Conservatoire Ghent, where she teaches courses about Participatory Arts & Arts Education, and mentors master students in their Master Research projects. An was the Belgian CI for the recently completed International Comparative Research 'Music for Social Impact: practitioners' contexts, work & beliefs', a AHRC funded research. Since September '23 An is appointed as professor and Chair holder of the Academic Chair Jonet (CESAMM) at Ghent University. Her domains of interest, for both research and teaching are participatory arts, social impact of music, arts education and teacher training in the arts.

Jo Gibson is a community music practitioner-researcher from London, England. She currently works as a Research Fellow at York St John University's Institute for Social Justice, York, UK. The research that Jo will discuss with An at this SIMM seminar draws on her work as a Postdoctoral Researcher at Guildhall School of Music and Drama, London, UK. Her practice research interests include co-creation, cultural democracy and ethical practices in performing arts facilitation.

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Genevieve DINGLE & Rong HAN (Australia) – University of Queensland

UQ Voices – a choir for connection and well-being of international students attending an Australian university in the context of COVID-19

Abstract: Choir singing can increase social bonds and benefits the emotion of healthy adults and those experiencing psychological distress and mental health conditions. Starting university can be challenging for international students and can link closely with depression, anxiety, and stress. Loneliness and a lack of belonging at university are also detrimental to student learning and academic success, and their sense of disconnection has been emphasised during COVID-19. This study aimed to examine the effectiveness of choir singing for well-being and social bonding, using a 2 × 2 design, with 2 conditions (an estimated 35 choir members and 30 controls, international students at the same university who did not join the choir) and 2 time points (baseline and 8 weeks later). The amateur choir in this study, known as UQ Voices, rehearses for two hours weekly and performs at various university and community events. Measures included sense of belonging at university, multiple group memberships, loneliness, well-being, and psychological distress. Preliminary analyses based on 17 choir and 10 control participants, through repeated measures ANOVA, suggested no significant interaction effects between time and condition, as well as no main effects for time or condition on these variables. However, participant feedback suggests that the UQ Voices choir serves as a significant source of community and emotional well-being, with members consistently expressing a strong sense of belonging, stress relief, and joy. Data collection for the study is still ongoing, and a comprehensive dataset will be analysed and presented at the conference.

Presenter Bio: Rong Han is a PhD student in the School of Psychology at the University of Queensland (UQ). Her research focuses on university students' mental health literacy, help-seeking behaviours and sense of belonging. Rong has been playing the piano since she was five years old and has earned certificates from both the Central Conservatory of Music Piano Level 10 Examination and the Shanghai Conservatory of Music Piano Level 10 Examination, which are the highest levels of piano grading exams in China. Since 2015, she has also been studying traditional Chinese instruments, specifically the guqin—an ancient Chinese zither—and the hulusi, a type of gourd flute. In addition, Rong was a founding member of the UQ Voices choir for international students and took on management responsibilities in the choir starting in 2022.

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Daniela FAZIO VARGAS (Colombia) – University of Manchester

Doing politics by altering the aesthetics: The political role of musicians in the 2019 Chilean uprising

Abstract: Music has played a crucial role in recent Chilean history as conduct for social and political demands, and the protests of 2019 were no exception. “El Estallido”, apart from being a social and political uprising, was also an artistic outburst. In part because demonstrators resorted to art to mobilise themselves and for the greater visibility acquired by artists and their performances during the protests. Therefore, musicians not only joined the uprising manifesting their discontent but, as I am arguing, they have also had a central role in setting the ground for making the protests possible. On the one hand, by making 'thinkable the unthinkable', in other words, by visibilising marginal actors and making their demands audible; on the other hand, by enabling acts of "dissensus" through which other ways of being in the world are inaugurated. Consequently, as I have been trying to show, music and musicians have had a central role in altering the sensible distribution, but also the experience of musicians and protesters. By doing

this, it is possible to access a political transformation that goes beyond the institutional and public spheres as it impacts the everyday life experience of actors. It is, then, an understanding of politics that is coloured by aesthetics.

Bio: Daniela Fazio Vargas holds a B.A in Philosophy, a B.A. in History and an M.A. in Sociology from the Universidad de Los Andes (Colombia). Currently, she is a Sociology PhD Student at the University of Manchester, exploring the political significance of music in the 2019 Chilean uprising. Throughout her academic career, she has been interested in analysing the interplay between music, politics and social transformation. Particularly, she has been interested in exploring how music helps to integrate marginal groups, modifying the sensible distribution, but can also broaden the notion of politics beyond the institutional sphere. Indeed, part of her academic interest has sought to understand that political transformations occur in people's daily lives, in the form they position themselves, perceive and think about their reality. Her main areas of interest include the Sociology of Music, Social Theory, Philosophy of Arts and Aesthetics, Latin American Popular Music, and Cultural History.

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Melissa FORBES (Australia) – University of Southern Queensland

Interpersonal neurobiology as a lens to understand the experience of group singing for health and wellbeing

Abstract: There has been an explosion of research over the last two decades investigating the benefits of group singing for a range of clinical, non-clinical (community) populations. Such studies commonly take a reductionist approach to the phenomenon of group singing by seeking to identify specific psychosocial and/or neurobiological “mechanisms of action” which produce singing’s health and wellbeing effects. More recent qualitative research has sought to classify group singing as a complex adaptive system which must be understood contextually as comprised of a multifaceted and dynamic interplay of various parts.

This paper takes up this view of singing as a complex system by considering group singing through the lens of Interpersonal Neurobiology (IPNB), which has been the life’s work of pre-eminent American psychiatrist, Dr Dan Siegel. IPNB is a consilient framework as it seeks to identify and draw upon consilience or agreement between different academic disciplines (including indigenous knowledges and contemplative traditions) about the nature of the mind, the embodied brain, and interpersonal relationships. The touchstone of IPNB is the view that integration lies at the heart of wellbeing. Integration arises when parts of a complex system are differentiated (recognised as unique and valuable) and then linked, to form a whole which is greater than the sum of the parts. This theoretical paper applies the key ideas of IPNB to the phenomenon of group singing, and considers how integration (and hence, wellbeing) arises for both facilitator and participants within complex group singing dynamics.

Bio: Melissa is a music practitioner-researcher with a practice background in jazz performance, singing voice pedagogy, and community music. Her research explores the lived experience of music-making and singing across a broad range of contexts. Adopting lenses from disciplines such as positive psychology, embodied cognition, and positive leadership, Melissa uses qualitative research methods to position music and singing as positive health and wellbeing practices from which anyone can benefit. She is Co-Editor of *Australian Voice*, the scholarly journal of the Australian National Association of Teachers of Singing; Early Career Researcher Development Chair

for the Australian Music and Psychology Society; a Churchill Fellow; and a Senior Fellow of the Higher Education Academy (UK).

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Sandra GATTENHOF & Donna HANCOX (Australia) – Queensland University of Technology
Place-based and people-centred: Social impact frameworks to talk about arts, culture and creativity

Abstract: Prof Sandra Gattenhof and Prof Donna Hancox work to improve thriveability, social connection and well-being of Australian individuals and communities in regional, rural and remote Australia. The work of this team amplifies the existing strengths and innovation occurring in community-led arts, culture and creativity to build a more comprehensive and nuanced picture of what Brown and Trimboli (2011, 617) describe as the “alterations in the quality of life” resulting from engagement in arts, culture and creativity. The presentation will share outcomes from the recently completed Australian Research Council Linkage Project The Role of the Creative Arts in Regional Australia: a social impact model that developed transformative language frameworks to assist rural, regional and remote communities to identify success markers resulting from engagement in arts, culture and creativity. The frameworks suggest ways in which Australian communities can meet the challenge of measuring the value of creative arts and propose a way forward to adequately articulate those values. Importantly the frameworks that are place-based and people-centred and reverse the overarching narrative of deficit and need in regional and remote communities.

Bio: Professor Sandra Gattenhof is a leader in the field of arts and cultural evaluation. She has led major arts impact and evaluation projects and consultancies in Australia and international contexts since 2010 and has publishing in high profile and high-quality outputs from these projects, including sole and co-authored monographs. Sandra Gattenhof is lead chief investigator on The Role of the Creative Arts in Regional Australia: a social impact model (LP180100477 2019-2022), chief investigator on and Social Impact Evaluation: Puuya Foundation Lockhart River (2021-2023) and led the Valuing the Arts Australia and New Zealand (2020) for Australia Council for the Arts and Ministry of Culture and Heritage New Zealand.

Professor Donna Hancox is an expert in community consultation across sectors. Donna Hancox is currently a chief investigator on two funded research projects, The Role of the Creative Arts in Regional Australia: a social impact model and (LP180100477 2019-2022) and Social Impact Evaluation: Puuya Foundation Lockhart River (2021-2023) and was a co-author of Valuing the Arts Australia and New Zealand (2020). Donna is a 2021-2022 Fulbright Senior Scholar collaborating with the world leading Center for Arts in Medicine at the University of Florida and has previously been awarded a Leverhulme Visiting Research Fellowship and Smithsonian Research Fellowship.

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Allan GIONI (Papua New Guinea) – Bougainville Heritage Foundation & Erica Rose JEFFREY (Australia) – Peace and Conflict Studies Institute Australia (PaCSIA)
Promoting creative peace through music and art in Bougainville

Abstract: This research includes combines reflective autoethnographic studies focusing on the development and activation of a collaborative arts, music and peace project in Bougainville during

the Referendum process and considers implications as Bougainville continues its journey towards independence. Through interviews with the project leads it documents and explores successes, tensions and opportunities from an arts and music based peacebuilding project in a post conflict context.

In 2019 Bougainville Heritage Foundation (BHF) in partnership with the Peace and Conflict Study Institute Australia (PaCSIA) implemented the Creative Peace: Our Living Culture Program in the South, Central and North regions of the Autonomous Region of Bougainville (ABG) Papua New Guinea. The program was initiated to activate talented artists and cultural practitioner in connection to the Referendum on Bougainville's independence and building a peaceful future. While Bougainville has a rich cultural legacy, after experiencing civil war and an extended post-conflict period, the work of many arts and cultural practitioners became less visible. In Creative Peace the artists came together to work with peacebuilders and through music and drama expressed their ideas to support Bougainvilleans to unite and keep the spirit of peacebuilding moving.

Emerging from this project, BHF has continued to work to honour traditional culture while also evolving their own practice. This presentation will explore the role of traditional and contemporary music as Bougainville makes the journey to become an independent nation focused on a peaceful future.

Bio: Allan Gioni: I am the Manager of a Local Registered Organization called the Bougainville Heritage Foundation Inc. that is located in the Autonomous Region of Bougainville, PNG. I am a local artist working in developing and promoting Bougainville Island cultural identity, and contemporary music. I wish to participate in this Music Symposium to share my Bougainville experiences in Music. We have a unique experience and I would like to share this story. I have experienced that, through music people learn from one another and it promotes peace, unity and allows musicians to create good relationships. Music can support and transform communities. It is a world that has different perspectives, and a very influential tool that musicians use as a platform to freely and emotionally express factual things happening in all different levels of walks of life. Musicians can really remind us of our past history, our present lives and our future situation.

Dr Erica Rose Jeffrey believes in the power of movement connected to positive social change. Involved in multiple communities, she has worked internationally as a peacebuilder, facilitator, performer, educator, and arts leader. She is a Director of Peace and Conflict Studies Institute Australia (PaCSIA) in Brisbane and is deeply involved in PaCSIA's work in the Asia and Pacific region including the Autonomous Region of Bougainville in Papua New Guinea. Dr Jeffrey is also the Director for Dance for Parkinson's Australia and was instrumental in starting the Dance for Parkinson's in Australia and launching classes nationwide and in the Asia and Pacific region. She is a leader in arts, culture, health and wellbeing involved in both research and practice and is co-chair of the Arts Health Network Queensland and a member of the International Association of Dance Medicine Dance for Health Committee.

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Lachlan GOOLD & Kevin STARKEY (Australia) – University of the Sunshine Coast

Music Producers Development Program (MPDP): Increasing Aboriginal and/or Torres Strait Islander peoples recording capacity and capability

Abstract: The proliferation of software-based technology in the recording studio sector rapidly changed the methods, modes and sites of recording. With this change came notions of technological democracy, as access to recording scenarios became possible for a more significant number of practitioners. Despite democratisation narratives, inclusion in the recording sector remains troubling, with a recent survey on the Australian recording sector reporting no indigenous representation. Cultural reports call for more First Nations people in decision-making roles, and the Revive National Cultural Policy calls for First Nations arts and culture to be First Nations led. Central to this research project is a seven-day music production workshop designed to build music production capacity and capability in emerging First Nations and Aboriginal and Torres Strait music producers, focusing on empowering decision-making in the recording studio and enabling recording on Country. The workshop program provides an opportunity to collect data during and after the workshops to understand pathways for greater Aboriginal and Torres Strait representation in the recording studio and incorporating First Nations and Aboriginal and Torres Strait cultural awareness into the recording sector. This is Indigenous research with a team of non-Indigenous and Indigenous researchers conducted across multiple contexts, inside and outside the academy using a mixed-methods approach. The research will use semi-structured interviews in the style of yarning (with storyboarding) to determine the immediate outcomes of the program, the best ways to further develop the program, and the benefits of such a program to the regional and remote areas of Queensland.

Bio: Lachlan Goold is an early career researcher, nationally recognised recording engineer and music producer. His research focuses on practice-based music production approaches, theoretical uses of space, cultural geography, regional music scenes and the music industry. In 2022, he co-authored Regurgitator's Unit for Bloomsbury's 33 1/3 series.

Aboriginal Elder Uncle Kev Starkey is a musician, producer and managing director of Darkwood Studio RLS. Uncle Kev is an Adnyamathanha and Torres Strait Islander man who has been involved in the music industry for three decades. He is a senior fellow of UniSC and the elder in residence for Big Sound.

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Alexandra GORTON & Frankie DYSON REILLY (Australia) – Queensland Conservatorium Griffith University/Creative Arts Research Institute

Cultivating hospitable community spaces: Exploring autistic communication through the artistic process

Abstract: Autism is a neurodevelopmental condition typified by social and sensory differences that affect behaviours, communication, and sensorimotor processing (American Psychological Association, 2022). Autistic thinking styles contribute great strengths and skills that enable Autistic people to flourish in diverse fields (Davies, 2022; Hugill, 2022). However, these differences in communication styles can contribute to difficulties engaging with others, including in musical spaces.

As two Autistic artist-researchers, we explore how collaborative music-making might offer new insights into Autistic creative practice and communication styles. We reflect on our processes developing and workshopping a new composition, discussing how our creative experiences shaped our experiential understanding of each other. First, we ask what collaborative music-making might reveal about Autistic experience and communicative diversity. Second, we consider what new modes of artistic practice are afforded when we acknowledge sensory/aural differences, and how this could foster what Ruitenbergh (2011) describes as “hospitality” within community musicking spaces.

Our findings have important implications for engaging with neurodiverse individuals in community settings. Notably, we found that music improvisation and creative scoring can open avenues for empathetic communication that would otherwise be limited in verbal dialogue. We learnt that through considering and embracing our own communication differences, we were able to cultivate a hospitable music-making environment where we both felt we could authentically and spontaneously express ourselves. Understanding these practices, and their role in positioning music as a social and therapeutic tool, may have positive implications for those engaging in participatory music-making with diverse peoples.

Bio: Alexandra Gorton and Frankie Dyson Reilly are Autistic Meanjin/Brisbane-based musicians, educators and Doctoral research candidates at Queensland Conservatorium Griffith University. Alexandra’s research considers the phenomenology of music performance, performer wellbeing and equity, while Frankie’s composition practice intersects with her research into new music notation and accessibility in music. Their collaborative artistic research, fuelled by a mutual interest in experimental new music practices, explores lived experiences of Autistic and disabled musicians and the potentialities for alternative scoring and musicking towards building equitable performance practices. Their collective pedagogical backgrounds include extensive experience in both studio-based and university contexts.

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Rejane HARDER (Brazil) – Federal University of Sergipe (UFS) & Heloisa FEICHAS (Brazil) – Federal University of Minas Gerais (UFMG)

The role of higher music education in supporting and leading social changes in Social Projects

Abstract: In Brazil, as in other countries (Baker; Garcia, 2022; Paireon, 2020) music teacher training programs are often insufficient in preparing students for effective engagement in social projects. Curricula and respective teaching methods still are focused on the acquisition and development of musical skills from European classical music. On the other hand, music educators who have experience with social projects are aware of the multifaceted needs of students' education for acting in these spaces, which involves artistic-musical, physical, social, psychological and other dimensions. Therefore, it becomes imperative to integrate this theme into the curriculum of undergraduate music courses. This work presents outreach programs from two Brazilian Federal Universities, aiming to bridge the gap between the university and local communities. Both programs have the main goal of providing to music students different experiences in social projects, breaking the walls of the university campus and opening to new scenes of our multifaceted, unbalanced and unequal society. The programs include training of students in creative and collaborative learning as well as skills in leadership. They encourage a decolonial and humanist perspective of teaching-learning, including a diversity of music. Such initiatives enrich and deepen music students' knowledge about different realities of our contemporary society as

well as develop their abilities to reflect on pedagogical and musical practices in social projects, inspiring them to keep searching for possible social transformations. The respect for human rights, the search for the integral development of the students are important actions that lead to individual and social changes.

Bio: Rejane Harder, PHD in Musical Education (Federal University of Bahia, Brazil) - Associate Professor at Music Department of Federal University of Sergipe (UFS), Brazil, Pedagogical Coordinator of Music Education Programme at UFS since 2009. Currently is enrolled at UFMG as a Post-doc student, with CNPQ scholarship (Brazilian government). Bacharel in transversal flute, Graduated in Education, played at Symphonic Orchestra of Espírito Santo (1990-2009) and Flute Professor at State Music Espírito Santo University (Brazil). Organised the book "Educação Musical Através das Manifestações Culturais de Sergipe (2015), as well as documentaries about musical manifestations of Sergipe state (sponsored by PIBID/CAPES). Rejane Harder was coordinator and co-founder of the Social Project "Vale Música" in Vitória ES - Brazil (2000-2004). It is my wish to participate on 8th SIMM-posium to acquire new knowledge on this theme and share experiences about musical social transformations among teachers who work with music education in Brazilian social projects.

Heloisa Feichas - Associate Professor at Music School of Federal University of Minas Gerais (UFMG), Brazil. PhD in Music Education at London University (IOE/UCL), Post-doc at UNESP (University of São Paulo State). I worked in cooperation with Music School of Pitea, Lulea University in Sweden (2010-2012 through "Linnaeus Palme International Exchange Program") and with Guildhall School of Music and Drama (Connect Project – 2008-2010). Currently I'm a commissioner at CEPROM (Commission for education of professional musicians) – ISME (2020-2026). I have published in Brazil and internationally. Recently I created an association called NEC – Centre for the education of citizens, aiming the establishment of partnerships with many social projects spread on different communities in Belo Horizonte, Minas Gerais, Southeast of Brazil. NEC is going to provide different courses for music teachers and leaders of social projects to update them about alternative musical pedagogies.

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Emma HEARD & Brydie-Leigh BARTLEET (Australia) – Creative Arts Research Institute and Queensland Conservatorium Griffith University

Exploring the role of music in building social equity: An international literature review

Abstract: As highlighted by the United Nations Sustainability Development Goal 12, Reduced Inequalities, there is an urgent need for creative approaches to building equity within communities and across whole societies. Community music has been widely used in many complex, social contexts and with this presentation, we aim to synthesis this evidence to better understand how outcomes from this practice may have implications for social equity. We conducted a critical interpretive synthesis inquiry, drawing on 74 international and cross-disciplinary articles to explore how community-centred music making might contribute to efforts towards building social equity. From this literature, we identified equity-related outcomes across three key categories: outcomes to improve the immediate wellbeing and life trajectories for individuals experiencing marginalization; outcomes related to the development of skills, knowledge and understandings empowering individual participants to enact positive social change within their communities; and outcomes with the potential to affect the root causes of social

inequity, such as discrimination. This review provides a solid foundation for further conceptual and theoretical development within and beyond the fields of community music and community development. Our hope is that this presentation will foster further thought, investigation and collaboration connecting creative community-centred practice with larger cross-sector efforts to address social inequity.

Bio: Dr Emma Heard is a qualitative researcher with particular interest in social equity and arts-based research methods. Emma's research experience has included working with diverse groups, such as young people, people in prison, people with diverse genders and sexualities and people in the Pacific. As the Research Fellow on the Creative Change Project, Emma is excited to be learning about community music and investigating the role that community-centred music making can have for individuals, communities and societies.

Brydie-Leigh Bartleet is a Professor and Australian Research Council Future Fellow at the Creative Arts Research Institute, Griffith University (Australia). She is a dynamic research leader, award-winning educator, respected community collaborator, and arts sector advocate. Over the past 20 years, her work has advanced our understanding of the cultural, social, economic, and educational benefits of the arts in First Nations' Communities, prisons, war affected cities, educational and industry contexts. Her research is known for its innovation, interdisciplinarity, and cross-sector partnerships, connecting the arts with areas as diverse as social inequality, regional development, criminology and corrections, health equity, and human rights.

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Margaret HOEY (Australia) – University of Queensland

Generating team flow through singing in the general primary classroom

Abstract: Research indicates that singing is beneficial and can have a positive influence on mental health, mood and relaxation, language and singing development (Coulton, Clift, Skingley & Rodriguez, 2015; Clements-Cortes, 2017; Runfola et al, 2012; Barrett et al, 2018). Singing supports health and wellbeing and can be called a salutogenic activity (Batt-Rawden & Andersen, 2020). Therefore, schools could harness the advantages collective singing offers. However, the practice of singing in general classrooms appears to be waning (Wicks 2015; Swain & Bodkin-Allen, 2014; Alter, Hays & O'Hara, 2009; Heyning, 2011; Garvis & Pendergast, 2010; Abril, 2007). Encouraging general primary teachers to initiate singing occasions in their classrooms is a complex endeavour dependent on various interrelated factors. Complexity theory illuminates the exchange, connection and organisation of these factors and describes new ways of working (Wood, Butt, 2014). This presentation explores teacher reflections on singing in general primary classrooms collected in an action research project and discusses the emerging outcomes from a complexity theory perspective. The study found that singing in the general primary classroom initiated feelings of joy and altered perceptions of time, which are evidence of 'team flow'. Moreover, the experience of team flow enhanced connection, inclusion and learning in the classroom. This presentation explores the well-being gains of generating team flow in the classroom through singing to reinvigorate, review and reinvent singing resources available to generalist teachers.

Bio: My work as a primary music specialist in Queensland, has evolved and changed over thirty years, yet the power of collective singing endures. I have explored my interest in singing in the classroom through my PhD candidature at The University of Queensland.

Gillian HOWELL (Australia) - University of Melbourne

Music in/as dialogue: Mapping the practices of transformative musical communication

Abstract: In recent years, the diverse contributions that music-making can make to the complex task of building peace in settings of protracted conflict have occupied increasing scholarly attention. This paper adds to that discussion by exploring the connection between music and dialogue, a deliberate and often structured approach to communication on tension-filled topics within peacebuilding strategies. Dialogue processes aim to transform understanding, foster empathy, and cultivate mutual respect among participants. Within the music and peacebuilding literature, scholars have proposed two broad ways in which music contributes: as a supplement to verbal dialogue, creating space for processing difficult emotions (music in dialogue); and as a non-verbal form of connection and exchange for navigating and transforming differences (music as dialogue).

Yet, the specific practices and knowledge employed by facilitators in using music in/as dialogue remain under-examined. This study responds to this gap, presenting preliminary findings from the first phase of a three-year investigation into music in/as dialogue. Drawing on qualitative semi-structured interviews conducted in 2023 with practitioners and scholars experienced in facilitating dialogue through and with music, inductive thematic analysis was applied to identify effective practices, necessary conditions, and potential drawbacks associated with this approach. By focusing on the process and experience of dialogue rather than its subject matter and outcomes, this study aims to advance a more nuanced and granular understanding of the music-making practices employed by experienced leaders working at the nexus of music, conflict, and peace.

Bio: My interdisciplinary, community-engaged research and creative practice critically investigate music-making's contributions to community strength and social transformation. In my role as Senior Research Fellow in the Faculty of Fine Arts and Music, University of Melbourne, I lead a portfolio of research that explores the intersections of music, dialogue, voice and imagining. Current projects include investigations into the varieties of peace that music-making fosters; songwriting collaborations in First Nations' heritage language revitalisation in Northwest Australia; collective songwriting as a methodology for understanding the experiences of voice and power among war-affected adolescents in the Middle East; and the dialogic practices of musicians working in conflict-affected settings. Through participation in SIMM8, I hope to contribute to scholarly dialogue on social impacts of music-making in complex political and sociocultural contexts, in particular in Oceania and the Global South, connect with SIMM colleagues, and generate potential future collaborations.

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Lauren ISTVANDITY (Australia) – University of the Sunshine Coast

Music-making, cultural stories, and wellbeing: A creative heritage approach

Abstract: This paper explores a new method for connecting communities with their cultural heritage. Creative heritage is a novel methodological and conceptual approach to facilitating music-making that assists specific communities to activate stories lying silent or undocumented within archives. The creative heritage method helps amplify meaningful narratives through the creation of new music inspired by cultural heritage collections, providing more accessible ways for publics to engage with archival materials and community experiences. In doing so, it addresses the needs of both minority communities, whose cultural heritage can be easily lost or overlooked, and

heritage institutions, whose collections are increasingly seen as static, and divorced from present cultural heritage practices. This paper looks to the potential for creative heritage activities to impact positively on the wellbeing of cultural communities, drawing on the importance of cultural practice, its maintenance in the present and its connection with the past as ways in which minority groups can feel a sense of belonging in modern Australia.

Bio: Dr Lauren Istvandy is a transdisciplinary researcher working across the areas of music, cultural heritage, memory and wellbeing. Her research connects communities, artists, and heritage to produce new knowledge and innovative creative outcomes. Dr Istvandy has held fellowship positions at Queensland Conservatorium Research Centre, Griffith Centre for Social and Cultural Research, and the State Library of Queensland. Dr Istvandy was recently awarded an ARC DECRA Fellowship (2024-2027). She is the author of *The Lifetime Soundtrack: Music and Autobiographical Memory* (2019), and co-author of *Curating Pop: Exhibiting Popular Music in the Museum* (2019) and *Regurgitator's Unit* (2022).

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Hala JABER (Ireland) – Mary Immaculate College

Trauma-informed practitioner: How do I become one?

Abstract: Recently, there has been an increased interest in understanding the meaning of trauma-informed practice and what it may look like. In my research, I investigate whether being a trauma-informed practitioner means undertaking special training, gaining more particular information, or developing special tool kits that are different from artistic ones. Additionally, I wanted to discover whether becoming a trauma-informed practitioner is constricted to a specific context such as post-conflict or can be transmitted to different settings.

This research used semi-structured interviews, questionnaires, and focus groups to uncover develop, and evaluate a training program for facilitators working in the context of post-conflict migration. The findings highlighted the need to start exploring and becoming aware of ourselves as facilitators, of our traumatic experiences and their impact on our work. Then extend this awareness to our participants and gain knowledge of what are possible signs of trauma demonstrated by participants. Community music publications mostly focus on the awareness of the participants, their needs, and how to maintain safety within the workshop for the participants. Nevertheless, it is crucial that awareness of trauma begins with the practitioner's self-awareness. This presentation puts forward the working arch of a training program with a focus on the area's facilitators need to be aware of as a first step toward becoming a trauma-informed practitioner. The presentation addresses issues such as understanding our social positionality, biases, reflectivity, and reflexivity within our practice. The presentation presents several exercises and activities that musicians and community artists may find useful to start exploring the above elements.

Bio: I am a community musician and a researcher. I was recently appointed as a post-doctoral research fellow in the MUSPACE research project led by Dr. Ailbhe Kenny at Mary-I College, Ireland. Additionally, I facilitate music workshops in Limerick city for women. The workshops aim to create a space and an opportunity for local women to meet with migrant women, using music and arts as a base for social integration. My research investigates developing and delivering trauma-informed training programs for community musicians. The aim is to understand what information or extra specialized training we need as community musicians to call ourselves trauma

informed. The training projects use arts-based methods in their delivery, in addition to interactive exercises. The next step is to open this training to include social workers, community artists, and volunteers.

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Tanya JONES (Australia) – Queensland Conservatorium Griffith University (QCGU)

Absent Musics: The Slovenian-Australian diaspora in a theory of belonging

Abstract: Discussions of belonging as a matter of identity explore that which makes an entity itself, either in perception or perceived realities, and how such an entity might find familiarity or home-ness where the self may nest. The social politics encasing diaspora similarly look towards locating a place or space where the being may be and become, and, through interrelationships and community building, teach entities who to be and become. Within this landscape of diasporic community praxis there may be found tensions between the teacher and student of identity building, and acceptance or rejection of the identity building that is prescribed. One such doctrine of identity building lies within music cultivated to the diaspora's enjoyment, and associated with home-land memories of culture. In the South-East Queensland Slovenian diaspora, Slovenian music has been referred to as not only central to the diaspora identity, but more than that: "...it's who we are." My research explores individual and communal values of music and its roles through the lens of the musicking theory explored by Christopher Small. This paper reaches towards diasporic entities alienated or otherwise de-familiarised from their cultural groups and memories through disappeared, eclipsed, stigmatised, or otherwise absent musicking experiences or values. Emerging findings direct attention to explorative, affirmative, and celebratory ways of doing, not doing, or undoing musicking cultures that are given meaning by individual or group diasporic identities, especially in social landscapes contained and constrained by cultural borders of identity definition.

Bio: Tanya Jones is an emerging researcher at the Queensland Conservatorium Griffith University, having completed her Bachelor of Music (Honours) in composition in 2020, and her Master of Philosophy in diasporic music-making in Australia between 2021-2022. Tanya's current research in her Doctor of Philosophy program further explores her interests in diasporic and migrant music cultures by focusing on associations with place and space – particularly between homelands and host-lands – as negotiated with culture retention, cultural belonging, and community building.

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Alexis Anja KALLIO (Australia) – Queensland Conservatorium Griffith University (QCGU)

Shaping musical affordances for incarcerated youth

Abstract: As criminological perspectives of youth justice shift from rehabilitative ideals to desistance frameworks whereby young people assume a central role in their own identity-development and relationships with others, the agency and self-efficacy experienced by many young people through music has been seen as increasingly important. However, noting that desistance is not only a process of identity (re)construction but a relational one in which individuals establish a sense of belonging, those who engage with young people during their time in custody may also have a significant impact on their desistance journeys. In this presentation, I share findings of a study examining the ways in which musicians and the detention centre context mediate music's affordances for desistance. This involved in-depth interviews conducted with

three musicians employed by the Australian Children's Music Foundation, a not-for-profit organisation that provides weekly music classes and instruments to disadvantaged children and youth deemed at risk throughout Australia. Findings suggest that musicians' aims, musical training, understandings of youth needs and their positions within the broader detention centre system all mediate musical affordances for agency and self-efficacy as musicians navigate multiple and often conflicting systems and ideals.

Bio: Alexis Anja Kallio is Deputy Director (Research) of the Queensland Conservatorium, Griffith University. With expertise in music education and critical criminology, her current research focuses on the political and ethical dimensions of music provisions in youth justice settings. She is editor of *Difference and Division in Music Education* (2021, Routledge), co-editor of *The Politics of Diversity in Music Education* (2021, Springer) and co-editor of *Music, Education, and Religion: Intersections and Entanglements* (2019, Indiana University Press).

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Brian KAUFMAN (USA) – University of Maryland Baltimore County (UMBC)

Collaborative composition for social impact in large ensembles

Abstract: In the U.S., school music education courses are most often band, orchestra, and choir (BOC). Most BOC classes focus on music rooted in the Western classical tradition—conductor-led music written in Western notation and overwhelmingly composed by White men. How might BOC large ensembles be reimagined to promote social impact and foster more inclusive and equitable learning spaces for all students? What structures and policies can support change?

Collaborative composition is a growing practice in music education. When students work together to compose original music, they can share their lived experiences and perspectives, draw on their diverse musical interests, and can learn from and about their fellow students. A study on a collaborative composition project involving secondary and undergraduate students will be shared. Approaches, processes and outcomes related to social impact will be explored. Implications for social impact through music making will be discussed along with how research might be utilized to examine other ways in which creative composition could be leveraged to promote social impact within BOC large ensembles. The presentation will conclude by highlighting some potential policy and structural changes that can be made within local and regional contexts that can support and incentivise collaborative composition and socially-oriented outcomes in BOC contexts.

Bio: Brian Kaufman currently serves as an Associate Professor of Music at the University of Maryland Baltimore County (UMBC), where he oversees the music education program. Collectively, his work has led to presentations on 5 continents on music, creativity, and entrepreneurship as vehicles for social change at institutions including the United Nations, the Ford Foundation, Oxford University, and Yale University. His co-edited book titled *Music Learning as Youth Development*, available from Routledge, features chapters from an array of widely-celebrated, international scholars who share their perspectives on how music learning can best contribute to young people's social, emotional, cognitive, and artistic capacities.

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Léna (Lénaïg) LOZANO (France) – Sciences Po Toulouse / University of Western Brittany / Live DMA

From individual to collective wellbeing: The roles of volunteering for popular music

Abstract: As a non-governmental network representing 3000 popular music venues, clubs and festivals across Europe, Live DMA monitors the daily life of grassroots music places and their social responsibility. Indeed, music constitutes an important pillar of European culture: in that sense, the International Music Council proclaimed in 2001 the 5 Music Rights, highlighting the priorities of the musical ecosystem. Among them, “the right for all children and adults (...) to have access to musical involvement through participation, listening, creation, and information”. Music venues and festivals implement this core belief, although it does not solely relies on music-making, but also on activities that revolve around it: administration, organization, booking, etc.

This paper addresses the connection between popular music and wellbeing through the lens of social and community wellbeing, by observing key workers of the musical ecosystem: the volunteers, who help running music venues and festivals on a daily basis. Based on Live DMA’s observation work and on qualitative interviews led with the national associations the network represents, this presentation aims to:

- Demonstrate how volunteering for music matches the 5 ways to wellbeing developed by the New Economic Foundation, and hence contributes to individual and collective wellbeing;
- Point out the possible risks behind volunteering (heavy workload and responsibilities, stress, lack of recognition...) and its instrumentalization;
- Highlight the current challenges over volunteering for music venues and festivals, since the global decline in volunteering has been enhanced by the pandemic, jeopardizing the whole music sector.

Bio: Léna Lozano engaged with research through an ethnomusicological perspective, dedicating her masters’ thesis to the study of the lever harp within the Scottish and American musical scenes. She then received her PHD in Performing Arts in 2021 from the University of Western Brittany, for her research upon the legal and social concerns behind amateur, pro-am and professional performers. Now acting as a research officer at Live DMA, she investigates the roles of live music over artistic career development, explores programming practices in music venues and clubs and undertakes data collection about European Music Festivals.

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Cristina MARIN & María RUEDA-EXTREMERA (Spain) – Madrid Open University

Inclusion and cooperation in a musical theater project: The case of a Spanish bilingual school

Abstract: Inclusive education is a widely debated issue in the international educational landscape, recognized as a Human Right (UN, 2006) and part of the 4th Sustainable Development Goal of the Global 2030 Agenda (UNESCO, 2015).The Spanish educational system is based on the Council Recommendation on Key Competences for Lifelong Learning (2018), aligned with the Global Agenda mentioned above. Inclusive education is promoted through several of those Competences. This research presents a first analysis of a project carried out in a Spanish bilingual school in which several artistic disciplines come together: music, dance and theater. This educational project takes place from the 1st year of Primary Education to the 3rd year of Secondary Education and consists

of the production of a musical theater by the students of each course, under the guidance of their teachers.

Data were obtained through qualitative-thematic analysis of the interviews carried out with the teachers involved in the project and from non-participant observation of students group dynamics. The main themes obtained and analyzed are fundamentally focused on the following issues: the development of attitudes of cooperation among students and with the teaching staff; the inclusion positions to involve all the members of each working group, including students with special educational needs; the development of personal self-esteem in the different educational stages, mainly fostered by the improvisation work produced through theatrical dynamics; and the management of inclusion in activities carried out in the foreign language. Results indicate that this project could promote the development of the aforementioned Competences.

Bio: Cristina Marin is an Associate Professor at the Madrid Open University, Department of Education. She studied the Bachelor's Degree in Music in Madrid as well as the Doctoral Degree in Basic Psychology. Her main research interests include learning processes in formal learning contexts.

María Rueda-Extremera is a health psychologist, PhD, researcher and Associate Professor in the Department of Psychology at the Madrid Open University. She has a Professional Degree in piano. Her research career is focused on the study of the emotional processing of music throughout human development.

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

Peacebuilding and music in El Salvador: An ethnography of Centro Arte para la Paz

Abstract: El Salvador is a tiny country in Central America that went through a brutal civil war that lasted 12 years (1980-1992), took about 75,000 lives, and displaced over a million people in the impoverished nation of 5 million inhabitants. The Centro Arte para la Paz [CAP, Peace Art Center] was founded in 2005 in Suchitoto, Cuscatlán to promote a culture of peace in this post-conflict context by hosting community arts workshops. Several studies point to the significant contributions for peacebuilding and conflict transformation that music-making interventions have made around the world in regions that have been ravaged by protracted social conflicts. However, there is a significant gap in the literature regarding the Central American region. The purpose of this study is to investigate in what ways the CAP contributes to ongoing interdisciplinary peacebuilding efforts in this region, which saw some of the worst of the wartime fighting. The theoretical lens will build on ideas of positive peace and moral imagination, with an institutional ethnography research design. Data gathering methods include interviews, participant observations, and document analysis. The findings will be analyzed using Howell's (2018) typology of community music interventions in conflict-affected settings and will be the foundation for a future multi-site comparative case study.

Bio: Joel Martinez-Lorenzana worked for ten years as a faculty member of the Art Department at the National Autonomous University of Honduras and was coordinator of the Bachelor of Music program from 2016-2019. He was awarded a Fulbright scholarship to pursue a Master of Music at Arizona State University and is currently a PhD student in Music Education at the University of Western Ontario. Since the fall of 2022, Joel has been a research assistant for Surviving Memory in

Postwar El Salvador, an interdisciplinary research project supported by the Sciences and Humanities Research Council of Canada. Joel is interested to look into the ways that music making can contribute to peacebuilding through commemoration, empathy and healing, especially in regions affected by armed conflict.

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Silke MARYNISSEN (Belgium) – Free University of Brussels

Music in a safe space: What the realist science perspective shows us about mechanisms and context of participatory music programs in prison

Abstract: Although there is a growing body of research on participatory music programs in prison, previous research has primarily focused on the outcomes of these programs for people in prison (e.g., managing and expressing emotions, self-development). However, a deeper understanding of how, why, for whom and under which circumstances these outcomes emerge remains understudied. To respond to this need, this doctoral research employs a realist science perspective to develop a better understanding of the outcomes and the underlying processes of participatory music programs in prison. Building upon preliminary findings from a realist synthesis, theory-gleaning interviews with international key stakeholders such as academics and program developers, and participant observations of participatory music programs, this research provides insight into the mechanisms (e.g., providing a safe space, applying a Freirean approach) and contextual factors (e.g., the prison context, the background of the music facilitator) behind participatory music programs in prison, that trigger (un)intended outcomes. The findings of this research complement the existing literature concerning participatory music programs in prison, offering valuable insights for both future research and the development of effective interventions.

Bio: Dra. Silke Marynissen is a PhD researcher who is part of the research group PArticipation and Learning in Detention (PALD) at the Vrije Universiteit Brussel (VUB, Belgium) and the Flemish Research Foundation (FWO). Silke has a background in Adult Educational Sciences and started her PhD in November 2021, under the supervision of Prof. Dr. Dorien Brosens (postdoctoral researcher FWO & research group PALD, Vrije Universiteit Brussel) and Prof. Dr. Geert Vandermeersche (Brussels research center for Innovation in Learning & Diversity (BILD), Vrije Universiteit Brussel). Silke already published in the peer-reviewed journal *Panopticon* (Dutch journal) and presented at international conferences, such as the 5th SIMM-posium (February 2021), 18th European Prison Education Association conference (June 2023), and 25th International Corrections and Prisons Association conference (October 2023). She also attended the 4th SIMM-seminar on music in detention (December 2021). In addition, Silke is a member the International Music, Abolition, and Justice Inquiry Network.

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Bonnie McCONNELL (Australia) – Australian National University

Women's musical networks, social media, and health promotion in the Gambia

Abstract: In the Gambia, female fertility societies known as kanyeleng have a well-established role in health promotion activities. In addition to their ritual practices promoting fertility and reproductive health, kanyeleng groups have long been instrumental in communicating health information in rural areas in partnership with the Ministry of Health and Social Welfare. While the majority of kanyeleng women are not literate and have limited experience with technology, in the

wake of the COVID-19 pandemic, they have increasingly employed WhatsApp as a tool for their music and health work. Through a partnership between researchers from the Ministry of Health and Social Welfare in the Gambia and the Australian National University, this project investigates the challenges and opportunities that arise in adapting community-based musical practices to a social media platform. Drawing on evidence from ethnographic research conducted both in-person and on WhatsApp (2020-2022), we build on Reginold Royston's notion of "new orality" in Africa (2021), to explore how kanyeleng WhatsApp groups involve a complex process of adaptation of traditional knowledge and communication systems to new digital formats. This is perhaps particularly fraught for kanyeleng, whose musical healing practices emphasise active, in-person participation. Our research highlights new forms of agency and creativity that emerge as women repurpose technical features of WhatsApp to align with kanyeleng cultural practices and ways of engaging others through ritual, prayer, and song. Finally, this research has identified the increased importance of kanyeleng music-health work in the face of widespread health misinformation (shared largely through social media) and growing mistrust of health authorities.

Bio: Bonnie McConnell is a Senior Lecturer in the School of Music at the Australian National University. Her research examines music in relation to issues of health, identity, and social change in Africa and Australia. Bonnie has an MA and PhD in ethnomusicology with a graduate certificate in public health from the University of Washington. Her monograph *Music, Health, and Power: Singing the Unsayable in The Gambia* was published in 2019 (Routledge) and received an Honourable Mention for the Society for Ethnomusicology's Kwabena Nketia Prize. Her work is published in the journals *Ethnomusicology*, *Africa Today*, *Social Science & Medicine*, *Popular Music and Society*, *Voices*, *International Journal of Community Music*, *Ethnomusicology Forum*, and *BMJ Open*, among other publications. She is co-convenor of the Musical Care International Network, which aims to facilitate international and interdisciplinary knowledge exchange relating to musical care.

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Tinashe MUTERO (Zimbabwe – South Africa) – University of Pretoria

Kumba ngakuuye kuno: Zimbabwean immigrants experiences of musicking and placemaking in Johannesburg

Abstract: Mass and social media coverage of Zimbabwe-South Africa migration presents an urgent need to cure the xenophobic crisis. There appears to be deliberate muting of ordinary Zimbabwean immigrants' voices in the narrativisation of Johannesburg. This work presents an effort at foregrounding experiences of Zimbabwean migration that are not necessarily characterised by abjection. Based on in-depth interviews with Zimbabwean immigrants and participant observation at music shows and social gatherings I explore experiences of Zimbabweans in Johannesburg mediated by music, as it is experienced in time and place. The study findings show that Zimbabwean immigrants use music to mediate sociality, constructing diasporic communities and resisting cultural death. Some Zimbabwean immigrants' vow that they will not go back to Zimbabwe under any circumstance and their musicking and placemaking practices counter hegemonic narratives of crisis and instability through 'colonising' and adapting to their adopted home. The article concludes that there is a range of experiences of sociality and social cohesion experienced by non-South Africans in Johannesburg than what is presented in media and the extant literature.

Bio: Tinashe is an Applied Ethnomusicologist with demonstrable ability for fundraising and navigating diverse cultural contexts and sensitively address pressing challenges. He is completing his PhD at the University of Pretoria and holds qualifications in Peace-Studies, Applied Ethnomusicology and Music and Musicology. Tinashe is proficient in participatory action research whose research is broadly focused on building the evidence of the effectiveness of popular arts programmes in improving wellbeing, mental health outcomes and research uptake in low and middle-income countries.

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Andrea RODRIGUEZ & Gloria ZAPATA (Colombia) – Fundación Universitaria Juan N Corpas
'Expedición Sensorial' Programme: Transformations in the role of cultural policies in rebuilding social fabric in Colombia

Abstract: What happens when national cultural policy is charged with peacebuilding and the reparation of the social fabric – as a contribution to the ultimate wellbeing of the people of a nation torn asunder by decades of armed conflict? This has been the case over such a length of time in Colombia, with mixed results. This presentation focuses one expression of such a policy, aimed at restoring to collective health, through music and the arts, communities affected by the armed conflict, with a greater degree of success: the Ministry of Culture's 'Expedición Sensorial' (ES) programme, rolled out since 2016 against the backdrop of the peace agreements with the FARC (signed that year) and their ongoing implementation. Our exploratory study focused on its operation between 2016-2020.

Analysis of interviews with teachers and other stakeholders suggests that ES underwent a shift in its conception of peace, and the role of the State and citizens in peacebuilding. Thus, significant changes occurred in terms of community participation in designing the spaces, and in selecting both its contents and methodologies. Likewise, elements were introduced that were related to the value of community elders' traditional wisdom, as a way of recovering knowledge and rebuilding relationships affected by the dynamics of the conflict. In short, the study enabled elements to be identified that allowed ES to assume the task of reconstructing social fabric using more empowering and democratic public policies.

Bio: Andrea Rodríguez-Sánchez is a social worker, musician and member of the Peace Program at the National University of Colombia. Her work focuses on peace building through collective musical programs in Colombia and she is currently working for Caribbean University in Colombia. She is PhD graduate from the UNESCO Chair of Philosophy for Peace at the University Jaume I, Spain. The latest awards she has received are the "Best Doctoral Thesis in Human Sciences" from the Jaume I University in 2019 and the "Young Woman Scientist of the Americas" award from the Inter-American Network of Academies of Science in 2022. He designed and co-directs the annual diploma course on Music and Peace Building" at the National University of Colombia, and the group "Collective Sound" specialised in music and social music and social cohesion in Colombia. She is full time Lecture at the Corporación Universitaria del Caribe CECAR, in Sincelejo, Colombia.

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Graham SATTLER (New Zealand) – Christchurch Symphony Orchestra (Aotearoa)

Engagement versus outreach: Political and ethical considerations for the symphony orchestra as an agent of social change

Abstract: This presentation explores the politics and ethics of musicians' roles in society through a case study of the community engagement function of a professional orchestra in Aotearoa New Zealand. The presenter draws on his position as CEO of the organisation, his experience and research over two decades in community music design and delivery in non-metropolitan Australia, and interview data collected early in 2023 during an eight-country Churchill fellowship investigating contemporary trends and practice in community music leadership and training. A recent move into organisational leadership of a professional symphony orchestra, one with a highly visible community engagement function, provides the anchor point for the narrative, capping off 20 years spent as a performer and educator in Sydney (Australia) and a subsequent two decades of inclusive community music leadership with non-metropolitan music education organisations in small regional Australian cities. With reference to the presenter's PhD and subsequent research activity involving participant observation across multiple community music groups and musical communities of practice, the presentation explores interpretations of the term community engagement in the orchestral sector, with its various organisational synonyms, and considers its place and potential in the operational model of a modern symphony orchestra. Discussion will be invited around the viability and capacity of such an entity to provide an ecosystem of local, relevant and valued community music engagement. Considerations include those of human resourcing and the practicalities of achieving an effective balance of mainstage (for-community) performance and inclusive (in-community) engagement attributes within a discrete cohort of professional orchestral players.

Bio: Graham is currently CEO, Christchurch Symphony Orchestra. From 2014 to 2021 he was CEO of Mitchell Conservatorium (Australia), and prior to that, Director of Orange Regional Conservatorium, Australia (2001-2012); serving as adjunct lecturer with Charles Sturt University (2007-2011) and casual academic, Central Queensland University (2015-2021). Graham has performed and taught voice, brass and conducting, led vocal and instrumental community music projects and programs, and designed and delivered professional learning in music curriculum and engagement for NSW (Australia) teachers. He holds a Diploma in Opera, Masters in Conducting, PhD, and Graduate Certificate in Psychology of Risk. Graham's research focus is sociocultural development through inclusive community music activity, and as a 2019 Churchill Fellowship recipient, he spent the first few months of 2023 investigating community music leadership and training programs across North America, UK, Ireland, Norway, Portugal and Armenia. The social impact of music making orientates his personal and professional practice.

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Princess SIBANDA (South Africa) – University of Fort Hare

Queer-ing the Musicscape

Abstract: "Until the lion learns how to write, every story will glorify the hunter", we are reminded by one African proverb. Rendered in other terms, for as long as the story is told only by the hunter, the story will always centre the hunter's philosophy. The proverb brings to light questions around who controls the narrative, who tells it and consequently, whose narrative matters. The narrative of queerness in Africa is dominated by the 'homosexuality is unAfrican' mantra which casts queer people as deviant, undisciplined bodies whose being is inconsistent with African

ideals. In most African countries, there is little to no space for alternative readings about the African queer subject and traditional mainstream media is often used to reinforce this single story. Music too is often employed to dehumanise and ostracise queer people in Africa. Regardless, queer people in Africa continue to resist and forge pathways of breathing. This gives impetus to this paper which uses a netnographic approach to explore how queer people in Africa make music online, specifically on TikTok and Facebook to tell their own stories, find healing, and establish community in the face of queerphobia. By telling their stories in and through music, queer people curate human(e), nuanced, situated stories of being a Queer African. What potentials and possibilities (even challenges) emerge from the queer music making? In what ways does this music complexify African queer identities and facilitate for social cohesion and mental wellbeing? These questions foreground the paper's discussion.

Bio: Princess A Sibanda is a scholar activist. Her research interests lie in participatory performance forms of the everyday and their intersections with race, gender and sexualities in Africa. In 2018, she was awarded the Canon Collins Scholars Scholar award as well as a community engagement award (UKZN) in recognition of her scholar-activist work. She holds a PhD from the University of KwaZulu Natal and MA in Drama & Performance Studies (summa cum laude) from the same institution. Currently, she is a post-doctoral fellow under the SARChI Chair in Sexualities, Genders and Queer Studies, University of Fort Hare. Princess is currently busy commuting her PhD thesis titled, "Screw You! This Flag Is Theirs Too: Reconstructing Narratives And Challenging Perceptions with Zimbabwean Sex Workers" into a book.

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Singing Indigenous Languages Collective (SILC) (Australia): Rachael DWYER – University of the Sunshine Coast, Thomas FIENBERG – University of Sydney, Clare Hall (Monash University), Gillian HOWELL – University of Melbourne, Candace KRUGER – Griffith University & Arron STEVENS – Southern Cross University

Yarrabilehla Jagun Singing Country: An invitation from Yugambah Country

Abstract: Fresh conversations centered on the experiences of musicians, educators and researchers working to revitalise First Nations' languages across Australia through song have emerged. This dialogue has led to the formation of the Singing Indigenous Languages Collective (SILC) who aim to extend this conversation at the Brisbane SIMM-posium. You are welcomed into dialogue with an invitation to think about and participate in what yarrabilehla jagun, singing Country, can look, sound and feel like, as a vital dimension of socially engaged music teaching and learning in this region. Through words, images and song, the presenters will share their narratives of experience, as each has a distinct understanding of place-based music and is actively engaged in the revitalisation and promotion of Indigenous languages of Australia through song-making. As a new collective of Indigenous and non-Indigenous practice-based scholars, this presentation aims to unpack why this alliance has come about and what a vision for bringing cultures together through music might entail. Fundamental to this vision for co-created social action is the importance of song sharing and creation as a vehicle for learning, healing and change. Such work can ultimately break down barriers to advance necessary truth-telling, foster deeper understandings of language, advocate for culture and identity, create spaces for well-being and celebrate communities and togetherness.

Bio: The Singing Indigenous Languages Collective (SILC) connects cultural workers and communities revitalising Indigenous languages through song-making across Australia. Current

collective members and supporters have a range of expertise, interests and roles in First Languages, including Indigenous Elders, language specialists, educators, musicians and researchers. Representative SILC members for this presentation (in alphabetical order) are: Dr Rachael Dwyer (University of the Sunshine Coast), Dr Thomas Fienberg (University of Sydney), Dr Clare Hall (Monash University), Dr Gillian Howell (University of Melbourne), Dr Candace Kruger (Griffith University) and Arron Stevens (Southern Cross University).

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Gabrielle (Gabby) SMITH (Canada) – McGill University

Liberatory practices in music teacher education: A “Canadian” approach*

Abstract: “Canadian” curricula and pedagogical approaches in music teacher-education programs remain entrenched in a static and siloed system of colonial practices which hinder the liberatory potential of music education. The supporting epistemologies are steeped in a hegemonic settler-colonial perspective that exclude and/or tokenize the global majority of voices, pedagogies, and musics. To work towards countering these structures and epistemologies and shift to healing-centered music teacher-education, I explore intersectional Feminisms and propose the applications of Femme pedagogy towards liberatory praxis. This affirmative vision is centered in relational, healing, loving, vulnerable and collective work which at the outset involves intersectional inquiry to identify, name and counter the root causes of harm. As part of my PhD research, I interviewed and observed professors across “Canada” to better understand how teacher-educators are working to implement liberatory praxis in their own classrooms. In this presentation, I explore their approaches as well as the approaches used in my own classroom. Some of the practices I explore to develop these liberatory skills include the iterative process of community building through restorative circles, mock-teaching and reflective practices. It is necessary for teachers to explore not only the intersections of identities which have been institutionally marginalized, but to also understand and actively expose the power structures of colonialism and white supremacy which continue to sustain systemic oppression in order to heal, dream and move outside of settler-futurity towards liberatory music education.

* I use the quotation mark to recognize the colonial (abstract) borders being used in this work to situate place.

Bio: Gabby Smith is a Tio’tia:ke (Montreal) based musician, music teacher, music teacher educator, PhD candidate, course lecturer, field supervisor and workshop facilitator. Her experiences teaching pre-school through university, organizing in community, as well as supervising student-teaching in the field have motivated her to engage with abolitionist education, queer and disabled pedagogies, decolonizing and healing-centered approaches to music (teacher) education. She is interested in the messy dynamics of intersecting positionalities; how they inform the ways in which educators perceive themselves, their students, build curriculum and community as well as how they approach pedagogy. She is currently carrying out research on the community-building potentials of healing-informed teaching, common and harmful misunderstandings about liberatory work, and how to begin this work with ourselves as individuals and educators.

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Naomi SUNDERLAND, Kristy APPS, Ping ZHANG Brigitta SCARFE & Darren GARVEY (Australia) – Griffith University and University of Queensland

Examining immediate and longer-term effects of First Nations live music performance on audiences and known health determinants

Abstract: Many of we musicians feel that we can "change the world" with our music and that we can "see" audiences changing even during the course of a single live music performance. This presentation explores whether such changes actually occur for audiences by presenting results of a survey of audience members at First Nations live music performances in Central Australia. The survey sought to identify how First Nations live music performance might shape powerful health determinants such as connection to Country and culture, racism, community services, and intercultural relationships and healing. Researchers invited survey respondents to participate in an optional "mini yarn" six months after their live music experience (and original survey completion) to explore potential long-term changes in their lives or communities that may influence surrounding cultural, social, political, and environmental health determinants for First Nations and other people. Findings suggest strong potential for First Nations live music performance to inspire immediate and longer-term personal and interpersonal level changes and strong aspirations for institutional and structural change. Presenters will summarise key insights and directions for future research.

Bio: Naomi Sunderland (she/her) is a member of the School of Health Sciences and Social Work and Creative Arts Research Institute at Griffith University. Naomi is a proud descendant of the Wiradjuri First Nations People of Australia alongside her mixed European heritage. She has an extensive research and publishing record in arts-health, well-being, and First Nations social justice with a particular focus on creative, anti-oppressive, and trauma-informed research approaches.

Kristy Apps is a Senior Research Assistant and PhD Candidate on the Remedy Project, a musician and early career researcher. She is a fifth-generation European/Settler from English and Nordic heritage and was raised on the lands of the Quandamooka Peoples and acknowledges First Nations Peoples as the rightful owners of lands and waters now known as Australia. She is a queer cis-gendered women with a passion for research that promotes the voices of minority groups, especially LGBTIQ+SB and First Nations Peoples.

Dr Ping Zhang is a Health Informatician and leading bioinformatician at Menzies Health Institute Queensland (MHIQ), Griffith University Australia. Dr Zhang's particular research interest is applying machine learning and statistical techniques to assist for medical decision making and biomarker discovery. Her passion is utilising data analysis and computational modelling knowledge to get the maximum values out of the complex real-world data and turning them into practical applications.

Brigitta Scarfe is a PhD candidate and community musician living in Perth, Western Australia. She is a descendant of Irish and English immigrants and grew up in Albury, Wiradjuri Country. From 2016, she worked with the Derby community in the West Kimberley region, with whom she continues to conduct research investigating relationships between Country, wellbeing, and contemporary musicking practices. She is also a choir facilitator and teaches tertiary ethnomusicology, sociology, cultural studies, and popular music industry studies.

Dr. Darren Garvey was born and raised in Cairns, North Queensland. His heritage reflects the Islander, Asian and European diversity of the Torres Strait. Darren has several decades experience

working at the cultural interface as a university lecturer and has written about psychology and Indigenous Australian people, ethics in psychological research and social and emotional wellbeing. Darren is currently employed as a Senior Research Fellow at the University of Queensland with the First Nations Cancer and Wellbeing Research team and is Project Manager for the What Matters 2Youth research project.

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Samantha TAI & Deanna Yerichuk (Canada) – Wilfrid Laurier University

Competencies and considerations for community-engaged musicians working in culturally complex spaces

Abstract: What competencies do musicians need to lead participatory music within colonial contexts? This paper presents findings from a research project that aimed to identify key leadership competencies (defined as skills, knowledge, and dispositions) that musicians perceive as necessary for leading music-making projects that have positive social impacts within complex cultural contexts, understood within the frames of colonization of Indigenous peoples, and within cultural diversity through immigration. In the specific task of exploring community musicians' leadership competencies, the project used a global competency framework (Mellizo, 2019; Reimers, 2009), which enabled a more holistic analysis of knowledge, skills, and dispositions required to work successfully in diverse cultural contexts, connecting leadership not only to the community music initiative itself, but to the cultural context within which it takes place. The project deployed videography as the research method, which allows musicians not only to speak about their practice, but to show them as they work with their participants. The presentation will share small clips of the video documentaries and share the key findings, including: the importance of sustained relationship-building; specific social and musical skills; dispositions such as trustworthiness, empathy, and vulnerability; and, deep knowledge of communities being served (whether musician is an insider or outsider to those communities).

Bio: Samantha is a songwriter, community musician, and emerging researcher interested in the many ways that participatory music making can be used to create human connection and promote social justice. She works in Heffner Studio, an audio and digital media production lab by Kitchener Public Library and finishing an MA in Community Music at Wilfrid Laurier University. She is also the Technical Director and Research Lead for Community Music in Canada, a research project investigating the key competencies needed for community musicians working in culturally complex contexts.

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

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Catherine THRELFALL (Australia) – University of Melbourne

Equity of access to shared musicmaking for underserved children, young people and families in the Mallee region

Abstract: I am a Mallee based community music therapist, mother and grandmother deeply committed to equity of access to shared musicmaking. I will share findings emerging from the early stages of a community music therapy place-based research project.

Bio: Catherine Threlfall is an experienced music therapist, community music leader, teacher and researcher passionate about making participatory musicmaking accessible to communities in regional Australia. Catherine is deeply committed to health equity and the social impact of participatory artmaking, the subject of her current PhD research. Since 1993 she has worked in community, education, special education, post-school options, community health, aged care, research and tertiary settings as a community music leader, teacher, therapist, advisor, practitioner scholar, mentor, writer, and presenter. Catherine's career has taken her from Gippsland, to the Yarra Ranges, Melbourne, Darwin, rural NT and to the Mallee. Catherine is a change leader, driving the growth of community music, music therapy, and participatory artmaking in the Mallee's regional centres and remote towns, including intergenerational programs, inclusive community music groups, and outreach music therapy with underserved children, young people and families in partnership with place-based change organisation Hands Up Mallee.

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Rafaela TROULOU & Lida STAMOU (Greece) – University of Macedonia

Music-making in residential care facilities: Lessons learned from a Greek community music program with older adults

Abstract: There is strong evidence that active participation in community music activities may contribute to enhanced well-being during the later stages of life by promoting the development of feelings of happiness, autonomy, self-confidence, and motivation; reducing feelings of isolation and loneliness; strengthening cognitive function; and enabling the acquisition of new skills. The presentation will reflect on the experience gained by a community music program that has been implemented in a residential care facility in Greece from July 2022 to May 2023. The program followed the principles of community music-making and the music activities included singing, movement, and rhythmic playing on percussion instruments to accompany songs. Older people were invited to participate in the musical activities in any way they felt most comfortable, and their participation could range from simple observation to full participation, depending on their desire and mood. The program took place as part of a doctoral study investigating the impact of community music-making on the mental state, depression, and overall well-being of older people living in residential care. The presenters will provide detailed information about the design and implementation of the program, highlight the theoretical background, and address how the design and implementation of the program are associated with potential positive outcomes related to the well-being agenda. They will also elaborate on the lessons learned, underlying good practices, challenges and limitations. Some basic issues about the research methodology and research strategy will be presented, as well as some preliminary findings (mainly based on qualitative data).

Bio: Rafaela Troulou is a doctoral student in the Department of Music Science and Art at the University of Macedonia (Thessaloniki, Greece). In her dissertation, she investigates the impact of

community music-making on the musical, emotional, and cognitive well-being of older people. Her research work is funded by the Hellenic Foundation for Research and Innovation (HFRI). As part of her doctoral studies, she regularly conducts community music activities with more than 80 older adults living in residential care facilities. She is also an experienced early childhood music educator and acquires a Master's degree in Music Education. Her research interests include the scientific fields of community music, (early childhood) music education, music-making and well-being of older people with and without dementia. Rafaela was also head of the organising committee of the 1st Panhellenic Conference on Community Music (with international participation) which took place in Thessaloniki on April 2023.

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Sarah WILLIAMS (Australia) – RMIT University (Victoria)

Born to stand out: The role of Hip Hop for young South Sudanese Australians in building their political voice to resist racialising discourses

Abstract: This presentation explores the building of political voice of young South Sudanese Australians to resist racialising discourses, particularly through Hip Hop. Presented as an ethnography, the research draws on empirical evidence from the youth participatory action research project facilitated by small non-profit: Footprints. The data includes arts artefacts created during this process and 38 interviews, which are triangulated against evaluations of other similar projects run by Footprints over 2008-2021 period. The presentation foregrounds counter-narratives young South Sudanese Australian Hip Hop artists portray in response to over a decade of media and moral panics targeting their communities, limiting their sense of freedom, and resulting in a rise in youth suicide and mysterious deaths. Findings suggest participants reject any goal or focus on 'fitting in', and instead develop the motto 'born to stand out'. Based on their conviction that they are 'born to stand out', these activists carve out space in the face of racialising discourses perpetuated primarily by Australian Whiteness.

Bio: Dr. Sarah Williams identifies as a Pracademic. Sarah has worked as an Intercultural Community Development Practitioner and Youth Worker for over a decade and has served on a number of peak multicultural bodies. Sarah's research methodology involves Action Research investigating creative sites for social change regarding racial social justice issues. Her interest in arts-based development projects is driven by the question of how "being born to stand out" manifests.

1 min version : <https://m.youtube.com/watch?v=u5sKdvpbqdE>

Extended version: <https://m.youtube.com/watch?v=alqiRF7i9UY&t=6s>

Useful Delegate Information

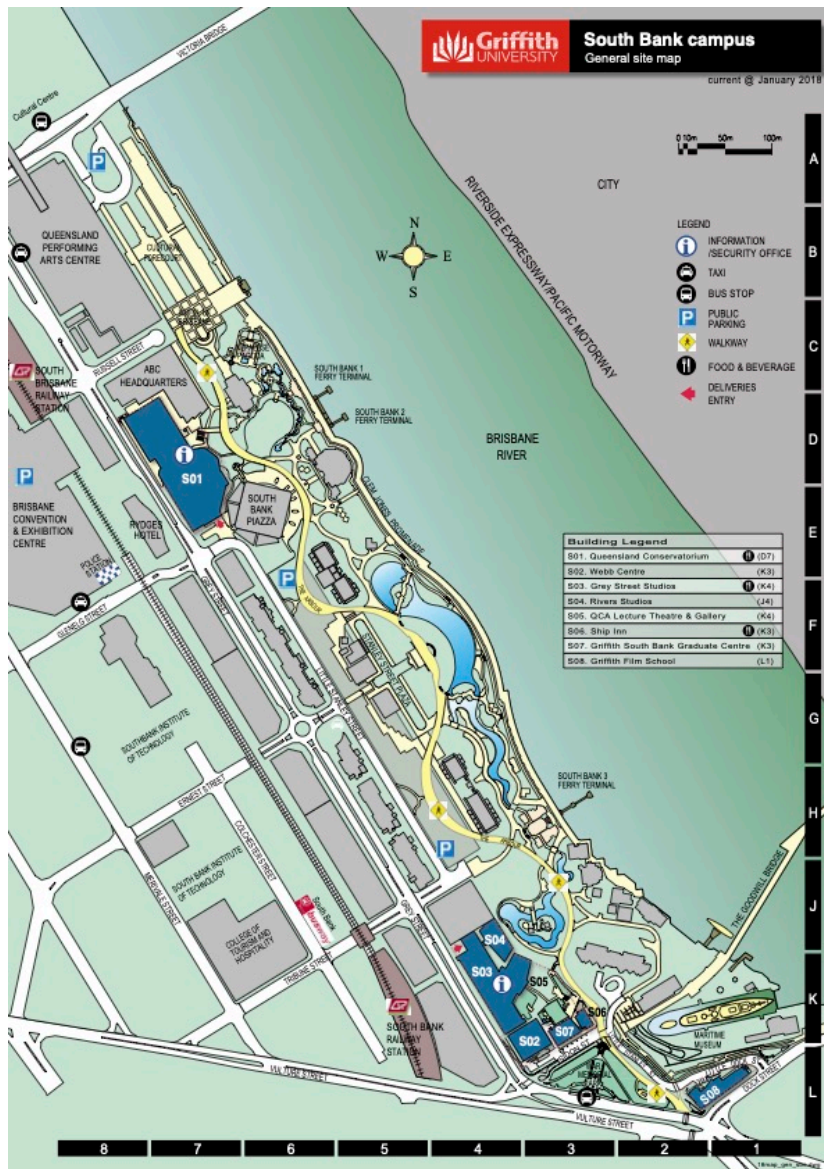
Venue

The 8th SIMM-posium will be held at the Queensland Conservatorium Griffith University, 140 Grey Street, South Bank (Building S01 on the map below).

All the SIMM-posium sessions and events will take place on Level 2 which can be accessed via the large external staircases or an external lift.

Our SIMM rooms will include:

- Ian Hanger Recital Hall (2.10): Venue for all sessions and keynotes.
- Foyer (Level 2): Lunchtime concerts on 20 and 22 November.
- Balcony (Level 2): All arrival tea/coffees, morning and afternoon teas and lunches.
- Box Office (Level 2): Registration each morning.



Wi-Fi

To access the **free** Wi-Fi for delegates who do not have a Griffith Wi-Fi account or an eduroam participating institution account, please follow these instructions:

1. under your device Wi-Fi settings > select **Griffith Public WiFi** network
2. open your web browser > click on the **Griffith Public WiFi** tile
3. follow the prompts to register for an account
4. you will receive an email or SMS with your registration details

Important: The maximum usage limit is currently set at 10GB. Griffith public Wi-Fi accounts will be disabled once this maximum limit is reached. Griffith public Wi-Fi accounts are valid for 12 months from date of registration. For further information, visit: <https://www.griffith.edu.au/internet-access/wifi/griffith-public-wifi>

Getting around

Public transport: Brisbane's public transport system Translink is serviced by bus, train, and ferry networks. The easiest way to travel is to grab a Go Card (at any news agency or select train stations. [Visit this link to find your closest purchase point.](#)) and charge it up at train or bus stations (you can refund it before you leave Brisbane), or you can buy individual tickets at stations (buses/trains only, not ferries). The closest train stations to the Queensland Conservatorium Griffith University are South Brisbane and South Bank, and the closest busways are Cultural Centre and South Bank.

Download Translink's Journey Planner app to plan trips, or see www.translink.com.au for more information.

By car: South Bank is a busy cultural precinct and parking is limited/competitive. Take public transport if possible, book a rideshare such as taxi/Uber, or park at QPAC (\$17 per day) or the Brisbane Convention Centre (hourly rates).

Food

SIMM-posium catering: All SIMM-posium morning teas, lunches and afternoon teas will be catered. Tea and coffee will also be served on arrival each day.

For groceries: *Woolworths Metro Southpoint*, Southbank. 271 Grey St, South Brisbane (in the shopping village beneath South Bank station, directly across from QCA). 07 3515 4419. Open 0700-2100 weekdays, 0900-1800 on Sundays.

Eating out in South Bank: Brisbane's cultural precinct offers a range of food options along Grey Street and Little Stanley Street in close proximity to SIMM-posium. Try the *eat South Bank* website (<https://eatsouthbank.com.au/eat-and-drink/>), or our tried-and-true recommendations:

- *Bake N Grill* on Grey St for an inexpensive (and delicious) Vietnamese lunch - vegetarian/vegan options available <https://eatsouthbank.com.au/dining-guide/bake-n-grill/>
- *The Plough Inn* on Stanley St for a relaxed pub experience with dinner specials on weekdays www.ploughinn.com.au
- *Nodo South Bank* beneath the ABC building for coffee, breakfast, and lunch right outside the Conservatorium - GF/vegan options <https://nododonuts.com/pages/locations>

Chemist: *Terry White Chemmart*, Southbank. Shop 5 / 271 Grey St, South Brisbane. 07 3846 6091. Open 0800-1900 weekdays, reduced hours on weekends.

Local Walks

There are many accessible walks close to South Bank. For suggestions, visit:

<https://www.gpsmycity.com/tours/brisbane-south-bank-walk-3210.html>

To do

- **Lone Pine Koala Sanctuary:** Visit Lone Pine to see some of Australia's beautiful wildlife up close, including patting a koala, feeding kangaroos, and seeing a platypus. Visit <https://lonepinekoalasanctuary.com/getting-here/> for transport options (ferry, bus, car) and accessibility information.
- **Sunshine Coast:** Venture north of Brisbane to visit beach towns like Caloundra, Coolumb, and Noosa on the "Sunny Coast" for a warm swim and fish & chips by the sea. (see <https://www.sunshinecoast-australia.com/getting-to-sunshine-coast.html>)
- **Gold Coast:** You'll find more beaches south of Brisbane at the Gold Coast, including the popular Surfers Paradise and Burleigh Heads. (see <https://www.queensland.com/au/en/places-to-see/destinations/gold-coast/brisbane-to-gold-coast>).
- **Mt Coot-tha Lookout and Botanical Gardens:** Make your way to the top of Mt Coot-tha by car or foot (many hiking trails available) for a coffee and panoramic view of Brisbane and surrounds, then visit Mt Coot-tha gardens for an oasis of plants, birds, and trails. The gardens are 15 minutes from the CBD via the 471 bus from Ann St, or by car. <https://www.brisbane.qld.gov.au/things-to-see-and-do/council-venues-and-precincts/parks/botanic-gardens-in-brisbane/brisbane-botanic-gardens-mt-coot-tha/getting-to-the-brisbane-botanic-gardens-mt-coot-tha>
- **Howard Smith Wharves:** Originally built in the 1930s, the Howard Smith Wharves have recently been redeveloped and now house restaurants and breweries. A great place to visit late afternoon/evening with views of the Story Bridge and Brisbane river. <https://howardsmithwharves.com/>
- **Gallery Of Modern Art (GOMA):** Open from 10am-5pm daily, the modern art museum is a great place to relax and be inspired by some fantastic artwork. Free entry, and constantly changing displays. It is also only a 10 minute walk from the Conservatorium. Check out their website for more info: [Queensland Art Gallery | Gallery of Modern Art \(qagoma.qld.gov.au\)](https://www.qagoma.qld.gov.au)

Accommodation

If you are wanting to stay in South Brisbane/Southbank, please have a look at these suggestions:

- [Opera Apartments South Brisbane](#) (6min walk)
- [Rydges South Bank Brisbane](#) (literally across the road from the Con)
- [River Plaza Apartments](#) (16min walk)
- [Novotel Brisbane South Bank](#) (7min walk)
- [Mantra South Bank Brisbane](#) (3min walk)
- [Emporium Hotel South Bank](#) (9min walk)
- [Arena Apartments by CLIXX](#) (9min walk)
- [Ivy and Eve Apartments by CLIXX](#) (9 min walk)

If you are considering outside of South Brisbane, here are some suggested Brisbane City locations (some of which are also walking distance). Some may require public transport.

- [Adina Apartment Hotel Brisbane \(14min walk, bus options\)](#)
- [Brisbane Skytower](#) (23min walk, bus options)
- [MacArthurs Chambers](#) (19min walk, bus options)
- [Oaks on Charlotte Street](#) (19min walk, bus options)
- [Mantra Midtown](#) (19min walk, bus options)
- [Oaks Brisbane on Margaret Suites](#) (22min walk, bus options)
- [The Sebel Brisbane](#) (18min walk, bus options)
- [Oaks Brisbane Festival Suites](#) (18min walk, bus options)

If you are considering getting an AirBnB, the following suburbs have frequent transport options as well as restaurants/facilities.

- West End (buses)
- Teneriffe (buses and citycat)
- New Farm (buses and citycat)
- Bulimba (buses and citycat)
- Paddington (buses)
- East Brisbane/Stones Corner (buses)