

# Music as a Global Resource

## *Solutions for Social and Economic Issues*

Compendium - Fourth Edition



## Age of Connectivity: Cities, Magnets of Hope

A Contribution in Support of the Sustainable Development Goals, Habitat III Agenda  
and the United Nations 70th Anniversary

Fall 2015



**MUSIC AS A GLOBAL RESOURCE:**  
*Solutions for Social, Economic and Health Issues*  
Compendium, Fourth Edition

**EDITORS**

Professor Barbara Hesser, Director of Music Therapy  
*New York University*

Dr. Harry N. Heinemann, Professor Emeritus  
*F.H. LaGuardia Community College, City University of New York*

**ASSOCIATE EDITORS**

Dr. Peter Jampel, Adjunct Associate Professor of Music Therapy  
*New York University*

Professor Roslyn Snow, Retired  
*St. John's University*

**UNITED NATIONS HEADQUARTERS**  
**NEW YORK, FALL 2015**

# World Survey of Music Projects

**THE AMERICAS**  
Argentina  
Brazil  
Canada  
Chile  
Colombia  
Costa Rica  
Haiti  
Ecuador  
Jamaica  
Mexico  
St. Lucia  
United States of America  
Non-Autonomous Territory  
Puerto Rico

**EUROPE**  
Bosnia and Herzegovina  
Finland  
Germany  
Greece  
Ireland  
Italy  
Kosovo  
Norway  
Spain  
United Kingdom

**MIDDLE EAST**  
Iraq  
Israel  
Jordan  
Lebanon  
Occupied Palestinian Territory

**AFRICA**  
Botswana  
Ghana  
Guinea  
Rwanda  
Sierra Leone  
South Africa  
Uganda

**ASIA**  
Afghanistan  
China  
India  
Indonesia  
Japan  
Nepal  
Pakistan  
Singapore  
Thailand

**OCEANIA**  
Australia  
New Zealand



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**Tribute to Dr. Mathew H. M. Lee, Former Director and Chair, Rusk Institute of Rehabilitation Medicine, New York University Langone Medical Center**



Mathew Lee, MD

Dr. Mathew Lee was a renaissance man who embraced humanity and applied his vision of the enabling power of music for the betterment of mankind.

During his lifetime, he accomplished far more than most. He served as the Howard Rusk Professor of Rehabilitation Medicine at New York University School of Medicine and was Medical Director and Endowed Chair of the Rusk Institute of Rehabilitation Medicine for almost twenty years. He gracefully guided the Rusk Institute into the top ten Rehabilitation Hospitals in the United States for twenty consecutive years and into the best in New York by *U.S. News & World Report*. He held four professorships in Medicine, Music, Dentistry, and Biology and was board certified in internal medicine, rehabilitation medicine, and preventive medicine. He served multiple leadership roles in medicine including president of the New York Society of PM&R and chair of ad hoc Committee on Geriatrics of the American Academy of Physical Medicine and Rehabilitation, and as president of the American Society of Legal and Industrial Medicine.

He was also a founding member of the American Academy of Acupuncture and American College of Acupuncture. He published over 115 scientific papers and authored and edited 8 books.

He was an advocate of the idea that music and medicine enjoy a natural bond and applied his vision of the enabling power of music for the betterment of mankind.

His global efforts in arguing for adapting alternative therapies, such as music, is made all the more compelling by the fact that music is innate, universal, cost-effective and accessible. Dr. Lee promoted a health strategy that meets the challenge of rising medical costs and growing numbers of older people throughout the world. Enhanced at the grass roots level by Information and Communicative Technology, Dr. Lee believed this approach can effectively serve both urban and rural areas.

To create global awareness and foster implementation, he edited “Rehabilitation Music and Human Well-Being” and co-authored “On Music and Health”. He lectured in over thirty countries. In 2002, Dr. Lee received the “Music Has Power” award from the Institute of Music and Neurological Foundation in recognition for his extraordinary interest and support of the field

of music and medicine. In keeping with an international philosophy of rehabilitation medicine, Dr. Lee established the initial concept of “Rusk Without Walls” which has now been expanded into “Rehabilitation Without Walls” as an instrument in achieving World Peace.

As Dr. Lee summarized, “Music is a universal, innate language... with no natural boundaries... Its very accessibility is a vital argument for its widespread usage, particularly, but not only, in developing nations with scarce monetary resources.”

**Bryan O’Young, MD, President, Rehabilitation Without Walls**

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Music emanates from the deepest part of a person’s soul and connects people across cultures, continents and religious beliefs. As such, it helps bring people together in peace and friendship. This compendium draws from one-fifth of the world’s nations, and demonstrates how music can bridge gaps between socio-economic classes, age-groups, and reaches a variety of populations that are underserved. The committee is to be commended for their selfless work and their untiring efforts to honor the work of one of the first proponents, Dr. Mathew Lee.

**Dr. Yeou-Cheng Ma, Assistant Professor-Clinical Pediatrics, Albert Einstein College of Medicine**

**Executive Director, Children’s Orchestra Society**

## **ACKNOWLEDGEMENTS**

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**Professor Barbara Hesser and Dr. Harry N. Heinemann, Co-Editors**



## **INTRODUCTORY STATEMENTS**

**Art is essential. Not a sidebar or a frill, but an engine. A central and catalytic force for innovation and progress.**

We at Lincoln Center envision a world in which art and culture reside at the very center of life, in a critical position of power and strength to alleviate challenges facing our collective future.

It is precisely on this conviction that we founded the Lincoln Center Global Exchange, a convening of 250 prominent leaders from over 30 countries representing business, government, education, media, science, and the arts to explore the vital role of art and culture in fostering vibrant cities, healthy citizens, and strong communities worldwide. Through discussion and performance, we aim to initiate an ongoing dialogue, reveal opportunity, and inspire action among our participants, thereby igniting a web of collaborations, across sectors and geographies.

And thus, it is without qualification or reservation that I whole-heartedly support Creative Arts as a Global Resource, Inc. and commend its tremendous work with the Music as a Global Resource compendium. Collectively, the 105 music and arts programs celebrated reflect the very spirit of the Lincoln Center Global Exchange and the ambitious and powerful vision Lincoln Center and CAGR together share. By illuminating and connecting these discrete and diverse projects, we will together unleash the power of art to heal, develop, unite, and inspire.

And, it is with this combined forward momentum, that we can meaningfully advance the relevance and centrality of the arts, creating a kinder, more innovative, and more connected world for generations to come.

**Jed Bernstein**

**President, Lincoln Center**

In most regions of the world today, both voice and musical instruments are one of the most important forms of entertainment. Music has survived for centuries, even after attitudes and customs that have been inspired by community groups around the world have vanished; its significance goes beyond that of mere aesthetics. Further characteristics shared by the eastern and the western world alike are the magical, the symbolic and the social functions and its spiritual manifestations.

Whether it officiates a rite, takes possession of a space, incarnate evil spirits, music, in its long centuries of evolution has searched for improved and new means of musical communication and development. It has been demonstrated through the years, that culture, and music in particular, can bring the capacity of rich and poor populations to take advantage of opportunities for self-development and enjoyment.

Examples contained in this book reveal the importance of music and its important place in the social life of a community. From earliest time, all activities connected with man's subsistence (profane and religious) have been associated with music. Songs of praise, love songs, epic and narrative songs, program music, calls, messages as well as performances of traditional dances and plays are all in primitive or modern societies being used for more than merely entertainment.

This is why we find cities today are challenged by the need to increase cultural facilities and access to culture, technology and information among poorer areas and more affluent cities alike. Today, more than ever, there is a need to further recognize the many cultural and ethnic groups' identities in order to bring a sense of inclusion. This is very much needed in cities where the poor, living in slums, are systematically excluded from cultural life, along with the elderly, the young people and the foreign immigrants.

Cities should encourage anything that can foster multiple and complementary identities in order to reduce any polarization among various groups, particularly in a multi-cultural, multi-linguistic, multi-ethnic type of society, very much in the making in the western world. Recognition of cultural diversity entails the deployment of spaces and conditions that favor various forms of active participation, in accordance with diverse societal, cultural and organizational forms that characterize any given population.

We very much welcome the efforts from initiatives such as the Music as a Global Resource that effectively address the challenges of sustainable community development so much needed in cities today.

**Dr. Cecilia Martinez Leal**

**International Urban Consultant,**

**Mexico City**

As a communicator, finding the common human element to any story is essential. In many ways, music is that bridge between people, and its appreciation is a trait we all share. Music is culturally, even individually specific, yet universal in its appeal. For millennia music has been our main vehicle for communicating everything from critical information to the legends and stories which shape our society. We remember the words to a song much longer than we remember the words to a story or even the punchline of a joke.

The messages musicians carry travel faster and reach a wider audience than even those from the largest brands or the most powerful world leaders. Social media allows us to see this easily- the top five most followed Twitter accounts in the world are, in order, Katy Perry, Justin Bieber, Barack Obama, Taylor Swift and YouTube. We're all familiar with Psy's *Gangnam Style*, which was the first YouTube video to reach a billion views. Today, that number is just under 2.5 billion views and counting, representing 35% of the human race. With that kind of impact, the role music plays in building communities is undeniable.

In my work on the Presidential Commission of the Arts at the Kennedy Center, I was fortunate enough to meet some of the best musicians in the world. Like all artists, they have devoted their lives to contributing something of lasting value to the world, uniting admirers of their work in joy, serenity and even love. Our love of music and its ability to shape communities is why it plays an essential role in sustainable socioeconomic development. Albert Einstein once said "love is a better teacher than duty." Duty can build a house, but only love can keep it clean and well-maintained. Only love can inspire the children born under its roof to pursue greatness and dream of a better tomorrow. Love and music unite societies, overcome obstacles, heal resentment and seek solutions. Music brings communities together, and when directed toward a common goal the potential for music to create lasting societal change—even on a global scale—is immeasurable.

**Robert Zimmerman, Partner**

**Zimmerman/Edelson Inc.**

**Where words fail, music speaks.**

**Hans Christian Andersen**

Music heals. I should know.

My oldest child, Gabriel, is autistic. He is also a contrarian. Gabriel is Mr. No. He never wants to do anything, just to be left alone. But I engage him at every level – going out, trying different foods, watching movies. I always knew that humans are hard-wired to respond to music. And some 7 years ago, I was told that Gabriel would benefit from attending music-therapy sessions. This was sound advice! Maybe the best I ever got since discovering my son's disability. I took him to NYU's Nordoff-Robbins Center for Music Therapy. Gabriel was never the same again. Now, he hardly ever misses a session. Before their summer break, the Center's therapists screen highlights of the year's recordings to parents showing the progress of their children throughout the year. Invariably this brings tears to my eyes. I watch and listen to Gabriel trying to follow rhythms, melodies, on drums and guitar. I hear him vocalising, improvising words, sometimes entire lyrics – messages coming from his soul. For years Gabriel did individual sessions. For the last two years he joined another four kids in a music therapy ensemble. Health insurance companies do not cover music therapy sessions. Now that's a cause worth fighting for...

My middle child, Leon, has always been tremendously shy. Leon was never really happy at school, never made friends. A sensitive, intelligent and gentle heart, Leon always found it very hard to communicate with others. For years he spent most of his time playing video games. He was terrific at it, playing at the speed of light with his dexterous, fast moving fingers. But one day, all of a sudden, he said, "I want to play a musical instrument". So he started on the guitar. He taught himself how to play acoustic, and later, electric guitar. The wonderful thing was that now Leon began expressing himself not only through words but through music! I could tell the way he felt just by listening to his music. Currently, Leon is at the second year of Berklee College of Music, in Boston.

Music heals. I should know.

**Chaim Litewski**

"written in a personal capacity by chaim litewski, chief, united nations television section"

Simply stated, for me a world without music is not complete. I have always believed this. Coupled with my passion for architecture and technology, I have dedicated over forty years to creating environments where music can be produced or listened to with integrity, accuracy and emotion.

How would I have known that a chance encounter in the late 1960's would spawn a small nightclub design, only to host Jimi Hendrix one evening and thus allow me that introduction to his universe of music and art. It would lead to an opportunity to create Electric Lady Studios, what is still today one of the world's most famous recording studios. Music and the allure of its magic was at the root of this studio's dream.

I have rarely seen a moment when music does not inspire emotion in some form or fashion. Music has the power to help us heal, move us to tears, make us laugh, help us to forgive, pave the way for dreams, and most of all provide us with moments of great pleasure. Life without music makes less sense.

Architecture, as we know, is that wonderful moment when sculpture gets an opportunity to become united with real world ergonomics and purpose. Music can become the paint, the wall covering, and the furniture for these spaces. In my lifetime I have seen the world of recording studios and music production change from one controlled by a small group of music industry businessman to a community in which literally everyone and anyone can have a recording studio and broadcast their music. Never have we seen such a demonstration of democracy in its purist form. Music has been the catalyst and the inspiration. We should all cherish this movement.

We need everyone to encourage the proactive efforts and initiatives of musicians and the music creation community. I support the efforts of both the *Music as a Global Resource Initiative* and the International Council for Caring Communities (ICCC), accredited to the UN's Economic and Social Council. I am honored to be part of these efforts.

**John Storyk, Co-Principal and Founder:**

**Walters-Storyk Design Group Recording Studio Architecture and Acoustics,**

**International Architecture and Acoustic Design Firm**

## **STRATEGIC ROADMAP ..... concept to reality!**

How can music make a difference and be recognized for other than enjoyable entertainment or means through concerts to raise funds for special causes? How can the naturally occurring use of music, as found in various cultures, be highlighted and redirected as a practical tool for consideration and adaptation to provide solutions to social and economic challenges? With this in mind, the International Council for Caring Communities (ICCC), a non-profit organization (NGO) with United Nations Special Consultative status with the United Nations' Economic and Social Council (ECOSOC), thought it an important subject to be explored. Through various actions, ICCC has brought the concept to the attention of government officials and decision makers in support of the 2000 eight Millennium Development Goals (MDGs) and will continue to advance promotion as a tool for the seventeen Sustainable Development Goals approved by the UN General Assembly September 2015.

The challenge was how to incorporate the powerful use of music as a means of addressing the MDG challenges. Thus began an "out of the box" approach in 2001. Inspired and guided by Dr. Mathew H. Lee, Director of the Rusk Institute of Rehabilitation and a renowned global expert in using the power of music for enhanced quality of life, ICCC established a creative holistic concept: the "*Music, Culture, Technology and Healthcare*" Dialogue as part of the United Nations' International Year on Dialogue Among Civilizations. This event focused on enabling the full utilization of music's benefits as a tool for dialogue among civilizations, launching a series of conferences featuring projects that provide new understanding and awareness that music can offer solutions for social and economic issues. The series began in 2005, highlighting the first integration of ICT (information communication technologies) as a means of disseminating the knowledge from projects in the field. The "*Promoting an Enabling Environment: Integrating Music, Technology, Culture, and Healthcare*" Conference moved this dialogue forward with emphasis on successful local and cultural endeavors and stimulated *new* mind-sets as to the needs of 21<sup>st</sup> century issues. It illustrated a broad scope of cutting edge possibilities, scientific research and community projects featuring music; its cost-effective use, and adaptation to cultural norms including integration of multi-media centers, e-technology and use of both East and West music.

In 2007, realizing a global knowledge gap existed and inspired to apply the power of information communication technologies, ICCC established the "*Music as a Natural Resource*" initiative to "cross-pollinate" initiatives between the developed and developing world, build on lessons learned to accelerate opportunities and application of new services. Within the framework of UN-HABITAT and with other UN partners, two High-Level Working Sessions were held in October 2008 and November 2009. These working sessions gathered a non-traditional group of decision makers and experts from government, international organizations, local authorities, the private sector, academia, health organizations and the music industry to explore the use of music to enhance community, health, well-being and the quality of life *for all generations*. One of many recommendations coming from these working sessions was to address the information "gap" and identify successful projects from all corners of the world. Thus, with this "call for action" and mandate, the "Music As A Global Resource: Solutions for Social and Economic Issues" Compendium was created in 2009. In response to its success and immediate recognition as a useful tool, suggestions to broaden the scope of topics from the three to five sections were made:



ranging from sustainable community development to peacebuilding. The Compendium is unique for it highlights not only solutions but fosters easy communication between those with knowledge and those with challenges by encouraging the use of ICT, thus promoting maximum use of limited funds.

ICCC continues to stimulate greater understanding of the role of music at its Windsor Castle Consultations, UK. These Consultations, composed of non-traditional world leaders from government, private sector, and academia, encourages the adaptation and integration of music as part of its “Strategies & Solutions - *Partnerships in Practice*” Dialogues, as well as promoting awareness of the unique value music can offer at various international forums.

**Dianne Davis, President**

**International Council for Caring Communities (ICCC)**

The James Jay Dudley Luce Foundation's mission is to empower young global leadership by supporting youth leadership programs and young leaders in accordance with United Nations Millennium Development Goals (MDGs).

Embracing universal primary education, gender equality and the empowerment of girls, reduction of child mortality and improvement of maternal health, as well as the eradication of poverty and hunger, the Foundation's two primary projects are "Orphans International Worldwide" and the "International University Center Haiti", both of which utilize music to better the lives of the participants, whether orphaned children or university students.

The Foundation supports special projects around the globe, many of which use music as a means of communications. Our goal is uplifting the most desperate of humanity while celebrating the best of humanity – especially through education and the arts including music. Indeed, music can be used to motivate and call individuals to action in support of each Sustainable Development Goal.

The Foundation applauds the decades-long leadership of the International Council for Caring Communities and its determination to recognize, appreciate, and utilize music as a global resource that can be a vital component of solutions for the myriad of social and economic issues facing humanity today.

**Jim Luce, President**

**The James Jay Dudley Luce Foundation**

## **INTRODUCTION TO THE FOURTH EDITION OF THE COMPENDIUM**

The “Music as a Global Resource Compendium” is a key component of the ongoing initiative to promote the vast potential of music together with ICT as tools at the national, regional and local levels to help attain the UN Sustainable Development Goals that were adopted at the 2015 General Assembly Meeting. The primary purpose of this edition of the Compendium is to present updated information on the more than one hundred exemplar projects from nearly fifty countries worldwide that were described in the 2011 edition.

Most of the projects in the 2011 edition are still successfully operating. Many have expanded both the number of individuals being served as well as the scope of their programs. Several had successfully completed their goals and have moved on to address new challenges. .

The projects, as before, are presented in five sections: Music for Sustainable Community Development; Music for Mental and Physical Health; Music for Working with Trauma Survivors; Music for Lifelong Learning, and Music for Peacebuilding. They describe successful endeavors from all regions of the world: Africa, Asia, Australia/New Zealand, Central America and the Caribbean, Europe, the Middle East, North and South America. Some operate in urban areas. Others serve rural populations. Some focus on a specific cohort of individuals. A number of projects have programs in several sections and are therefore listed in each appropriate part of the Table of Contents.

Contact information is given to encourage interaction among interested parties and to provide direct access to project officials. By providing contact information, the Music as a Global Resource Initiative seeks to further cost-effective sustainability, foster adaptation of successful projects and exchange of lessons learned to ensure maximum use of limited funds to prevent reinvention of the wheel.

In response to “Call for Action” recommendations that came out of the UN’s High-Level Working Meetings (programs listed at the end of the document), we suggest that countries consider including, as part of their solutions to social, economic and health issues, the use of “Music as a Global Resource.”

The Initiative suggests the following steps:

- “Interactive Dialogues” bringing together high-level decision makers from government, the private sector, the entertainment industry, academia, and related NGOs to explore possibilities and guide implementation.
- Having the Initiative assist in developing local, regional and national cultural adaptation strategies and strengthen management and operational capabilities of existing programs, and as needed, through high-quality training delivered through ICT platforms.
- Having program evaluation and research be undertaken by universities and other organizations.

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

**Professor Barbara Hesser and Dr. Harry N. Heinemann, Co-Editors**

## **Research and Project Evaluation: Assessing the Impact of Music on Project Outcomes**

The projects collected and featured in the “Music as a Global Resource” Compendium present an understanding of the powerful social, economic and health impact that music can have in the lives of individuals and communities. Moreover, the detailed articulation of aims, procedures and histories of these programs also offers ways to further research and the project evaluation processes. When well developed, these can make the power of music obvious to the general public, presenting the ways in which music is and can be used.

Sustainable programs have two primary characteristics: 1) focusing on both process and outcomes; and 2) assessing the various aspects of the program. This segment underscores the quality and potential of the projects presented in the “Music as a Global Resource” Compendium.

### **Increasing Outreach by Fostering Research and Evaluation**

To offer a coherent and convincing image of programs and projects, a carefully detailed research and evaluation infrastructure is indispensable. The research and evaluation process should be tailored to the environment in which the project operates, the nature and goals of the project, and the interests and needs of funding sources.

Three components should guide the development of any evaluation protocol:

- a) Exploring policies and practices and how they impact the operation.
- b) Understanding the nature of the project and how it correlates to others in the field.
- c) Developing a plan of analysis that matches the internal goals and mission with external indicators of quality.

Many of the programs in the Compendium present clear manifestations of these components, offering tangible results that can be supported. Further, project directors who understand and use research and program evaluation tools develop a constructive knowledge of their program and the internal systems they have developed. They are therefore more open to change. Such an approach is key to sustainability and the possibilities of expanding into other areas. The Compendium can therefore serve as a guide toward future planning and facilitating future support.

Research and program evaluation also helps programs/projects, as well as the organizations that support their work, present data-driven information as an indispensable aspect of effective communications. In summary, research and evaluation is critical to developing credibility, legitimacy and sustainability.

**Dr. Patrick Schmidt**

**Western University, London, Ontario**

## **The United Nations Sustainable Goals**

### **Transforming Our World: The 2030 Agenda for Sustainable Development**

“The agenda is a universal plan of action for people, planet and prosperity. It also seeks to strengthen universal peace in larger freedom.”

The seventeen Goals are:

#### **GOAL 1**

**NO POVERTY:** End poverty in all its forms everywhere.

#### **GOAL 2**

**ZERO HUNGER:** End hunger, achieve food security and improved nutrition and promote sustainable agriculture.

#### **GOAL 3**

**GOOD HEALTH AND WELL-BEING:** Ensure healthy lives and promote well-being for all at all ages.

#### **GOAL 4**

**QUALITY EDUCATION:** Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all.

#### **GOAL 5**

**GENDER EQUALITY:** Achieve gender equality and empower all women and girls.

#### **GOAL 6**

**CLEAN WATER AND SANITATION:** Ensure availability and sustainable management of water and sanitation for all.

#### **GOAL 7**

**AFFORDABLE AND CLEAN ENERGY:** Ensure access to affordable, reliable, sustainable and modern energy for all.

#### **GOAL 8**

**DECENT WORK AND ECONOMIC GROWTH:** Promote sustained, inclusive, and sustainable economic growth, full and productive employment and decent work for all.

## **GOAL 9**

**INDUSTRY, INNOVATION AND INFRASTRUCTURE:** Build resilient infrastructure, promote inclusive and sustainable industrialization and foster innovation.

## **GOAL 10**

**REDUCED INEQUALITY:** Reduce inequality within and among countries.

## **GOAL 11**

**SUSTAINABLE CITIES AND COMMUNITIES:** Make cities and human settlements inclusive, safe, resilient, and sustainable.

## **GOAL 12**

**RESPONSIBLE CONSUMPTION AND PRODUCTION:** Ensure sustainable consumption and production patterns.

## **GOAL 13**

**CLIMATE ACTION:** Take urgent action to combat climate change and its impact.

## **GOAL 14**

**LIFE BELOW WATER:** Conserve and sustainably use the oceans, seas and marine resources for sustainable development.

## **GOAL 15**

**LIFE ON LAND:** Protect, restore and promote sustainable use of the terrestrial ecosystems, sustainably manage forests, combat desertification and halt and reverse land degradation and halt biodiversity loss.

## **GOAL 16**

**PEACE, JUSTICE AND STRONG INSTITUTIONS:** Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels

## **GOAL 17:**

**PARTNERSHIPS FOR THE GOALS:** Strengthen the means of implementation and revitalize the global partnership for sustainable development.





# Music for Sustainable Community Development

**Indonesia, Iraq, United States of America:**  
*Recapturing Cultural Identity Through Drumming and Drum Making: **Drums of Humanity***



**Haiti, Jamaica, Saint Lucia:**  
*Music for Social Change: **Oasis-Caribbean***



**Finland:** *Music for Students with Special Educational Needs: **Resonaari Music School***



**India:** *Musical Instrument Design and Construction in a Creative Community Enterprise for At-risk Youth: **SVARAM***



**Ireland:** *Honoring the Music Cultures of the Traveller Community: **The Nomad Project***

**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Botswana

**PROJECT:**

**EMPOWERING AT-RISK YOUTH USING WOSANA TRADITIONAL MUSIC**  
(INACTIVE)

**DESCRIPTION:**

*Wosana* traditional music is mostly performed in the North Eastern District of Botswana by the *Bakalanga* people who are separated by geographic and political borders. This traditional music genre is used for cultural preservation as a unifying agent for both young and old people. Above all, this music is performed as a prayer for rain, a rare and much needed commodity in Botswana.

The goal of this project is to empower the youths who have dropped out of school by promoting the cultural heritage of *wosana* traditional music. It is believed that with the music skills acquired in this project, and in collaboration with the North East District Council authorities, these youth will be able to combat poverty.

Youth who take part in this project learn through apprenticeships:

- performing skills
- how to make traditional instruments, (including drums, leg rattles, hand rattles) and costumes and accessories (dancing sticks, beads for ornaments, skirts and blouses, etc.) and acquire life skills, entrepreneurial skills, societal and moral values such as self-discipline and respect

**CURRENT STATUS:**

Performances were given in community cultural festivals and in schools for traditional music competitions. School dropouts throughout the North Eastern District of Botswana had shown interest in musical performances, but unfortunately the project is not currently running due to lack of resources and support.

However, the Botswana government is encouraging:

- Both young and old in every tribe to revive their traditional musical ceremonies and values attached to them. This has been promoted through cultural festivals which have been scheduled as an annual event in May
- Youth to find any form of entrepreneurial and self-empowering activities to alleviate unemployment – including skills such as building traditional instruments, costumes, etc.
- That attract tourists – including performing in cultural festivals and competitions

**ADDITIONAL INFORMATION:**

<http://www.mustrad.org.uk/articles/bakalang.htm>

**CONTACT INFORMATION:**

Organization: University of Botswana – Faculty of Education

Address: P/Bag UB 00702 – Gaborone – Botswana

Phone: 3555098, Fax: 267 3185096

Contact Person: Dr. Otukile Sindiso Phibion

Email: [phibion@mopipi.ub.bw](mailto:phibion@mopipi.ub.bw)

**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Ghana

**PROJECT:**

**DEVELOPING THE CREATIVE MUSICAL TALENT OF YOUTH: BLESS THE MIC**

**DESCRIPTION:**

The BLESS THE MIC program provides a consistent avenue for emerging and established young artists to share their talents, hone their skills, and network with industry professionals. The program provides a platform for talented youths to demonstrate their skills and further develop their creative talent in music, poetry, traditional drumming and dancing.

Statistics show that 30 percent of the people in Ghana live under the country's poverty line. The youth in Ghana represent a large proportion of those unemployed. This can promote criminal activities and the influx of youth into the cities. The main objective of the BLESS THE MIC project is to use the power of musical expression as a tool to empower young people through innovative and participatory programs. Articles 27 and 31 of the United Nations Convention of the Rights of the Child, state that children should be given the opportunity to express themselves and develop their creative minds. This is the platform that BLESS THE MIC stands on. Music is being used as the tool to unite youth enabling them to express their opinions while working towards a future career.

**CURRENT STATUS:**

The BLESS THE MIC project is an ongoing project sponsored by Mi Prime Entertainment, an entertainment company that is committed to taking Ghanaian art to the global stage. Its mission is to promote art, music and culture based on a concrete Pan-African foundation. Over the past five years, some of the youth who participated in this program have become poets, musicians and dancers. The open-mic events, sponsored by BLESS THE MIC, are live musical programs that are quickly becoming one of Ghana's most popular activities.

**ADDITIONAL INFORMATION:**

<http://www.btm.com.gh/>

**CONTACT INFORMATION:**

Organization: Bless the Mic

Address: #24 5th Circular Extension, Cantonments, Accra, Ghana

Phone: +233243281333

Contact Person: Papa Yaw Addo-Boateng Annan

Email: [annan.papa@gmail.com](mailto:annan.papa@gmail.com)

**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

South Africa

**PROJECT:**

**DEVELOPING LIFE SKILLS IN YOUTH THROUGH MUSIC FOR ERADICATING POVERTY AND PROMOTING DEVELOPMENT: FIELD BAND FOUNDATION**

**DESCRIPTION:**

Based on the view that arts play a role in social inclusion and development for young people in South Africa, the Field Band Foundation (FBF) has identified its mission as: "Creating opportunities for developing life skills in youth through the medium of music and dance." The Field Band concept is built on the global youth activity known otherwise as show bands, or drum and bugle corps. This discipline was chosen because of the long history of brass music in South African communities and its allowance for large group participation. However, comprehensive HIV/Aids education is at the centre of the life skills programme. The discipline and focus that young people learn provide essential life skills, which will serve them well in any path they may take when they grow up. The Field Band Foundation brings this opportunity to all those young people who through poverty still suffer from the injustices of the past: those who need it the most. Field Band Foundation members from areas across South Africa work together at performances, workshops and competitions. This interaction helps build the nation as they learn understanding and respect for other cultures. Exchange programmes with Norway, Flanders, and the USA also provide opportunities to meet people from other countries, learn new skills and broaden perspectives.

The FBF was given the honour of playing a part in the 2010 FIFA World Cup celebrations. The FBF performed in the 100 and 50-day countdown celebrations and provided training for about 370 of their members to participate in the prestigious opening event. Another 60 Field Band members were also given the responsibility of leading performers from the rehearsal area to the stadium at the start of the proceedings on 11 June 2010. They also performed at the World Cup closing ceremony. This association with the 2010 FIFA World Cup will undoubtedly boost the confidence of these young men and women, forming a cherished memory never to be forgotten.

**CURRENT STATUS:**

The FBF has grown to 48 bands with an average size of almost 140 members. Programs exist in each of the 9 South African Provinces and in 24 localities.

The FBF is fortunate to have a productive and close relationship with the Norwegian Band Foundation, whose steady commitment over the years has had a massive positive impact contributing to the overall growth of the organization and greatly enriching the experience and lives of the children. This association allows the FBF to undergo continuous external evaluation, helping in providing a constant challenge for us and a standard to live up to.

**ADDITIONAL INFORMATION:**

<http://www.fieldband.org.za/>

<http://www.musikkorps.no>



Videos:

<http://www.youtube.com/watch?v=EjhUxwlmIng>

<http://www.youtube.com/watch?v=LrsYLAuJ37A&feature=related>

<http://www.youtube.com/watch?v=6s0ZKBG0Bjs>

**CONTACT INFORMATION:**

Organization: Field Band Foundation

Phone: +27 31 564 2913 cell: +27 83 775 4348, Fax: +27 86 66 20345 Contact Person: Nicolette (Nicky) du Plessis, Chief Executive Officer

Email: [ceo@fieldband.org.za](mailto:ceo@fieldband.org.za)

**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

South Africa

**PROJECT:**

**MANGAUNG STRING PROGRAM FOR DISADVANTAGED YOUTH**

**DESCRIPTION:**

The Mangaung String Program (MSP) is a string music development program initiated by the Free State Musicon in July 1997 which targets children from disadvantaged backgrounds in the greater Bloemfontein area, predominately Mangaung. There are four orchestras, based on ability, which all use the name Bochabela. There are currently over 430 pupils in the MSP.

In 2009, the MSP expanded the program to the rural southern Free State, two hours out of Bloemfontein. Once a week a senior instructor and three junior instructors travel to the towns of Phillipolis, Trompsberg and Springfontein in the Xhariep district. The program takes place at various primary and high schools during and after school hours. There are currently 100 pupils receiving tuition.

Due to the popularity of the program, older learners are employed to help teach the younger pupils. This has proven to be immensely successful. The younger children have a difficult concept explained in their mother tongue; they have a role model they can relate to. MSP gets excellent young teachers who grew up in the programme and understand the group and the cultural dynamics. Young teachers receive a substantial confidence boost, as well as a stipend to help them make ends meet. Two young musicians are also learning basic instrument and bow repairs.

The public face of the MSP is the Bochabela String Orchestra. This orchestra, made up of the best of the MSP, performs a wide variety of music from baroque to traditional and popular African music. The BSO performs for government, corporate and community functions. Many of these performances are a practical way to raise funds for pupils to attend music festivals, national orchestra courses, tours and orchestra camps.

The orchestra appears widely throughout South Africa including all national television stations. It performs in numerous music festivals including the Stellenbosch International Chamber Music Festival, the MIAGI Youth Orchestra course, and the South African National Youth Orchestra. The Bochabela String Orchestra has also appeared on Belgium and Austrian television.

**CURRENT STATUS:**

The MSP has recently completed its thirteenth year of existence. The programme is continuing to grow in the numbers of pupils (430), as well as the geographical reach expanding to Bloemfontein and the southern Free State. The Premier of the Free State, Ntate Ace Magashule, has requested that the programme to reach out to underserved areas in the northern Free State. This initiative is subject to the government providing adequate staffing to facilitate the Premier's wishes.

While the provincial government of the Free State pays for two senior instructors, the University of the Free State also sponsors thirty-hours of specialized individual tuition. A link with the Free State Symphony Orchestra also makes it possible for the most advanced young pupils to also receive individual tuition. The Mangaung String Programme Trust and MIAGI provide modest stipends to our nine junior instructors.



The MSP has also received support over the past few years from the South African Music Rights Organization, MIAGI, the Community Services Department of the University of the Free State, the Belgian Youth Orchestra Violet, the Zaventum School in Belgium, the International School Brussels, Music in die Piano Forte in Austria, Fractured Atlas in the USA and the FirstRand Foundation which gave us a grant to buy our thirty seat bus.

#### **RESEARCH AND EVALUATION:**

A research study of the Mangaung String Programme, published in 2006 in the Journal of Musical Arts, focused on the details of its impact on the participants and their community. Drawing on qualitative methodology, surveys were conducted among the different community stakeholders involved in the programme. The interpretative tools applied to the data found that although both the learners and their community were at first unfamiliar with Western classical violin music, their 'horizon of expectations' gradually broadened, rendering them more open to cultural interchange. Also, the programme influenced those involved not only on a musical level, but also on various other socio-cultural levels.

#### **ADDITIONAL INFORMATION:**

<http://www.wix.com/mangaungstringprogr1/msp>

##### **Publications:**

Elene Cloete. (2006). Broadening a horizon of expectations: A qualitative investigation of The Mangaung String Programme. *Journal of Musical Arts in Africa*, 3, 1, pp. 16-38.

<http://www.channelmpr.co.za/index.php/news-room/49-music-makes-their-world-go-round>

Videos: <http://www.youtube.com/watch?v=2J3XpdWoO0o>

[http://www.youtube.com/watch?v=0NImx5nP1ZU&feature=player\\_embedded](http://www.youtube.com/watch?v=0NImx5nP1ZU&feature=player_embedded)

For more videos, search "Bochabela String Orchestra" on YouTube.

#### **CONTACT INFORMATION:**

Organization: Mangaung String Programme

16 Whites Road Waverley Bloemfontein 9301

Phone: (27) 083-703-1554, Fax: (27) 086-511-9781

Contact Person: Peter Guy

Email: [pguy@mweb.co.za](mailto:pguy@mweb.co.za)

**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

South Africa

**PROJECT:**

**MUSIC FOR RURAL DISADVANTAGED CHILDREN: THE KEISKAMMA MUSIC ACADEMY**

**DESCRIPTION:**

The vision for the Keiskamma Music Academy is to uplift the quality of life of vulnerable rural children in the Eastern Cape Province of Hamburg and the surrounding areas by creating opportunities through a musical education. Hamburg is isolated, with few opportunities for youth. Many social problems such as teenage pregnancies, boredom, unemployment, alcoholism, HIV infection, and school dropout prevail. Without programs such as that of the Academy, the outlook for these youths is limited, their options are few, and the chances of them slipping through the cracks are enormous.

The Academy reaches 35 rural, vulnerable Xhosa children between the ages of 9 and 16. The program offers lessons on recorder (soprano, alto, tenor, bass and double bass recorders), marimba and orchestral instruments as well as music theory classes and ensemble opportunities. Children attend several classes each week, enter examinations, and play in various concerts every year. The program follows a classical training approach and incorporates indigenous Xhosa instruments, marimba and djembe in performances, creating a unique sound voice. The opportunity to learn to play a musical instrument has huge long-term benefits. Together with the new skills students acquire, there is the empowering sense of fulfillment and achievement that comes with the creation of something beautiful.

Students are selected purely on their expression of interest. There is no other selection process. This makes it possible for a child to try out the program and decide for themselves whether they would like to continue. All lessons and materials are free for students. There are three rules for the children to follow in order to keep their position in the Music Academy: attend all lessons scheduled, take good care of their recorders and practice at home. The relationship with the parents and their pride and interest in their children's success is one highlight of the program.

**CURRENT STATUS:**

The Keiskamma Trust (PBO: 930019627) is a registered charity with over ten years experience in the community. The Keiskamma Trust is a community organization, centered in Hamburg, a rural area of the Eastern Cape, South Africa, which works to foster hope and offer support for the most vulnerable. The Trust strives to address the challenges of widespread poverty and disease through holistic and creative programs and partnerships. The community trusts, supports and drives the work of the Trust, which gives the opportunity of music lessons immediate credibility. Initially there was not an expressed need by the community. The number of students grew from 35 in 2011 to over 106 in 2014. As of 2013, 79 per cent of students achieved merits and distinctions in practical examinations. The community has reveled in the various successes of their children. Their pride in their children's music making is tangible. Halls at concerts in Hamburg are full.

**RESEARCH AND EVALUATION:**

Students play external examinations from the University of South Africa as a national benchmark. Concerts and participation in competitions further evaluate the work. The effectiveness of the program is seen in language skill development of all students: all lessons are conducted in English.

**ADDITIONAL INFORMATION:**

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

**CONTACT INFORMATION:**

Organization: Keiskamma Music Academy

Address: P.O. Box 91095, Auckland Park, 2006, Physical: Plot 427, Hamburg Peddie 5641

Phone: +27 82-664 1190

Contact Person: Helen Vosloo - Founder

E-mail: [music@keiskamma.org](mailto:music@keiskamma.org)

**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

South Africa

**PROJECT:**

**MUSIC INVESTMENT PROJECT FOR AT-RISK YOUTH: EASTERN CAPE  
PHILHARMONIC ORCHESTRA**

**DESCRIPTION:**

In 2002, following a grant from the National Lottery Distribution Trust Fund, the Eastern Cape Philharmonic Orchestra's (ECPO) Music Investment Project (MIP) was founded. The main focus of this project is to offer children, through the power of music, alternatives to street life and crime and to open possibilities to escape a future of joblessness and poverty.

The goals of the MIP are:

- Engage as many learners as possible from disadvantaged communities in a rich mix of musical experience
- Create opportunities for the participants of the project to experience the world from a new perspective and offer an alternative to crime and a feeling of hopelessness
- Creatively stimulate as many young township learners as possible, keep them meaningfully occupied and in the process develop life skills, confidence and leadership qualities
- Take learners to the limit of their abilities by investing in a new generation of young musicians and audiences with an ongoing education programme in which we offer the exploration of a range of music-making activities and music appreciation
- Extend the musical horizons of previously neglected music lovers, participating learners, their families and the community in which they live and thereby give them an equal opportunity to escape from the doldrums of township life and be exposed to quality performance opportunities
- Grow a music programme to reflect the music diversity of our nation and ensure that traditional African and South African composed music takes its rightful place
- Prepare young learners for possible careers in the music industry
- Develop a sustainable music infrastructure on a long term basis
- Grow the music capacity of music teachers and music learners in our region

The discipline, work ethic and vision shaped through musical training turns the learners into responsible, hard-working citizens. The project uses the school facilities of three schools in disadvantaged areas as teaching venues. Seven full-time and five part-time teachers are employed to teach almost 550 learners on recorders, orchestral instruments, and in choirs. Learners are entered for music exams with all the recognised examining bodies.

The project is not wholly focused on creating musicians, but on opening a variety of possibilities, which include opportunities throughout the whole music industry as well as service projects to the community. Families benefit by being part of their children's development, growth and success and are provided with transport and tickets to ECPO concerts. The Project also reaches elderly, disabled and disadvantaged members of the community through ensemble concerts performed by members of the orchestra at institutions, schools and children's homes.

The Youth Orchestra Experience (YOE), an annual course which takes place during the fall holidays, is run by the MIP to provide an opportunity for learners who do not have equal access to the South African National Youth Orchestra because of a lack of musical or financial resources. This is, to our knowledge, the only provincial orchestra course in the country that serves as a learning experience to prepare learners for participation in the National Youth Orchestra and also serves as preparation to become a member of the ECPO. The YOE has taken place annually for the last eight years. In this time it has improved the skills and experience of young musicians to a level where many have qualified for participation in and sponsorship for national courses and workshops. Approximately 45 percent of the learners who qualify for the YOE are from disadvantaged communities, and have developed their skills through the MIP. YOE provides a learning opportunity to train future musicians for all genres of music.

**CURRENT STATUS:**

The Eastern Cape Philharmonic Orchestra (ECPO) is a Section 21 company, managing a part-time orchestra. In 2002, following a grant from the *National Lottery Distribution Trust Fund*, the ECPO's Music Investment Project was founded. Costs associated with the venture include fees, flights and accommodation for orchestral instructors; food and refreshments for the learners attending; music hire, venue hire, transport, publicity and programs.

**RESEARCH AND EVALUATION:**

Questionnaires completed by the participants each year are analyzed, to ensure that high standards are maintained.

**ADDITIONAL INFORMATION:**

[http://www.ecpo.org.za/index.php?option=com\\_content&view=article&id=4&Itemid=5](http://www.ecpo.org.za/index.php?option=com_content&view=article&id=4&Itemid=5)  
[http://www.classicsa.co.za/site/features/view/ecpo\\_music\\_investment\\_project\\_offers\\_inspiration/](http://www.classicsa.co.za/site/features/view/ecpo_music_investment_project_offers_inspiration/)

**CONTACT INFORMATION:**

Organization: Eastern Cape Philharmonic Orchestra Music Investment Project  
Address: PO Box 12148, Moffat Place, 6002 Port Elizabeth, South Africa  
Phone: +27 41 5817747, +27 82 2555194  
Contact person: Judy Speyers, Manager  
Email: [ecpomip@iafrica.com](mailto:ecpomip@iafrica.com)

**SECTIONS:**

Music for Sustainable Community Development

Music for Mental and Physical Health

**COUNTRY:**

South Africa

**PROJECT:**

**MUSIC WITH TRAUMATIZED CHILDREN GROWING UP IN COMMUNITIES WITH HIGH LEVELS OF VIOLENCE: MUSICWORKS**

**DESCRIPTION**

MusicWorks (formerly known as the Music Therapy Community Clinic) is a Non-Profit Organization founded in 2003 using the power of music to unlock potential in the lives of children and their communities. It offers Music Interventions for children and young people while partnering with communities in Cape Town's marginalized neighborhoods. MusicWorks' vision is to generate hope and possibilities for children and young people through shared engagements with music.

The ravages of drug and alcohol abuse, the normalizing of violence and abuse, and extremely high incidences of HIV&AIDS infection, have left thousands of Cape Town's children and young people vulnerable. Music is a social resource with the profound ability to strengthen and heal individuals as well as communities. Through instrumental improvisation, singing, musical storytelling, song writing or movement to music, safe spaces are created for engagement, creativity, caring and healing.

Music Therapy is an emerging field in South Africa regulated by the Health Professions Council of South Africa (HPCSA). MusicWorks Interventions are grounded in Community Music Therapy theory and principles while offering the following vital services: strengthening children subject to trauma and neglect; supporting their social, cognitive and emotional development; and ultimately impacting the psychosocial fabric of their larger communities.

**CURRENT STATUS:**

MusicWorks currently offers services in three ways:

- The Music Therapy programme offers individual/group music therapy sessions to children referred by caregivers for reasons such as bereavement (gang-related, HIV&AIDS or other), witnessing violence, being the victim of physical, emotional or sexual abuse, and addressing the impact of absentee parents as a result of abandonment or jail
- The Music for Life programme offers weekly after-school music programmes where children participate in various music groups (drumming/marimba/gumboot dancing). Rather than concentrate fully on the musical end product, it is the process that is highlighted. This allows participants to realize what they can achieve and experience validation by what they bring to the sessions. While their talents are developed, they experience the affirmation of belonging to a group and discover the enjoyment of music as part of their lives
- The Early Childhood Development (ECD) programme focusses on children 0-5 years and offers training to care workers such as teachers, nurses, child care workers, social workers, community workers or musicians. ECD training constitutes experiential training in communicative play through music making. It equips participants with skills and tools to conduct creative music making sessions with the children in their care

MusicWorks is currently focused on three strategic areas:

- Directing services to children in under-resourced communities, through implementing the programmes mentioned above
- Evaluation and research of both MusicWork's practice as well as the impact that its programmes have on participants
- Skills development and skills transfer for practitioners in related fields of child and youth care such as development workers, arts & health practitioners, teachers, etc.

#### **RESEARCH AND EVALUATION:**

MusicWorks implements rigorous monitoring and evaluation strategies to track ongoing activities and assess the impact of programmes implemented. A database tracks details of beneficiaries and is specially designed to evaluate and assess the impact and quality of services. The programme subscribes to participatory monitoring and evaluation practices - not only in evaluating the impact of the work but also in the ongoing monitoring of the context-specific meanings and aims that the work and strategies have. To this end, beneficiaries and/or their caregivers participate in monitoring and evaluation by way of interviews, focus group discussions and questionnaires. Such an evaluation practice is one of the ways in which MusicWorks fosters accountability for work done in marginalized community settings.

#### **ADDITIONAL INFORMATION:**

<http://musicworks.org.za/>

#### **Publications:**

- Dos Santos, A. & Oosthuisen, H. (2010). *Taking music seriously*, M. Pavlicevic (Ed.), South Africa: MTCC Publications.
- Fouché, S. and Torrance, K. (2011). Crossing the divide: Exploring identities within communities fragmented by gang violence. In A. Meadows (ed.) *Developments in music therapy practice: case study perspectives*. Gilsum, NH: Barcelona Publishers.
- Oosthuisen, H., Fouché, S. and Torrance, K. (2007). Collaborative work: Negotiations between music therapists and community musicians in the development of a South African community music therapy project. *Voices*. 7:3.  
<https://voices.no/index.php/voices/article/view/546/407>
- Pavlicevic, M. and Fouché, S. (2014). Reflections from the market place –Community music therapy in context. *International Journal of Community Music* 7: 1, pp. 57-74.
- Stige, B., Ansdell, G., Elefant, C. and Pavlicevic, M. (2010). *Where music helps: Community music therapy in action and reflection*. Ashgate Publishing Company.

#### **CONTACT INFORMATION:**

Organization: MusicWorks (formerly known as the Music Therapy Community Clinic)

Address: 44 Roseville Road, CLAREMONT, 7708, Cape Town, South Africa

Postal address: P O Box 2069, CLAREINCH, 7740, South Africa

Phone/Fax: +27 (0) 216715196

#### **Contact Persons:**

Sunelle Fouché, Executive Director

E-mail: [sunelle@musicworks.org.za](mailto:sunelle@musicworks.org.za)

Alexanne Tingley, Operations Manager

Email: [alexanne@musicworks.org.za](mailto:alexanne@musicworks.org.za)

**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

South Africa

**PROJECT:**

**PRESERVING INDIGENOUS INSTRUMENTAL MUSIC AND DANCE PRACTICES OF AFRICA (INACTIVE)**

**DESCRIPTION:**

The Center for Indigenous Instrumental Music and Dance Practices of Africa (CIIMDA), is a creativity- and performance-intensive education initiative funded by the Norwegian Foreign Office. In 2004, it was established in Pretoria. The purpose of CIIMDA is to infuse the humanizing principles of the indigenous philosophy of the musical arts into contemporary learning and activities through re-orientating and re-training school learners and teachers in African countries. Current classroom music education in contemporary African nations remains disproportionately foreign focused. Arts education design, curricular content and learning experiences thereby impact the cultural image and imagination of both trained teachers/educators and learners. CIIMD, an educational initiative, strives to restore African musical arts epistemology as an effective, scientifically underpinned, learning strategy to instill African culture through active, creative performance participation from an early age. Researched and indigenous African formulations combined with the objectives of the CIIMDA courses, children's festival creations (recorded on DVD) and educational publications (13 books, plus articles), capture indigenous logic and grammar through:

- Regenerating the spiritual being through constant participation, thereby stimulating mental health
- Instilling humanity consciousness through structures that engender inter-personal bonding
- Instilling psycho-physiological health through dance, such as feminine, maternity dance motions beginning in childhood, that strengthen the female body for child delivery or the muscle-massage dance styles that reduce stress and tension
- Narrated and enacted folktale musical dramas that promote normative life virtues and ideal character attributes
- Therapeutic theatrical enactment of societal experiences
- Imparting multi-faceted life skills and a creative disposition through spiritually enriched play-mode
- Experiencing the theory and science of knowledge fields; tempering of ego syndromes
- Inclusive participation that eschews competition, discrimination and exclusion
- Interacting with the different capabilities of the community/group in creative formulations and performances

Over 2,550 teachers/music educators/community art motivators and education advisers have attended CIIMDA Center and outreach courses. Some 9,626 learners and students have attended in-country workshops that showcased spontaneous group creativity performances. (DVDs of courses, creativity and concert performances are available)

In 2009, with the support of the Music Department, CIIMDA designed a Certificate in Africa Indigenous Cultural Arts Education (CAICAE) awarded by the Continuing Education Department of the University of Pretoria to teachers/educators from participating African countries (the syllabus is available).



In 2010, stemming from over 30 years of research in indigenous epistemology, resources and creative principles, CIIMDA designed a three-tier culture-sensitive, African Musical Arts Education curricula for primary education in Africa (information available). The curricula have been endorsed by the Pan-African Musical Arts Educators, and have been adopted by the Department of Education of South Africa.

**CURRENT STATUS:**

We are embarking on the training of skilled manpower for the South African Government as a sustainability initiative.

**RESEARCH AND EVALUATION:**

- Embodied in description above, (DVD's, publications, school performances, festivals)
- Evaluation of the impact of the CIIMDA programme, carried out by Dr. Masoga Mogomme, in 2007, and sponsored by the Norwegian Foreign Office

**ADDITIONAL INFORMATION:**

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

**Publications:**

Learning the musical arts in contemporary Africa Vols.1 & 2 for Primary education. (2005).

A comprehensive study of musical arts Vols. 1-4 for secondary/tertiary education. (2007).

Theory and practice of modern African classical drum music and drummistic piano Vols. 1-3 (with expository text). (2007).

African classical concert ensemble music Vols. 1-3 (Drum-based with expository text) (2009).

African indigenous knowledge-sensed musical arts education - policy considerations. (2009).

**CONTACT INFORMATION:**

Organization: Center for Indigenous Instrumental Music and Dance Practices of Africa Education Research & Performance (CIIMDA)

Address: 64, 14 Street, Menlo Park, Pretoria, South Africa

Phone: +27 12 460 4839, Cell +27 74 196 0810, Fax: +27 12 460 4800

Contact Person: O'Dyke Nzewi, Education & Research Manager

Email: [info@ciimda.org](mailto:info@ciimda.org), [odyke.nzewi@ciimda.org](mailto:odyke.nzewi@ciimda.org)

**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Brazil

**PROJECT:**

**BRINGING MUSIC TO CHILDREN AND ADOLESCENTS IN SITUATIONS OF SOCIAL VULNERABILITY: INTERMUSIC (INACTIVE)**

**DESCRIPTION:**

Since 2007 the InterMusic project, in partnership with the Guitarríssima Music, has served people of all age groups who are socially and economically vulnerable. All activities are permeated by seven human values that are at the center of its pedagogical proposal: respect, autonomy, democracy, cooperation, creativity, innovation and responsibility. Participants have the opportunity to develop musical capacities that vary from building their own instruments – using recycled materials - to learning about musical content such as timbre, harmony, melody, form and expressive character. Using an integrative model, where personal musical interactions are magnified by a web-based resource center, InterMusic has several cultural as well as musical aims:

- To create a time for self-expression and creativity
- To enhance the local cultural heritage
- To see music as a tool for social integration
- To assist in the construction of personal identity, personal values and self-esteem of each participant
- To socialize and promote tolerance among different cultures
- To develop musical skills that enhance other areas of life of participants

Beyond a model of lesson delivery, InterMusic focuses on creative educational opportunities where music can become a social and economic resource in the lives of youth. In order to accomplish this, students compose and perform pieces made with recycled and conventional instruments. They learn techniques implementing conventional and alternative instruments and prepare musical performances at Sport Club Internacional and Guitarríssima Music School.

**CURRENT STATUS:**

The project is ongoing and provides weekly lessons and musical engagements. This musico-cultural project was developed in conjunction with Sport Club Internacional, one of the largest soccer teams in Brazil. As such, the program is sustainable through strong partnership with a committed institution creating the likelihood of growth and the continuation of this enterprise.

**ADDITIONAL INFORMATION:** [www.guitarrissima.com.br](http://www.guitarrissima.com.br) [www.internacional.com.br](http://www.internacional.com.br)

**CONTACT INFORMATION:**

Organization: Guitarríssima Music School

Phone: +55 51 3022.3357

Contact Person: Allan César Pfützenreuter, Director

Email: [contato@guitarrissima.com.br](mailto:contato@guitarrissima.com.br)

**SECTION:**

Music for Sustainable Community Development

**COUNTY:**

Brazil

**PROJECT:**

**THE HUMAN BODY AS AN INSTRUMENT: PROJECT BATUCADEIROS**

**DESCRIPTION:**

Since 2001, the Batucadeiros Project has been addressing the needs of the underserved and vulnerable populations in Recanto das Emas, a town in the periphery of Brasilia. By developing a methodology that promotes inclusion through socio-cultural access to music from the use of the human body as a musical instrument, the Project Batucadeiros offers a solution to quality musical engagement where the difficulty of acquiring musical instruments, especially in disadvantaged segments of the population, is evident. By eliminating the cost of expensive tools and materials, this project has created musical learning with a wide power range. The exploration of multiple genres, musical rhythms, improvisation and aural acuity are at the center of the pedagogical goals. Musical pieces are composed collectively out of the musical knowledge that participants bring to the meeting space. A set of collectively invented 'répertoire' was developed as the project received invitations for presentations and workshops that are now part of the structure of the project. As a consequence, a process for the formation of 'Multiplicadores' (Multipliers), – young participants who take on the role of leaders and pedagogues – was also developed.

The project's aims include:

- Improving literacy by increasing school attendance
- Expanding the age range of participants served to include younger children
- Launching a broader community initiative aimed toward interactive learning and the development of school-support systems within the community
- Creation and articulation of an institutional network involving the Brazilian Government, private companies and a cadre of leadership to strengthen the community

**CURRENT STATUS:**

Over the years, Projeto Batucadeiros has raised resources from government, private companies, individuals, presentations and body percussion workshops. In 2010 the program was selected to work in partnership with an *Entrepreneurship Incubator Project* developed by the University of Brasilia. The program focuses on judicial, marketing and pedagogical aspects for Non-Governmental Organizational development.

Currently, the project serves 90 children and adolescents. For the Project Batucadeiros Multiplicadores we have been working in public schools, churches, and in the University of Brasília's (UnB) Music Department. Many children and adolescents are served weekly in communities of vulnerable populations in Distrito Federal (Brasília). We have established a partnership with the University of Brasília through the Technological Development Incubator-Support. The goal is to link the project with the knowledge developed by the University (teaching, research, extension) for the improvement of actions that generate a positive impact on local society through music as an instrument of social transformation.

**RESEARCH AND EVALUATION:**

The program uses an array of procedural and other assessment matrixes for evaluating results. Specific goals are developed and monitored through evaluation questions. The indices for evaluation are: frequency and student achievement in the activities offered, motivation of teachers, family relationships, school performance, interpersonal relationships within the family project and family interest in the schooling of their children. From these evaluations areas data is collected, situations diagnosed and directions elaborated.

During this process, investigations begin to determine the possible causes of problems young people encounter in schools, particularly large perceived gaps in literacy capacity thus accounting for numerous cases of so-called functional illiteracy. Therefore, participation in the Batucadeiros Project becomes contingent upon school attendance that, according to recent surveys, has had a positive impact on the attendance rate of enrollees by two more days per week.

**ADDITIONAL INFORMATION:**

[www.institutobatucar.org.br](http://www.institutobatucar.org.br)

**Awards:**

The Batucadeiros received the Itaú-Unicef Award 2015, 2013, 2011 and 2009, being, also, recognized by the 2010 CUFA's ANU Award and the Rumos Itaú Cultural 2011 Award, in the following areas: Education, Culture and Art.

**Academic productions:**

Gonçalves, Josilaine de Castro (2015). Todo mundo aprende, todo mundo ensina. Projeto multiplicadores do Instituto Batucar. Dissertação apresentada ao Programa de Pós-Graduação Música em Contexto do Instituto de Artes da Universidade de Brasília, Brasília.

Martinez, Andréia Pereira de Araújo; Pederiva, Patrícia Lima Martins, (2013). Eu fico com a pureza resposta das crianças: A atividade musical na infância. 1ª edição, Curitiba: Prismas.

**CONTACT INFORMATION:**

Organization: Instituto Batucar

Address: Rua 14 Norte It 3 ap 1005/ Águas Claras – DF/ Brazil Phone: (61) 8419-9675/8419-9674/– (61) 9623-9675/ 9672-9674/ 3435-2241

Contact Person: Ricardo Amorim

Email: [musicvida@hotmail.com.br](mailto:musicvida@hotmail.com.br)

**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Colombia

**PROJECT:**

**THE TRANSFORMING POWER OF MUSIC: FUNDACIÓN NACIONAL BATUTA**

**DESCRIPTION:**

Fundación Nacional Batuta, a public/private foundation, was created in 1991 by a joint effort between the national government of Colombia and the private sector. Its programs were inspired in part, on the National Youth & Children Symphonic Orchestras Organization of Venezuela (“El Sistema”). Over the years, Batuta has expanded the scope of its operations to better meet the needs of the large and diverse population it serves. The principles upon which Batuta structures its programs are:

- The transformative power of music
- The social values of group music education
- Music education has a highly beneficial impact on human beings
- Teaching music to children also impacts their families and communities

Batuta contributes to the comprehensive development and improvement of the quality of life of children, youth and their families in vulnerable areas; to the construction of a social fabric; to open spaces of reconciliation and coexistence; to build useful individual capacities for active participation in society; to give all children, youths and communities access to cultural offerings; to promote social integration; to strengthen cultural and educational processes in the country; and to promote cultural diversity.

Batuta has many diverse programs including: Music Stimulation Program (children between 2 and 4 years old); Musical Transition Program (children between 4 and 6 years old); Music Initiation Program (children between 6 and 16 years old); Choir Training Program (boys, girls, adolescents and youths); Symphonic Training Program (boys, girls, adolescents and youths); and music education for children and teenagers with disabilities.

Many of the children have suffered directly from forced displacement associated with violence. In 2014, 39,710 children were a part of 196 Musical Centers nationwide. Also, 16,496 of the children served by Batuta belong to families who have been victims of the internal armed conflict, 7,959 children come from extreme poverty and have two or more of their basic needs unsatisfied (health, education, employment of their parents, shelter, nutrition, etc.). These conditions affect children’s physical and emotional development and, as a consequence, their academic performance. Batuta provide them with a safe space where students can be protected from risks in their environments. Through the musical training programs they practice values such as respect, tolerance, and team work. Students learn how to be positive leaders within their communities.

Batuta has an inclusive philosophy that does not require students to have any prior musical knowledge. There are no admission examinations and no other admissions criteria such as demonstrating musical skills. The program instruction is collective; there is no individual instruction. This is important in order to achieve Batuta’s psycho-social objectives. The repertoire combines Western classical music as well as Latin American and Colombian traditional music.

**CURRENT STATUS:**

Batuta is considered one of the largest arts programs of any kind in Latin America and is the largest in Colombia. It has gained international attention. Currently it has centers in all 32 departments (states) of the country, serving over 39,000 children and adolescents in 2014. More than 1400 concerts have taken place where students have had an opportunity to show their abilities as well as to gain recognition for the work of Batuta.

Work teams are formed by the music teachers, social workers and professionals from various disciplines through Batuta who then work hand in hand with the Colombian government, local governments, private companies, and other not for profit organizations. These entities come together to form priorities for the benefit of the more vulnerable groups.

**RESEARCH AND EVALUATION:**

There have been two evaluation procedures documenting the effectiveness of programs. Both evaluated the pre-orchestra program supported by Acción Social (a State Agency). The evaluations were funded by the National Department of Planning in the Public Policy Evaluation Unit (SINERGIA).

- **CRECE (Centro de Estudios Regionales, Cafeteros y Empresariales):** A qualitative evaluation of the Project “Music Education for Children and Youngsters: Let the Music Touch You,” developed by Fundación Nacional Batuta and Acción Social (2008). This qualitative study evaluated the effects of the pre-orchestra program on the participant children and teenagers with regards to the impact of the music program on twelve psychosocial factors affecting individuals, families, school and community. The most relevant findings were an increased sense of responsibility, better use of free time, stronger values for coexistence, wider social networks, and a sense of happiness due to being part of the program
- **Economía Urbana:** Evaluation of the Process of Musical Education and Its Impact on the Academic Performance of the Pre-Orchestral Project of Batuta (2010). This statistical model was designed to measure the impact of the project and revealed a high degree of success for all aspects of the program studied. From the perspective of its social impact, the study demonstrated that the program had significant impact on resilience, leadership and self-esteem, and a direct influence in academic improvement for the participants. Cognitive impact was measured as well finding important results in meta-linguistic and space skills. According to the study, the program has demonstrated its efficacy in helping children and their communities to overcome problems of conflict and displacement. Recommendations included adding a creative dimension to the curriculum and to begin teaching music reading and writing early in the program through didactic practices in order to give stronger support to students in learning and psycho-social processes.

**ADDITIONAL INFORMATION:**

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

**CONTACT INFORMATION:**

Organization: Fundación Nacional Batuta

Address: Calle 9 No. 8-97, Bogotá D.C., Colombia

Phone: (571) 7449510

Contact person: Executive President María Claudia Parias

Email: [mariaclaudiaparias@fundacionbatuta.org](mailto:mariaclaudiaparias@fundacionbatuta.org) or [batuta@fundacionbatuta.org](mailto:batuta@fundacionbatuta.org)

**SECTION:**

Music for Sustainable Community Development

**COUNTRIES:**

Multi-National: Ecuador, India, United States of America

**PROJECT:**

**EMPOWERING CHILDREN TO CHANGE THE WORLD THROUGH CREATIVITY  
AND LOVE: PROJECT CREO**

**DESCRIPTION:**

The heart of Project Creo can be found in its name: *yo creo* (translates to English as “I Create” and “I Believe.”). Project Creo is building an international network of children who have access to creative education, who are inspired to make a difference, and who are empowered to create positive change in themselves and the world around them. This initiative is part of the US 501c3 not-for-profit organization, Arts InterFACE.

Founded on the principle that to create is to believe in oneself, Project Creo is implementing these ideals through the following objectives:

- To engage innate creativity through music and art-making (music composition, original theater creation, dance, and visual arts)
- To fortify high self-esteem and sense of self-worth in the individual
- To develop global citizens who think and respond to the world’s challenges with creative ideas and compassionate action

In 2011, Project Creo joined forces with Foundation CRISFE of Banco Pichincha to create a citywide arts education program housed in a cultural center in Quito, Ecuador. By the end of 2013, the program began replicating on a national level, reaching approximately 3,000 youth, parents, and schoolteachers around the country. Locally sustainable, all staff were hired locally and trained in Project Creo methodology. Partnerships were created with community institutions and government run education departments to share the power of the arts in a culturally specific experience. International partners and consultants include the Metropolitan Opera Guild, Peace Corps volunteers, Artists Striving to End Poverty, the Institute of Teaching and Learning at the University of San Francisco and Inner-City Arts.

The program created in Ecuador includes the following components:

- 1) **School:** Trained teaching artists worked directly with school teachers in the classroom to develop an original creative project based on school curriculum using music, theater, art, and dance. In addition to accompanying the teachers throughout the school year, the program offers workshops on creativity in the classroom through the municipal secretary of education.
- 2) **Community:** Orphanages and foundations for youth who face poverty, domestic abuse, school drop-outs, youth pregnancy, street violence, crime, and child labor. These programs use the arts to teach life-changing lessons on subjects such as values, health, finances, and environmental sustainability.
- 3) **Business:** Provide professional development workshops for foundations, small businesses, and schools to address the high demand for creativity in the workplace, which will better impact current and future generations. The professional development programs use the arts to develop important entrepreneurial skills, and increase positive motivation in the workplace.

**CURRENT STATUS:**

In 2014-2015, Project Creo embarked on a tour to offer its program model to groups in India and the US. A team of Project Creo facilitators spent five months in Mumbai and Pune, India, working closely with the Teach for India and ASTEP (Artists Striving to End Poverty) organizations. The facilitators worked with teachers in the classroom for eight weeks implementing Project Creo methodology, where the students were guided in composing an original musical adaptation of a story taken from classroom curriculum, and a student-directed short film, all centered around solving a significant, student-expressed classroom and/or community challenge, engaging, music composition, visual arts, dance, theatrical composition, and film production – all correlated with and enhancing classroom curriculum.

Project Creo has the following goals by the end of 2016:

- 1) Build iCreo, an online platform designed to assist educators through creative education tools, connect children around the world through social networking, and empower social change projects through crowd sourced funding
- 2) Growing the international network of partners working towards empowering children to change the world through the arts
- 3) Organize and promote Lovefests (community gatherings that celebrate and practice creative play with others through music and inspirational storytelling, and encouraging actions of love).

**RESEARCH AND EVALUATION:**

Results of Project Creo's pilot years in Ecuador:

- Achieving goals at an average rate of 100%, the program superseded its expectations, reaching nearly 3,000 beneficiaries throughout the pilot years.
- After a qualitative evaluation, the responses of participants revealed that the programs: (1) provided support to achieve curriculum goals in language and literature (2) helped to develop in its participants the necessary skills needed in the 21st century (creativity, confidence, communication, collaboration, and critical thinking) recognized by the initiative "21st century skills project" (3) involved high numbers of parents and family members in support of their children's learning process through their involvement in the program (4) the participants and their representatives voiced a high demand for the continuation and expansion of the program
- After a quantitative evaluation of questionnaires given throughout the pilot years, 85-100% of youth and teachers expressed that the program was successful in accomplishing its goals of improving the self-esteem of participants and fostering their innate creativity.

Project Creo is currently seeking funding to further implementation and evaluation of its programs.

**ADDITIONAL INFORMATION:**

<http://www.projectcreo.com/>  
<http://www.artsinterface.com/>

**CONTACT INFORMATION:**

Organization: Arts InterFACE  
Address: P.O. Box 24465, Tempe, AZ 84465 USA  
Phone: 480-227-6389  
Contact Person: Michael Sample, Founder  
Email: [info@projectcreo.com](mailto:info@projectcreo.com)



**SECTIONS:**

Music for Sustainable Community Development

Music for Lifelong Learning

**COUNTRY:**

Mexico

**PROJECT:**

**PROVIDING MUSIC EDUCATION TO STUDENTS IN DIVERSE SETTINGS AND INSTITUTIONS: MUSIC AND CULTURE AT CEDROS**

**DESCRIPTION:**

This project began in 1995, based upon the idea that “every child can,” and that music, as a form of education, serves as a natural resource connecting youth to education. Equal opportunity is critical to such goals. Therefore, the program is open to anyone without having admission criteria based on ability or talent. Diversity is another essential element fostered by the project, through offering over 23 music ensembles, thereby providing students with a variety of sonic experiences and a myriad of musical opportunities. These vary from participating in symphony orchestras to drums ensembles. CEDROS actions and goals focus on the notion that, in order to understand differences, it is necessary to understand the world and its complexities. Thus, the program strives to expand a youth’s horizons. Ensembles are an important part of this process, whereby youth participate in concerts across the globe: Washington, Annapolis, Chicago, San Diego, Los Angeles, Fresno, San Francisco, Berlin, Roma, Madrid, Bilbao, Pamplona, London, Cambridge, and 15 states of Mexico.

Part of communicating with others involves close interaction, thus creating opportunities for new ideas and musical experiences. The project has consequently been aided through the production and recording of ten CDs, all by student ensembles. Further, with this aim in mind, CEDROS has opened its own borders to all levels and types of education in Mexico through the “Festival Internacional Cedros-UP” – an event designed to improve the quality of the music education in Mexico and to foster awareness of the ways in which music can be an element in social, cultural and economic development. Performers and educators from 29 countries taught Mexican teachers during the seven festivals that have been held to date, each festival having a different focus. The 2010 festival is focused on the issue of “Music and Education toward Peace.”

The main objectives of CEDROS are to:

- provide music education to students in diverse settings and institutions supervise similar aimed projects across Mexico
- offer musical-pedagogical alternatives to Mexican teachers

Populations being served include:

- 513 children who received choral or instrumental classes at DACCUP
- Expanding to 4 other schools, that have been inspired and are supervised by this project
- A chorus at a juvenile prison
- Music classes at a day-care center for underserved children
- 43 music teachers work directly at DACCUP and 30 music teachers work in the other schools More than 1000 music teachers, from all over Mexico (public schools, private schools, and universities), have taken music teacher training at DACCUP

**CURRENT STATUS:**

This project has attained a great deal of recognition in the music education field in Mexico. Nevertheless, because this project belongs to a private organization, the Mexican government has not supported this enterprise. The budgetary restrictions have not prevented the continuation of the project, but have hampered its expansion. For example, the constraints make it impossible to acquire large percussion instruments such as xylophones, and cymbals.

**ADDITIONAL INFORMATION:**

<http://www.musicacedrosup.org.mx/>

<http://www.ficup.org/>

**CONTACT INFORMATION:**

Organization: Departamento de Arte y Cultura Cedros-UP

Phone: (5255) 5091 9563; Cell: (5255) 1019 827, Fax: (5255) 5091 9543

Contact Person: Gabriel Pliego, Director

Email: [gabriel\\_pliego@cedros.edu.mx](mailto:gabriel_pliego@cedros.edu.mx)

**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

United States of America

**PROJECT:**

**MUSIC FOR ECONOMICALLY DISENFRANCHISED YOUTH AND THEIR FAMILIES: YOUTH ORCHESTRA OF LOS ANGELES**

**DESCRIPTION:**

Youth Orchestra L.A. (YOLA) is the Los Angeles Philharmonic's initiative to bring free, intensive after-school music instruction to children in underserved communities. YOLA is inspired by El Sistema, Venezuela's revolutionary youth orchestra movement. YOLA aims to act as an agent of social change by providing economically disenfranchised youth with the developmental, social and academic advantages that can be gained through the study of music. Music is used as an agent of social development because it transmits the highest values of any community – solidarity, harmony, and mutual compassion. YOLA also functions as a broader community engagement initiative, providing families with opportunities for music making while supporting their children's development.

Currently, YOLA consists of three community-based programs:

- **YOLA at EXPO**, located in South L.A., **YOLA at EXPO**, located in South L.A. and begun in 2007, serves students ages seven to eighteen who participate in one of three levels of orchestra, and group lessons up to 15 hours per week. YOLA at EXPO is a partnership of the LA Philharmonic Orchestra, the Harmony Project, and the EXPO Center, a City of Los Angeles Department of Recreation and Parks Facility
- **YOLA at HOLA**, located in the Rampart District of LA, offers elementary and middle school students a uniquely intensive learning experience. For up to 15 hours per week, participants are immersed in instrument instruction, singing/solfège, musicianship, ensembles, and daily academic tutoring. The program was launched in 2010 and also offers parent musicianship class and access to exceptional social services. YOLA at HOLA is a partnership between LA Philharmonic Orchestra and Heart of Los Angeles (HOLA).
- **YOLA at LACHSA**, founded in 2014 in East LA, now has nearly 200 students from grades 4-6. This site is located at the Los Angeles County High School for the Arts on the campus of CalState LA. In addition to intensive music training, YOLA students at this site experience the benefits of a mentorship program, with LACHSA high schoolers acting as skilled in-classroom support.

YOLA is an in-depth initiative aimed at building healthy communities in the three neighborhoods in which YOLA is currently situated. Through the Los Angeles Philharmonic's school programs, neighborhood concerts, and YOLA, the LA Phil offers youth, families, and the community at large multiple entry points and opportunities to experience the world of music.

**CURRENT STATUS:**

Support for YOLA is provided by a combination of individuals, foundations, and corporations. The Board of the LA Philharmonic Orchestra is committed to YOLA for the long-term. Its program costs have become part of the institution's annual operating budget. Moreover, to make this type of work sustainable, the LA Philharmonic Orchestra splits program costs with each of the YOLA site's community partners. YOLA is also supported by a group of over fifty public and

private music education and social service organizations who are invested in YOLA's mission. The LA Philharmonic Orchestra's work through YOLA has proven that this educational model can have a dramatic impact in a short period of time. Eight years after the program began, enrollment rose from 40 to over 700 (with a wait list topping 100-plus interested students). YOLA impacts the individual communities it serves and the greater Los Angeles County. In October 2009, 18,000 people witnessed the LA Phil at the Hollywood Bowl – with the youth orchestra from YOLA at EXPO. Since that time, the young musicians of YOLA have had unparalleled performance opportunities, playing on the stage of Walt Disney Concert Hall, appearing on national television, and collaborating with world-famous musicians.

Recognizing the need to disseminate best practices, the LA Phil developed an online resource library, a compilation of tips and guides for individuals interested in starting their own El Sistema-inspired programs. In addition, YOLA has been featured at the National Guild of Community Schools of the Arts and the Association of California Symphony Orchestra conferences. It served as a case study for representatives from 27 states and 6 countries during the first YOLA Symposium in 2010 and as inspiration for thousands of people in subsequent annual symposia hosted by the LA Phil.

#### **RESEARCH AND EVALUATION:**

Program assessment focuses on five key areas: student success, teacher effectiveness, family impact, community awareness and institutional learning. Outcomes for the YOLA at EXPO program are measured in an Efforts-to-Outcomes database. This database captures longitudinal data, including attendance, musical progress, and demographics.

Student success is measured by semi-annual juries/recitals, attendance, and report cards. Teachers are given observations and feedback, and parents receive an annual survey. Parents annually receive pre- and post- surveys. Additionally, musical and social assessments are completed by students at least once each year. YOLA is also in the midst of a study with the USC Brain and Creativity Institute, working with Anthony Damasio and his team to conduct neuroscience research on the impact of early music study on cognitive development. Later in the fall of 2015, the Los Angeles Philharmonic will announce another rigorous research study on YOLA.

#### **ADDITIONAL INFORMATION:**

[www.laphil.org/yola](http://www.laphil.org/yola)

Publications: [www.laphil.com/yola/yola-resource.cfm](http://www.laphil.com/yola/yola-resource.cfm)

Photos and Videos:

[www.laphil.com/yola/media-library](http://www.laphil.com/yola/media-library)

<http://www.youtube.com/watch?v=UqYX1FadBLY>

<http://www.youtube.com/watch?v=hBd4-3UlltQ>

#### **CONTACT INFORMATION:**

Organization: Los Angeles Philharmonic Association

Address: 151 S. Grand Ave., Los Angeles, CA 90012

Contact Person: Gretchen Nielsen, Director of Educational Initiatives

Email: [gnielsen@laphil.org](mailto:gnielsen@laphil.org)

**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

United States of America

**PROJECT:**

**PROMOTING CONNECTIONS BETWEEN INCARCERATED MEN AND THE COMMUNITY THROUGH CHORAL SINGING AND SONGWRITING: THE OAKDALE COMMUNITY CHOIR**

**DESCRIPTION:**

This project, founded and directed by a faculty member from The University of Iowa in 2009, bridges gaps between incarcerated men and the community through choral singing, songwriting, and performances inside prison walls. The full choir is comprised of women and men from the community (“outside” singers) who come into the Iowa Medical and Classification Center, commonly known as Oakdale Prison, on Tuesday evenings to rehearse with incarcerated men (“inside” singers). In addition to singing and performing together, choir members participate in a reflective writing exchange that leads to the performance of original songs. The reflective writing component provides a channel for inside and outside members to interact about song meanings and to explore ideas related to the choir. Some of these writing pieces become introductions for concert selections, compilations for a choir newsletter or the as the source for sharing during rehearsals. As of May 2015, the group has performed 47 original songs during 14 different themed concerts inside the prison gymnasium. We send CDs of the concerts to approved family members or friends of the inside singers.

The May 21, 2015 concert themed “Evolving Lives,” was the first time a formerly incarcerated choir member attended the concert as an outside guest. The choir performed one of his original songs, “May the Stars Remember Your Name,” and the lyricist spoke to the audience after his song was performed. Additionally, a filmmaker, Daniel Kolen, captured video footage throughout the season to create a documentary film about the choir.

Since its inception in 2010, each summer between 10 and 20 incarcerated men have participated in the Songwriters’ Workshop. The participants and leaders use the Liz Lerman Critical Response Process, a strength-based feedback process, to workshop original lyrics and songs. At the conclusion of the summer session, songwriting participants perform original songs for choir members. This informal performance is professionally audio recorded and the resulting CDs are then shared with each other as well as family members and friends.

In 2012, inspired by the choir at Oakdale, another Iowa prison choir began at the Mount Pleasant Prison facility. Many of the inmates from Oakdale are transferred to Mount Pleasant for a treatment program prior to release. Heather Herschberger directs this group.

The University of Iowa and the Iowa Department of Corrections have had various partnerships over the last 30 years. These present initiatives, the Oakdale Community Choir (OCC) and the Mount Pleasant Choir are part of The University of Iowa Community Prison Partnership Programs. The goals of this university-prison collaboration include the following:

- To embrace the joys of hard work for a meaningful purpose, which in turn inspires motivation to participate in new endeavors
- To build companionship rooted in sharing and responding to others
- To gain confidence and contribute to a greater good both individually and collectively

- To learn to accept oneself as an individual and as part of a community
- To develop particular skills such as critical thinking, problem solving, social networking, and creative expression

#### **CURRENT STATUS:**

The Oakdale Community Choir rehearses and performs each fall and spring academic semester. In the summer, inside members participate in a songwriting class.

#### **ADDITIONAL INFORMATION:**

Link to a radio interview with Mary Cohen about the Oakdale Community Choir:

[http://performancetoday.publicradio.org/features/2010/music\\_that\\_matters/playing\\_incarcerated.shtml](http://performancetoday.publicradio.org/features/2010/music_that_matters/playing_incarcerated.shtml)

[http://www.uiowa.edu/~fyi/issues/issues2008\\_v45/04132009/photos/OakdaleCommunityChoir/index.html](http://www.uiowa.edu/~fyi/issues/issues2008_v45/04132009/photos/OakdaleCommunityChoir/index.html)

<http://www.doc.state.ia.us/TrainingCenter/Newsletters/Journey-Winter2009.pdf>

#### **Publications:**

Cohen, M. L. (2007). *Christopher Small's concept of musicking: Toward a theory of choral singing pedagogy in prison contexts* (Doctoral dissertation). Available from ProQuest Dissertations & Theses database. (UMI No. 3277678)

Cohen, M. L. (2012). Harmony within the walls: Perceptions of worthiness and competence in a community prison choir. *International Journal of Music Education*, 30(1), 47-57. doi:10.1177/0255761411431394

Cohen, M. L. (2010). The Oakdale Prison Community Choir: A person is a person through other people. *ChorTeach* 3(1), 3-5. Available at: <http://acda.org/files/ChorTeach%20Vol3-1Cohen.pdf>.

Cohen, M. L. (2012). Writing between rehearsals: A tool for assessment and building camaraderie. *Music Educators Journal*, 98(3), 43-48, doi 10.1177/0027432111432524

Cohen, M. L. & Silverman, M. (2013). Personal growth through music-making: The Oakdale Prison Community Choir and homeless men in a therapeutic program in New York City. In K. K. Veblen, S. J. Messenger, M. Silverman, & D. Elliott (Eds.), *Community music today* (pp. 199-216). Lanham, MD: Rowman & Littlefield Publishers.

Iowa Department of Corrections Victim and Restorative Justice Center Newsletter "The Journey," see article on pages 6-7.

#### **CONTACT INFORMATION:**

Organization: The University of Iowa

Address: 305S Communications Center, Iowa City, IA 52242-1795 Phone: 319-335-3030, Fax: 319-335-5608

Contact Person: Mary L. Cohen, Ph.D., Associate Professor of Music Education

Email: [mary-cohen@uiowa.edu](mailto:mary-cohen@uiowa.edu)

**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

United States of America

**PROJECT:**

**PROMOTING RESILIENCY AND POSITIVE YOUTH DEVELOPMENT WITH AT-RISK STUDENTS: MARIACHI PROGRAM**

**DESCRIPTION:**

There are obviously great needs among the school children in the US, particularly those categorized as at-risk. Fifty-four percent of students in K-12, Texas public schools, who have been identified as “at-risk,” are primarily Hispanic. One strategy for reaching these students is using a music program centered around Positive Youth Development based on the principles of authentic community engagement, cultural competence, and an ethics of caring.

Since 2003, Mariachi Águilas, an ensemble for undergraduate and graduate students at the University of North Texas, has been creating relationships with local middle and high school students in public school mariachi programs. This ensemble learns and performs culturally appropriate music at a high-level, performing for UNT functions, community events, and private functions. Several of the members have been teaching in after-school mariachi programs in middle and high schools in the North Texas area. These students have been trained as culturally aware music educators. In addition, UNT offers a Summer Mariachi Camp in which these predominantly at-risk Hispanic public school students come to campus, stay in the dorms for four nights, attend mariachi workshops all day, visit the recreation center, planetarium, and other University centers, and perform in a concert at the Performing Arts Center.

The guiding framework of this program is building trusting relationships and the necessity for reciprocity in which all participants are valued.

The mariachi program promotes community engagement as a process that contains elements of shared benefits and reciprocity in which all parties learn from each other. By realizing that music making and all interactions are meaningful within specific social and cultural contexts, this perspective differs considerably from “outreach.” As such the program improves community members’ self-worth by valuing the cultures they bring with them and promotes opportunities for collaboration among the community, UNT students and faculty.

Goals include, but are not limited to, the following:

- Improving school attendance, retention rates, academic performance, graduation rates and college attendance among at-risk students
- Providing opportunities for improved self-esteem, resiliency, self-worth, self-expression, and discovery of individual competencies
- Making better connections between UNT and the local community, by reaching out to populations that are typically not interactive with the university
- To better prepare undergraduates to work more effectively with culturally diverse populations

**CURRENT STATUS:**

Mariachi Águilas is a well-established ensemble in one of the largest university music programs in the country. It has established strong relationships with local public schools. In summer, 2010,

they are offering our third summer mariachi camp and attendance is expected to double. In addition, for the first time graduating high school seniors have applied for admission to UNT. These students will be the first in their families to attend college or university. UNT is working to develop a study abroad experience in Guadalajara, Mexico to experience mariachi in its original cultural context. Graduates from UNT who have been members of Mariachi Águilas are currently teaching music in local schools and starting new mariachi programs.

**ADDITIONAL INFORMATION:**

[http://www.unt.edu/northtexas/fall2008/media/0809\\_NTxn\\_Mariachi/0809\\_NTxn\\_Mariachi.htm](http://www.unt.edu/northtexas/fall2008/media/0809_NTxn_Mariachi/0809_NTxn_Mariachi.htm)

**CONTACT INFORMATION:**

Organization: Mariachi Águilas

Address: University of North Texas, Denton, Texas

Phone: 940-369-7973

Contact Person: Dr. Donna T. Emmanuel, Founder and Sponsor

Email: [donna.emmanuel@unt.edu](mailto:donna.emmanuel@unt.edu)



**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

United States of America

**PROJECT:**

**REACHING UNDERSERVED YOUTH THROUGH AFTER SCHOOL: MUSIC CLUBHOUSE PROGRAMS**

**DESCRIPTION:**

The Music and Youth Initiative partners with community-based organizations to form strong youth development programs in music. They provide financial, program and operational support for after school music programs for underserved teens. These music clubs engage at-risk youths by promoting learning and social interaction. Cooperation and teamwork are emphasized while participants gain operational knowledge of musical instruments and music technology. Youth are empowered through their involvement in recording studios, bands and music workshops. They take part in an environment where exemplary models of learning how to work together are taught. Formal lessons in contemporary guitar, keyboards, bass, drums and music recording are being offered.

Currently the Music and Youth Initiative serves communities in nine locations – six in Boston and three in neighboring cities in Eastern Massachusetts. Collectively, the “Music Clubhouse” and “Studio Clubhouse” programs receive over 1,500 youth visits a week with over 500 students enrolled.

**CURRENT STATUS:**

Music & Youth Initiative is a U.S. 501(c)3 nonprofit organization with 70% of its funding coming from individual donors and the remaining 30% from foundations and corporations.

**RESEARCH AND EVALUATION:**

Success is measured by the number of youth being served, the numbers enrolled in formal music lessons and the percent of students who achieve the ability to perform. Each club reports three times a year to the central Music and Youth Initiative about their program attendance, as well as offering “impact stories” describing how individual involvement has affected the lives of its members.

**ADDITIONAL INFORMATION:** <http://www.musicandyouth.org/>

Videos:

<http://www.youtube.com/watch?v=TB-AMIfy18o>

<http://www.youtube.com/watch?v=HNFRozxTn5M&feature=related>

**CONTACT INFORMATION:**

Organization: Music and Youth Initiative

Address: 398 Columbus Avenue #307, Boston MA 02116

Phone: 508-353-4714

Contact Person: Gary Eichhorn, Executive Director

E-mail: [Gary.eichhorn@gmail.com](mailto:Gary.eichhorn@gmail.com)

**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

United States of America

**PROJECT:**

**SONGWRITING WITH AT-RISK YOUTH: HEAR OUR VOICES**

**DESCRIPTION:**

“Hear Our Voices” is an innovative music therapy project aimed at promoting healthy attitudes and behaviors in at-risk youth through the use of a structured songwriting program. The project is an outreach program of The Arts and Quality of Life Research Center of the Boyer College of Music and Dance at Temple University. This program began in 2007 at the Hancock St. John Learning Center in the Kensington South area of Philadelphia. Elementary school children living in this neighborhood are exposed to serious social problems, such as poverty, crime and violence. The songwriting program provides fourteen weeks of sessions each cycle, using a theme-centered approach aimed at providing the children with a creative outlet for exploration and expression of issues relevant to their lives (violence, difficult family situations, drug use, anger management, school, and peer pressure) and an opportunity to collaboratively create strategies for personal safety and success. The programs are run by Board-certified music therapists. The songwriting cycle culminates in the production of a CD of the children’s work and a CD release party organized in the community. The act of public sharing of the songs instills feelings of hope and a need for change within the community. Subsequent cycles at each site involve new groups of children in different age groups, ranging from kindergarten through 8th grade.

In 2009 “Hear Our Voices” expanded and was offered at Carson Valley Children’s Aid, which provides educational, behavioral, and psychological services to children with psychiatric and behavioral disorders due to trauma. For several years, Carson Valley adopted the program into its curriculum, while the Arts and Quality of Life Research Center continued to collect data on its effectiveness at the site. Additionally, a Temple University grant in 2010 funded individual songwriting sessions for Carson Valley students. The program also was offered for several years starting in 2010 to the Drueding Center in Kensington, which serves homeless families who also are often victims of abuse. All Saints Episcopal Church in Collingdale, PA hosted the program in 2011 as well, serving a working-class suburb of Philadelphia with a large percentage of single parents, low education levels, and a high percentage of African immigrants who are often under-employed.

**CURRENT STATUS:**

Through additional funding by Exelon Generation, the program was offered at the Lenfest School in Philadelphia. The goal is to continue to replicate this songwriting program in regional community centers that serve at-risk youth. As of June, 2015, several hundred children have taken part in Hear Our Voices.

**RESEARCH AND EVALUATION:**

Evaluation measures of the overall program have determined that children benefit from increased self-esteem, while therapists have observed increased group cohesion and ability to shift negative emotions into positive emotions during a session. Evaluation of the individual songwriting sessions suggests that participants experience decreased anxiety while also being more motivated to participate in other therapies.

**ADDITIONAL INFORMATION:**

<http://www.temple.edu/boyer/community/aqlresearch.asp>

**Publications:**

MacDonald, S. & Viega, M. (2011). Hear Our Voices: A music therapy songwriting program and the message of the Little Saints through the medium of rap. In S. Hadley and G. Yancey (Eds.), *Therapeutic uses of rap and hip hop*. London: Routledge.

**CONTACT INFORMATION:**

Organization: The Arts and Quality of Life Research Center, Temple University

Address: Temple University, Presser Hall. 2001 N.13 Street, Philadelphia, PA 19122

Phone: 215-204-8542

Contact Person: Dr. Cheryl Dileo, Director

Email: [aqlrcenter@temple.edu](mailto:aqlrcenter@temple.edu)

**SECTIONS:**

Music for Sustainable Community Development

Music for Mental and Physical Health

Music for Lifelong Learning

**COUNTRY:**

United States of America

**PROJECT:**

**TRANSFORMING LIVES AND COMMUNITIES THROUGH MUSIC: THE CENTER FOR MUSIC NATIONAL SERVICE**

**DESCRIPTION:**

The Center for Music National Service (MNS) is a nonprofit organization that supports music as a strategy for public good. Through direct programs and advocacy, MNS promotes music as an intervention to improve student success, soothe the sick, and strengthen communities of all kinds.

MusicianCorps, MNS's flagship program, trains and places musicians to serve full-time as teachers and mentors in low-performing public schools, youth centers, and other high-need community settings. MusicianCorps uses music to reengage youth in their academic and civic lives, and provide them the skills critical to success in the 21st century. MusicianCorps has the following key goals (see the Research and Evaluation section of this report for additional information): Keeping students in school, Building 21st century workforce skills, Making music accessible and strengthening community.

MusicianCorps Mentors are skilled musicians who have demonstrated a commitment to making a positive impact in their community. Mentors receive a living stipend, health care and professional development in exchange for a year-long service term. MC Mentors provide 4 days per week of music instruction and engagement at 1-2 high-need service sites. Weekly "5th days" are dedicated to community service and outreach, corps-based reflection and leadership development.

The MusicianCorps has four main components:

- Music Instruction: Project-based instruction focused in composition, improvisation and performance
- Arts Integration: Incorporating music into core subjects such as math, literacy, and technology to heighten students' perception and understanding
- Service Learning: Youth apply and strengthen skills learned in the classroom through quarterly engagement in Music Service Days, performances and community events
- Consistent Mentorship: Young adult MusicianCorps Mentors serve as reliable and relatable role models for youth

**CURRENT STATUS:**

MusicianCorps has transitioned from a brick-and-mortar organization to a volunteer-driven movement. We are committed to mobilizing music service in schools, children's and veterans' hospitals, senior homes, homeless shelters and other high need settings. The organization has shed its physical assets but still maintains its 501(c)(3) nonprofit status as a volunteer-driven movement.

Music has a unique power to unite people from all walks of life. Each year, #musicMLK encourages musicians and music lovers to co-create participatory events in their communities, with a special emphasis on engagement with isolated populations like hospitalized children,

veterans, the elderly, the homeless, and others who are in need. #musicMLK happens each January on the Martin Luther King, Jr. holiday weekend. In 2016 the organization plans to expand our #musicMLK event from 50 cities in 2015 to 150 cities.

#### **RESEARCH AND EVALUATION:**

In just over two years of programming, MusicianCorps has demonstrated the following key impacts:

- **Keeping Students In School**  
MusicianCorps Mentors motivate students to stay in school. In the midst of a national crisis that has seen high school dropout numbers reach dramatic new heights over the past decade, 7 out of 10 high school students say they want to come to school more because of MusicianCorps.
- **Building 21st Century Workforce Skills**  
MusicianCorps focuses on creative expression, composition, and teamwork to increase youths' chances for long-term success. A recent IBM poll of 1,500 CEOs identified *creativity* as the No. 1 'leadership competency' of the future (The Creativity Crisis, Newsweek 2010), and the Conference Board reports that creativity rates among the top five skills needed in the workplace. In the 2010-11 program year, 70% of school site partners agreed youth were more creative after MusicianCorps, and 80% agreed youth were better able to express themselves.
- **Making Music Accessible**  
MusicianCorps works to restore music in the schools that need it most. Despite being consistently hailed as a cornerstone of a complete education curriculum, the time spent on music instruction has steadily decreased in public schools over the past twenty years, especially among schools that serve children of low socio-economic backgrounds. Since its launch in 2009, MusicianCorps Mentors have empowered 5,400 underprivileged youth with ongoing music instruction and music-making opportunities.
- **Strengthening Community**  
In a time when people are feeling more disconnected from their communities and each other, MusicianCorps harnesses the unique power of music to bring people together, providing students an opportunity to exercise community leadership. Over 16,000 community members have participated in 215 MusicianCorps service days, performances, and public events in just over two years.

#### **ADDITIONAL INFORMATION:**

<http://www.musicnationalservice.org>

<http://www.musicmlk.org/#ideas>

#### **CONTACT INFORMATION:**

Organization: Center for Music National Service

Address: 3254 19th St | 2nd Floor

San Francisco, CA 94110

Phone: 415-839-8902 | Fax: 415-840-7202

Founder: Kiff Gallagher, CEO & Founder;

Email: [kiff@musicnationalservice.org](mailto:kiff@musicnationalservice.org)

Email Contact: [contact@musiciancorp.org](mailto:contact@musiciancorp.org)

**SECTION:**

Music for Sustainable Community Development

**NON-AUTONOMOUS TERRITORY:**

Puerto Rico

**PROJECT:**

**MUSIC FOR CULTURAL PRESERVATION: TACUAFAN**

**DESCRIPTION:**

TACUAFAN (Taller Cultural Afro Antillano) is a not-for-profit corporation dedicated to promoting the musical and cultural wealth of Puerto Rico and the Caribbean over the last thirty years. The project promotes the legacy of Arturo Alfonso Schomburg, a Puerto Rican born in Barrio Obrero, Santurce and who left a historic legacy about human rights and arts preservation. TACUAFAN began in this socially and economically disadvantaged community in the City of San Juan, Puerto Rico. Through cultural workshops incorporating the use of percussion, flute, theatre, community forums and conferences, movie exhibitions and cultural/recreational trips, awareness of the value of cultural Caribbean music and its preservation has spread extensively in Puerto Rico. TACUAFAN maintains a sustainable community educational music program through the sales of CDs and artistic presentations.

This project has sponsored the following:

- Community Recognition & Awards Activities
- Publications including CDs of music (folkloric, popular and progressive) from Puerto Rico and the Caribbean with explanations in Spanish, English, French and Japanese
- A documentary movie about the history of Barrio Obrero
- The co-production of the first and second Symposium entitled: “Afro-America and Its Religious Culture” with the University of Puerto Rico
- The development of musical modules for the annual conferences of the Program in Social Studies at the Puerto Rican Department of Education entitled “Commemoration of the Abolition of Slavery” and “Commemoration of the Discovery of Puerto Rico”
- The development of micro-business workshops for adolescents in sound engineering

**CURRENT STATUS:**

At present, work is in progress on the construction of a building to be called the Caribbean Cultural Center “Arturo Alfonso Schomburg” that will house TACUAFAN and its projects. In collaboration with the San Juan Municipality, the 14<sup>th</sup> Street of Barrio Obrero was named Arturo Alfonso Schomburg. A short film about the Rosario de Cruz de Mayo Festivities was produced. TACUAFAN is also launching a new Caribbean rhythmical concept entitled-the TULULU a beat created considering the six different beats of the Caribbean drums. Actually (2015-2016) we have been coordinating cultural educational activities celebrating the 100 years of the foundation of the Barrio Obrero Community. TACUAFAN is also promoting the last recoding production of the Rosario de la Cruz with the best national singers (voices). Project funding comes mostly from CDs sales, artistic shows, government and organization proposals.

TACUAFAN’s accomplishments have been recognized by the City of San Juan, The School of Architecture of the University of Puerto Rico (the URBE award for Community Service), Puerto Rico Bar Association, and Commission Against Racial Equality, the Center for Advanced Studies of Puerto Rico and the Caribbean, and the Council Against Racism, among others.

**ADDITIONAL INFORMATION:**

[www.tacuafan.com](http://www.tacuafan.com)

[www.caribejazz.com](http://www.caribejazz.com)

<https://www.facebook.com/pages/Barrio-Obrero-100/1517575618516618?fref=ts>

**CONTACT INFORMATION:**

Organization: TACUAFAN

Address: P.O. Box 7832 San Juan, Puerto Rico 00916-7832

Phone: (787) 627-0094

Contact Person: Víctor López Ramírez

Email: [barrioobrero100@gmail.com](mailto:barrioobrero100@gmail.com)

**SECTIONS:**

Music for Sustainable Community Development

Music for Lifelong Learning

**NON-AUTONOMOUS TERRITORY:**

Puerto Rico

**PROJECT:**

**MUSIC TO PROMOTE ENVIRONMENTAL AWARENESS: ECOMUSICLAJE**

**DESCRIPTION:**

EcoMusiclaje is a not-for-profit organization operating under the laws of the Commonwealth of Puerto Rico. The Spanish term “EcoMusiclaje” is the fusion of three words: ecología, música and reciclaje (ecology, music and recycle). EcoMusiclaje is the art of making music with recycled materials from nature and everyday items. The main goal of the music workshops is to promote awareness of eco-friendly practices through the teaching of music.

For over 34 years EcoMusiclaje has worked in the field of music education with people of all ages and backgrounds. The program also includes people with autism, Down’s syndrome and visual impairments. String, wind and percussion instruments are made with natural materials such as gourds, seed pods, coconut shells, bamboo, sea shells, bones, wood sticks, leather skins, steel drums and found objects such as plastic, glass, and metal. This type of instrument shows historically how the first humans made music. In this manner we have produced a very original and unique musical project.

Other educational activities are focused on how to use music in Science, Spanish, English, and History courses. One of the most important topics included in educational and community activities is the influence of Africa on the instruments and music of Puerto Rico and the Caribbean. Students from different geographical areas and economic backgrounds have benefited from workshops that have brought close to 50,000 students together from public and private schools, art schools, cultural centers, public libraries, government centers, and community based organizations. Workshops have served to awaken interest and motivation in participants to learn and to continue to learn and study music.

In June, 2013 EcoMusiclaje received acknowledgment in Ponce, Puerto Rico for its work in promoting sustainable communities for Puerto Ricans and eradicating unemployment.

There is now a collection of over 300 musical instruments in the Museo Rodante EcoMusiclaje (EcoMusiclaje Museum on Wheels). Workshops and exhibitions are offered at various parks, among them, Library Amaury Veray, at Conservatory of Music of Puerto Rico, Boy Girls and Club at Vieques, Puerto Rico and Plan designs for ecological parks in Culebra, Puerto Rico, Chicolines Pre-School and training is offered for teachers and community leaders, tourists and the general public.

**CURRENT STATUS:**

For several years EcoMusiclaje has organized summer camps for different agencies that include music, recycling and the cultural aspects of music, dance and hand crafting. The summer camp will serve children from four to twelve years old. Its purpose is to help teachers and community leaders learn to build instruments from nature and recycling.

EcoMusiclaje is also developing a new book entitled *Instruments of EcoMusiclaje*. Its purpose is to help teachers and community leaders learn to build instruments from nature and recycling. Other books under development are: *Arco Iris Musical* and *Music-Art Therapy*. These original



textbooks integrate elements of music therapy, art therapy and music instruction with science, mathematics, and social studies in order to elevate the academic level of the participants. Other techniques and methods are offered to teachers interested in teaching the traditional music of Puerto Rico and the folklore of all the Americas. Under development is a text for a band of EcoMusiclaje instruments and 50 musicians: *EcoMusiclaje Symphonic Orchestra*.

Activities are financed through fee for services including workshops, conferences, lectures, book sales, hand craft, exposition and summer camps.

#### **RESEARCH AND EVALUATION:**

EcoMusiclaje over the years has documented its work qualitatively through videos and letters. Many participants have continued musical studies and participate in the project by offering services voluntarily and setting an example of what the project meant in their lives.

#### **ADDITIONAL INFORMATION:**

Videos:

<http://www.youtube.com/user/RAULBERRIOSTV/maquinolander>

Photos

<https://www.facebook.com/ecomusiclaje.campamento?fref=ts>

#### **CONTACT INFORMATION:**

Organization: EcoMusiclaje

Address: Urb Carolina Alta N. Landrau F-25 Carolina P.R. 00987

Phone: (787) 980-8731 or (787) 376-8713

E-mail: [ecomusiclaje@gmail.com](mailto:ecomusiclaje@gmail.com)

Contact Persons: Raúl Berrios Sánchez;

Email: [clavetres12@gmail.com](mailto:clavetres12@gmail.com)

Waleska López Jiménez;

Email: [indici@icloud.com](mailto:indici@icloud.com)

**SECTION:**

Music for Sustainable Community Development

**NON-AUTONOMOUS TERRITORY:**

Puerto Rico

**PROJECT:**

**PROMOTING CULTURAL INTEGRATION: ALIANZA ARTESANTURCE**

**DESCRIPTION:**

Are artistic institutions shaped by their environment, or can institutions change and improve their environment? This was the main issue that brought forth the La Alianza ArteSanturce, a comprehensive alliance of cultural and artistic institutions joined by the shared purpose of improving their economically depressed urban environments through the arts. Through the Innovation Lab's support, this alliance and its members explore, identify, design and test innovative strategies to advance its purposes.

The alliance, convened in 2009 by the Puerto Rico Conservatory of Music, includes some of the most prominent arts institutions in Puerto Rico, all located in Santurce, San Juan's main urban barrio (ward). The main commercial and residential suburb of San Juan throughout the 19<sup>th</sup> and 20<sup>th</sup> centuries, much of Santurce is currently a mosaic of rundown low-income neighborhoods, filled with boarded-up, abandoned or sub-utilized commercial buildings, and other nostalgic testimonies of its illustrious but faded past.

Despite its urban decline, many cultural and artistic institutions still remain in Santurce, some are newcomers, while others are long gone. Many of the most prominent and dynamic ones are founding members of La Alianza Arte Santurce: these include some of the most important museums (the Contemporary Arts Museum and the Puerto Rico Art Museum), performing arts centers/theaters (The Puerto Rico Fine Arts Center, Teatro Matienzo), musical companies and orchestras (the Musical Arts Corporation, host to the Puerto Rico Symphony Orchestra, and the San Juan Children Choir), dance companies (Ballets de San Juan, Ballet Concierto, Andanza and Mauro), a cultural center (Casa Aboy), a higher education institution with an extensive arts promotion track record (University of the Sacred Heart), as well as several galleries, community organizations and individual artists' studios. Some of these organizations have been in Santurce for a long time. Others, such as the Conservatory, have taken advantage of abandoned stately homes and historic buildings, which lost their original purpose due to the outward migration of residents to the new suburbs, and rehabilitated and preserved them for artistic purposes. The art-driven recycling of these grand structures has done much to restore their past dignity, but has not necessarily generated the rehabilitation of the surrounding urban and social landscape.

The Puerto Rico Conservatory of Music was one of these newcomers in 2008, but a very exceptional one. The Conservatory is a public higher learning institution that combines a specialized undergraduate and graduate offering with a large and vibrant community outreach and music education program. It was the Conservatory that was the convener of a model and novel alliance to promote and advance multidisciplinary arts objectives, as a key strategy for the economic, cultural and social transformation of Santurce. The strategy positioned the arts and culture into a distinct, entrepreneurial, value added and differential thematic axis for the urban economic, social renovation and revitalization of Santurce. The Alianza arteSanturce initiative was convened and led by the then Chancellor of the Puerto Rico Conservatory of Music who was the driving force behind the construction and relocation of the Conservatory to its new state of the arts facilities in the heart of Santurce. This project was an important injection to revitalize the sector and return a dilapidated historic building and landmark that had been totally abandoned for

decades. The renovation and rehabilitation of this building and site was a key factor in the revival of the neighborhood.

Upon arrival to the Santurce neighborhood, the head of the Conservatory engaged in a quite different initiative to create this multi-organization project to advocate, promote and work for the transformation of the Santurce sector into the cultural and arts district of San Juan and Puerto Rico. The driving vision of the Conservatory's leadership aimed at expanding the institutional strategic focus outside of its four walls and into building a better community and city through music and the arts. It was not coincidental that the new Conservatory's facilities in Santurce were strategically located in the Parada 15 area, a past mecca of the Puerto Rican music industry of the golden days of glory, a true center for the music industry of the Caribbean region.

#### **CURRENT STATUS:**

The Alianza ArteSanturce is a leader not only in the cultural and artistic development of the area but is a key player in the social and economic development of Santurce and Puerto Rico. Since its inception the Alianza arteSanturce established many projects. To date its achievements are:

- Establishing and Legalizing the Alliance as a not for profit organization The alliance has been a powerful driving force for the transformation of Santurce and helped to create many community support groups which have joined forces to further the development agenda for the area
- Arts District Executive Order OE 2011-05- with the arteSanturce Alliance as promoter. The past Governor of Puerto Rico signed an Executive Order to designate Santurce as the Arts District and the arteSanturce Alliance as its chief ally in the transformation of the zone
- Creation of a Master Activities Calendar for the Arts District – through the diversification and proliferation of music, arts and cultural activities in the Santurce sector, the area has increased its visibility as a local and tourist attraction. Some joint activities that ArteSanturce has created include art festival type events, such as: the monthly Santurceando, Vibra Santurce, Brilla Santurce, among others
- Communication and promotion of artistic and cultural activities in the area. Through its website, joint calendars of events have been distributed to tourists and locals. A Facebook and Twitter page promotes all activities for artesanturce institutions and all other cultural activities in San Juan. A leisure and cultural map of the Arts District has been created and made accessible that has proven to be a very valuable tool in promoting general knowledge of what to do and where to go in the area
- The School District for the Arts- The Alianza arteSanturce created, promoted and implemented this large arts education initiative. The project funded by the Puerto Rico Department of Education, reached all 29 public schools in the Santurce sector. The novel project provided arts integration workshops for around 500 school teachers and reached over 8,000 students. Almost 90 arts integration projects were created and implemented in the classrooms of all schools in the District. Participation of parents and families was also included in a very large arts festival that promoted the work done by the students as a direct result of this project
- arteNegocios- in collaboration with the University of Sacred Heart, one of the organizations that is part of arteSanturce and using the Puerto Rico Conservatory of Music as home base for the project, the Alliance created an entrepreneurial initiative in which potential arts entrepreneurs were trained in the development and establishment of new businesses in the area. The project was financed through federal funding of the

- HSIAC program of the Department of Housing and Urban Development through a \$600,000 dollars grant and a matching fund of \$200,000 dollars from the Puerto Rico Economic Development Bank, to provide small business loans to new arts entrepreneurs
- Many new opportunities are now flourishing. Legislation has been passed to incentivize creative industries and new ventures are emerging. Transformation of Santurce through music and the arts has expanded into some new areas: Santurce es Ley, Imagine Santurce, Calle Loiza, Miramar se Enciende, among others. Likewise organizations such as Foundation for Puerto Rico and powerful investors such as the Puttman Group, now see Santurce as a place worthy of capital investment.

**ADDITIONAL INFORMATION:**

<https://www.facebook.com/distritoescolardelasartes>

<http://www.facebook.com/artesanturce>

<http://flickr.com/photos/artesanturce>

<http://youtube.com/user/artesanturce>

**Awards:**

National Arts Leadership Award

**CONTACT INFORMATION:**

Organization: arteSanturce: De Barrio Obrero a la 15

Address: 252 Calle Tous Soto Urb. Baldrich San Juan, PR 00918

Phone: 787-502-1985, 787-975-7520 and 787-462-5276

Contact Persons: Marianne Ramirez, Miriam Bobadilla, Aracelis Delgado and Maria del Carmen Gil

Email: [artesanturcepr@gmail.com](mailto:artesanturcepr@gmail.com)

**SECTIONS:**

Music for Sustainable Community Development

Music for Lifelong Learning

**COUNTRY:**

Afghanistan

**PROJECT:**

**PRESERVING AND RETURNING THE MUSICAL HERITAGE OF AFGHANISTAN:  
AFGHAN CHILDREN'S SONGBOOK PROJECT**

**DESCRIPTION:**

The Afghan Children's Songbook Project began in 2002 with a songbook of traditional Afghan children's songs that had been collected in Afghanistan in the late 60's. Keenly aware that Afghanistan had suffered almost two decades of war and the systematic eradication of all music, there was a fear that these children's songs would be lost forever. Now, nine years later, with the involvement of an Afghan-owned graphic design and printing company, a newly designed songbook, CD/cassette tape and Teacher's Guide have been produced based on the original collection.

When the Taliban banned all music from Afghan culture, the hardest hit were the women and children. Women were no longer allowed to sing to their children and children could not sing in schools or during playtime. The impact of returning these songs to Afghan children and their families cannot be underestimated. For many Afghans, hearing these songs again brings them to tears. Essential to the project is the fact that each child receives their own book.

With the songbook children are able to sing their traditional songs and at the same time are motivated to follow the words in the books, thereby enhancing their literacy skills. The songbook not only honors the diverse ethnic music of Afghanistan but also broadens and deepens an Afghan child's educational experience through the use of music. Most children in Afghanistan are taught only by a rote method of learning. The Teacher's Guide provides lesson ideas that enhance basic literacy skills. In this way, the songbook provides another method for teaching basic reading and writing skills. The songbooks are highly valued by educators, heads of schools and heads of villages.

The main objectives of this project are:

- To preserve and return traditional Afghan children's songs to young children across Afghanistan, distributing them to elementary schools and orphanages where they can be integrated into the education curriculum
- To preserve and honor the rich musical heritage of Afghanistan
- To use the songbook as a musical tool to enhance basic literacy skills for young Afghan children
- To enhance basic literacy skills of Afghan women, many of whom have suffered from years of oppression, by using music in education

**CURRENT STATUS:**

The Afghan Children's Songbook Project continues to impact the lives of thousands of Afghan children and teachers across Afghanistan. In 2012 a 2<sup>nd</sup> songbook, *Awasana See Sana* was produced and includes 16 traditional children's songs in Uzbeki, Hazaragi, Dari and Pashto. There is an accompanying Teacher's Guide as well, and similar to the first songbook, *Qu Qu Qu Barg-e-Chinaar*, the Teacher's Guide includes a CD and cassette tape. The songbooks include small notebooks and pencils so the children have educational materials to improve their literacy

skills through music. To date (spring 2015) there are 45,000 songbooks distributed in 15 Provinces across Afghanistan and approximately 2500 accompanying teacher's guides. The songbooks and teacher's guides are all printed in Kabul by an Afghan-owed family business. Distribution efforts are supported by local educational organizations such as AIL (Afghan Institute of Learning), Haida Youth Volunteer Organization, and Ashiana.

**ADDITIONAL INFORMATION:**

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

Facebook: Afghan Children's Songbook

TEDx talk – Returning Music to the Children of Afghanistan

<https://www.youtube.com/watch?v=t1UWvPJ5WcU>

**CONTACT INFORMATION:**

Organization: Afghan Children's Songbook & Literacy Project 501 (c) (3)

Address: 25 Whitney Ave. Cambridge, MA 02139

Phone: 617-759-4486 (cell), Fax: 617-349-8142

Contact Person: Louise Pascale, Project Director, Afghan Children's Songbook Project

Email: [info@afghansongbook.org](mailto:info@afghansongbook.org)

**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Afghanistan

**PROJECT:**

**REBUILDING MUSIC EDUCATION FOR AFGHAN YOUTH AND ESTABLISHING THE AFGHANISTAN NATIONAL INSTITUTE OF MUSIC**

**DESCRIPTION:**

During the Taliban's extremist regime music was forbidden and outlawed. In 2010, the Afghanistan National Institute of Music (ANIM) was established under the Ministry of Education. ANIM's mission is to develop a national music education program and to assist in the revival of Afghan music traditions and instruments through music education. It is the first institution for gifted and motivated youth regardless of gender and social circumstances. ANIM is also focused on supporting orphans and street children. Other non-elite and underserved children fill the remaining places.

Given the healing power of music and the role it can play in the social development, music provides a therapeutic outlet to the most disadvantaged and vulnerable children in Afghan society. Often impoverished families rely on their children to work and help financially support the family putting pressure on the children to drop out of school. To address this, in 2009 ANIM established its Sponsorship Fund which monthly financial support enabling them to continue their schooling.

The students of ANIM have the opportunity to become positive and inspiring musicians with long-term prospects for a sustainable livelihood. As part of the process of national reconstruction and the revival of Afghan music traditions, graduates will have the capacity and skills to enhance the educational, artistic and cultural life of Afghanistan.

**CURRENT STATUS:**

ANIM offers high quality general education and combined specialized training in Afghan traditional music and Western classical music for children ranging from grade 4 to year 14. Currently 220 students are enrolled, one-third of whom are orphans and street-working children. Around 30 per cent of current students are girls. In 2010, ANIM began with one female student which has now increased to 55 students. In 2014, the ANIM Girl's Ensemble was formed. This is an all-female orchestra consisting of over 30 musicians and led by the country's first female conductor.

ANIM's curriculum is developed from Afghanistan's general education program as taught in primary and secondary schools combined with a specialist music training program. As a part of the curriculum, students in the higher grades enroll in music entrepreneurship classes as well as a music pedagogy practicum that develops a strong foundation for their future as music educators. At the completion of Year 12 students receive their secondary school certificate. Those who complete Year 14 graduate with a Diploma of Music.

ANIM plays a leading role in impacting the cultural and musical life of the country as well as increasing awareness in the community about the power of music to transform lives and bring peace to a war-torn people by (1) preserving the rich cultural heritage of Afghanistan and (2) through outreach to the community through multiple vehicles such as concerts, TV programs and outreach programs to schools and orphanages.

Through the generosity of sponsors and donors such as the World Bank, German Foreign Office, Government of India, Society of Music Merchants (SOMM), London National College, Monash University of Australia, Goethe Institute, the British Council, several international music NGOs and the Embassies of Australia, Canada, Denmark, Finland, Germany, South Korea, United States of America and the United Kingdom, ANIM has been able to develop an outstanding music infrastructure, instructional programs and a well-stocked library. ANIM has acquired high quality Western musical instruments.

Future plans include:

- Infrastructure expansion including a state-of-the art concert hall, dining hall and residence hall
- Increased enrollments of 50 new students each year
- International tours to participate in international festivals and give performances
- Creating new schools across the country

#### **RESEARCH AND EVALUATION:**

Since the viability of the ANIM in Afghanistan has been established, Monash Asia, Monash University, Australia has initiated a research project to investigate the effect of ANIM and music education in Afghanistan. It is also expected that this project will attract other scholars to participate in documenting the nature of the revitalisation of music in Afghanistan. Furthermore, there is a plan to fund doctoral and masters scholarships from the Afghanistan and Australian governments to recruit talented Afghans to undertake dissertations on the above named topics as well as documenting:

- The condition of orphans in Kabul and the role of music in their healing process
- The origins of the revitalised Music Institute in Kabul and whether and how this provides a model for institution building in a post-conflict situation
- The obstacles to providing music education for the teachers of music and how these might be overcome
- The nature of the music curriculum that has been developed and how it accommodates the social and cultural complexity of Afghanistan
- Politics and music - warlords, the Taliban and other perspectives on music in modern Afghanistan

#### **ADDITIONAL INFORMATION:**

[http://www.afghanistannationalinstituteofmusic.org/index.php?option=com\\_content&view=article&id=55&Itemid=58](http://www.afghanistannationalinstituteofmusic.org/index.php?option=com_content&view=article&id=55&Itemid=58)

Awards Received:

International Music Council.

David Chow Humanitarian Award <http://www.davidchowfoundation.org/allawardgallery.html>

Government of Afghanistan Education Award by the Ministry of Education

[http://www.afghanistannationalinstituteofmusic.org/index.php?option=com\\_content&view=article&id=87&Itemid=77](http://www.afghanistannationalinstituteofmusic.org/index.php?option=com_content&view=article&id=87&Itemid=77)

Special Commendation of the Ministry of Culture and Information of Afghanistan.

#### **CONTACT INFORMATION:**

Organization: Afghanistan National Institute of Music

Phone: +93 (0)796542952 or +613 42198 1246

Contact Person: Dr. Ahmad Sarmast, Founder and Director

E-mail: [ahmad.sarmast@adm.monash.edu.au](mailto:ahmad.sarmast@adm.monash.edu.au)



**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

China

**PROJECT:**

**CHILDREN'S CHOIR FOR PRESERVING THE CULTURAL HERITAGE OF ETHNIC MINORITIES: QUINTESSENSE CULTURAL WORK (QCW)**

**DESCRIPTION:**

Quintessenso Cultural Work (QCW) was founded in 2007. QCW believes that it is essential to preserve the history and the cultural heritage of the Chinese ethnic minorities living in the grasslands, forests and highlands of Inner Mongolia Autonomous Region, China. During the past four years, two children's choirs were formed, named Quintessenso Hulun Buir Children's Choir, and Quintessenso Kashgar Children's Art Troupe. The Quintessenso Hulun Buir Children's Choir was formed in the eastern part of China's Inner Mongolia Autonomous Region. The choir consists of children from the Mongolian tribes, along with children from the Oroqen, Ewenki and Daghur ethnic minorities. It is China's first ethnic minority children's choir.

The Choir currently has about forty children, ranging in age from five to thirteen. Two-thirds of the children come from the steppes, forest areas and farming villages of the region. The thirty-some songs, primarily children's songs and folk ballads passed down through generations, are sung in the five native languages and dialects. Since its inception, the choir has performed over 40 concerts, under the theme "Hulun Buir Fantasy," in the cities of Beijing, Tianjin, Hohhot, Shenzhen, Hong Kong and Taipei. The choir has been warmly received and enchanted audience from all walks of life including professional critics.

With the success of Quintessenso Hulun Buir Children's Choir, the Quintessenso Kashgar Children's Troupe was formed in Kashgar, Xinjiang, in China's western frontier. The children in this group come from Tajik, Uzbek, Kirgiz, and Uyghur ethnicities.

During the 2008 Szechuan earthquake, one of the choirs songs, "Wulaleji", was chosen by Phoenix TV as the theme song for mind soothing and regaining inner strength, and was played on TV for more than 500 times.

**CURRENT STATUS:**

Quintessenso Cultural Work has become an example of excellent musical education in China. Its songs have been selected by the government as one of the compulsory musical courses to be taught in primary schools of the Inner Mongolia Region of China. QCW is mainly located in Beijing, with branch offices, in Hulun Buir of Inner Mongolia Autonomous Region and Kashgar of Xinjiang Uyghur Autonomous Region.

In 2010, the Choir's brand new musical "My H.O.M.E. – Hulun Buir Fantasy" premiered at the Shanghai Expo of music. Also in 2010, Quintessenso Children's Choir and the China Philharmonic Orchestra gave a joint concert on New Year's Eve. They then presented a series of grand performances that fused Western classic instruments with Mongolian nomadic traditional tunes.

In January 2012 in celebration of the Chinese New Year, the choir made its U.S. debut in Lincoln center, performing with the New York Philharmonic Orchestra and pianist Lang Lang. The concert was broadcast live on WQXR-FM, and covered by the New York Times, Wall Street Journal, Bloomberg, and many other mainstream media.

In June 2012, Quintessenso Hulun Buir and Quintessenso Kashgar were joined for the first time, at the opening ceremony of The Fourth Ethnic Minority Cultural and Artistic Festival, They were the only representatives of Inner Mongolia and Xinjinag Autonomous Region. Among the attending guests were President Hu Jintao, and 8 members of the Poliburo Standing Committee.

In September 2012, the docu-drama based on the choir's story "*A Song From Childhood Years*" was selected by Le Festival du Cinema Chinois de Paris for an award given to the director at the Hotel de Ville de Paris and presented by the Mayor Bertrand Delanoe.

In March 2013, Quintessenso Children's Choir was chosen by the new leadership lineup to accompany President Xi Jinping on his first official visit to Russia. The choir performed in the Kremlin for both Xi and Putin.

Both the Quintessenso Hulun Buir Childrens Choir and the Quintessenso Kashgar Children's Troupes are registered nonprofit organizations. Wucai Children's Foundation was established for the purpose of supporting the culture and education work of the children from the ethnic minorities living in China. QCW is partly supported by the government of Inner Mongolia Autonomous Region in China, and partly supported by various corporate sponsors, including banks, listed corporations, and private enterprises.

**ADDITIONAL INFORMATION:**

<http://blog.sina.com.cn/wccs2007>

Weibo (Twitter in China):

<http://weibo.com/wccs2007>

Video:

[http://ent.ifeng.com/5wccs/video/detail\\_2010\\_10/18/2816612\\_0.shtml](http://ent.ifeng.com/5wccs/video/detail_2010_10/18/2816612_0.shtml) (in Chinese)

[http://ent.ifeng.com/5wccs/video/detail\\_2010\\_09/03/2431225\\_0.shtml](http://ent.ifeng.com/5wccs/video/detail_2010_09/03/2431225_0.shtml) (in Chinese)

**CONTACT INFORMATION:**

Organization: Wucai Cultural & Arts Co., Ltd

Address: Flat 602. A-8. Noble Quadrangle, Dong Cheng District, Beijing, 100008

Phone: (+86) 13911688886 and Fax: (+8610) 62450330

Contact Person: Miss Wang Yu Zhe, Choir Founder and Director

E-mail: [A18018@gmail.com](mailto:A18018@gmail.com)

**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

China

**PROJECT:**

**MAKING MUSIC WITH A TRADITIONAL CHINESE FOLK INSTRUMENT IN SCHOOLS AND UNIVERSITIES: THE OCARINA PROJECT**

**DESCRIPTION:**

China has the biggest population in the world but lacks music education resources in many areas. Currently in the city, while most students only have music singing and listening lessons, many of them are still dreaming of knowing and owning a favorite musical instrument. Instrumental learning seems the privilege of only a few people as the same problem happens to most students – the instrument is either too sophisticated to learn or too expensive to afford. Fortunately, a university music teacher in China and his team found a very good solution for this problem – the ocarina.

Ocarina is a portable and popular musical instrument with profound Chinese cultural connotations while it has also merged together with modern technology and the wisdom of world instrumental musicians. The oldest ocarina can be traced to Chinese Gu Xun more than 7,000 years ago. After hundreds of years of development, this ancient instrument was rejuvenated and has become more and more popular in many countries in the last few decades. Apple, Inc. even announced a software program, “Smule Ocarina” for the iPhone in 2008 and it was a popular program with more than 20 million users. While many people regard ocarina flute as a musical toy, it is a musical instrument with an attractive sound, colorful appearance, affordable price, and lovely and varied shapes. The ocarina has different sizes for everybody, is easy to learn and is very portable. These factors have made the instrument quite popular in many areas.

The ocarina has been taught at the China University of Petroleum in Beijing (CUPB) for more than five years. Now the university has the biggest ocarina population among all universities in China. Though it is a science university with all non-music major students, they have more than 1,000 ocarina players, which is almost one tenth of the total student body. The instructor is the current president of Chinese Ocarina Art Society and has been making efforts to promote the ocarina flute all over China in the last few years.

This ocarina project was founded in 2009. It aims to enhance school music, especially instrumental music education, promote traditional culture and art, and to rebuild the interest of traditional music for the younger generation. The ocarina flute is regarded as a Chinese folk instrument, and as such, folk songs and traditional Chinese music have been used widely in this project.

The project team includes three members: an ocarina expert, a school music teacher and a university student volunteer (who must know the basics of ocarina flute). Since most school music teachers do not know the ocarina, the expert will first train those teachers who want to add ocarina to their school music program. The training usually lasts for three to five days. Those school music teachers who want to maintain ocarina playing after the institute are encouraged to practice by themselves for another few months. Currently, there is no course of studies for ocarina majors in higher music education institutions in Mainland China, but many schools are in need of ocarina music teachers. In order to address this, the head of the CUPB program selects the most outstanding ocarina students who are then given special pedagogical training. Those students later become the volunteer teachers in community schools. Usually two students work

together in class and give ocarina instruction once or twice weekly. After one semester, the school or local cultural committee reimburses these volunteers. Student volunteer teaching has been ongoing for four years. Thousands of school student have benefited from this project.

#### **CURRENT STATUS:**

Currently, there are 30 schools, 10 universities and 5 manufacturers involved in this project. More than 15,000 school students have learned the ocarina via this project. The musical instrument manufacturers have donated thousands of ocarina flutes for school children in the last few years. This project also has drawn the attention of the government and the education authority. In 2013, ocarina flute was included in the school musical instrument list of the Chinese Education Ministry. Many provinces require their local primary school students to learn at least one musical instrument. The ocarina flute has become the first choice of many students.

There are some significant changes in terms of the ocarina in Mainland China. First, the number of ocarina player numbers has increased rapidly and now has almost reached 4 million, which is 200 times more than five years ago. It is quite common to see seniors and young students playing ocarina in a park on a weekend morning. The increasing ocarina population has also caused a boom in ocarina sales and manufacturing. Second, more and more ocarina organizations and clubs have appeared. In 2007, The Ocarina Organization of Fujian Province was founded in Xiamen City and was the first ocarina organization in Mainland China. Later, the Chinese Ocarina Art Society was founded in Beijing in 2010. Now many provinces such as the Zhejiang, Shannxi, Xinjiang, and Hubei are building provincial ocarina organizations. Many urban cities, such as Haerbin, Lanzhou, Suzhou, Kelamayi and Zhengzhou City already have their local ocarina organizations or ocarina clubs. Third, instead of light piano pieces, ocarina music is often heard as the background music on radio and television, and in hotels, restaurants, parks and museums. Fourth, more ocarina publications have come out in the last five years. The publications include ocarina CDs, DVD and textbooks.

#### **ADDITIONAL INFORMATION:**

<http://www.ocarinart.org>

##### **Publications:**

Lai, Dafu, (2011). *The basics of 12-hole Ocarina*. Beijing: China Zhigong Publishing House.

Lai, Dafu, (2012). *Playing Ocarina with fun*. Beijing: China Radio & Broadcast Publishing House.

Lin, Ye, (2010). *A song for mama: Ocarina solo in traditional Chinese style*. Beijing: China Radio & Broadcast Publishing House.

Lai, Dafu, (2015). *Learning Ocarina from scratch*. Shanghai: Shanghai Conservatory Publishing House.

Lin, Ye, (2011). *An Ocarina flower way*. Beijing: China Radio & Broadcast Publishing House.

Lai, Dafu, (2013). *A collection of the grade music examination: Ocarina*. Beijing: The People's Music Publishing House.

#### **CONTACT INFORMATION:**

Organization: Chinese Ocarina Art Society

Address: China University of Petroleum in Beijing, School of Humanities & Social Sciences

18 Fuxue Rd., Changping District, Beijing 102249

Phone: (+86)158-1055 6970(cell), 10-5243 6496(office)

Contact person: Dafu Lai

Email: [laidafubj@qq.com](mailto:laidafubj@qq.com)

**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

India

**PROJECT:**

**INTEGRATING SUSTAINABLE DEVELOPMENT IN COMMUNITY ENTERPRISE  
THROUGH CRAFT TRAINING, CULTURAL HERITAGE, ACOUSTIC RESEARCH  
AND INNOVATION: SVARAM**

**DESCRIPTION:**

Since 2003, UNESCO has recognized SVARAM as an outreach project of the International Community of Auroville in India dedicated to the improvement of its local, indigenous neighbourhood in the surrounding villages of Tamil Nadu. SVARAM is one of the few places in India that is experimenting in the field of new musical instrument making, sound installations and music therapy that is approachable for everyone, regardless of age, talent, social or cultural background.

SVARAM offers vocational training apprenticeships in musical instrument building for the youth of these villages. The training program focuses on practical skills as well as theoretical knowledge in the fields of traditional and new instrument making and repair, instrument design and material studies, machinery and tuning, musical theory and acoustics, mathematics and technical drawing, as well as organizational and life skills. In addition to the artisan skills, youths are exposed to traditional performing arts and crafts to enhance awareness about the rich heritage of Tamil and Indian Culture. This vocational education, cultural training and employment activity helps to develop local indigenous youth into skilled craftsmen/women with both artistic talent and viable employment skills. The learning process is guided by selected resource people and teachers who help integrate their local and international expertise into delivering the skills needed for vocational proficiency. International students, volunteers and interns from Indian colleges from diverse backgrounds regularly join this dynamic learning process and are involved in field research.

SVARAM project promotes the following activities:

- Trains local youth in the production and marketing of musical instruments for income generation based on a model of cooperative management
- Engages in technical, phenomenological and musicological research investigating the field of ethnomusicology and contemporary world music culture
- Explores new instruments and modalities in Sound Healing and specializes in Organology with a focus on Music Therapy applications.
- Experiments with Auditory Awareness Play Stations and Sound Installations, Outdoor Instruments and Sound Gardens
- Involves international students and volunteers and hosts graduates from Indian and International colleges for internships and field research work.
- Supports social outreach programs, sharing acquired skills in village cultural education and participates in local, national and international cultural programs

**CURRENT STATUS:**

Initiated as a development project for 'youth at risk', the original trainees are currently raising families and stepping into responsible positions in their homes and village communities. Some

people who formerly experienced illiteracy issues are now senior craftsmen/women who are meeting daily challenges in the management of instrument production, training of younger apprentices and promoting the development of organizational life skills.

Having fulfilled its first 10-year plan of establishing a sustainable incoming generating project, operations have matured. Major projects underway include the sound installation of one of the largest Musical Chimes in the world (16m length with 400 tuned pipes) at the new Mumbai Airport T2 Terminal and the creation of a Sound Garden in the IME Museum Project in Bangalore.

To bring all the aspects of the work, Cultural Heritage, Vocational Craft Training, Research, Innovation and Production into a comprehensive frame and holistic model of development the concept of SVARAM Campus is now in its planning phase. Land has been made available by the Auroville Planning Board, fundraising efforts are underway and support sought to make this crucial step of realising the full scope of the work possible.

The full manifestation of the SVARAM Campus is the dream of all involved and will take a major development leap in the next years. It will invite collaborations with international organisations and supporters in private/public partnerships.

Three phases are projected:

- New workshops and craft ateliers to be moved from the temporary cottage industry sheds into appropriate and modernly equipped buildings
- Build Vocational Training facilities, studios, classrooms, researchers' quarters, administrative space, Sound Garden and Sensory Experience Field
- Build a Museum and interactive Experience Center showcasing the ancient Indian tradition of Nada Brahman "The World is Sound" and the Heritage Art and Science of Musical Instrument Making

The Campus will be a unique institution in South Asia. It will have a far ranging impact and multiplication effect through direct involvement in employment training, courses, seminars, intern placements, graduate studies, research, art residences, international programs, collaborations and exchanges that covers a full range of beneficiaries from the immediately local to both national and international participants.

#### **RESEARCH AND EVALUATION:**

Through integrating traditional calendar events with our program, a clearly defined cycle of seasonal changes will be established. A yearly evaluation in May (a hot summer month) is a time for the whole team to probe and realign their progress through an analysis of the challenges in their performance. This process is intended to produce positive changes to the village and peer environments.

Learning and working together has become the pulse of the project. Senior members are now supporting the juniors and both together are training new apprentices. The project initiators are responsible for ongoing research and innovations that involves the team in creative visioning, planning, experimentation and implementation of new processes.

#### **ADDITIONAL INFORMATION:**

<http://www.svaram.org/>

<http://www.auroville.org/>

<http://archive.auroville.org/environment/avag/svaram/svaram.htm>

Videos:

<http://www.youtube.com/watch?v=miZSp3HnCRg&feature=related>  
[http://www.youtube.com/watch?v=kmqd2ivA\\_nM](http://www.youtube.com/watch?v=kmqd2ivA_nM)  
<http://www.youtube.com/watch?v=HdHsoRVWh6g&feature=related>  
<http://www.youtube.com/watch?v=aVfH4SK4fEI&feature=related>  
<https://www.youtube.com/watch?v=U13FXntP34E>  
<https://www.youtube.com/watch?v=zW7ZoqEWWXZQ>

Radio:

<http://www.aurovillerradio.org/economy/commercial-units/2158-spirit-in-sound>

Publications:

<https://normt.uib.no/index.php/voices/article/view/369>

Volunteers Blog:

<http://svaram.bitfusion.org/?p=163>

#### **CONTACT INFORMATION:**

Organization: SVARAM Musical Instruments & Research

Address: Kottakarai, Auroville, Tamil Nadu 605111, India

Phone: +91 413 2622220

Contact Person: Aurelio C. Hammer (Founder & Director)

Email: [aurelio@auroville.org.in](mailto:aurelio@auroville.org.in), [svaram@auroville.org.in](mailto:svaram@auroville.org.in)

**SECTIONS:**

Music for Sustainable Community Development

Music for Mental and Physical Health

Music for Working with Trauma Survivors

**COUNTRY:**

India

**PROJECT:**

**THE COMMUNITY MUSIC THERAPY PROGRAM: THE MUSIC THERAPY TRUST**

**DESCRIPTION:**

The Music Therapy Trust (TMTT) became a recognized charity in India in 2005. It was founded in response to a pressing need to bring clinical music therapy to India as a way to support the well-being of people living in impoverished and marginalized settings with multiple psychosocial, physical and medical needs.

TMTT builds community based music therapy projects in partnership with local organisations. It provides music therapy services to numerous children, teens and adults with a variety of issues, including those with autism, cerebral palsy and/or physical disabilities. In addition, the program works with orphans, street children, those with HIV and life threatening illnesses and survivors of trauma. The program includes ongoing workshops, to support the parents and families and to educate them about ways to effectively incorporate music in their lives.

TMTT has set up a Music Therapy Academy in New Delhi to offer the first professional clinical music therapy training program in India. The Music Therapy Academy serves as the National Resource Centre on Clinical Music Therapy. It aims to reach out to medical practitioners, university departments that specialize in related fields, artists from various disciplines and therapists.

Mental health and social issues in India exist on a huge scale. The WHO estimates that approximately 10% of the underage population of India is physically or mentally disabled. At least 4 million children are diagnosed as being on the Autism Spectrum. Likewise, according to UNICEF 2010, 42% of the population lies below the international poverty line. The numbers of health professionals are limited and few resources exist to address these many issues. TMTT's music therapy sessions at their Centre, their outreach work and Community Programs are addressing these needs. Drum Circles are held at the Centre for teachers, collage students, working professionals & parents who benefit from this participative, creative process. Outreach work has taken place at:

- Muskaan, New Delhi: Providing music therapy sessions for adults who are intellectually challenged
- CanKids: TMTT provided music therapy for children receiving treatment or palliative care for cancer. This helps children to relax, feel more comfortable, cope with symptoms like pain, anxiety, depression and fatigue and helps them to sleep. It helps to create moments of joy and hope
- Delhi Society for the Welfare of Special Children (DSWSC): An organisation dedicated to the care and training of children with learning disabilities. Ruth Oreschnick (Course Tutor 2013) and Somesh Purey, senior therapist who qualified at TMTT, conducted a workshop 'An Introduction to Music Therapy' to 40 special educators and staff members.
- The Flowering Tree, Gurgaon: Providing music therapy for pre-school children with additional needs.



- Pallavanjali Art for All Festival: TMTT contributed to this festival to provide an opportunity for creative and joyful expression for everyone, whether they have a mental health problem or disability.
- Malaysia: TMTT went to Malaysia through the Vijay Ratna Foundation in September 2014 to conduct Music Therapy workshops for 130 teachers, special educators and medical professionals.
- Art for Autism Camp: A TMTT therapist attended this event in Coimbatore, organised by the Amaze Trust in partnership with VELVI Foundation. About 90 autistic children and their parents participated and experienced the therapeutic benefits of music.

#### **RESEARCH AND EVALUATION:**

Since January 2014 TMTT has forged a new collaboration with Vimhans (Vidyasagar Institute of Mental Health and Neuro-Sciences), providing clinical music therapy for a number of patients. Following 2 workshops focusing on how music therapy can be used as a clinical intervention in the field of mental health, Vimhans awarded TMTT a two-year grant provided by the Adarsh Manav Seva Samiti Society to expand their work. This award will be used to establish a preliminary research project, investigating the efficacy of music therapy across 3 main clinical fields: Child and Adolescent Mental Health, Adult Psychiatry, and Neuro-rehabilitation. Individual referrals for music therapy are demonstrating positive experiences for participants and demand is growing to also expand into Vimhans' Autism Early Intervention Program and Vimhans' outreach Aged Care Bhiwadi Program.

#### **CURRENT STATUS:**

The Music Therapy Trust is self-funding, supported through gifts, donations, fees and through fund raising efforts. The 4<sup>th</sup> batch of Post Graduate Diploma in Clinical Music Therapy students completed their training in November 2014, and are now using their music therapy skills and knowledge working in a variety of settings. The 5<sup>th</sup> batch of students started the Course in January 2015.

#### **ADDITIONAL INFORMATION:**

[www.themusictherapytrust.com](http://www.themusictherapytrust.com)

<http://www.sunday-guardian.com/young-restless/music-therapy-acts-as-a-reprieve-for-the-ailing>

<http://www.aaletimes.com/2011/06/22/the-sound-of-music-a-healing-therapy/>

<http://www.hindustantimes.com/tabloid-news/mumbai/Brett-Lee-to-assist-slum-children-to-keep-pace-with-musical-notes/Article1-698898.aspx>

#### **CONTACT INFORMATION:**

Organization: The Music Therapy Trust

Address: c/o Action For Autism, Jasola Vihar, Pocket 7 & 8, New Delhi 110025

Phone: 98 9998 1864

Contact Persons: Dr. Margaret Lobo, FRSA, Founder and Chief Advisor; Mr. Somesh Purey, Music Therapist

E-mail: [themusictherapytrust@gmail.com](mailto:themusictherapytrust@gmail.com); [musictherapy.tmtt@gmail.com](mailto:musictherapy.tmtt@gmail.com)

**SECTIONS:**

Music for Sustainable Community Development

Music for Working with Trauma Survivors

**COUNTRY:**

Japan

**PROJECT:**

**BIG BAND FOR PEOPLE WITH AND WITHOUT DISABILITIES: COMMUON**

**DESCRIPTION:**

The not-for-profit Organization to Promote Community Music Therapy (Commuon), located in Sedai City, has two missions. One is to encourage the public to enjoy music more and the other is to provide the opportunity for people with and without disability to play music together. In Japan, opportunities to make music and enjoy live music performances are extremely limited. The general public rarely has an opportunity to experience interactive musical relationships. It seems that Japanese people enjoy music only through CDs and in concert halls, where most performances are of a very high quality and by professional artists. Such experiences tend to establish a distance between the performers and the audience.

Commuon's primary objective is to bring music back to the general public, with the philosophy that playing and enjoying music is universal. To address this issue, "Commuon the Big Band" was formed in which both disabled and non-disabled people would participate by playing musical instruments they like, or by singing. "Commuon the Big Band" consists of about 30 members with various levels of musical skills from total beginners to professional musicians.

In the course of the band's activities, various interesting musical interactions have developed among the members. Not only is it possible for members with various levels of musical skills to perform together, the cohesion of the ensemble is improved. Having members with disabilities does not lower the quality of music. On the contrary, it enhances the quality of music through their responsiveness and "prefixed-idea-free" expression in improvisation making the sound unique. All of these are achieved through careful preparations and arrangements by the music therapist who is knowledgeable in music and disabilities as well as skilled in conducting and leading musical ensembles.

Since its formation in July 2007, "Commuon the Big Band" has participated in community musical events and hosted its own event in September 2009. Commuon is preparing to launch the "Commuon the Big Band II" with a new director who has performed as the main pianist in the first Commuon the Big Band. In doing so, the expanded initiative will promote the same kind of musical interactions with other members in the community.

**CURRENT STATUS:**

The Japan Earthquake happened on Friday, March 11<sup>th</sup> 2011. It was the most powerful earthquake ever measured in Japan, breaching a 9.0 magnitude. More than 27,000 are dead and missing. The maximum height of the tsunami was 38.9 meters (127 ft.) and the inundated area is about 561 square kilometers. A total of six prefectures on the Pacific coast of eastern Japan have been affected: Aomori, Iwate, Miyagi, Fukushima, Ibaraki and Chiba. The tsunami has also destroyed the Fukushima Daiichi nuclear power plant. Three prefectures in the Tohoku (North-Eastern) region of Japan, Miyagi, Iwate, and Fukushima, have been most seriously devastated.

The earthquake and nuclear accident devastated the towns and cities where the Commuon activities take place. All members of the Commuon Big Band have been impacted. Some members received tremendous damage from the tsunami. Some are unable to attend activities because the railroad has been washed away and there was no transportation. Some cannot come because their work place has been changed. Some moved away from the area due to the nuclear contamination concern. Due to the natural disaster, activities were unable to resume until May of 2011. Commuon the Big Band has now become a place for members to come together, play music and support each other not only as musicians but also as friends.

Commuon Big Band participated in the Tricolore Music Festival in September 2010 that took place in Ishinomaki, where the tsunami washed away part of the town. Ishinomaki is also a town where some of the members with disability live. It means a lot more than just to participate in the festival. We are hoping it would help the town to be revitalized with music.

**ADDITIONAL INFORMATION:**

<https://www.facebook.com/pages/コミュニ音ザビッグバンドビッグバンド/248316292022456?fref=ts>

<http://www.youtube.com/user/commuon>

<http://www.youtube.com/watch?v=35SXPJ05vZA&feature=related>

**CONTACT INFORMATION:**

Contact Person: Saori Shiraki, Director of Commuon

Email: [Commuon@mac.com](mailto:Commuon@mac.com)

**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Japan

**PROJECT:**

**TO ENHANCE CROSS-CULTURAL COMMUNICATION THROUGH MUSIC:  
YOKOHAMA COMMUNITY MUSIC PROJECT**

**DESCRIPTION:**

Yokohama, with a multicultural population of over three million people, is Japan's second largest city. In the Tsurumi District there are many who are foreign nationals. Yokohama is a city that believes creativity has the power to generate new urban dynamism and values as well as promote civic consciousness. In order to cope with globalization, numerous events have been held that celebrate cultural diversity and enrich cultural identity.

The Community Development Department of the Tsurumi District of Yokohama, recognizing the need for ongoing and active participation by people to reach a deeper level of verbal and non-verbal communications, sponsored an ongoing project using music and music activities to enhance cross-cultural communications.

In 2007 at the Ushioda Elementary School, three music therapists worked with two percussionists and introduced a community music therapy program for children who are foreign nationals. Seven children with foreign nationalities, three Japanese children and four adult citizens were involved in the program. The program used culturally relevant music and musical activities to enhance cross-cultural communication. The results of this pilot program of the Yokohama Community Development Department are very promising. This has led to the development of another Community Music Therapy program in 2009 addressing "Multicultural Symbiosis."

**CURRENT STATUS:**

Yokohama has been an innovator in developing and promoting Creative City initiatives in Japan. Yokohama's creative work led to an international conference entitled "Creativity Moves the City" in 2009.

Although the program at the Ushioda Elementary School has been completed, The Yokohama Arts Foundation is currently supporting a new community music therapy program at the Kanagawa Children's Medical Center at Minami District of Yokohama. This program focuses on music therapy for children who are orthopedically impaired. Music and musical activities are used for the reduction of stress from hospitalized children.

**CONTACT INFORMATION:**

Contact Person: Yuriko Takada

Email: [Yuri0375@aol.com](mailto:Yuri0375@aol.com)

**SECTIONS:**

Music for Sustainable Community Development

Music for Mental and Physical Health

Music for Working with Trauma Survivors

**COUNTRY:**

Nepal

**PROJECT:****MUSIC THERAPY FOR PEOPLE WITH SPECIAL NEEDS: THE MUSIC THERAPY TRUST NEPAL****DESCRIPTION:**

The Music Therapy Trust Nepal (TMTTN) is the first institution to offer clinical music therapy in Nepal. The trust was set up in 2010 following an invitation from Autism Care Nepal in Kathmandu. Established as a non-profit making organization in 2008 the aims of the Trust are:

- To support children and adults with special needs through clinical music therapy services
- To improve the functioning of these people through music-based services that are directed towards enhancing communication, emotional, academic and social skills
- To inform parents, special educators, health professionals, and NGOs about music therapy and to inspire them to incorporate music in their work.

TMTTN has 3 Nepalese music therapists who qualified at The Music Therapy Trust India Academy in New Delhi who work for TMTTN alongside qualified and volunteer therapists from Belgium, Holland, UK and the USA. Another Nepalese musician just began her training as a music therapist with TMTT India in January 2015. The therapists receive ongoing guidance and supervision from a UK music therapist.

The therapists have been providing individual and group music therapy sessions for hundreds of special needs children with physical and learning disabilities, autism, mental illness, spinal injuries and visual impairment; abandoned children and orphans and hospitalized children receiving treatment for cancer and burns. They work with NGOs, hospitals, community organisations, schools and other institutions working in the field of physical and mental health as well as with the aged. They also give lectures and workshops to parents, and educational and medical professionals to raise awareness and understanding of disability. They have provided individual and group music therapy session for children and adults at:

- **Autism Care Nepal:** helping children with autism aged 8-15 and providing workshops for parents
- **SOS Children's Village:** working with people with disabilities aged 10-40
- **Voice of Children:** supporting street children and vulnerable families;
- **Mental Illness Centre, Joparti**
- **Kanti Children's Hospital:** supporting children on cancer and burns wards
- **Navajyoti:** working with children with with autism, ADHD, physical and mental disabilities.
- **Spinal Injury Rehabilitation Centre:** working with quadriplegic or paraplegic patients
- **Disabled New Life Center (DNC):** Centre for children with physical disabilities, and those from situations of severe poverty
- **Om Shanti Sewa:** supporting children with Autism, Cerebral Palsy or ADHD aged between 8-25.

**CURRENT STATUS:**

Following the 2 recent major earthquakes in Nepal, the therapists and administrator are struggling to protect themselves and their families to carry on their vital work – now needed more than ever. The Trust wants to ensure that everything that it has achieved over the last 5 years can continue to be of benefit to the people. In addition the most important goal now is to aid in the rehabilitation of children and adults whose mental health has been disrupted by trauma, dislocation, sickness, injury, grief and loss. The therapists have already started providing music therapy under canvas for 80 children who have been camping out for weeks and have helped earthquake victims in remote villages which are nearly destroyed, such as Gorkha and its periphery areas. One therapist recently attended a Workshop for *Artists' Relief Activities* held to raise awareness on how to help Earthquake victims, as well as a workshop on Psychological First Aid provided by Autism Care Nepal.

The Music Therapy Trust Nepal is self-funded, supported through gifts, donations, fund raising efforts and by charging fees to some NGOs for music therapy sessions. This project is ongoing and the partnership with the community is strong. Further resources are being sought in the wake of the earthquakes to further extend care and music therapy services to other areas of Nepal and reach people affected by trauma, poverty, health and social issues.

**ADDITIONAL INFORMATION:**

[www.tmttnepal.com](http://www.tmttnepal.com)

[http://sp.cncnews.cn/news/v\\_show/42233\\_Musicoterapia\\_ayuda\\_a\\_ni%C3%B1os\\_con\\_autismo\\_en\\_Nepal.shtml](http://sp.cncnews.cn/news/v_show/42233_Musicoterapia_ayuda_a_ni%C3%B1os_con_autismo_en_Nepal.shtml)

<http://www.thehimalayantimes.com/fullNews.php?headline=Musical+healing+&NewsID=375932>

<https://www.youtube.com/watch?v=dN7lIRd88XM>

<https://www.youtube.com/watch?v=N6fzwdCw6SU>

<https://www.youtube.com/watch?v=tgiHbXG3Q0o>

<https://www.youtube.com/watch?v=xd7YppryfaE>

**CONTACT INFORMATION:**

Organization: The Music Therapy Trust Nepal

Address: Gairidhata-2, Nilsaraswotistha, Kathmandu

Phone: 977 9808 606 441

Contact Person: Dr. Margaret Lobo, Director,

E-mail: [themusictherapytrust@gmail.com](mailto:themusictherapytrust@gmail.com)

**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Philippines

**PROJECT:**

**A NATIONAL MOVEMENT TOWARDS BUILDING ORCHESTRAS OF PHILIPPINE FOLKLORIC INSTRUMENTS: ORCHESTRA SIN ARCO**

**DESCRIPTION:**

Orchestra Sin Arco is a nationwide grassroots movement to promote and advocate for Filipino folk instruments and folk music. An “Orchestra Sin Arco” (Orchestra Without Bows) is an ensemble of plucked and fretted Philippine folkloric musical instruments; namely the 14 stringed bandurria, alto octavina, contra octavina, guitar and standing bass. The orchestra performs Philippine folk music, new works by Filipino composers as well as the great classical music literature. OSA offers this opportunity to all children regardless of their economic circumstances or their previous musical ability.

The objectives of OSA are to:

- instill hope, confidence, cultural identity and pride in Filipino youth help youth
- perform better in school
- preserve the musical heritage and culture of the Philippines
- create industry and livelihood development for Filipino luthiers (Bandurria, Octavina & guitar makers)

OSA activities include:

- Building Orchestra Sin Arco ensembles in small towns and community elementary school systems
- Training and teaching young elementary school age performers
- Public concert performances (solo and ensemble) with exciting programming to attract and build young and educated audiences throughout the country
- Create solo and ensemble competitions
- Provide teacher training programs and workshops in small towns and communities around the country
- Offer training workshops for local luthiers
- Commission new works by Filipino composers

**CURRENT STATUS:**

Orchestra Sin Arco is still in its infancy stage, however the movement is gaining momentum in the Philippines. Orchestra Sin Arco workshops started in 2001 at Silliman University in Dumaguete City Philippines. The leaders of the Silliman University Alumni Association of New Jersey/ New York, initiated and supported the initial project. Today Silliman University’s College of Performing Arts (COPA) has a 20-member performing ensemble of plucked instruments.

In August 2010:

Two separate teacher’s training workshops were given at St. Scholastica College in Manila and in Cebu City sponsored by the Cebu Guitar Council. The 10-day program at St. Scholastica’s resulted in a culminating concert of 60-member Orchestra sin Arco held at St. Cecilia Hall on August 17, 2010 at St. Scholastica College.

The Tao Foundation of the Philippines has committed to sponsor a 2-week intensive training workshop for teachers and luthiers in Manila in the summer of 2011. This includes purchasing of 300 brand new concert model folk instruments to be used by the OSA workshop participants. The goal of these workshops is to establish and build ten pilot programs that will serve as models for all OSA ensembles nationwide.

**CONTACT INFORMATION:**

Contact Person: Michael Dadap, (OSA) Founder

Email: [dayoncos@gmail.com](mailto:dayoncos@gmail.com)



**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Finland

**PROJECT:**

**MUSIC FOR STUDENTS WITH SPECIAL EDUCATIONAL NEEDS: RESONAARI  
MUSIC SCHOOL**

**DESCRIPTION:**

The Resonaari Music School has given learners with special needs a chance to engage in a goal-oriented study of a musical instrument. It has created *educational equality* and *democratic musicianship*. Learning and participating in music activities have empowered Resonaari's students to step from the margins and become active members of society in many ways. As such, Resonaari's work can be regarded as *cultural social work*. In the case of some students the musical skills they have acquired have enabled them to become musicians and artists. They have received national publicity through the media and performed in numerous concerts and events. As a result, their musicianship status is sparking a cultural change in all of us.

Under Finnish law, the central government and local authorities have a responsibility to arrange cultural activities that can reach everyone. However, people of all ages who have difficulties studying music with ordinary methods due to physical or intellectual limits cannot fully benefit from this. Resonaari is the only music school in Finland, and one of the few in the world designed primarily for students with special educational needs. The latest project for Resonaari is a Senior Project in which elderly people are learning music by playing in a band.

Special Music Centre Resonaari has three basic goals:

- Educational Equality
- Democratic Musicianship
- Cultural Social Work

**CURRENT STATUS:**

The Resonaari Music School has nearly 230 active students and 12 teachers. The school follows the requirements of the Finnish National Curriculum for Education in the Arts and consequently enjoys official music school status in Finland. All of Resonaari students are so-called special learners.

The Research and Development Unit produces material, organizes courses and continuing education, and keeps up a network for professionals, associations, polytechnics and universities in Finland and abroad. It has ongoing academic research projects in co-operation with Sibelius Academy and Helsinki University. Resonaari's unique projects have generated widespread international interest. A Figurenotes™ book has been published in Estonian, Japanese and Italian. In addition collaboration projects are going on with partners in Latvia, Ireland, Scotland, Sweden and USA.

Resonaari received a Special Commendation at the inaugural of International Music Council's (IMC) Musical Rights Awards held during IMC's World Forum on Music in Tunis (October 2009). The Alfred Kordelin Foundation presented an award to Resonaari in recognition of its work in the field of Special Music Education (2012). The Director of Resonaari, Markku Kaikkonen, serves as Chair in Commission on Special Music Education & Music Therapy of the International Society for Music Education (ISME) during the term 2014-2016.

**ADDITIONAL INFORMATION:**

[www.resonaari.fi](http://www.resonaari.fi)

[www.facebook.com/resonaari](https://www.facebook.com/resonaari)

[www.figurenotes.com](http://www.figurenotes.com)

**CONTACT INFORMATION:**

Organization: Special Music Centre Resonaari

Contact Person: Markku Kaikkonen, Director

Phone: +358-400-766 712 /

Email: [markku.kaikkonen@resonaari.fi](mailto:markku.kaikkonen@resonaari.fi)

**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Ireland

**PROJECT:**

**HONORING THE MUSIC CULTURES OF THE TRAVELLER COMMUNITY: THE NOMAD PROJECT (INACTIVE)**

**DESCRIPTION:**

The Traveller community in Ireland has a long, vibrant and colourful musical tradition. Music is very much a part of the Traveller culture and forms an important component in their identity. The Traveller people in Ireland are one example of nomad people who live throughout the world. Other nomad populations can be found throughout Europe, Asia, Africa, South America and the Americas.

Community Music projects are at the heart of Nomad's work. Creative music making allows the group and the individual express themselves without judgment. This is often liberating and empowering both for the participant and the facilitator. The Nomad project (which is funded by the Higher Education Authority) facilitates community outreach programmes, workshops and seminars. Community Musicians and students from the Irish World Academy of Music and Dance conduct workshops and teach a variety of projects. Innovative, student centered, open-minded educational and shared learning experiences are all key elements in community music practice, and the results speak for themselves.

The need for a middle ground between academia and community work has been an ongoing theme in Nomad's work, as has the recognition of marrying theory and reality in a coherent, constructive, innovative and accessible manner. This prompted those involved to devise an access course based on the needs of the Traveller community. This 'Certificate in Music and Dance' was developed in consultation with Nomad tutors and students. It was decided that a 'blended learning' delivery in partnership with regional Traveller training centres would satisfy the needs identified throughout the eight years that Nomad had been working with the Traveller community. This development offers new challenges to those interested in taking a step into an academic arena and to those offering the course.

**CURRENT STATUS:**

Sustainability of 'outreach' and access projects is imperative if they are to succeed in making a notable social, musical or educational impact. Currently, the main focus of the project is the aforementioned Certificate in Music and Dance as a vehicle for access to education at the University of Limerick.

**Publications:**

Tiernan, J. (2010). Higher education in the community. Sounding Board, 1, pp. 9-12, ISSN1464630.

**CONTACT INFORMATION:**

Organization: Irish World Academy of Music and Dance, University of Limerick

Address: Room No: IW1.33, Irish World Academy of Music and Dance, University of Limerick, Limerick, Ireland

**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Italy

**PROJECT:**

**MUSIC FOR WELL-BEING WITH DISADVANTAGED CHILDREN AND THEIR FAMILIES: BAMBINI AL CENTRO**

**DESCRIPTION:**

Well beyond fostering children's musical skills, the Bambini al Centro project aims at supporting and accompanying their overall developmental process. Since 1999, the project has operated in the suburbs of the north-east area of Rome, Italy, a problematic area of the city. Bambini al Centro is a complex system of services that aim at promoting the well-being of children ages zero to twelve. The project provides support for their parents in practical, educational, emotional and relational aspects. There are weekly meetings with groups of children who, because of social or economic difficulties, are at-risk. With regard to at-risk children, the project Bambini al Centro can be seen as an effective way to create functional groups aimed at the integration of each member through the active and creative use of the arts.

The distinctive feature of the Centre is the experience of making music in groups as a means of enhancing meaningful interpersonal relationships among children and adults. The Centre offers different kinds of activities, including a playroom (with adult guidance), visual arts programmes and a wide range of music activities in groups. The project also includes a psychologist, who has the function of coordinating and supervising the action of the staff of the Centre with regard to the inclusion of at-risk and disabled children within the groups.

**CURRENT STATUS:**

The project "Bambini al Centro" is supported by public funding. Since 1999, the project has been adapting its activities in order to better meet the needs of the population being served.

**Publications:**

Bristol (2008). Bambini al Centro: Music as a means to promote wellbeing. Birth and configuration of an experience. *International Journal of Community Music*, 1, (3), pp. 311-318.

**CONTACT INFORMATION:**

Organization: CDM onlus – Centro Didattico Musicale

Address: via delle Egadi, 42 – 00158 Rome, Italy

Phone: +39.335.5651444; Fax +39.06.87199435

Contact person: Valentina Iadeluca

Email: [valeiad@tiscali.it](mailto:valeiad@tiscali.it)

**SECTIONS:**

Music for Sustainable Community Development

Music for Lifelong Learning

**COUNTRY:**

Spain

**PROJECT:**

**PROMOTING SOCIAL INCLUSION FOR VISUALLY IMPAIRED CHILDREN THROUGH CHORAL SINGING: “LA CORAL ALLEGRO” (“THE ALLEGRO CHOIR”)**

**DESCRIPTION:**

The Coral Allegro was originally created at a school for blind and amblyopic children in Valencia, Spain, so that students could take part in the religious and recreational activities. In 1982, the program evolved according to the norms established by the Spanish National Organization for the Blind (O.N.C.E.), which aimed at encouraging the creation of musical ensembles for people with visual disabilities. Since then, the choir has included people without disabilities to facilitate the social and cultural integration of visually impaired people.

The Coral Allegro is involved in a different project every year. Each project includes 2-hour rehearsals per week and eleven concerts that are previously organized in different towns within the nation. Extra activities include a two-weeks training held in a boarding school where its members take part in intensive rehearsals, some cultural and recreational activities and activities related to movement, body expression and developing non-verbal skills. This choir also participates from time to time in festivals, meetings and choral exchanges. It participates in TV shows and collaborates with famous Spanish musicians and singers.

In its three decades of existence, the Coral Allegro has participated in different events all over Spain and in several European countries. The most significant performances include the concerts at the European Parliament, at the Barcelona Arena with the world-renowned tenors Pavarotti, Carreras and Domingo, and the concert in homage to the victims of the terrorist attack in Madrid (2004). The Coral Allegro has sung at the Expo’98 in Lisbon (Portugal) and at the ISME conferences in Tenerife, Spain (2004), and more recently in Beijing (2010) and Thessalonika (2012). The choir has performed on stages in France, Holland, Hungary and Serbia, all as part of the *Hearts in Harmony Festivals* organized by Europa Cantat.

**CURRENT STATUS:**

Presently, the average age of its members is 25. Within the group there is a disparity from 8 years to 30 years old, as the Coral Allegro started as a children’s choir that has grown up and become a group with mixed voices where different generations meet.

Unfortunately, Professor Julio Hurtado Llopis, the main Conductor and Founder of the coral, died last November 2014. Since then, the group has continued working and giving continuity to such an important project in the life of its members, honoring Professor Julio in each of their concerts.

At present, the Coral Allegro is preparing the presentation of its sixth CD, titled “Allegro among friends”, which includes the collaboration with international singers who wanted to take part in this artistic project.

**ADDITIONAL INFORMATION:**

<http://sites.google.com/site/coralallegrooncevalencia/>

[http://es.wikipedia.org/wiki/Coral\\_Allegro\\_ONCE\\_Valencia](http://es.wikipedia.org/wiki/Coral_Allegro_ONCE_Valencia)

<http://www.once.es/otros/grupos/agrupaciones/allegro.html>

<https://youtu.be/9yyAbpeQdA4>

[https://youtu.be/cJIUdpB\\_DW4](https://youtu.be/cJIUdpB_DW4)

<https://youtu.be/0cELOSgfrDc>

**CONTACT INFORMATION:**

Organization: O.N.C.E. (Coral Allegro)

Address: Gran Vía Ramón y Cajal, 13, 46007 Valencia / Spain

Contact Persons: Juan Manuel Prats

Phone: + 34 963800211

Email: [jupe@once.es](mailto:jupe@once.es)

Christian García:

Phone: (+34) 618052333

Email: [solsolmib@gmail.com](mailto:solsolmib@gmail.com)

**SECTIONS:**

Music for Sustainable Community Development

Music for Mental and Physical Health

**COUNTRY:**

United Kingdom

**PROJECT:**

**BRIDGING THE TRANSITION BETWEEN THE PSYCHIATRIC AND THE  
COMMUNITY: THE CHELSEA COMMUNITY MUSIC THERAPY PROJECT**

**DESCRIPTION:**

The Chelsea Community Music Therapy project in West London is a pioneering Nordoff-Robbins Music Therapy practical and research initiative. The project uses music to help people with mental health difficulties bridge the transition between life in the hospital and their recovery in the community. It takes place between two adjacent facilities: South Kensington and Chelsea Mental Health Centre, a National Health Service psychiatric hospital and SMART, a community centre for people living with mental health issues. The music project, involving two music therapists, helps patients create ‘musical pathways’ between the hospital and the community via SMART – through several interlinked music groups. An open group, “SMART Music” in the café is a cross between a music therapy group and an open-mic group. It runs weekly for anyone who wants to come. Two further spin-off member-only groups – Smart Singers and Smart Band rehearse weekly and perform in local venues, including the lunchtime recital series in the adjacent Chelsea & Westminster Hospital. This Project was featured on BBC Radio 3’s Music Matters Music & Health Special Edition in March 2008 and also won the Royal Society for Public Health “Arts & Health Award” in 2008 – in recognition of “significant and innovative contribution made to the field of Music & Health practice”.

**CURRENT STATUS:**

The practice part of SMART is still thriving and developing, with the research arm (2006-11) now completed. The findings of the research project are in the process of being fully reported (Ansdell & DeNora 2012; DeNora & Ansdell 2013; Ansdell 2014; Ansdell & DeNora, in press). The last of these is a monograph in the new series *Music & Change: Ecological Perspectives* edited by Ansdell and DeNora for Ashgate Publishers, UK.

After initial support from the music therapy charity Nordoff-Robbins for both practical and research work the whole of the funding has been taken over by the charity SMART since 2011.

**RESEARCH AND EVALUATION:**

The research component of the project was under the auspices of Nordoff-Robbins Centre’s Research Department in collaboration with Exeter University. The project was a unique five-year longitudinal ethnographic study of the process and outcomes of the project. The research has collected varied qualitative data, including the construction of a series of “pathway cases” that follow people’s “recovery paths” in relation to their ongoing participation in music in various formats. The project is building a rich theoretical and research perspective on the data through the lenses of cultural sociology and the developing platform of indigenous theory-building from Community Music Therapy.

Overall, the project provides a framework for mental health services in relation to arts and health activities:

- Theoretical perspectives help ground music therapy / music and health work in an appropriate socio-cultural framework that links to current practice, theory and policy in mental health provision
- Description of exemplary practices that can be used in similar venues
- Provides “evidence of effectiveness” for the methodologies being used

#### **ADDITIONAL INFORMATION:**

<http://www.smartlondon.org.uk>

#### **Key Publications:**

- Ansdell, G. & DeNora, T. (2012) *Musical Flourishing: Community Music Therapy, controversy, and the cultivation of wellbeing*. In R. MacDonald, G. Kreutz and L. Mitchell (Eds), *Music, Health & Wellbeing*. Oxford University Press.
- DeNora, T. & Ansdell, G. (2013) What can't music do? Shedding different kinds of light on music and health enquiries. *Psychology of Well-Being: Theory, Research and Practice* 2014, 4:23 <http://www.psywb.com/content/4/1/23>
- Ansdell, G. (2014). *How Music Helps: In Music Therapy & Everyday Life*. Aldershot: Ashgate.
- Ansdell, G. & DeNora, T. (in press). *Musical Pathways in Recovery: Community Music Therapy & Mental Wellbeing*. Aldershot: Ashgate.

#### **Related Publications:**

- Stige, Ansdell, Elefant & Pavlicevic (2010). *Where Music Helps: Community Music Therapy in Action & Reflection*. Adershot: Ashgate Publications.
- Ansdell, G. & Meehan, J. (2010) Some light at the end of the tunnel: Exploring users' evidence for the effectiveness of music therapy in adult mental health settings. *Music and Medicine*, 2(1), 29-40.
- Pavlicevic, M. & Ansdell, G. (2004). *Community Music Therapy*. London: Jessica Kingsley Publications.

#### **CONTACT INFORMATION:**

Organization: The Chelsea Community Music Therapy Project  
 Address: SMART London, The Basement, 15 Gertrude Street, London, SW10 0JN, UK  
 Contact person: Sarah Wilson (music therapist, music project coordinator)  
 Email: [sarah.wilson@smartlondon.org.uk](mailto:sarah.wilson@smartlondon.org.uk)



**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

United Kingdom

**PROJECT:**

**MUSIC WITH EXCLUDED CHILDREN, YOUNG PEOPLE AND ADULTS: CREATIVE AND INCLUSIVE MUSIC MAKING AND SONGWRITING**

**DESCRIPTION:**

CRISP Creative Croydon is a local charity providing self-esteem and community building activities through music. This organisation operates since 1998 in the south of London. One of its projects is 'Express yourself', a series of programs working with children and young people who have been excluded from mainstream schooling due to their difficulties in managing their behaviors, or because of disability or pregnancy/motherhood. It also includes young people experiencing alienation due to loss of their family or to society's (and sometimes their own) difficulty with their emerging lesbian, gay, bisexual or transgender sexuality. In 2006 CRISP was the recipient of the ISME Gibson inaugural award for community based music education projects, to run a similar series of programs in post-conflict Serbia.

Music is used to validate cultural preferences without censorship, share current music choices and sing/perform them. Group work games are used to build relationships, create safety and minimize competition within the group. Collaborative listening and writing techniques are used to build lyrics and music lines, often using technology as well as acoustic and electric instruments, to facilitate full participation of all parties, regardless of music experience and technical skill. A CD of the work is produced and sometimes the music is performed for family and friends. A Skype project between a UK and a USA based school for children and young people with additional learning needs and disabilities created new music and peer teaching opportunities.

Due to short term funding, generally projects run 10-20 weeks. Through expressing themselves in creative music making, songwriting and beat based spoken word, young people learn to work together and to find new avenues for self-esteem. Sometimes their work is accredited through the National Arts Awards scheme (part of the UK's National Qualifications Framework). The Arts Award has been a valuable validation of the work of the young people in our programmes, for some the first formal qualification they have gained. Young people begin also to value their voices and choices in a broader sense.

CRISP also runs similar programs for adults, with the aim of reducing isolation and enhancing wellbeing and community cohesion. These are funded by churches and government bodies. Other adult programmes include contributing to the Sidney de Haan Centre Guides for the development of Singing for Health conditions, and we hope to find ways to continue to make a difference to our challenged community.

**CURRENT STATUS:**

Our wider range of community music activities includes the successful running of creative music projects in Croydon Pupil Referral Unit services and for London Borough of Croydon Arts Department, set-up and delivery of Summer and Winter University creative music projects for 12-16 year olds. In addition we have provided disability singing training for Sing Up!, Arts Consultancy and Action Learning Sets for Music Leader, Lewisham Education Arts Network (LEAN), Trinity Laban, Sound Connections and many more Music organisations. We support a choir of LGBT asylum seekers and refugees, helping them find their voices and gain comfort in difficult circumstances.

The future looks hopeful despite the current austerity measures. The organization continues to grow and receive regular contracts as its work is recognized and continues to apply for funding for longer term work.

#### **ADDITIONAL INFORMATION:**

##### **Publications:**

- Pestano, C. (2013), Music Work with LGBT youth. In C. Harrison and P. Mullen (Eds.), *Reaching out: Music with 'hard to reach' children and young people*, MUSIC Mark, London, UK
- Rathbone, M. and Pestano, C. (2013). Border Crossings. *Music Mark Journal*, Volume 1 (pp 72-76), Music Mark Publishers, UK
- Pestano, C. (2008). Music Project in Serbia. *NAME Journal* of National Association of Music Educators, Spring 2008, NAME publications, UK
- Woodward, S. & Pestano, C. (2010). Marginalized communities: Reaching those falling outside socially accepted norms. In K. K. Veblen and D.J. Elliott (Eds.). (2013). *Community music today*. Landham, MD: Rowman and Littlefield Publishers, USA.
- Pestano, C., & Lissimore, T. (2007). Get your act together. In H. Coll and J. Finney (Eds.), *Ways into music: Making every child's music matter*. Matlock: National Association of Music Educators, UK
- Pestano, C. (2003). Voice of the People. *Grassroots Magazine*, UK

#### **CONTACT INFORMATION:**

Organization: CRISP

Address: Cornerstone House, 14 Willis Road, off Union Road, Croydon, CR0 2XX

Phone: + 44 (0) 7981 298 541

Contact Person: Catherine Pestano, Director

Email: [communitymusiccroydon@gmail.com](mailto:communitymusiccroydon@gmail.com)

**SECTIONS:**

Music for Sustainable Community Development

Music for Working with Trauma Survivors

**COUNTRY:**

Lebanon

**PROJECT:**

**MUSIC AND THE ARTS WITH CHILDREN AFFECTED BY POLITICAL CONFLICT:  
THE FIREMAKER LEBANON PROJECT**

**DESCRIPTION:**

The FireMaker Lebanon Project trains professionals, mostly clinical psychologists, in using creative tools such as music, art, and drama in their psychosocial work with children affected by political conflict. Within the distinctive social fabric of Lebanon, the project trains care-workers to provide more effective services to children of vulnerable communities in a country that has experienced extensive social instability.

Over the span of four days, this arts-and-health workshop in music, art and drama, enabled sixteen imaginative and vibrant young professionals to learn skills for use in their daily working environments. A fundamental belief of the FireMaker Project workshop is that once participants are competent in using the creative arts tools, they will be better equipped to work with children:

- In building relationships and trust
- Exploring the themes of safety and resilience
- Expressing feelings about issues that affect their lives
- Being aware of the importance of care for the care worker

**CURRENT STATUS:**

The Lebanon Workshop was first conducted in June, 2008 as an outreach of the Zakheni Arts Therapy Foundation, South Africa which conducts creative arts therapy training services for care givers internationally. A follow up study in 2009 showed that the use of music and other creative arts was integrated into the current services being provided and has been found to be very useful in connecting with children.

**ADDITIONAL INFORMATION:**

<http://zakheni.org.za/>

<http://zakheni.org.za/our-programmes/capacity-building-programmes/zakheni-firemaker-project/>

**CONTACT INFORMATION:**

Organization: Zakheni Arts Therapy Foundation

Contact Persons: Kristen Meyer & Lesley Bester, Directors

Online: <http://zakheni.org.za/get-in-touch/>

Contact Person: Mercedes Pavlicevic, Lebanon Workshop Director

Email: [mercedes@nordoff-robbins.org.uk](mailto:mercedes@nordoff-robbins.org.uk)

**SECTIONS:**

Music for Sustainable Community Development

Music for Lifelong Learning

**COUNTRY:**

Australia

**PROJECT:**

**INTERGENERATIONAL INVOLVEMENT AND LEARNING THROUGH MUSIC,  
RELATED ARTS AND TECHNOLOGY: ARTSTORIES (INACTIVE)**

**DESCRIPTION:**

ArtStories is a transdisciplinary model of practice described as intergenerational involvement and learning with the arts. It is a framework for participatory arts-based initiatives in education, health and community settings where participants create and tell stories of self, family, community and dreams. ArtStories may include listening, singing, playing, dancing, writing, drawing, painting, constructing, and multimedia.

ArtStories began as a participatory, educational research initiative in the Northern Territory of Australia from January 2006 to December 2008. The Northern Territory is an extremely diverse region where the total population includes almost 30% Indigenous Australians, many living in remote communities. The Northern Territory population is both multicultural and multilingual.

ArtStories initially came to life in five urban, rural and remote school communities, investigating the impacts of arts-based teaching and learning in mainstream classrooms. The major findings were improved student literacy, a positive impact on classroom teaching, and four core principles of practice. These core principles do not represent a step-by-step procedure. Rather, these elements of practice are recursive and often simultaneous, and describe ways of engaging and involving people in the arts:

- Connect people, ideas and purpose
- Share stories of people, place and practice
- Explore the past, the present, and future possibilities
- Be inventive and open to learning from the unexpected

ArtStories looks different in each place, with different groups of people. It provides a framework for practice rather than a prescription for action. The ArtStories model guides our interactions and involvement with each other and the arts. ArtStories practitioners are drivers of change who advocate, model and celebrate the impact of involvement and learning with the arts. ArtStories core principles are robust, with anyone, of any age, anywhere.

**CURRENT STATUS:**

The Australian researcher, music educator and music therapist who conceived ArtStories is currently employed as Library Program Advisor with Northern Territory Library, a state reference library. Libraries all over the world increasingly utilise the contributions of practitioners and professionals from a range of disciplines, including educators, scientists, historians, and digital artists, who introduce libraries to new audiences, unexpected ideas and inventive collaborations. Current intergenerational library programs in urban, rural, and remote areas of the Northern Territory, where the arts are the currency for community building and learning include:

- *Telling Tales*: Telling Tales uses an intergenerational storytelling approach, where young children, older school-age peers, and senior adults from the local community use music, photographs, artworks, puppet play, and everyday objects to elicit and share stories about

their experiences of schooling. It is a collaboration between a local school, library and educational advisors, and grew out of a concern in a rural elementary school about children's classroom and playground behaviours. Northern Territory Library collects, preserves and enables access to the documentary heritage of the Northern Territory. Heritage is "what can be passed on". The stories of Northern Territory children, their families, and community members, and their experiences of schooling are a part of that local heritage.

- *i-stories*: Northern Territory Library coordinates this arts-based community library program, which is designed to increase family and community involvement with early childhood learning opportunities in remote communities. For Indigenous children in these communities, English is not their first language and many children do not have significant exposure to English before beginning formal schooling. Project officers are arts-based practitioners with remote community experience, specialist multi-media skills for resource development, and experience/knowledge of young children, youth and adult learning. Project Officers are employed by Northern Territory Library to work with local families, government departments and community-based organizations in remote areas. Together they create bilingual literacy materials, i.e. bilingual singing stories, picture stories, talking stories and e-stories, with accompanying artwork, music and audiovisuals. These print and electronic materials are created using iPad creative apps and XO laptop multimedia programs. They are tangible, long-lasting products and meaningful social resources in each community.

#### **RESEARCH AND EVALUATION:**

Monitoring and evaluation are embedded as a continuous process in program design and delivery. Program teams include families and collaborating agencies in a participatory framework, who together decide what data to collect, how to collect the data, how the data is analysed, what results are important to share with others, to whom to disclose the results, and how the results are reported. Subject to budget constraints, an impact evaluation is conducted by external consultants.

#### **ADDITIONAL INFORMATION:**

<http://artstories.org.au> [under construction] [www.ntl.nt.gov.au](http://www.ntl.nt.gov.au), <http://www.laptop.org.au/>

#### **Publications:**

- Bartleet, B. L., Brunt, S., Tait, A., & Threlfall, C. (In press). Community Music in Australia and New Zealand. In K. Veblen & D. Elliott (Eds.), *Community Music Today*. USA: Rowman and Littlefield Publishers.
- Tait, A., Musco, E., Atfield, M., Murrungun, L., Orton, C., & Gray, A. T. (2010). Weaving new patterns of music in Indigenous education. In J. Ballantyne & B. L. Bartleet (Eds.), *Navigating music and sound education. Meaningful Music Making for Life, 2*: Cambridge Scholars Publishing: Newcastle upon Tyne. (Tait et al 2010).
- Tait, A., & Murrungun, L. (2010, Fall). ArtStories: Early childhood learning in remote Indigenous Australian communities. *Imagine, 1* (1).
- Wallace, R., & Tait, A. (2006). *Community control & knowledge management: practitioners & community working together*. Paper presented at the Connecting Intergenerational Communities Through Creative Exchange Conference 2006, Melbourne.

**CONTACT INFORMATION:** Organization: Northern Territory Library Address: PO Box 42, Darwin. NT. Australia.

Phone: +61 8 89220796 and Fax: +61 8 89220760

Contact person: Anja Tait

Email: [anja.tait@nt.gov.au](mailto:anja.tait@nt.gov.au)

**SECTIONS:**

Music for Sustainable Community Development

Music for Lifelong Learning

Music for Peace Building

**COUNTRIES:**

Multi-National: Brazil, Bangladesh, Ghana, Mali, Nepal, Rwanda, South Africa, Thailand and the United States

**PROJECT:**

**BUILDING MUSIC SCHOOLS AND DEVELOPING INDIGENOUS MUSIC**

**PROGRAMS FOR WELL-BEING IN ECONOMICALLY VULNERABLE CHILDREN:  
PLAYING FOR CHANGE FOUNDATION**

**DESCRIPTION:**

The Playing For Change Foundation (PFCF) is a 501(c)3 nonprofit organization that builds music schools and establishes music programs for the purposes of advancing the education and wellbeing of children who would not have access to music otherwise. Twelve music schools or programs have been created in nine countries. Each week young people attend free classes in dance, instrument instruction, languages and musical theory, all taught by qualified, local teachers. The PFC Foundation also works with partners to help meet basic needs in our communities, which are home to some of the world's most economically vulnerable children. This work includes providing primary education, and humanitarian aid such as clean water, solar power, tools, and training to support micro-enterprise, food, medicine, clothes, books and school supplies.

We use music and music education as a means and opportunity to create positive change for individuals, communities and the world. Music can become an anchor in a multitude of ways. Each program is locally led and evolves to best support the needs of its community. As such, guiding principles for all programs include the use of music and the arts to transform communities, empower local leadership, support economic empowerment and connect students globally to foster cross-cultural exchange and learning.

The PFC Foundation emerged out of Playing For Change (PFC), which is a multi-media movement created to inspire, connect and bring peace to the world through music. It is founded upon the belief that there is more that connects us than separates us, and that music has the power to forge connections in a deep and lasting way. In all the projects PFC does, they seek to harness the power of music to uplift individuals, strengthen bonds within communities, catalyze positive social change and forge meaningful global connections that foster peace and collaboration.

**CURRENT STATUS:**

To date, over 15,000 children and community members have been impacted through programs of the foundation and educational resources through Playing For Change:

- 1,300 children receive free weekly music and dance education and almost 2,000 children have received direct music instruction through PFCF programs
- 7,000 children and members of their communities have benefited from development efforts and community empowerment programs, including joining with partners to build a solar-powered well in Mali; solar power, medical care and clean cook stoves in rural Nepal; creating recording studios at PFCF programs in Ghana and Thailand; and introducing laptop computers and other modern technology where previously unavailable

- 4,500 children have participated in PFCF projects initiated by their teachers or as a result of Playing For Change Day, our global event to raise awareness and funds for music education, which had 400+ events in 61 countries in 2014
- 2,500 students have been a part of a performance or educational program conducted by the PFC Band and/or its members

This year, the Playing For Change Foundation is expanding programs to serve primary schools in Bangladesh, a network of charter schools in the United States, and children in the community of Curitiba, Brazil.

More than 500 musicians from 35 countries have participated in PFC Songs Around the World. These videos have an average of 15 million online views each year. Organizations ranging from Starbucks to the United Nations have contracted PFC to use their powerful methodology.

The Playing For Change Band unites musicians from over 9 countries who have collaborated on Songs Around the World. The PFC Band has performed over 200 concerts, including tours in Europe, Brazil, the United States and festivals in Australia and the UK. The PFC Band has played a very important role in spreading the message of peace through music around the world through a variety of meaningful ways:

- PFC Band members have visited schools throughout the United States, performing for school children and answering questions about their culture and the music
- Band members have visited cancer centers in Brazil, bringing joy to those who are suffering
- Members of the band have been involved with Playing For Change Foundation programs, including Ghana, Thailand, South Africa and Mali bringing inspiration and encouragement to the students
- All musicians who participate in PFC songs are paid and to date more than \$1 million has been invested in musicians from across the globe

**ADDITIONAL INFORMATION:**

<http://playingforchange.org/>

**CONTACT INFORMATION:**

Organization: Playing for Change Foundation

Contact Person: Elizabeth Hunter, Executive Director

Email: [elizabeth@playingforchange.org](mailto:elizabeth@playingforchange.org)

**SECTIONS:**

Music for Sustainable Community Development

Music for Lifelong Learning

**COUNTRIES:**

Multi-National: Canada, Switzerland, United States of America

**PROJECT:**

**EMPOWERING INDIVIDUALS AND COMMUNITIES THROUGH GROUP**

**IMPROVISATION: MUSIC FOR PEOPLE**

**DESCRIPTION:**

Founded in 1986, Music for People (MFP) is a not-for-profit organization that seeks to promote a humanistic approach to the way music is taught, performed and appreciated, using free improvisation as its medium. Music for People programs throughout the world are open to anyone at all levels of musical experience. MFP creates safe environments where people can play instruments and sing with no prerequisites to read notes or know a common musical vocabulary. MFP's philosophy is embodied in a "musical bill of rights" (<http://www.musicforpeople.org/rights.html>) that profoundly respects the creative impulse in every person. It differs from music schooling in two key ways: one, it uses free improvisation as the starting place for musical interactions, and most importantly, its work takes place in an atmosphere dedicated to encouragement and positive feedback.

Music for People's training programs provide candidates with a curriculum in the fundamentals of music improvisation across musical styles that span ethnic cultures and time periods, and in the key elements of humanistic workshop facilitation. The goal is to empower individuals to spread music making as an activity everyone can take part in, starting with the communities in which they reside. Its four-year training programs meet quarterly and place equal emphasis on musicianship development and workshop facilitation in small and large educational or therapeutic groups. The workshops are hosted in the USA and in Switzerland.

The basic activities of *Music for People* are summarized in the book *Return to Child*. Any combination of people can make music together. Listening is the most important of all musical skills. In a social context, listening is mindfulness; it is sensitivity and awareness to what is around us. Listening is not just a perceptual skill to identify notes and rhythms, it is a key element of nonverbal social intelligence. Deep listening inspires authentic response, which is the key to making social connections with others. Imitation allows interaction through which players connect in sound, learning to blend, harmonize, contrast, support, stand out, be heard and be silent. These musical skills foster and amplify the social awareness and mindfulness one needs to react appropriately in non-musical contexts.

The combination of musicianship training and leadership training, conducted in an atmosphere of deep respect for every person makes Music for People unique in its ability to inspire pedagogical and therapeutic approaches. Leaders with Music for People training can be found in music education classrooms, music therapy sessions, recreational music making, drum circles, rituals, and other forums where the power of music is used to focus group attention, provide transcendent meaning, and create a sense of community through bonding and fellowship.

**CURRENT STATUS:**

Music for People has graduated over 100 teachers who represent Music for People's principles and techniques. Certified MFP teachers complete a four-year program of musicianship and leadership emphasizing the role of free improvisation in both contexts. The workshops take place mainly in the eastern United States (New York and Pennsylvania), with a sister program in



Kiental, Switzerland. In addition, Music for People staff and graduates hold workshops throughout the USA and in several European countries. Its work expands through contributions from gifted educators, composers, therapists, and organizers.

Music for People is funded through individual payment for workshops and through private donations. Continued financial support is sought to sustain the growth of both the organization and its work, including its workshops, teacher certification program, and expanded member services.

#### **RESEARCH AND EVALUATION:**

The laudatory testimonial information about Music for People is anecdotal rather than research-based.

#### **ADDITIONAL INFORMATION:**

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

[www.returntochild.com](http://www.returntochild.com)

[www.darlingconversations.com](http://www.darlingconversations.com)

#### **Publications:**

Oshinsky, J. (2008). *Return to Child: Music for People's Guide to Improvising Music and Authentic Group Leadership*. *Return to Child* describes Music for People's improvisational techniques and its teaching philosophies for musicianship and leadership. This publication can be ordered from: <http://www.returntochild.com/> All proceeds benefit Music for People.

*The Darling Conversations* (Producer, Clint Goss). *The Darling Conversations* comprise a 3-CD audio mini-class in Music for People philosophies and activities with cellist David Darling, Music for People co-founder and educator Julie Weber. Published by: Manifest Spirit Records, 6 Fieldcrest Road, Westport, CT 06880-2628. A portion of the sale supports the MFP organization.

Miller, E. (2011). *Bio-Guided Music Therapy: A Practitioner's Guide to the Clinical Integration of Music and Biofeedback*. Philadelphia: Jessica Kingsley Publishers. Dr. Miller's book summarizes brain research involving the participation of clients in improvisational and rhythmic entrainment activities, among other music therapy interventions.

#### **CONTACT INFORMATION:**

Organization: Music for People

Address: P.O. Box 397, Goshen, CT 06756

Phone: 860-491-3763

Contact Person: Bonnie Darling, Office Manager

Email: [mfp@musicforpeople.org](mailto:mfp@musicforpeople.org)

**SECTIONS:**

Music for Sustainable Community Development

Music for Mental and Physical Health

**COUNTRIES:**

Guinea and United States of America

**PROJECT:**

**SUPPORTING AND ENHANCING THE QUALITY OF LIFE OF HOMELESS**

**CHILDREN AND CHILDREN WITH DISABILITIES: GROUP LAIENGEE PROJECT**

**DESCRIPTION:**

Group Laiengée's performance practice centers on the approach that music and movement allow individuals to feel comfortable and confident to express themselves, to experience a wider range of emotions, and to discover what it is like to engage in communication with others in a rewarding and memorable group relationship. The students are able to gain a sense of success and offer value to their community by playing traditional rhythms, singing familiar songs, and showcasing their feats of dance and music mastery. In spite of their numerous disabilities, they can reenter their society with honor, respect, and accomplishment.

The theory behind Group Laiengée's approach is that all human beings have an innate responsiveness to music similar to that of the infant and the sound of its mother. This natural instinct remains intact even with the challenges in life brought on by physical, cognitive, or emotional disability. Musicality is a basic human characteristic in all cultures, and a binding element in the socialization of a community.

The project was enhanced through the partnership with the Sidney Lanier School, a public school for children with disabilities in Gainesville, Florida. Networking between the two programs provides support to the local musicians and artists who teach and care for the children in Guinea and enhances the music education and cultural experiences of the students in Gainesville, Florida. The Sidney Lanier School used internet cameras and a speaker phone in Conakry to link the two ensembles so they could perform for one another. Using a portion of the Sidney Lanier School's music budget, instruments made by Group Laiengée's and their instructors were purchased and shipped to Gainesville, Florida. The funds were then used to help support housing and food needs for Group Laiengée's in Conakry.

Meeting the goals of this project are based on a three-stage method:

**Stage One:**

The leasing of a home in Conakry for the purpose of providing the musicians and children in the ensemble (some of the children are homeless) with a stable place to live. Stage one has been accomplished through the \$5,000 Jubilation Foundation Fellowship award, workshops at public schools, Florida Music Educators Association conferences, and local performances. The musicians and children have a home just outside of Conakry with a gate for safety and space to grow crops that supplement the purchase of rice as a food staple.

**Stage Two:**

The purchase of a van to transport the children to Conakry for performances in the downtown area which raises their status level in the society as well as providing small increases in their ability to support themselves. Once the vans are purchased, the ensemble can travel outside of Conakry to generate support and demonstrate their ability to transcend their challenges through the arts throughout Guinea.

**Stage Three:**

The leasing of a building in downtown Conakry that can be used as a school and a shop for the participants to sell their handmade instruments. These include koras (African harp) and balofones. The sale of instruments to tourists and the local residents in Conakry would go far toward sustainability and making the project self-sufficient.

**CURRENT STATUS:**

This project has met with success and could be replicated in other areas of Guinea and Africa. The Ebola Virus has had an impact on the services rendered and new funding sources are being explored in order to support this project. Services are being provided to the local community of people with disabilities when possible and efforts to secure funding for continuation in 2015 is ongoing. Attempts to lease a location in Conakry for the purpose of providing the musicians and children in the ensemble (some of the children are homeless) with a stable place to live and engage with music are again under way.

New collaborative opportunities with schools and universities are encouraged to allow for the education of underserved populations in Conakry to continue. Through the assistance of the Chicago Arts Orchestra and efforts to secure support through the variety of available online fundraising opportunities new sources of support will hopefully be found. The Sidney Lanier Center PTA arranged for workshops in Gainesville, Florida during a recent stay in the U.S. Opportunities for visiting artist presentations at schools and universities in the U.S. are also being explored to increase awareness of the culture of Guinea and develop collaborations similar to those ongoing through the Sidney Lanier Center.

**ADDITIONAL INFORMATION:**

[http://lanier.sbac.edu/files/\\_nLIYP\\_/778a0dfa4db580813745a49013852ec4/ISME\\_NEWSLETTER.pdf](http://lanier.sbac.edu/files/_nLIYP_/778a0dfa4db580813745a49013852ec4/ISME_NEWSLETTER.pdf) (page 2-4)  
[http://www.youtube.com/watch?v=J\\_D5S1FJ3os](http://www.youtube.com/watch?v=J_D5S1FJ3os)  
<http://www.oncoursesystems.com/school/webpage.aspx?id=24619&xpage=692019>  
<http://www.oncoursesystems.com/school/webpage.aspx?id=24619&xpage=653994>  
[https://www.facebook.com/tasana.camara?fref=ts&ref=br\\_tf](https://www.facebook.com/tasana.camara?fref=ts&ref=br_tf)

**CONTACT INFORMATION:**

Organization: Sidney Lanier Center  
Address: 312 NW 16th Avenue, Gainesville,  
Florida 32601 Phone: 352-262-6533; Fax: 352-  
955-6885

Contact Persons: Dr. Donald DeVito  
Email: [devitodr@gm.sbac.edu](mailto:devitodr@gm.sbac.edu)  
Lansana Camara  
Email: [tasanacamara@gmail.com](mailto:tasanacamara@gmail.com)

**SECTION:**

Music for Sustainable Community Development

**COUNTRIES:**

Multi-National: Haiti, Jamaica, Saint Lucia

**PROJECT:**

**MUSIC FOR SOCIAL CHANGE: OASIS-CARIBBEAN (INACTIVE)**

**DESCRIPTION:**

Jamaica, St. Lucia and Haiti are the three beneficiaries of the orchestral and choral training program, the Organization of American States Orchestra Program operated in the Caribbean, also known as OASIS-Caribbean. OASIS was officially launched in October 2009 with a 10-day workshop for trainers in each country. In the first week of November 2009, 162 new musical instruments arrived in the newly established orchestra centers on each island.

In Kingston, Jamaica, the Orchestral Training Center was established in St. Andrew Technical High located in West Kingston; in Castries, St. Lucia, the Program is operating in Marchand, at the Marchand Elementary School; and in Port-au-Prince, Haiti, the training center benefits BélAir and was established at the Ecole St. Trinité.

The program served children and youth from underprivileged neighborhoods in capitals of the three countries. It contributed to the prevention of violent behavior prevalent in these neighborhoods by redirecting the spare time of children and youths to an activity that takes advantage of their inherent strengths and talents. This was achieved by implementing a systematic (5 days/week, 2 hours/day) orchestral and choral training program to complement intellectual and cultural growth and ultimately contributed to instilling civic values, increasing schooling retention levels, and creating future employment opportunities.

The program has adapted the School-Orchestra group teaching approach used by the renowned Venezuelan Youth Orchestra System and others. This group teaching approach ensured that participants got involved in joint activities from the very moment they enrolled. There is early and continued exposure to great musical works. At the same time, it maintains continuous contact between beneficiaries and their community through frequent performances that ensures motivation and permanence in the program.

**CURRENT STATUS:**

OAS funding was for the first three years of the Program's delivery ending in August 2012. After OAS support ended, agreements were sought from the local public and private sectors to secure the program's sustainability. At present, three centers are operating in Jamaica and one center is operating in St. Lucia. The center in Haiti has temporally suspended operations due to funding problems but expects to reopen in the not too distant future.

The OAS Program was originally coordinated by the OAS Art Museum of the Americas with support from National System of Youth Orchestras of Venezuela (FESNOJIV), Fundación Batuta of Colombia, and the Youth Orchestra of the Americas. Local partners for Jamaica are the Ministry of Education, the Edna Manley School of Music, and the recently created National Youth Orchestra of Jamaica; for St. Lucia, the Ministry for Social Transformation and the St. Lucia School of Music; and for Haiti, the Ecole de Musique Sainte Trinité, and Wyclef Jean's Yéle Haiti. The Program was also implementing a branding/marketing strategy via celebrity partnerships with Haiti's Wyclef Jean for promotion and fundraising.

**RESEARCH AND EVALUATION:**

The Program implemented an evaluation program that provided outcome data in June, 2011. Research was conducted by a team from the DePaul University in Chicago. The main goal of the evaluation was to understand the impact on the students' lives: specifically school performance, emotional regulation, risky behaviors and social capital.

Overall, the analyses suggest that the OASIS pilot program was highly beneficial for the participants. In only 18 months the program increased students' educational aspirations and increased the skills needed to succeed. Students increased their self-confidence. In Jamaica, participants reported less use of alcohol and drugs than non-OASIS counterparts. In Haiti, OASIS participants improved their relationships with parents and guardians.

Responses at the 6-month follow-up showed positive improvement in all areas surveyed. OASIS students reported better anger management, reduced aggressive behaviors and less involvement with delinquent peers.

In addition, focus group findings suggest that the OASIS pilot Program provides more self-confidence, better social skills, cooperation, teamwork, communications, etiquette, respect for authority, better school skills, ability to focus, grade improvement, better time management and a protective social network.

These findings suggest that the OASIS Program provided a valuable set of essential skills applicable to the labor market and to school-to-work transition.

**ADDITIONAL INFORMATION:**

[www.museum.oas.org/oasis](http://www.museum.oas.org/oasis)

[http://www.museum.oas.org/en/oasis/galleries\\_jamaica.html](http://www.museum.oas.org/en/oasis/galleries_jamaica.html)

<https://www.facebook.com/#!/pages/Orchestra-of-the-Americas-Social-Inclusion-OASIS/11>

<https://www.facebook.com/video.php?v=101521655973383787354544983973>

**CONTACT INFORMATION:**

Organization: Secretariat of the Organization of American States – Secretariat for External Relations, Art Museum of the Americas

Address: 1889 F Street NW, Washington DC 20006, of 678D

Contact Persons:

Delfina Iervolino, Project Director

Email: [diervolino@oas.org](mailto:diervolino@oas.org)

Mariano Vales, Music Program Coordinator

Email: [mvalues@oas.org](mailto:mvalues@oas.org)

**SECTIONS:**

Music for Sustainable Community Development

Music for Working with Trauma Survivors

**COUNTRIES:**

Multi-National: Indonesia, Iraq, United States of America

**PROJECT:**

**RECAPTURING CULTURAL IDENTITY THROUGH DRUMMING, DRUM MAKING, AND DOCUMENTARIES: DRUMS OF HUMANITY**

**DESCRIPTION:**

Drums of Humanity (DOH) was formed in 2009 and became a not-for-profit corporation in 2014 to promote healing for trauma survivors through drumming, drum making activities and video documentaries of people recovering from war and natural disaster. The formation of this NGO originated in conjunction with three international projects in Iraq, Indonesia, and with the Lost Boys of Sudan Center (U.S.A.). Recently, DOH completed a video biography of Alfred Benjamin, a Jewish survivor who grew up in Nazi Germany.

The immediate inspiration to form Drums of Humanity came from two working trips to Kurdistan, Iraq in 2008 and 2009. It was observed that the combination of drumming and instrument making was a powerful resource for those in need of reconnecting with their own culture and of healing from the emotional trauma and physical loss that they had experienced over many years. More than 300 people in Iraq have participated in these workshops and have learned to form new ways of expressing grief and finding peaceful connections with their former adversaries.

This approach was continued in Indonesia in 2009 with young people, educators and artists in Bantul, a region that was devastated by the May 27, 2006 earthquake. A U.S. State Department sponsored artistic team presented a wide range of music projects and performances for young people, administrators and artists. The visit culminated in a presentation for the public.

Drum circles, and particularly instrument making, were used to effect positive change at the Lost Boys of Sudan Center in Phoenix, Arizona during 2009 and 2010. Young refugees from that country had relocated there after decades of civil war.

Drums of Humanity has centralized the management of three projects since then:

- In Iraq, Kurdistan Save the Children teachers were trained and students shown how to make musical instruments for cultural and economic revitalization. At the Children's Rehabilitation Center in Kurdistan, demonstrations on making instrumental designs were provided to local craftsmen. Documented on film by the Institute for War and Peace Reporting in Iraq, the video and instruments are intended for use by therapists in treating clients with severe mental and physical challenges. Continued work in Kurdistan has been put on hold because of the current war in the Iraq.
- In Yogyakarta, Java, four American artists (2 dancers, 1 drummer and 1 instrument maker) made presentations to school assemblies for hundreds of students, professional development workshops with over 40 teachers, and hands-on sessions with 130 middle school students. Workshops included the making of drums and other percussion instruments, as well as stringed and wind instruments from around the world. This work connected young people and adults to their own culture through indigenous scales and rhythms. Connections were also made to other cultures: for example, through the West

African plucked kalimba, the Native American Lakota drum and the Middle Eastern santur.

- With the Lost Boys of Sudan Center, the use and making of the rebabba was restored. This traditional lyre, found among the Nuba, Dinka, and Nuer peoples, was traditionally made by young people as a rite of passage to adulthood. However, during the many years of conflict this part of their cultural heritage had been denied. To assist in restoring the rebabba's music, a simple design was presented along with tools and materials to make this type of lyre. The goal is to bring the rebabba back for use in composition and performance. Songs of the Lost Sudanese Boys were sung in both Arabic and Dinka, two languages of Sudanese warring factions. This has empowered young people to tell the story of what it was like to grow up during the civil war.

#### **CURRENT STATUS:**

Drums of Humanity has recently completed a 45-minute video titled, 'Alfred Benjamin: A Life of Loss, Art and Recovery.' Being a young Jew in Nazi Germany, Alfred lost family members in the Holocaust but was able to get out and find a way to recover from the many traumas through expressions in art, poetry, drama and his profession in photography. We are in the process of finding more funds to show this work to a wider audience.

In Indonesia the teacher/student exchange has become a model of positive relationships. The American drum circle approach was combined with the local colotomic (layered) rhythmic structure to become somewhat of a unique artistic expression. Programs continue in Yogyakarta and DOH would like to return.

With the new country of South Sudan being established on July 9, 2011, we would like to visit the area to assist with cultural rehabilitation through the development of musical instruments indigenous to the region.

Funding for the Alfred Benjamin video came from a private donor. Funds for the Iraq trips came from: NAMM, the International Music Products Association; the Rex Foundation; a private donor; and Ethnomusic, Inc. Funding for the Daf in Iraq publication came from the nonprofit Percussion Marketing Council. Funding for the trips to Indonesia came from a US State Department grant. Funding for work with the Lost Boys came from Ethnomusic, Inc.

Drums of Humanity has a 501(c)(3) status since September 2014.

#### **RESEARCH AND EVALUATION:**

In all three locations, participants gave feedback about the effectiveness of the training and over 90% said these programs were very helpful. Narrative interviews, communications and final reports demonstrated that participants were highly appreciative of the experience, noting that it improved both their mental and physical well-being.

#### **ADDITIONAL INFORMATION:**

<http://www.EthnomusicInc.com>

<http://playdrums.com>

<http://www.ksc-kef.org/>

<http://iwpr.net>

<http://www.wac.ucla.edu/cip/>

<http://www.azlostboyscenter.org/>

Publications:

[http://jakarta.usembassy.gov/pr\\_02122009\\_2.html](http://jakarta.usembassy.gov/pr_02122009_2.html)

[http://www.rootsofrhythm.net/documents/ROR\\_SpecialEdition-FINAL-lo.pdf](http://www.rootsofrhythm.net/documents/ROR_SpecialEdition-FINAL-lo.pdf)

**CONTACT INFORMATION:**

Organization: Drums of Humanity

Address: 17950 Geauga Lake Road, Chagrin Falls, Ohio 44023-2210

Phone: 440-725-8767

Contact Person: Dr. Craig Woodson

E-mail: [craigw@drumsofhumanity.org](mailto:craigw@drumsofhumanity.org) or [woodsonphd@gmail.com](mailto:woodsonphd@gmail.com)



**SECTIONS:**

Music for Sustainable Community Development,  
Music for Working with Trauma Survivors  
Music for Peacebuilding

**COUNTRIES:**

Multi-National: Kosovo, Occupied Palestine Territories, Rwanda, Northern Ireland, Bosnia and Herzegovina

**PROJECT:**

**USING MUSIC TO CONNECT COMMUNITIES, BRIDGE DIVIDES AND HEAL THE WOUNDS OF WAR: MUSICIANS WITHOUT BORDERS**

**DESCRIPTION:**

Musicians without Borders (MwB) uses the power of music to bridge divides, connect communities, and heal the wounds of war. In communities affected by armed conflict, MwB collaborates with local musicians and cultural, development, peace and human rights organizations to develop sustainable, long-term music programs. MwB offers training in community music leadership and contributes to conferences and expert meetings. MwB targets all generations in all musical genres, depending on local needs and demand. Programs are designed for local control and sustainability.

**CURRENT STATUS:**

MwB's current programs include:

**Palestine Community Music (2008-present) – Palestine (West Bank)**

*Integrating nonviolent conflict resolution with community music*

MwB's five programs are in cooperation with Holy Land Trust and Sounds of Palestine:

- Community Music Training trains Palestinian teachers and social workers to use nonviolence and community music skills with thousands of children in refugee camps, schools, and isolated villages.
- Deaf & Proud brings deaf and hearing youth together through music activities, providing a safe space for them to share their experiences and raise awareness and create sustainable support systems for one of Palestine's most vulnerable populations.
- MwB's Rap Program uses the international language of disenfranchised urban youth for social change, training Palestinian rappers in leadership, beat-making, and recording. The rappers teach teenagers to write, record and perform their own rap songs, expressing their hopes and their dreams through music.
- Samba for Social Change coaches Palestinian drum groups from refugee camps and villages surrounded by the wall. Combining samba with Arabic percussion, the drummers connect people with joyful, contagious and empowering rhythms during community events, nonviolent vigils and percussion workshops for youth.
- The Musical Playground prepares MwB's community music trainees and rap leaders to bring music to refugee camp schools, involving all children, parents and teachers in creative, inclusive and celebratory day-long musical events.

<https://www.musicianswithoutborders.org/projects/palestine/programs/>

**Mitrovica Rock School (2008-present) – Mitrovica, Kosovo**

*Uniting youth in a divided city through rock music*

In Mitrovica in Kosovo, the conflict between Serb and Albanian communities still continues with barricaded bridges over the Ibar river, increased tensions and regular outbursts of violence. Since 2008, MeB and partners Community Building Mitrovica and the Fontys Rock Academy have

successfully run an interethnic youth project, the Mitrovica Rock School, where youth from both sides of the ethnically divided city meet as young musicians and aspiring rock stars. Local rock musicians and teachers work to restore the city's shared rock music tradition and to stimulate a culture of respect among youth through music. The bands work together regularly via the internet, writing songs and producing demo recordings. The Summer and Winter Schools in neighboring Skopje, Macedonia bring young musicians from north and south Mitrovica together in ethnically mixed bands to compose and record their original songs and to perform major outdoor concerts. Rock School students are given the opportunity to develop careers as performers, teachers, sound engineering and cultural entrepreneurship.

<https://www.musicianswithoutborders.org/projects/mitrovica-rock-school>

<http://www.bbc.com/news/world-europe-26618286>

### **Rwanda Youth Music (2010-present) – Rwanda**

*Music therapy and community music for youth and children affected by HIV/AIDS*

In cooperation with local artists and medical partner organization WE-ACTx for Hope, MwB provides music therapy, training and community music activities to empower youth and children affected by HIV/AIDS. Youth leaders are trained to use music as a tool for social change, community building, and healing. Trained young leaders bring the joy of music to hundreds of HIV+ children, in outreach programs for children across Rwanda. Local artists teach singing and songwriting, using Rwandan cultural traditions to address the trauma of the genocide and conflict. A certified music therapist provides sessions for particularly vulnerable youth and adults, to help marginalized voices be heard in society. As of September 2015, the program will expand to include refugee camps in Rwanda receiving people fleeing conflicts in Burundi and Democratic Republic Congo.

<https://www.musicianswithoutborders.org/projects/rwanda-youth-music>

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

### **From Woman to Woman (2009-present) – Bosnia and Herzegovina**

*Bringing music back into lives of genocide survivors*

From Woman to Woman trains local workshop leaders to lead music and dance workshops and activities with women affected by traumatic experiences of violence, dislocation and loss of loved ones during the ethnic 'cleansing' especially in the Srebrenica region. The project has been now been transferred to local ownership by partner Snaga Žene, an organization that offers psychological, social, medical, pedagogical and legal support to women, children and adolescents (refugees, returnees and displaced persons) who suffered different traumatic experiences during and after the war in Bosnia and Herzegovina (BiH).

<https://www.musicianswithoutborders.org/projects/from-woman-to-woman>

<https://www.youtube.com/watch?v=QoT1lQBu88Q>

### **Music Bridge (2014-present) – Northern Ireland**

*Community music to bridge old divides*

Music Bridge employs the expertise of MwB in partnership with [Culturlann Uí Chanáin](#), a pioneer in bringing a multi-ethnic approach to the exploration of arts and culture in the city of Derry-Londonderry. This collaborative project trains musicians and community workers to create sustainable community music programs contributing to reconciliation and healing for people throughout post-conflict Derry-Londonderry. Trainees organize and implement community music activities with children, aimed at strengthening children's self-identity, building community, and contributing to the development of their creative potential and wellbeing.

<https://www.musicianswithoutborders.org/projects/music-bridge>

**Training of Trainers:** Musicians without Borders invites inquiries from interested individuals and organizations about our Training of Trainers program. We offer training to musicians with experience in community work and/or social activism who are interested in expanding their skills based on our unique expertise in conflict and post-conflict areas.

<https://www.musicianswithoutborders.org/get-involved/training-of-trainers>

**CONTACT INFORMATION:**

Organization: Musicians Without Borders

Address: Kloveniersburgwal 87, 1011 KA Amsterdam

Phone: +31 (0) 20 330 5012

Contact Person: Laura Hassler, Director

Email: [l.hassler@musicianswithoutborders.org](mailto:l.hassler@musicianswithoutborders.org)

**SECTION:**

Music for Sustainable Community Development

**COUNTRIES:**

South Africa, United States of America

**PROJECT:**

**DIVERSION FROM CRIME INTO MUSIC EDUCATION: EMPOWERING JUVENILE OFFENDERS THROUGH MUSIC EDUCATION PROGRAMS (INACTIVE)**

**DESCRIPTION:**

The DIME program endeavors to balance (i) young people's appreciation of music and (ii) their striving for artistic excellence with (iii) a process that respects the development of the whole child. Its approach is student-centered, not performance-centered. While performing offers valuable benefits to the children involved in this program, emphasis is placed on the process rather than the product. When children are referred to the DIME program, they join an African marimba and djembe band and are provided with regular group music instruction and performance opportunities. Musical instruments are chosen for several reasons: they are a part of the children's cultural heritage. A simple, but impressive level of accomplishment can be achieved in a group setting within a relatively short period, providing the children with a strong sense of accomplishment. The act of hitting the marimbas and djembes requires a fair amount of physical exertion that children appear to find both natural and stress relieving.

The DIME program was initiated as a collaboration among the University of South Florida (USA), the University of the Western Cape (South Africa), and various organizations within the cities of Tampa and Cape Town. The DIME program targets children in conflict with the law. It aims to empower them by enhancing their capabilities and skills thereby aiding them in achieving successful reintegration into the community. The program provides them with positive personal, social, and cultural opportunities.

**CURRENT STATUS:**

The three-year project was suspended after funding came to an end, with the hope of reopening again in the future with new funding.

**ADDITIONAL INFORMATION:**

Woodward, S.C., Sloth-Nielson, J. & Mathiti, V. (2008). South Africa, the arts, and youth in conflict with the law. *International Journal of Community Music*, Volume 1 (1), 69-88. (Hard copy edition).

Woodward, S.C. & Pestano, C. (2010) Youth At-Risk: Reaching children falling outside socially accepted norms. In: D. J. Elliott and K. Veblen (Eds), *Community Music today*. Oxford University Press (in Press).

Woodward, S. C. (2007) Producer, Director, Script Writer. *Diversion into Music Education: A program for Juvenile Offenders*. A DVD documentary by Media Innovations. Not published, copies available for educational use only.

**CONTACT INFORMATION:**

Organization: Thornton School of Music

Address: University of Southern California, 3470 Trousdale Parkway, WPH 302b, Los Angeles, California 90089-0851

Phone: 213-740-3011; Fax: 213-821-1865

Contact Person: Sheila C. Woodward Ph.D., Chair, Music Education Department

Email: [swoodwar@usc.edu](mailto:swoodwar@usc.edu)



# Music for Mental and Physical Health



**Argentina:** Music Therapy for Children and Adults in Neurorehabilitation: **The Institute of Cognitive Neurology**



**Pakistan:** Music Therapy Centre for Adults and Children with Special Needs



**New Zealand:** Music Therapy Services for Children and Young People with Special Needs: **The Raukauri Music Therapy Centre**



**United States of America:** Music Therapy in Cancer Care: **Sloan-Kettering Cancer Center**



**Nepal:** Music Therapy for Autistic Children



**SECTIONS:**

Music for Mental and Physical Health

Music for Sustainable Community Development

**COUNTRY:**

South Africa

**PROJECT:**

**MUSIC WITH TRAUMATIZED CHILDREN GROWING UP IN COMMUNITIES  
WITH HIGH LEVELS OF VIOLENCE: MUSICWORKS**

**DESCRIPTION**

MusicWorks (formerly known as the Music Therapy Community Clinic) is a Non-Profit Organization founded in 2003 using the power of music to unlock potential in the lives of children and their communities. It offers Music Interventions for children and young people while partnering with communities in Cape Town's marginalized neighborhoods. MusicWorks' vision is to generate hope and possibilities for children and young people through shared engagements with music.

The ravages of drug and alcohol abuse, the normalizing of violence and abuse, and extremely high incidences of HIV&AIDS infection, have left thousands of Cape Town's children and young people vulnerable. Music is a social resource with the profound ability to strengthen and heal individuals as well as communities. Through instrumental improvisation, singing, musical storytelling, song writing or movement to music, safe spaces are created for engagement, creativity, caring and healing.

Music Therapy is an emerging field in South Africa regulated by the Health Professions Council of South Africa (HPCSA). MusicWorks Interventions are grounded in Community Music Therapy theory and principles while offering the following vital services: strengthening children subject to trauma and neglect; supporting their social, cognitive and emotional development; and ultimately impacting the psychosocial fabric of their larger communities.

**CURRENT STATUS:**

MusicWorks currently offers services in three ways:

- The Music Therapy programme offers individual/group music therapy sessions to children referred by caregivers for reasons such as bereavement (gang-related, HIV&AIDS or other), witnessing violence, being the victim of physical, emotional or sexual abuse, and addressing the impact of absentee parents as a result of abandonment or jail
- The Music for Life programme offers weekly after-school music programmes where children participate in various music groups (drumming/marimba/gumboot dancing). Rather than concentrate fully on the musical end product, it is the process that is highlighted. This allows participants to realize what they can achieve and experience validation by what they bring to the sessions. While their talents are developed, they experience the affirmation of belonging to a group and discover the enjoyment of music as part of their lives
- The Early Childhood Development (ECD) programme focusses on children 0-5 years and offers training to care workers such as teachers, nurses, child care workers, social workers, community workers or musicians. ECD training constitutes experiential training in communicative play through music making. It equips participants with skills and tools to conduct creative music making sessions with the children in their care

MusicWorks is currently focused on three strategic areas:

- Directing services to children in under-resourced communities, through implementing the programmes mentioned above
- Evaluation and research of both MusicWork's practice as well as the impact that its programmes have on participants
- Skills development and skills transfer for practitioners in related fields of child and youth care such as development workers, arts & health practitioners, teachers, etc.

#### **RESEARCH AND EVALUATION:**

MusicWorks implements rigorous monitoring and evaluation strategies to track ongoing activities and assess the impact of programmes implemented. A database tracks details of beneficiaries and is specially designed to evaluate and assess the impact and quality of services. The programme subscribes to participatory monitoring & evaluation practices - not only in evaluating the impact of the work but also in the ongoing monitoring of the context-specific meanings and aims that the work and strategies have. To this end, beneficiaries and/or their caregivers participate in monitoring and evaluation by way of interviews, focus group discussions and questionnaires. Such an evaluation practice is one of the ways in which MusicWorks fosters accountability for work done in marginalized community settings.

#### **ADDITIONAL INFORMATION:**

[www.musicworks.org.za](http://www.musicworks.org.za)

#### **Publications:**

- Dos Santos, A. & Oosthuisen, H. (2010). *Taking music seriously*, M. Pavlicevic (Ed.), South Africa: MTCC Publications.
- Fouché, S and Torrance, K. (2011). Crossing the divide: Exploring identities within communities fragmented by gang violence. In A.Meadows (ed.) *Developments in music therapy practice: case study perspectives*. Gilsum, NH: Barcelona Publishers.
- Oosthuizen, H., Fouche, S. and Torrance, K. (2007). Collaborative work: Negotiations between music therapists and community musicians in the development of a South African community music therapy project. *Voices*. 7:3  
<https://voices.no/index.php/voices/article/view/546/407>
- Pavlicevic, M. and Fouché, S. (2014). Reflections from the market place –Community music therapy in context. *International Journal of Community Music* 7: 1, pp. 57–74.
- Stige, B., Ansdell, G., Elefant, C. and Pavlicevic, M. (2010). *Where music helps: Community music therapy in action and reflection*. Ashgate Publishing Company.

#### **CONTACT INFORMATION:**

Organization: MusicWorks (formerly known as the Music Therapy Community Clinic)

Address: 44 Roseville Road, CLAREMONT, 7708, Cape Town,  
South Africa

Postal address: P O Box 2069, CLAREINCH, 7740, South Africa

Phone/Fax: +27 (0) 216715196

#### **Contact Persons:**

Sunelle Fouche, Executive Director

E-mail: [sunelle@musicworks.org.za](mailto:sunelle@musicworks.org.za)

Alexanne Tingley, Operations Manager

Email: [alexanne@musicworks.org.za](mailto:alexanne@musicworks.org.za)

**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

Argentina

**PROJECT:**

**MUSIC THERAPY FOR CHILDREN AND ADULTS IN NEUROREHABILITATION:  
VANGUARDIA EN ARTES APLICADAS, CIENCIA Y SALUD (APEM)**

**DESCRIPTION:**

APEM serves children and adults with a wide range of developmental, degenerative and acquired neurological and neuropsychiatric conditions such as stroke, acquired brain injury, Parkinson's disease, Alzheimer's disease and other forms of dementia, cognitive disorders, speech disorders, developmental and autistic spectrum disorders, schizophrenia, trauma and anxiety disorders among others.

The Music Therapy Program was established in 2015 as a core part of APEM. Currently, the music therapy program provides individual, family, group and community sessions as well as home care and outreach services. The music therapy team provides a broad scope of treatments for individuals, families and caregivers within a comprehensive interdisciplinary team of pediatricians, neonatologists, psychiatrists, neuropsychologists, physical, speech and occupational therapists.

Based on the idea that there is an inborn musical sensitivity in all human beings, music therapy is seen as an essential part of treatment and a key aspect of a patient's motor, cognitive, occupational, emotional and social rehabilitation. A creative and constructive social environment is created to help attain personalized treatment goals through music making.

The music therapy team offers:

- State-of-the-art treatment including Nordoff-Robbins Creative Music Therapy, neuro-rehabilitation techniques and medical music-psychotherapy in individual, group, and family sessions
- Music-assisted speech and music-assisted movement sessions using vocal and instrumental improvisations to stimulate, maintain and restore speech and motor skills
- Music therapy groups for young adults with developmental impairments, for the elderly with cognitive impairments, and for adults with stroke or traumatic brain injury
- The Instrumental Ensemble promotes social and occupational rehabilitation for patients with neuropsychiatric conditions by hosting events such as live music karaoke sessions that are open to the community

**CURRENT STATUS:**

The program is funded through private donations. The music therapy team:

- Provides specialized training in music therapy techniques for experienced clinicians and related health professionals in the field of neurological rehabilitation
- The team also provides presentations to the community
- Hosts international symposiums and workshops on relevant topics in the field of music therapy



**RESEARCH AND EVALUATION:**

The music therapy team is currently involved in professional writing and research in collaboration with physicians and physical and speech therapists. The areas of focus include studying minimally conscious states, Alzheimer's disease, and speech and movement disorders.

**ADDITIONAL INFORMATION:**

[www.apemargentina.com](http://www.apemargentina.com)

**Publications:**

- Lichtensztein, M. (2009). *Música y medicina: La aplicación especializada de la música en el área de la salud*. Buenos Aires: Ediciones Elemento.
- Lichtensztein, M. (2009). The clinical use of piano with patients suffering breathing distress related to pain. In (Azoulay & Loewy, eds.) *Music, the Breath & Health: Advances in Integrative Music Therapy*, New York: Satchnote Press.
- Lichtensztein, M. (2013). El cerebro musical: Música y aprendizaje. In (INECO – UdeSa Eds.) *El cerebro en el aula*. Buenos Aires: Editorial Aique.
- Lichtensztein, M., Macchi, P. (2013). Notas musicales en la infancia temprana. In *Cómo favorecer un desarrollo saludable en los niños*. Buenos Aires: Editorial Bonum.
- Lichtensztein, M., Macchi, P., & Lischinsky, A. (2014). Music Therapy and Disorders of Consciousness: Providing Clinical Data for Differential Diagnosis between Vegetative State and Minimally Conscious State from Music-Centered Music Therapy and Neuroscience Perspectives. *Music Therapy Perspectives*, 32(1), 2014, 47–55  
doi:10.1093/mtp/miu001

**CONTACT INFORMATION:**

Name of Organization: APEM – Vanguardia en Artes aplicadas, Ciencia y Salud  
Music Therapy Program  
Address: F.D. Roosevelt 2843, Buenos Aires, Argentina - 1428  
Phone: +54 11 4543-3540  
Contact Person: Marcela Lichtensztein, MT-BC, NRMT, LCAT  
Email: [marcela.lichtensztein@gmail.com](mailto:marcela.lichtensztein@gmail.com)

**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

Brazil

**PROJECT:**

**SONGS TO HELP SAY GOOD-BYE: MUSIC THERAPY IN PALLIATIVE CARE**

**DESCRIPTION:**

In Brazil there is a lack of knowledge related to palliative care. Consequently, residents receive very poor assistance at the end of life. Founded in 2007, Casa do Cuidar Association addresses this need by providing education in palliative care to healthcare professionals, consultation to hospitals interested in developing palliative care assistance and palliative care services to patients who are suffering from a serious illness.

Casa do Cuidar Association seeks to ensure quality of life for patients and families coping with a serious or life-threatening illness and help them manage end of life related symptoms within a holistic framework. To achieve this mission, the Association offers “Songs to Help Say Goodbye” – a specialized music therapy program for patients and families receiving palliative care services. Sessions typically occur once a week in a home-based setting. Supported and facilitated by a music therapist, patients and families compose and share songs that are meaningful for them in their process of anticipatory grief. This creative songwriting experience comforts patients and their families on all levels, including the physical, psychological, social, and spiritual.

- Physical – In spite of good pain management, patients can feel uncomfortable at the end of life.
- Music can assist in multiple ways such as facilitating breathing and helping patients to focus on images supported by music that soothes them.
- Psychological – Patients are immersed in a difficult journey, searching for meaning, ways of coping and inner strength. Songs can help patients cope with difficult moments, giving them words when they cannot find the words themselves. In cases where the patients struggle to express their feelings, music enters as a non-threatening way of reflecting about death and dying issues such as fears, unresolved situations, coping skills, and a need for hope.
- Social – When a patient loses his ability to communicate because of the progression of a disease, music enables the patient to stay connected to family and friends. Families also emphasize how music comforts and helps them to be present and connected to their loved ones, even after their death.
- Spiritual – Songs with religious messages can bring hope and support to patients and families during the transition from life to death.

**CURRENT STATUS:**

Casa do Cuidar Association is a not-for-profit organization that relies on private donations and volunteers for its funding. Since 2007, palliative care courses have been offered to health care professionals, including nurses, doctors, physical therapists, psychologists, nutritionists and music therapists, among others. “Songs to Help Say Goodbye” began in early 2010 and has since offered music therapy services to patients and their families.

**RESEARCH AND EVALUATION:**

Casa do Cuidar Association currently evaluates its program through a questionnaire given to patients' families. All music therapy sessions are documented in the patient's file and are accessible to other healthcare professionals.

**ADDITIONAL INFORMATION:**

[www.casadocuidar.org.br](http://www.casadocuidar.org.br)

<http://www.casadocuidar.org.br/site/socios/cristiane-ferraz-prade.html>

**CONTACT INFORMATION:**

Organization: Casa do Cuidar Association

Address: Rua Tabapuã, 649, cj 26 Itaim Bibi, São Paulo-SP, BRAZIL

Phone: 55-11-30785202

Contact Person: Cristiane Ferraz Prade

Email: [cristiane@casadocuidar.org.br](mailto:cristiane@casadocuidar.org.br)

**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

Chile

**PROJECT:**

**MUSIC THERAPY WITH WOMEN IN A COMMUNITY MENTAL HEALTH CENTER**

**DESCRIPTION**

In 2006, the Barnechea Health Center in the city of Santiago offered for the first time, music therapy groups in a community- based initiative. Its beneficiaries were low-income women, with limited formal education, ranging in ages between 35 and 70. The objectives of the group were to overcome depression, panic attacks, adjustment disorders, family violence and other posttraumatic stress reactions experience by survivors of the recent Chilean earthquake.

Music played a key role in the therapeutic process through free improvisations, the use of familiar songs and melodies, and music and relaxation techniques. Stringed, percussion, and wind instruments were used. These simple instruments were easy to use and allowed clients, without previous knowledge of music, to play them. The goal was to promote an understanding of the disturbing inner emotions of these women by finding ways to channel them creatively.

**CURRENT STATUS**

A follow-up study was done after the conclusion of the first music therapy group that ended in 2009. The women have continued to meet twice a month on their own. This group has become a self-help group, providing the women with a social network, solidarity and relief in difficult times. They have continued to increase their knowledge of various topics by researching areas of interest and then making presentations in their peers.

During 2012 until 2014 the group continued working and increased the number of participants. In August 2014, the work in the Barnechea Health Center ended. As a result of this project, two other music therapy initiatives have been started designed to help sensitize health care workers, physiotherapists and support staff who serve the public. The goal is to develop improved self-care techniques as well as outlets for work related stress through music.

**RESEARCH AND EVALUATION**

Through questionnaires collected at the beginning of the music therapy treatment and then at the end of twelve sessions, client response was evaluated. It was reported that the clients perceived these music therapy groups made an important improvement in their quality of life, increased self-esteem, decreased levels of anxiety, and improved development of creativity and self-care. These reports also found that the social interaction promoted by the music therapy groups was an effective way to overcome loneliness and to increase tolerance for frustration.

During 2015, the group has maintained telephone contact with the researcher. The relationships are still deep and emotionally strong. The mental health of the participants is very good, except for one participant who is not well. The evaluation is very positive because the patients have been able to change their life.

**CONTACT INFORMATION**

Address: Hernando de Aguirre 615 – 93 Santiago. Providencia

Cell: 9 2897099

Contact person: Paulina Cortés, Music Therapist

E-mail: [pcg@movistar.cl](mailto:pcg@movistar.cl)

**SECTIONS:**

Music for Mental and Physical Health

Music for Working with Trauma Survivors

**COUNTRY:**

Chile

**PROJECT:**

**USING MUSIC TO AID PEOPLE AFFECTED BY THE CHILEAN EARTHQUAKE OF FEBRUARY 27, 2010: THE CUREPTO PROJECT (INACTIVE)**

**USING MUSIC FOR CHILDREN'S REHABILITATION FROM BURN INJURIES:**

**COANIQUEM (ACTIVE)**

**DESCRIPTION:**

The Curepto Project was a music therapy initiative implemented to aid survivors from the earthquake on February 27, 2010 in the town of Curepto, Chile. Many of the residents were traumatized by the event and their way of life was changed dramatically. Their homes have been replaced by small wooden houses, although there are still many families who have not received aid. Emotional support for the community is still needed as there are many who continue to suffer from post-traumatic stress, depression, alcoholism and panic attacks. The music therapy sessions helped survivors to:

- Contact emotions, feelings and allowed for catharsis (Phase I)
- Become aware of personal strengths and personal resources (Phase II)
- Work as a group towards finding solutions, considering the value of community resilience (Phase III)

Service was provided for over 300 people, included front line workers (health professionals, teachers, community leaders, and fire fighters), Curepto's Seniors Home assistants and residents, teachers, school children and youth, and women's groups.

This project provided group music therapy using creative music-making techniques to facilitate communication, self-expression, and to recognize ones strengths. It was observed that music improvisation, singing popular songs, composing over familiar melodies, and movement (breathing and relaxation techniques) helped the participants express their feelings, deal with emotions in a safe group environment provided a feeling of support and comfort.

One last session was done with the residents of the nursing home and the staff one year after the earthquake. It was noted that the residents, seniors and adults with disabilities, remembered the activities and were able to follow songs and rhythms shared one year earlier. Other participants from the schools and health personnel also commented on the benefit of receiving music therapy and how it had helped them deal with the trauma as well as to help others, at the time it was needed.

**CURRENT STATUS:**

The Curepto project ended in December 2011. However, the Director of the Curepto Project continues to develop music therapy services in Chile. Coaniquem, an outpatient rehabilitation center, is a private non-profit organization which, free of charge has rehabilitated children and youth who have suffered burn injuries from Chile and Latin America. The music therapy program is currently an integral part of the rehabilitation team at Coaniquem. An average of 900 clients a year, are seen by the music therapy team and deal with pain management, motivation for physical rehabilitation, support in emotional and communication issues, and support for clients to continue their academic learning process. Furthermore, music therapy sessions facilitate communication between clients and professionals, reduce fear of treatment, and also helps to facilitate expression

of emotions between parents and their children through music. Parents and patients receive individual or group session to help them deal with the trauma and guilt they might feel for the event in a safe and supportive environment while sharing similar experiences with other parents. Program funding is provided by Coaniquem as well as private donations and all music therapy services are free of charge.

**RESEARCH AND EVALUATION:**

The Curepto Project: A verbal evaluation was done at the end of each session. All clients were also given an evaluation sheet, which was completed after three months of the last session. The results will provide useful information for future projects. Preliminary results were presented at the World Congress for music Therapy in Seoul, Korea July 2011. Currently, a qualitative-phenomenological research project is underway that is to be completed in 2015.

**CONTACT INFORMATION:**

Contact Person: Mireya González BFA, MTA, Music Therapy program Coordinator-Coaniquem  
Alejandra Salazar, BAEd, MT, Co-Therapist

Email: [mireyagonzalez@coaniquem.org](mailto:mireyagonzalez@coaniquem.org)

**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

Colombia

**PROJECT:****MUSIC THERAPY FOR CHILDREN WITH NEUROLOGIC DISORDERS****DESCRIPTION:**

The music therapy program at the Instituto Colombiano de Neurociencias (ICN) has been offering individual music therapy sessions for patients with different neurologic disorders since 2004. The ICN is a private institution offering outpatient services in the city of Bogota for over twenty years. It serves patients with learning disabilities and neurological disorders such as Down's syndrome, cerebral palsy and autism spectrum disorders.

All therapists at ICN work within a neuropsychological framework. Individual sessions are offered in areas such as music therapy, speech therapy, neuropsychology, neurology and psychology. An average of 40-50 patients are seen each week, although not all patients are seen in music therapy. ICN also does an evaluation of the patients learning processes and advises several education institutions regarding mainstream programs in regular education. Most of the patients attend regular schools, and go to their therapies at the institute throughout the week.

After a patient is referred to music therapy by other services at the Center, an individual music therapy plan is developed. Usually children participate in individual sessions once or twice a week. Music is used in various ways according to the individual goals and objectives. Some of the specific goals include the use music for self-regulation, developing means of communication, improving the understanding of verbal language, increasing the use of spoken language, increasing social interaction, decreasing aggressive behaviors and improving thought processes. Children having trouble with bilingual education can also be helped by music therapy. Music experiences include improvisation, composition and both vocal and instrumental recreation. Mostly the music repertoire of the clients is used. That includes children's music, pop, rock and also popular tropical rhythms such as tropi-pop or reggaeton. As goals are accomplished, the program is adjusted or terminated according to the needs of the child.

In Colombia the law requires that schools have mainstream programs for children with disabilities. Every child should be in a regular school, using adaptations as needed. The ICN works with several schools, especially those that our patients attend, in order to make the education work in the best way possible for children, their classmates, and teachers. The music therapist participates and coordinates some of the institution's consulting projects throughout the city. The goal is to make music an integral part of mainstreaming programs in schools. The music therapist demonstrates how music is a powerful tool to help facilitate learning, to increase self-esteem and promote the acceptance of the other children that is necessary for a school community to have success with this mainstream philosophy.

**CURRENT STATUS:**

The program is currently working according to its objectives. It serves around ten patients each week and also provides assessments and evaluations. It is staffed by one music therapist who is an integral part of the institution's team, participating also in the different consulting projects to outside institutions. The program is funded by the participants in the program paying a fee per session.

**ADDITIONAL INFORMATION:**

[www.neurociencias.org.co](http://www.neurociencias.org.co)

Publications can be found on the website.

**CONTACT INFORMATION:**

Organization: Instituto Colombiano de Neurociencias

Address: Carrera 64 #98-26 Bogota, Colombia

Phone: (571) 2530004

Email: [neurociencias@cablenet.co](mailto:neurociencias@cablenet.co)



**SECTIONS:**

Music for Mental and Physical Health

Music for Lifelong Learning

**COUNTRY:**

Costa Rica

**PROJECT:**

**A LATIN PERCUSSION ENSEMBLE FOR SPECIAL NEEDS CHILDREN: ENSAMBLE DE PERCUSIÓN INCLUSIÓN**

**DESCRIPTION:**

The project began in 2000 as a way to provide the opportunity for music learning and performance to students from age five to forty with Asperger or Down syndromes, autism, cerebral palsy, and hearing impairments, among other conditions and syndromes at the Music School of Mercedes located in the mostly rural northern province of Heredia. The objective of the program is to promote the expressive and creative musical potential of these people with special needs through a Latin percussion workshop. At every session, the students are guided into full, sequenced group activities as a percussion ensemble. They learn percussion performance techniques, especially Latin percussion (i.e. samba, meringue, and salsa), in accordance to their physical capacities. In addition, the students are also encouraged to explore their potential as musicians and team members. Confidence, perseverance, and creativity are only some of the pivotal values developed in the learning and performing processes.

Since the outset of the project, the ensemble director foresaw the need to transcend formal music learning in order to stimulate the performing and expressive potential of students. Becoming an independent ensemble contributed to achieving this goal. The ensemble director reports a significant improvement in physical skills (i.e. motor coordination) mental health (i.e. concentration skills, confident and optimistic attitudes, positive self-image) and social skills (i.e. communication with peers) in students, and overall a more productive life.

**CURRENT STATUS:**

The ensemble has presented almost 300 concerts in schools, universities, government institutions, churches, throughout the country. Despite its success, the program still requires funding, material, and logistical support to continue carrying out its work.

**ADDITIONAL INFORMATION:**

[http://www.aldia.cr/ad\\_ee/2004/octubre/24/sociedad0.html](http://www.aldia.cr/ad_ee/2004/octubre/24/sociedad0.html)

**CONTACT INFORMATION:**

Contact Person: Professor Enrique Aguilar-Ruiz

Phone: + (506) 2237-7434 / + (506) 8387-1463

**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

United States of America

**PROJECT:**

**MENTAL STIMULATION AND SOCIALIZATION THROUGH DRUMMING FOR PEOPLE WITH EARLY STAGE ALZHEIMER'S DISEASE: MEMORY DRUMMERS (INACTIVE)**

**DESCRIPTION:**

Drumming can be a meaningful and engaging activity that combines mental stimulation and socialization for people with diagnosed or undiagnosed early stage memory loss caused by Alzheimer's disease. "Memory Drummers" serves people who have the capacity to follow instructions and participate in a group activity with minimal supervision.

This program was started in 2008. It was funded through a U.S. Administration on Aging demonstration grant and was one of the "Empowerment Groups" for people with early stage memory loss offered through the Missouri chapters of the Alzheimer's Association. The St. Louis chapter opted to offer these groups in partnership with adult day programs. They hope to introduce people with dementia and their families to adult day services early in the progress of the disease and encourage adult day programs to offer early-stage appropriate programming. Music appreciation, chiming and drumming were among a variety of offerings made available at local adult day program sites. The groups are led by music therapists.

The drumming members chose to become a performing group and named themselves the "Memory Drummers." The Alzheimer's Association, St. Louis Chapter, decided to adopt this program as its own, making it a part of their standard chapter service offerings for people with early stage memory loss. It is currently funded through a combination of donations, fees and general revenue support. The group has given several performances. Memory Drummers have already performed at the St. Louis Alzheimer's Association Memory Walk and at the St. Louis Science Center. The Memory Drumming program was also the focus of a pre-conference symposium at the National American Music Therapy Association's National Conference in 2008, at which group members were co-presenters and performers.

**CURRENT STATUS:**

The Memory Drummers function as a part of the Early Stage program of the Alzheimer's Association, St. Louis chapter. By keeping the cost for participants low, the program should attract individuals from all economic means. The current program does not focus on therapeutic outcomes, but on the program's success in offering an opportunity for meaningful activity, engagement and socialization. The impact of the program as a respite opportunity for family caregivers is very important. The program also expects to serve as a vehicle for promoting Alzheimer's awareness within the community.

**ADDITIONAL INFORMATION:**

<http://videos.stltoday.com/p/video?id=2382561>

**CONTACT INFORMATION:**

Organization: Alzheimer's Association, St. Louis Chapter  
Address: 9370 Olive Blvd., St. Louis, MO, 63132  
Phone: 314-801-0420 or 1-800-272-3900; Fax: 314-801-0372  
Contact person: Deb Bryer, R.N., Early Stage Coordinator  
Email: [debra.bryer@alzstl.org](mailto:debra.bryer@alzstl.org)

**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

United States of America

**PROJECT:**

**MUSIC AND WELLNESS WITH AN EMPHASIS ON STRESS REDUCTION AND PAIN MANAGEMENT: PITTSBURGH SYMPHONY ORCHESTRA**

**DESCRIPTION:**

Through the Music and Wellness Program, the PSO works with music therapists and other healthcare professionals to bring therapeutic, live music to families and individuals. PSO musicians lead music and wellness sessions for diverse groups of participants including patients and their families, healthcare staff, cancer survivors, students with special needs, caregivers and teachers. By interacting with participants and performing relevant and meaningful music, PSO musicians help participants meet their physical, emotional and social needs.

**CURRENT STATUS:**

Services are currently being provided to the Children's Hospital of Pittsburgh of University of Pittsburgh Medical Center, the VA Pittsburgh's H. J. Heinz Campus, schools serving children with special needs, organizations working with refugee groups and other facilities in the Pittsburgh area and abroad. The program's website includes an update of the history of the program; blogs on the use of music for exercise, meditation, stress reduction and pain management; news; contact information; resources; handbooks and portals for musicians as well as administrators or others who want to start their own programs.

**ADDITIONAL INFORMATION:**

<http://wellness.pittsburghsymphony.org/>

**Publications:**

[http://animatingdemocracy.org/sites/default/files/Orchestras\\_TrendPaper.pdf](http://animatingdemocracy.org/sites/default/files/Orchestras_TrendPaper.pdf)

<http://www.thestrad.com/cpt-latests/website-launched-for-orchestral-music-and-wellness-scheme/>

<http://www.polyphonic.org/article/the-pittsburgh-symphonys-music-and-wellness-website/>

<http://www.post-gazette.com/music/2013/08/20/Pittsburgh-Symphony-Orchestra-website-a-partner-for-health/stories/201308200196>

<http://www.wtae.com/news/local/allegheeny/Children-s-Hospital-celebrates-Mardi-Gras/18521446>

<http://triblive.com/aande/music/3196613-74/music-brill-pittsburgh#axzz3lYC6TdMh>

<http://www.wqed.org/fm/blogs/psotours/?p=1453>

<http://triblive.com/aande/music/2859134-74/vienna-music-symphony-musicians-honeck-mahler-concert-concerts-hospital-brill#axzz3lYC6TdMh>

<http://musedialogue.org/2012/04/30/the-healing-power-of-music-an-interview-with-penny-brill/>

[http://im.afm.org/doc/AFM\\_IM/international-musician-december-2010/2010112901/25.html#24](http://im.afm.org/doc/AFM_IM/international-musician-december-2010/2010112901/25.html#24)

<http://www.post-gazette.com/health/2010/03/24/Violist-inspires-others-to-share-healing-music-with-patients/stories/201003240222>

<http://old.post-gazette.com/healthscience/20021112musicalsurgery1112p1.asp>

**CONTACT INFORMATION:**

Organization: Pittsburgh Symphony Orchestra

Address: Heinz Hall, 600 Penn Avenue, Pittsburgh PA 15222

Contact person: Jessica Ryan, Manager of Education & Community Programs

Email: [musicandwellness@pittsburghsymphony.org](mailto:musicandwellness@pittsburghsymphony.org)

**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

United States of America

**PROJECT:**

**MUSIC THERAPY FOR AT-RISK PARENTING: LULLABY 101 (INACTIVE)**

**DESCRIPTION:**

In 1966, The Music Settlement of Cleveland was the first community music school in the country to establish a music therapy program. Numerous individuals with a variety of disabilities and diagnoses have been served over the course of its history. Music Therapists see clients at the University Circle campus and are assigned to various outreach contractual arrangements in either social service, medical, or educational organizations. The Lullaby 101 program began in 2007, with services geared to teen parents, parents with depression or other mental illnesses, parents of low socioeconomic status and parents of children at-risk. Parents served have been from age 15 years on up.

Singing to infants is considered a universal caregiving behavior. Singing lullabies calms babies and facilitates a relaxation response in mothers that can help them cope with the demands of motherhood. An approach called “infant-directed singing” is one of the foundational tenets for this program. This involves working with a mother/caregiver to learn how to better respond to her baby’s behaviors to music. This results in babies learning basic strategies to effectively interact with their environment. Teen mothers, who are less likely to know healthy ways of stimulating their babies, can be taught to recognize and become more sensitive to babies’ cues. Depressed mothers and their infants are more likely to experience insecure attachment. Infants of depressed mothers show physiological signs of chronic stress. These findings are all part of the rationale for offering music therapy groups for mothers who are at risk.

Lullaby 101’s goals include articulation of how parents use music presently in their lives; defining a criteria for choosing calming music for babies; increasing lullaby repertoire; recognition and response to signs of babies’ fussing/distress, overstimulation, calm/relaxation and contentment; applying or utilizing skills and repertoire learned in class at home with their babies; decreasing parents’ sense of personal anxiety; and maintaining or increasing use of music as a tool for self-expression, coping, and/or inspiration.

Music is used in a variety of ways including music-assisted progressive muscle relaxation; song/lyric discussion providing opportunities to discuss hopes, dreams, challenges and support; interactive singing where participants learn/review lullabies or songs of their kin from a variety of cultures; interactive instrument playing in which participants may accompany lullabies or songs utilized for discussion; song-writing of original lyrics and/or melodies for personalized lullabies; and making recordings where participants choose selections, their order, and the type of accompaniment either they or the music therapist make.

Since the inception of this program, The Music Settlement has partnered with numerous social service and medical agencies to reach the parents who may benefit. These have included Help Me Grow, Options for Families and Youth, St. Martin de Porres Center, Merrick House, Moms First and Connections Women’s Maternal Mental Health Clinic.

**CURRENT STATUS:**

Lullaby 101 is financed by a combination of sources, such as United Way, foundation grants and hourly fees charged by The Music Settlement for services to partnering outreach agencies. The program will continue in 2011-12, most notably with a research project with mothers with depression and other mental illnesses in a partnership with a Board Certified Music Therapist, psychiatrist and other staff at Connections Women's Maternal Mental Health Clinic.

**RESEARCH AND EVALUATION:**

In a survey of participants conducted by the program, positive changes in relaxation were reported for both teen parents and parents with depression or other mental illness. Additionally, both post-surveys and follow-up surveys of teen parents indicated less anxiety, greater relaxation, and a feeling of being more able to care for their babies.

**ADDITIONAL INFORMATION:**

<http://www.thecmss.org/index.aspx?page=therapy>

**Publications:**

Hatters-Friedman, S., Kaplan, R. S., Rosenthal, M. B., & Console, P. (2010). Music Therapy in Perinatal Psychiatry: Use of Lullabies for Pregnant and Postpartum Women with Mental Illness, *Music and Medicine*, 2 (4), 219-225.

**CONTACT INFORMATION:**

Organization: The Music Settlement

Address: 11125 Magnolia Drive, Cleveland, OH 44106

Phone: 216.421.5806, ext. 142; Fax: 216.231.5007

Contact Person: Ronna Kaplan, MA, MT-BC, Director, Department of Music Therapy

Email: [rkaplan@themusicsettlement.org](mailto:rkaplan@themusicsettlement.org)

**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

United States of America

**PROJECT:**

**MUSIC THERAPY FOR INDIVIDUALS IN RECOVERY: LEARNING IN LAYERS**

**DESCRIPTION:**

In 1966, the Music Settlement of Cleveland was the first community music school in the country to establish a music therapy program. Many individuals with a variety of disabilities and diagnoses have been served in the course of its history. One of their programs, *Learning in Layers*, is designed to work with men who have a history of criminal behavior and multifaceted problems including drug and alcohol addiction and recidivism. The program is designed to improve in gradual increments, the daily coping skills of former convicts who are re-entering the community through a combination of educational and psychotherapeutic intervention strategies. In six weeks of structured treatment, each person attends a variety of groups including informational classes, AA meetings, cognitive behavior therapy sessions, discussion groups, life skills workshops, spiritual development counseling and music therapy.

Music is used to promote:

- Physical benefits through the use of relaxation techniques in working with anger and symptom management
- Educational benefits through the understanding of basic structures of music, such as learning how to problem solve and make decisions
- Emotional stability by helping to explore and identify feelings and self-awareness through lyric interpretation
- Social interaction by developing better communication skills, relationship building and leadership skills through the use of drum circles, music listening, and hand chime ensembles

**CURRENT STATUS:**

*Learning in Layers* is financed through a combination of foundation support and hourly fees charged by The Music Settlement for services to partnering outreach agencies. The project is ongoing as new individuals continually enroll.

**RESEARCH AND EVALUATION:**

Through pre- and post- program surveys completed at the beginning and end of the 6-week program period, participants are asked to self-assess across a number of life skill categories. The data is then compared to evaluate program effectiveness across these assessment areas. During the past three years, the music therapist has collected data on over 200 clients. The results indicate a high satisfaction rate. Participant reports are also compiled in narrative form as well.

**ADDITIONAL INFORMATION:**

<http://www.thecmss.org/>

**CONTACT INFORMATION:**

Organization: The Music Settlement

Address: 11125 Magnolia Drive, Cleveland, OH 44106

Phone: 216-421-5806, ext. 142; Fax: 216-231-5007

Contact Persons: Ronna Kaplan, Director, Department of Music Therapy or Patty Console, Clinical Music Therapist

Email: [rkaplan@themusicsettlement.org](mailto:rkaplan@themusicsettlement.org)

**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

United States of America

**PROJECT:****MUSIC THERAPY IN A LARGE URBAN MEDICAL CENTER: THE LOUIS ARMSTRONG CENTER FOR MUSIC AND MEDICINE****DESCRIPTION:**

The Louis Armstrong Music Therapy Department at Mount Sinai Beth Israel Medical Center in NYC has provided a broad range of services throughout five medical centers in Manhattan and within the community for the last twenty one years. The mission ensures that the staff provides state-of-the-art care and integrates music with medical treatment. The program is a full in-hospital, out-patient and community-based program that services a variety of populations. Music medicine and music therapy is used throughout the hospital to enhance, restore or change medical, physical and/or psychosocial functioning. The team is trained to offer the most current music medicine and music psychotherapy treatment including clinical improvisation, music meditation, pain management, sedation, end-of-life, and breathing modalities. The music therapists conduct daily sessions with patients in many areas of the hospital: Music Psychotherapy for musicians, Neonatal Intensive Care Unit (NICU), Pediatrics, Family Medicine, Maternity, Oncology, Intensive Care Units, Peter Kruger Clinic for Infants, Children and Teens with emotional and developmental delays, HIV, Orthopedics, Hospice, Pain Medicine and Palliative Care. Innovative programs include:

- Music for Advances in Respiration (AIR) - Music therapy is used to address the physical symptoms of pulmonary disease, including techniques to enhance breathing and cope with symptoms such as dyspnea, as well as providing psychosocial support for people coping with chronic illness to enhance quality of life. The program is free and sponsored by the Grammy Foundation Grant Program.
- Music for Cardiac Advances in Rehabilitation (CAIR) - Music therapy is used to address the physical symptoms of cardiovascular disease, including techniques to regulate heart rate and blood pressure, as well as providing psychosocial support for people coping with chronic illness to enhance quality of life. Music-assisted relaxation and guided imagery are used to influence heart rhythms, optimize breathing and support stress management.
- Asthma Initiative Program (AIP) - helps children and teens with asthma in the school or community environments using music visualization and winds (recorders and flutes).
- The Music & Health Clinic serves the unique health care needs of musicians and performing artists, linking performance-related ailments to medical and clinical music therapy services. The unique team consists of a medical director, a team of music therapists and specialized doctors who can attend to the physical and emotional needs of the musician and performing artist.
- The Clinic additionally serves children and teens with emotional issues such as PDD, ADHD, conduct disorders, eating disorders and phobias.

**CURRENT STATUS:**

The Program is made possible through a generous grant from the Louis Armstrong Educational Foundation, Inc., with additional funding from other public and private donors. The music therapy team is comprised of six music therapists, a medical director (MD), ten music therapy interns carefully selected from universities across the USA and a music therapy endowed "fellow". Training is provided for international students during the summer. The team sees about 3100 patients per year in individual, group or family sessions. Currently underway is a new NICU international training program entitled: Rhythm, Breath and Lullaby (RBL) that is supported by



Remo and the Heather on Earth Foundations. The program is affiliated with New York University, Hahnemann Creative Arts in Therapy Program at Drexel, Molloy College, the International Association for Music and Medicine and the American Music Therapy Association.

#### **RESEARCH AND EVALUATION:**

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

##### **Heather on Earth Multi-site Neonatal Intensive Care Unit (NICU) Study**

The music therapy team led research in 10 hospitals in a study investigating the effects of music therapy interventions for premature infants. This two-year project explored the use of live music with premature infants diagnosed with respiratory distress syndrome, clinical sepsis and/or small for gestational age diagnoses. This study is completed.

##### **Clinical Music Improvisation in Chemotherapy Study**

In the Helen Sawaya Research Project at St Luke's Roosevelt music therapists are investigating the impact of live music-drumming and clinical music improvisation, as well as vocal and song writing experiences in resiliency of receiving infusion therapy. This study is ongoing.

##### **The Effects of Music Therapy in the Recovery of Patients Undergoing Spine Surgery**

Music therapists are measuring the effects of live music applications in pain and recovery of spinal patients. This study is ongoing.

##### **Music Therapy and the Effects of Noise in the Surgical Intensive Care Unit (SICU)**

As noise is a reported hazard affecting medical error as well as a hospital's capacity to maintain a healing environment, a research study is measuring staff, patient and caregivers' impressions of noise in the SICU with no music and after environmental music interventions are offered. This study is ongoing.

##### **Music Therapy during Simulation in Radiation Therapy**

This study is researching the use of music psychotherapy sessions and music programs for patients undergoing radiation therapy for newly diagnosed cancer. Patient preferred music is identified and programs structured to meet the needs of their level of traumatic experience. This study is ongoing.

#### **ADDITIONAL INFORMATION:**

<http://musicandmedicine.org/>

<http://www.iammonline.com/>

Publications:

On the website, [iammonline.com](http://iammonline.com)

International Journal "Music & Medicine" published by the International Association for Music & Medicine, Dr. Joanne Loewy, Co-Editor in Chief

<http://mmd.iammonline.com/index.php/musmed/index>

#### **CONTACT INFORMATION:**

Organization: The Louis Armstrong Center for Music & Medicine

Address: Mount Sinai Beth Israel Medical Center, 6 Silver 21, First Avenue at 16th St., New York, NY 10003

Phone: 212 420-3484 and Fax: 212 420-2726

Contact Person: Dr. Joanne Loewy, Director Email: [JLoewy@chpnet.org](mailto:JLoewy@chpnet.org)

**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

United States of America

**PROJECT:****MUSIC THERAPY IN CANCER CARE: MEMORIAL SLOAN KETTERING CANCER CENTER****DESCRIPTION:**

Since its founding in 1884, Memorial Sloan Kettering Cancer Center (MSKCC) in New York City has played a leadership role in defining the standard of care for patients with cancer. MSKCC's mission is the progressive control and cure of cancer through programs of research, patient care, and education. MSKCC is the oldest and largest private institution for cancer care in the world: MKS includes a 470-bed hospital and a full range of outpatient services.

Although music therapy has been a service at MSKCC since the 1970's, the current music therapy program of the Integrative Medicine Service (IMS) was established in 2000 and has maintained a continually active presence since that time. The IMS has proven itself an essential part of MSKCC's commitment to treating the patient as a whole, offering a wide variety of data-backed, research driven integrative and complementary therapies. IMS is an internationally-known model program accommodating over 20,000 visits from patients and family members each year. Music therapists offer approximately 2400 individual inpatient sessions per year, in addition to group sessions.

Available to all patients of all ages, the music therapy program, addresses physical, emotional, psychological and spiritual needs in order to enhance the quality of life for both patients and families. Specific goals are to help ease fear and anxiety, to enhance creative expression, to help manage symptoms and to promote relaxation and comfort. Music therapists use the elements of music: rhythm, melody, tone, harmony, etc. through song and music making as well as music relaxation and listening. The program uses a variety of instruments, including guitar, keyboard, harp, and percussion.

Other aspects of the music therapy program include:

- Bedside visits and a unique music and dance group for pediatric patients are held each week in the Claire Tow Pediatric Day Hospital. The group draws upon each participant's personal creativity and expressivity to promote physical health and ease psychological fears as children and their families await outpatient appointments. This approach assists young children in adjusting to and coping with their diagnoses.
- Group sessions for adult patients and their visitors are offered weekly in cooperation with the Adult Recreation program. Here, patients and family members have an opportunity to join a drum circle, sing-along or participate in musical meditation sessions. Supportive patient-to-patient communication via musical expression and verbal means is a natural component of these groups.
- Environmental music therapy is provided in various areas within the hospital, such as the Post Anesthesia Care Unit as well as the Pre-Surgical Unit, as a powerful way to influence the hospital environment as patients cope with stressors surrounding surgery and recovery.
- Sessions are held for patients who are in isolation for extended periods of time, such as those in the Bone Marrow Transplant Unit. Isolated patients report that music therapy helps to reduce the tension, pain, and feelings of sadness that can accompany isolation

- before a serious procedure.
- Comfort care is provided for patients at the end of life and their families. Comments and letters from staff and family members attest to the effectiveness of this intervention at a time when it can be most difficult to attain a sense of peace and calm.

### **CURRENT STATUS:**

In addition to clinical services, music therapists train and supervise students from affiliated graduate programs providing valuable clinical fieldwork and internship opportunities. Clinical observers from medical schools and an international network of hospitals spend time learning from therapists. Music therapists provide in-services to staff and take a leadership role in offering staff bereavement sessions. New program development:

- The program supports Rising Voices, the first North American partner of Something to Sing About, a global network of choirs for cancer patients and survivors.
- In collaboration with mind/body therapists of the Integrative Medicine Service, seven Cancer Care Podcasts have been created for MSKCC. Each program has novel, ambient music and meditation instructions.

The Music Therapy Program is supported by MSKCC through an endowment for Integrative Medicine from the Laurence S. Rockefeller Foundation. Importantly, the Gabrielle's Angel Foundation for Cancer Research provides significant external philanthropic support.

### **RESEARCH AND EVALUATION:**

As part of the Department of Medicine's service-specific evaluations, the Integrative Medicine Service (home of the Music Therapy Program) presents its progress in clinical, research, and educational efforts to the entire leadership group on a regular basis.

The IMS's research indicating that music therapy significantly enhances mood among patients awaiting bone marrow transplantation was published in the journal *Cancer* in 2003.

### **ADDITIONAL INFORMATION:**

<http://www.mskcc.org/mskcc/html/1979.cfm>

<http://www.mskcc.org/mskcc/html/94297.cfm>

#### **Publications:**

- Cassileth, B.R., Vickers, A.J. & Magill, L.A. (2003) Music therapy for mood disturbance during hospitalization for autologous stem cell transplantation: a randomized controlled trial. *Cancer*. 98(12): 2723-2729.
- Gottlieb, R., Lockett, A., & Mentzer, H. (2015). The Harp. In A. Oldfield, J. Tomlinson, and D. Loombe (Eds.), *Flute, Accordion or Clarinet?: Using the Characteristics of Our Instruments in Music Therapy* (pp. 177-198). London: Jessica Kingsley Publishers.
- Magill, L. (2001) The use of music therapy to address the suffering in advanced cancer pain. *Journal of Palliative Care*. 17(3), 167-172.
- Magill, L. (2006) Role of music therapy in integrative oncology. *Journal of the Society for Integrative Oncology*. 4(2), 79-81.
- Popkin, K., Levin, T., Lichtenthal, W., Redl, N., Rothstein, H., Siegel, D., Coyle, N. (2011) A pilot music therapy-centered grief intervention for nurses and ancillary staff working in cancer setting. *Music and Medicine*, 3 (1), 40-46.
- Popkin, K. *The Role of Music Therapy in Cancer Care*, ASCO Post, September 15, 2014, Volume (5), 15.
- Ricciarelli, A. (2015) Music, illness, movement, and hope. *Palliative and Supportive Care*, available on CJO2015. doi:10.1017/S1478951515000516. May 2015.

**CONTACT INFORMATION:**

Organization: Memorial Sloan-Kettering Cancer Center

Address: Music Therapy Program, Integrative Medicine Service, 1429 First Avenue, New York, NY 10021

Phone: (212) 639-6119

Contact Person: Karen Popkin, LCAT, MT-BC

Email: [popkink@mskcc.org](mailto:popkink@mskcc.org)

**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

United States of America

**PROJECT:**

**MUSIC THERAPY SERVICES FOR CHILDREN AND ADULTS WITH SPECIAL NEEDS: THE NORDOFF-ROBBINS CENTER FOR MUSIC THERAPY AT NEW YORK UNIVERSITY**

**DESCRIPTION:**

Founded in 1989, the Nordoff-Robbins Center for Music Therapy is a part of New York University's graduate music therapy program. Children and adults with special needs come to the Center for individual and small group music therapy sessions.

Through the program, clients at all levels of need are brought into active musical participation in small treatment groups and individual sessions. The music and activities, carefully crafted by their therapists, provide a positive and inviting environment in which they may develop their abilities and potential to live a satisfying life. Musical experiences, facilitated by music therapy professionals, provide support and motivation to relate, use and develop intact abilities, and experience the joys of a creative community.

The Center cooperates with outside schools and agencies, providing music therapy services to the New York City Department of Education programs for children in special education, including those with multiple disabilities and autism spectrum disorders. The Center provides music therapy for groups from the AHRC, an agency for adults who have developmental disabilities.

The Center has offered a variety of outreach and collaborative programs, both on site and in the community. Staff music therapists have provided music therapy services to individuals with HIV/AIDS in collaboration with the Gay Men's Health Crisis (GMHC); to teens in a transition program designed to help former special education students make a successful transition to the workplace; and to the elderly with dementia at the Chelsea Adult Day Health Center. The Center is privately funded by the Nordoff-Robbins Music Therapy Foundation and other donations.

**CURRENT STATUS:**

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

- Clinical services on-site to clients from early intervention to adults
- Training for graduate students and professional music therapists
- On-going research:
  - to determine the effects of music therapy on children with autism spectrum disorders and other developmental disabilities
  - In collaboration with The Rusk Institute of Rehabilitation Medicine at NYU Langone Medical Center, investigating a community-collaborative approach to stroke rehabilitation combining occupational therapy with music therapy in a group setting.
  - In collaboration with The New York Eye and Ear Infirmary, researching how music therapy helps build communication skills in individuals with cochlear implants.
  - Dissemination of information to the general public, parents, educators, and other professionals, including conference presentations and publications in peer-reviewed journals

**ADDITIONAL INFORMATION:**

<http://steinhardt.nyu.edu/music/nordoff>

<https://www.facebook.com/pages/Nordoff-Robbins-Center-For-Music-Therapy/360460614007019?fref=ts>

<http://www.youtube.com/watch?v=CuAjiU7RBg&feature=related>

<http://www.youtube.com/watch?v=Nw7DbmhhLoY>

**Publications:**

- Aigen, K. (1997). *Here we are in music: One year with an adolescent, creative music therapy group*. St. Louis, MO: MMB Music.
- Aigen, K. (1998). *Paths of development in Nordoff-Robbins Music Therapy*. Gilsum, NH: Barcelona Publishers.
- Birnbaum, J. (2013) *Healing childhood trauma through music and play*. Gilsum, NH. Barcelona Publishers.
- Guerrero, N. & Turry, A. (2012). Nordoff-Robbins Music Therapy: An expressive and dynamic approach for young children on the autism spectrum. In Humpal, M. & Kern, P. (Eds.), *Early childhood music therapy and autism spectrum disorders. Music Therapy Perspectives Special Focus on Nordoff-Robbins Music Therapy*, 32(12, 1).
- Nordoff, P. & Robbins, C. (2007). *Creative music therapy: A guide to fostering clinical musicianship*. Gilsum, NH. Barcelona Publishers.
- Turry, A. (2009). Integrating musical and psychological thinking: The relationship between music and words in clinically improvised songs. In *Music and medicine 1*(2). Sage Publications.
- Turry, A & Marcus, D. (2003). Using the Nordoff-Robbins approach to music therapy with adults diagnosed with autism. In D. Weiner and L. Oxford (Eds.) *Action therapy with families and groups: Using creative arts improvisation in clinical practice*. Washington D.C.: APA.
- Turry, A. & Ritholz, M. (1994). The journey by train: Creative music therapy with a 17 year old boy. *Music therapy*, 12(2). Barcelona Publishers.

**CONTACT INFORMATION:**

Organization: The Nordoff-Robbins Center for Music Therapy

Address: New York University, Steinhardt School of Culture, Education and Human Development, 82 Washington Square East, 4th floor, New York, NY 10003

Phone: 212-998-5151

Contact Persons: Dr. Alan Turry, Managing Director, Professor Barbara Hesser, Faculty Director

Email: [nordoff.robbins@nyu.edu](mailto:nordoff.robbins@nyu.edu)

**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

United States of America

**PROJECT:**

**MUSIC THERAPY SERVICES FOR ADULTS WITH SERIOUS AND PERSISTENT MENTAL ILLNESS: THE BALTIC STREET MUSIC THERAPY PROGRAM AT SOUTH BEACH PSYCHIATRIC CENTER**

**DESCRIPTION:**

As a satellite community-based facility of South Beach Psychiatric Center, The Baltic Street Clinic serves adults with serious and persistent mental illness in Brooklyn, New York. Starting with its music therapy program established in 1975, it has gained a reputation as the arts therapy center of Brooklyn due to its innovative programs in music, art, and poetry therapy. The Baltic Street Music Therapy Program offers music psychotherapy groups, individual music psychotherapy sessions, vocational training programs, community integration initiatives, and student training. Groups offered include the Community Drumming, Music Listening and Lyric Analysis, Therapeutic Songwriting, Digital Audio Software Exploration, Collaborative Contemplation and Music, Music Therapy Singing Group, and the Performance Therapy Group, to name just a few.

In addition to these services, the Baltic Street Music Therapy program has several other outstanding features. The Performance Therapy Group – also known as the “Baltic Street Band” – was founded in 1991, and has received numerous awards for the empowerment it has provided to musicians with mental illness. The Baltic St. Band regularly performs at events both within the South Beach Psychiatric Center hospital system and in the NYC community, and recently finished its monthly residency at the Sidewalk Café in Manhattan. The Baltic Street Recording and Technology Studio, created in 2001 through a grant from the Mehta Family Foundation, is continually updated and supported by a grant from the Florence Tyson Fund for Creative Arts Therapies. Baltic Street Clinic recently renovated its auditorium to create a fully functional performance space where the Baltic St. Band performs for the wider Baltic Street Clinic community, which opens the door to further community-integration-through-music efforts.

**CURRENT STATUS:**

The Baltic Street Music Therapy Program continues to receive increasing recognition and praise. In 2015, the program was invited to present to the Facility Directors at the Office of Mental Health headquarters in Albany, New York. A documentary titled “Before We Were Kings” featured interviews with staff music therapists and footage from music therapy groups as a model of contemporary music therapy. The program continues to host visiting music therapy students and professionals from around the world, most recently a cohort of music therapy graduate students from the Norwegian Academy of Music. The program continues to offer educational opportunities, both to its recipients of care and to interns and pre-interns from preeminent graduate-level music therapy training programs. The program continues to be supported by the Tyson Fund for Music Therapy.

**RESEARCH AND EVALUATION:**

A Quality of Life research scale was used in conjunction with participant interviews in evaluating the impact that the Digital Recording Training Program had on research participants. The data from this mixed quantitative and qualitative methodology is currently being analyzed. Plans for expanding this pilot study into a larger scaled research effort are under consideration.

**ADDITIONAL INFORMATION:**

<http://balticstreetband.com>

Selected Publications:

<https://normt.uib.no/index.php/voices/article/view/275>

**CONTACT INFORMATION:**

Organization: The Baltic Street Clinic, South Beach Psychiatric Center

Address: 250 Baltic Street, 2<sup>nd</sup> fl., Brooklyn, NY 11201

Phone: (718) 855-3131

Fax: (718) 855-4011

Contact Person: Luke Schneiders, MA, LCAT, MT-BC

E-Mail: [luke.schneiders@omh.ny.gov](mailto:luke.schneiders@omh.ny.gov)



**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

United States of America

**PROJECT:**

**PROVIDING COMMUNITY-BASED MUSIC AND CREATIVE ARTS THERAPY SERVICES FOR SPECIAL NEEDS CHILDREN AND ADULTS: ARTS FOR HEALING**

**DESCRIPTION:**

Founded in 2000, Arts For Healing is a unique, nurturing community-based center that enables individuals with learning and developmental disabilities to improve the quality of their lives through music and creative arts therapy. A not-for-profit organization in New Canaan, Connecticut, Arts For Healing, serves special needs children, adolescents and adults, and their families, in Fairfield and Westchester Counties. Using interactive and enriching artistic experiences, Arts For Healing seeks to enhance clients' communication skills, attention span, fine and gross motor skills, social skills, and language development.

Arts For Healing aims to break through barriers that isolate clients and create a channel for self-expression. To achieve this mission, therapists in the center utilize a systematic Integrated Music and Arts Therapy (IMAT) approach, developed by the Founder, in which modalities such as music, art, drama and poetry are used interchangeably or separately, depending on the needs of the clients. In music therapy sessions, clinical improvisation is used as a vehicle for songwriting, learning an instrument, letter and number recognition, working out conflicts through musical expression and storytelling through words and pictures. The inherent power of music within the creative process becomes both the symbol of expression and the means for growth.

Arts For Healing also promotes clients' identity development. The continuous act of creating something new through music and the creative arts enables individuals at any age to constantly re-examine themselves and the reality they inhabit at that particular time. This new self-concept and understanding is the key to a positive relationship between the student's internal and external worlds. As students progress, their renewed awareness and self-confidence is carried with them into their family relationships, school settings, and community.

**Arts For Healing Program Features:**

- Music, art and expressive therapy for individuals and groups
- TheaterWorks on Grove – weekly workshops that foster socialization and self-expression through interactive musical and dramatic play experiences in small group settings
- Custom designed music instruction for individuals and groups, particularly students on the autism spectrum and with severe learning disabilities
- Socialization playgroups – group sessions that promote socialization and play for young children with developmental disabilities and those on the autism spectrum
- Community outreach including Elementary, Middle and High School programs, services for Child Guidance Centers, Pre-K developmental nursery schools, parent programs, parent-child programs, an ongoing music therapy program at elderly care centers, and a new program at a local pediatric hospital

**CURRENT STATUS:**

Arts For Healing is funded through a combination of grants, foundations, individual donors, corporate sponsors and client revenue.

Recently published, “Simply Music Gateway” (Published by Simply Music Company, Sacramento, CA.), a unique, adaptive piano program designed specifically for any child with special needs. This resource will hopefully be available free online by spring 2016.  
[www.simplymusicgateway.com/](http://www.simplymusicgateway.com/)

**RESEARCH AND EVALUATION:**

Arts For Healing utilizes informal evaluation procedures to assess its programs, including integrated feedback from parents, teachers and staff.

**ADDITIONAL INFORMATION:**

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

**Publications:**

Nisenson, K. (2008). The importance of integrated music and art in therapy and special education. *Exceptional Parent Magazine*, 38(3), 42-44.

Nisenson, K. (2011). Developing self expression and targeting sensory motor issues through adaptive piano instruction. *The Motor Story*. Retrieved from:  
[http://www.themotorstory.com/The\\_Motor\\_Story/Karen\\_Nisenson.html](http://www.themotorstory.com/The_Motor_Story/Karen_Nisenson.html)

**CONTACT INFORMATION:**

Organization: Arts For Healing

Address: 24 Grove St., New Canaan, CT 06840

Phone: 203-972-2982

Contact Person: Karen Nisenson, MT-BC, Founder/Clinical Director

Email: [knisenson@artsforhealing.org](mailto:knisenson@artsforhealing.org)

**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

United States of America

**PROJECT:**

**PROVIDING SONGS FOR CHILDREN FACING LIFE THREATENING ILLNESS AND LIFETIME DISABILITY: SONGS OF LOVE FOUNDATION**

**DESCRIPTION:**

The Songs of Love Foundation's (SOL) was founded in 1996. It's mission is to bring joy and alleviate suffering by providing uplifting, personalized songs on CDs for children in the United States and worldwide who are coping with life-threatening illness and lifetime disability. In addition to songs sent to recipients in the USA, SOL has sent songs to Ireland, England, South Korea, Japan, Scotland, Israel, Cuba and Brazil.

Volunteer "Music Messengers" across the country seek out children in need in their communities. The process begins when a family fills out a Song Request Form that is made available from the SOL office and web site, hospitals, clinics and community organizations. The Music Coordinator assigns a request to an artist who writes and produces a song based on the information provided. The songwriter makes a master recording that is checked by the Music Coordinator for content, originality and quality and then burned onto a CD. Songs are created in 30 languages and any musical style requested, usually within 4 weeks.

The organization has worked with over 350 professional singer/songwriters who compose and record "songs of love." Since the inception of SOL over 22,000 songs have been recorded for children. Songwriters are identified through referrals and ads placed in music publications and on websites. Each songwriter is auditioned and pre-selected for quality, versatility, originality and reliability. Some of the artists are known for their hit songs. Songwriter bios and sample songs are included on the SOL web site.

**CURRENT STATUS:****Project 1: Songs of Love for Children Who Are Ill**

Songs of Love Foundation provides songs free of charge to terminally and chronically ill children from birth to 21 years of age. Children served are from all ethnicities and socio- economic backgrounds. Recipients of a "song of love" report that the songs enhance self-esteem, encourage smiles and laughter, promote wellness, manage stress, alleviate pain, enhance memory, improve communication and support physical rehabilitation. The song impacts the entire family, healthcare staff and friends, as well as the recipient. Due to the portability of the CD, a child is able to bring their "song of love" with them wherever they may be, so they can draw on its therapeutic value at any time.

**Project 2: Raising Funds Raising Voices**

The SOL "Raising Funds Raising Voices" engages the community by working with volunteer groups in schools, corporations and other organizations by arranging for these groups to lend their voices and record a "song of love" for a sick child in their community as well as raise funds. SOL will come to a group of any size and turn ordinary people into recording artists. This special program is a team building activity that will boost morale and ensure that everyone leaves feeling they have made a difference. SOL brings all necessary equipment – a simple and quick setup consisting of a laptop computer, two speakers and microphones. The organization provides the location, an electrical outlet and the crowd. A free download of the finished song is available on the SOL web site within hours of finishing each project. SOL has worked with groups of ten and

up, including crowds of thousands, in this innovative program.

**ADDITIONAL INFORMATION:** [www.songsoflove.org](http://www.songsoflove.org) [www.songsoflove.org/60minutes](http://www.songsoflove.org/60minutes)  
[www.songsoflove.org/teambuilding](http://www.songsoflove.org/teambuilding) <http://www.youtube.com/watch?v=p6ALfljuqEw>  
[http://www.youtube.com/watch?v=aRUZbS\\_EH0g](http://www.youtube.com/watch?v=aRUZbS_EH0g)

Publications:

The New York Times:

<http://www.nytimes.com/2003/07/01/nyregion/nyc-yes-it-s-a-hit-a-sick-child-is-smiling.html>

<http://www.nytimes.com/1996/10/12/nyregion/songs-in-the-key-of-life.html>

USA Today:

[http://www.usatoday.com/news/health/2007-05-14-songs-of-love\\_N.htm](http://www.usatoday.com/news/health/2007-05-14-songs-of-love_N.htm)

American Profile: <http://americanprofile.com/articles/john-beltzer-songs-of-love/>

**CONTACT INFORMATION:**

Organization: Songs of Love Foundation

Contact Person: John Beltzer, Founder and Director

Email: [john@songsoflove.org](mailto:john@songsoflove.org)

**SECTIONS:**

Music for Mental and Physical Health

Music for Sustainable Community Development

Music for Lifelong Learning

**COUNTRY:**

United States of America

**PROJECT:**

**TRANSFORMING LIVES AND COMMUNITIES THROUGH MUSIC: THE CENTER FOR MUSIC NATIONAL SERVICE**

**DESCRIPTION:**

The Center for Music National Service (MNS) is a nonprofit organization that supports music as a strategy for public good. Through direct programs and advocacy, MNS promotes music as an intervention to improve student success, soothe the sick, and strengthen communities of all kinds.

MusicianCorps, MNS's flagship program, trains and places musicians to serve full-time as teachers and mentors in low-performing public schools, youth centers, and other high-need community settings. MusicianCorps uses music to reengage youth in their academic and civic lives, and provide them the skills critical to success in the 21st century. MusicianCorps has the following key goals (see the Research and Evaluation section of this report for additional information): Keeping students in school, Building 21st century workforce skills, Making music accessible and strengthening community.

MusicianCorps Mentors are skilled musicians who have demonstrated a commitment to making a positive impact in their community. Mentors receive a living stipend, health care and professional development in exchange for a year-long service term. MC Mentors provide 4 days per week of music instruction and engagement at 1-2 high-need service sites. Weekly "5th days" are dedicated to community service and outreach, corps-based reflection and leadership development.

The MusicianCorps has four main components:

- Music Instruction: Project-based instruction focused in composition, improvisation and performance
- Arts Integration: Incorporating music into core subjects such as math, literacy, and technology to heighten students' perception and understanding
- Service Learning: Youth apply and strengthen skills learned in the classroom through quarterly engagement in Music Service Days, performances and community events
- Consistent Mentorship: Young adult MusicianCorps Mentors serve as reliable and relatable role models for youth

**CURRENT STATUS:**

MusicianCorps has transitioned from a brick-and-mortar organization to a volunteer-driven movement. We are committed to mobilizing music service in schools, children's and veterans' hospitals, senior homes, homeless shelters and other high need settings. The organization has shed its physical assets but still maintains its 501(c)(3) nonprofit status as a volunteer-driven movement.

Music has a unique power to unite people from all walks of life. Each year, #musicMLK encourages musicians and music lovers to co-create participatory events in their communities, with a special emphasis on engagement with isolated populations like hospitalized children, veterans, the elderly, the homeless, and others who are in need. #musicMLK happens

each January on the Martin Luther King, Jr. holiday weekend. In 2016 the organization plans to expand our [#musicMLK](#) event from 50 cities in 2015 to 150 cities.

#### **RESEARCH AND EVALUATION:**

In just over two years of programming, MusicianCorps has demonstrated the following key impacts:

- **Keeping Students In School**  
MusicianCorps Mentors motivate students to stay in school. In the midst of a national crisis that has seen high school dropout numbers reach dramatic new heights over the past decade, 7 out of 10 high school students say they want to come to school more because of MusicianCorps.
- **Building 21st Century Workforce Skills**  
MusicianCorps focuses on creative expression, composition, and teamwork to increase youths' chances for long-term success. A recent IBM poll of 1,500 CEOs identified *creativity* as the No. 1 'leadership competency' of the future (The Creativity Crisis, Newsweek 2010), and the Conference Board reports that creativity rates among the top five skills needed in the workplace. In the 2010-11 program year, 70% of school site partners agreed youth were more creative after MusicianCorps, and 80% agreed youth were better able to express themselves.
- **Making Music Accessible**  
MusicianCorps works to restore music in the schools that need it most. Despite being consistently hailed as a cornerstone of a complete education curriculum, the time spent on music instruction has steadily decreased in public schools over the past twenty years, especially among schools that serve children of low socio-economic backgrounds. Since its launch in 2009, MusicianCorps Mentors have empowered 5,400 underprivileged youth with ongoing music instruction and music-making opportunities.
- **Strengthening Community**  
In a time when people are feeling more disconnected from their communities and each other, MusicianCorps harnesses the unique power of music to bring people together, providing students an opportunity to exercise community leadership. Over 16,000 community members have participated in 215 MusicianCorps service days, performances, and public events in just over two years.

#### **ADDITIONAL INFORMATION:**

<http://www.musicnationalservice.org>

<http://www.musicmlk.org/#ideas>

#### **CONTACT INFORMATION:**

Organization: Center for Music National Service

Address: 3254 19th St | 2nd Floor

San Francisco, CA 94110

Phone: 415-839-8902 | Fax: 415-840-7202

Founder: Kiff Gallagher, CEO & Founder;

Email: [kiff@musicnationalservice.org](mailto:kiff@musicnationalservice.org)

Email Contact: [contact@musiciancorp.org](mailto:contact@musiciancorp.org)

**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

United States of America

**PROJECT:**

**USING MUSIC TO ADDRESS COGNITIVE, PHYSICAL AND PSYCHOSOCIAL NEEDS OF PERSONS WITH NEUROLOGICAL DISORDERS: THE INSTITUTE FOR MUSIC AND NEUROLOGIC FUNCTION**

**DESCRIPTION:**

The **Institute for Music and Neurologic Function**, (IMNF) a nonprofit, agency, was founded in 1995 on the idea that music has unique powers to heal, rehabilitate, and inspire. The Institute, a member of CenterLight Health System, in New York City, is dedicated to advancing scientific inquiry on music and the brain and to developing innovative music-based clinical treatments that benefit people of all ages with neurologic disorders such as [stroke](#), [trauma](#), [Alzheimer's Disease and other forms of dementia](#), [Parkinson's Disease](#), and other diseases and conditions. The music therapy program is provided by credentialed music therapists and features the following components:

- **Music to enhance memory function.** Music of personal importance can stimulate a patient's past memories, images and personal experiences. Musical patterns are paired with new information to aid in short term memory, increased attention span and improved quality of life.
- **Integrated music therapy and rehabilitation program:** Through careful assessment, music (rhythm, melody and song) is used to help patients improve walking, balance, range of motion and communication skills.
- **Therapeutic drumming program.** By engaging in rhythm based activities and active drum playing, patients can optimize physical, cognitive and psycho/social well-being.
- **Digital music technology program for rehabilitation.** Adaptive digital music technologies are incorporated into interactive music therapy sessions to increase rehabilitative goals.
- **The Music has Power Recording Studio** is dedicated to the improvement of people's physical, emotional and neurological function by engaging the patient in creative expression, decision making,
- **Medical music psychotherapy.** Process oriented treatment to enhance self-expression and provide emotional support. Patients develop trust and a relationship with the therapist, allowing access to deep feelings and emotions through music.
- **Pain reduction through music program.** Music therapy can help reduce the amount of pain a patient perceives; can promote relaxation, rest and rhythmic breathing and alleviate anxiety and depression.
- **Well-Tuned: Music Players for Health Program.** Using an MP3 player/iPod, individuals can benefit from therapeutic music programs throughout their day. The program is integrated into the patients' care plan and includes personally selected music.
- **Community music therapy programs.** Therapeutic music activities are provided in large community spaces with goals to improve overall wellness as well as enhance interpersonal relationships and connection to others. Specifically, IMNF now organizes small groups for community members with TBI/PTSD (*Healing Music*) as well as specialized outpatient services including a music therapy program to enhance communication skills for those with Aphasia.

**CURRENT STATUS:**

The Institute for Music and Neurologic Function is a treatment, training and research center which offers:

- Music therapy clinical services on-site, at out-patient clinics and in home services to clients of all ages. Clinical service hours average 200 hrs. per week
- Collaborations with neuroscientists to advance knowledge on how music affects brain function
- Training for graduate students and professional music therapists
- Program development at other institutions
- Dissemination of information to the general public, and other professionals
- Professional writing, presentations and conferences

The IMNF is funded by the CenterLight Health System, music therapy contracts with healthcare agencies and through grants and philanthropic support.

**PROGRAM EVALUATION:**

IMNF is actively engaged in research to document clinical outcomes. The national importance of the Institute's clinical research was recognized by the United States Administration on Aging, which provided a grant to support the Institute's work on innovative music-based approaches to stroke and dementia care. The treatment approaches developed by the Institute have been recognized as best practices in the field, and serve as models for many other health care providers.

Recently funded studies include:

- The Effect of Active Music-making on Depression and Apathy in Community-Based Day Health Care Patients with Neurological Impairments: A Non-randomized controlled clinical trial
- Enhancing Community-based and Home Care with Music Therapy

The IMNF has engaged such outside research agencies as the Research Triangle Institute (RTI) to provide data analysis on large scale music therapy studies using a variety of standardized measures. Clinical effectiveness is measured utilizing standardized tools which objectively rate changes in physical, cognitive, communication and psychosocial wellbeing. Such tools include Mini mental status exam (MMSE); Functional Independence Measures (FIM ); Boston Aphasia Battery; Quality of Life.

**ADDITIONAL INFORMATION:**

[www.musictherapy.imnf.org](http://www.musictherapy.imnf.org)



**Publications:**

- Tomaino, C.M.( 2014). Music therapy and the brain. In B. Wheeler (Ed.), *Music therapy handbook* (pp. 40-50). New York: Guilford Press
- Tomaino, C.M. (2013). Creativity and improvisation as therapeutic tools within music therapy. *Annals of the New York Academy of Sciences: The emerging science of consciousness: Music, brain, and the human experience*. pp 84-86.
- Tomaino, C.M. (2013) In tune with life: Using music to enhance physical and mental wellbeing. In J.L. Ronch and A.S.Weiner (Eds) *Models and pathways to person-centered elder care* (pp 263-275). Towson, MD: Health Professions Press
- Tomaino, C.M. (2013) Meeting the complex needs of persons with dementia through music therapy. *Music and medicine* 5(4), 234-241.
- Tomaino, C. M. (2012). Effective music therapy techniques in the treatment of nonfluent aphasia. *Annals of the New York Academy of Sciences*, 1252(1), 312-317.
- Tomaino, C.M. (2012) Music and memory: Alzheimer's disease and the well-tuned ipod-adding personal playlist to the quest for "person centered care", *Activities directors' quarterly for alzheimer's & other dementia patients* 12(4), (19-23).
- Tomaino ,C.M. (2011) Using rhythmic auditory stimulation for rehabilitation. In J. Berger and G. Turow (Eds.) *Music, science, and the brain: Cultural and clinical implications* (pp 111-121). New York: Routledge.
- Tomaino, C.M. (2010) Recovery of fluent speech through a musician's use of pre-learned song repertoire: A case study. *Music and medicine* 2(2) 85-88.
- Tomaino, C.M. (2009). Clinical application of music therapy in neurological rehabilitation. In R. Haas and V. Brandes (Eds) *Music that works* (pp 211-220). Austria: SpringerWienNewYork.
- Kim, M. & Tomaino, C. (2008). Protocol evaluation for effective music therapy for persons with aphasia. *Topics in stroke rehabilitation*, 15 (6), 555-569.
- Scheiby, B. B. (2013). Analytical Music Therapy for pain management and reinforcement of self directed neuroplasticity in patients recovering from medical trauma. In J. Mondanaro & S. Gabriel (Eds.), *Music and medicine: Integrative models in pain medicine* (pp. 149-179). New York: Satchnote Press.

**CONTACT INFORMATION:**

Organization: Institute for Music and Neurologic Function, A member of the Beth Abraham Family of Health Services

Address: 612 Allerton Ave, Bronx, New York, USA

Contact Person: Concetta M. Tomaino, DA, MT-BC, LCAT, Executive Director/Co-Founder

Email: [ctomaino@centerlight.org](mailto:ctomaino@centerlight.org)

**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

China

**PROJECT:**

**USING MUSIC TO CHANNEL AND REGULATE EMOTIONS: THE BEIJING SCHOOL PROJECT FOR THE VISUALLY IMPAIRED (INACTIVE)**

**DESCRIPTION:**

Started in early 2011, this school-based program works with small groups of visually impaired children through music. Its goals are to improve appropriate social behavior, emotional self-regulation and ultimately improve school performance. Children are engaged through a combination of singing and instrument playing to channel impulses and learn how to work cooperatively with other children. Emotions are channeled through the use of instruments chosen by the students to help them express intense and chaotic feelings. Through learning how to play instruments harmoniously together social bonds are created. The teacher provides strong rhythmic and harmonic support to the students on the piano and through verbal interventions. So far, approximately twenty children have received services.

**CURRENT STATUS:**

The project is currently ongoing and might be expanded in the near future. It is currently being funded by the Beijing Education Bureau, and the Chinese Music Therapy Association.

**RESEARCH AND EVALUATION:**

Some sessions are video recorded and all sessions notated in an ongoing journal kept by the therapist heading the program. These materials are then studied for behavioral changes in the children and provide a means by which intervention strategies are evaluated.

At this early stage of implementation, improvement has already been noted by the music teacher in charge in terms of reduced levels of aggression and agitation as well as strengthening self-esteem and communication skills with others.

**CONTACT INFORMATION:**

Organization: Chinese Music Therapy Association

Address: Beijing Huilongguan Hospital

Phone: 86-10-62715511, Ext: 6364; Fax: 86-10-62716285

Contact Person: Xiao Xun

E-mail: [xxun123@163.com](mailto:xxun123@163.com)

**SECTIONS:**

Music for Mental and Physical Health

Music for Sustainable Community Development

**COUNTRY:**

India

**PROJECT:**

**THE COMMUNITY MUSIC THERAPY PROGRAM: THE MUSIC THERAPY TRUST**

**DESCRIPTION:**

The Music Therapy Trust (TMTT) became a recognized charity in India in 2005. It was founded in response to a pressing need to bring clinical music therapy to India as a way to support the well-being of people living in impoverished and marginalized settings with multiple psychosocial, physical and medical needs.

TMTT builds community based music therapy projects in partnership with local organisations. It provides music therapy services to numerous children, teens and adults with a variety of issues, including those with autism, cerebral palsy and/or physical disabilities. In addition, the program works with orphans, street children, those with HIV and life threatening illnesses and survivors of trauma. The program includes ongoing workshops, to support the parents and families and to educate them about ways to effectively incorporate music in their lives.

TMTT has set up a Music Therapy Academy in New Delhi to offer the first professional clinical music therapy training program in India. The Music Therapy Academy serves as the National Resource Centre on Clinical Music Therapy. It aims to reach out to medical practitioners, university departments that specialize in related fields, artists from various disciplines and therapists.

Mental health and social issues in India exist on a huge scale. The WHO estimates that approximately 10% of the underage population of India is physically or mentally disabled. At least 4 million children are diagnosed as being on the Autism Spectrum. Likewise, according to UNICEF 2010, 42% of the population lies below the international poverty line. The numbers of health professionals are limited and few resources exist to address these many issues. TMTT's music therapy sessions at their Centre, their outreach work and Community Programs are addressing these needs. Drum Circles are held at the Centre for teachers, collage students, working professionals and parents who benefit from this participative, creative process. Outreach work has taken place at:

- Muskaan, New Delhi: Providing music therapy sessions for adults who are intellectually challenged
- CanKids: TMTT provided music therapy for children receiving treatment or palliative care for cancer. This helps children to relax, feel more comfortable, cope with symptoms like pain, anxiety, depression and fatigue and helps them to sleep. It helps to create moments of joy and hope
- Delhi Society for the Welfare of Special Children (DSWSC): An organisation dedicated to the care and training of children with learning disabilities. Ruth Oreschnick (Course Tutor 2013) and Somesh Purey, senior therapist who qualified at TMTT, conducted a workshop 'An Introduction to Music Therapy' to 40 special educators and staff members.
- The Flowering Tree, Gurgaon: Providing music therapy for pre-school children with additional needs.

- Pallavanjali Art for All Festival: TMTT contributed to this festival to provide an opportunity for creative and joyful expression for everyone, whether they have a mental health problem or disability.
- Malaysia: TMTT went to Malaysia through the Vijay Ratna Foundation in September 2014 to conduct Music Therapy workshops for 130 teachers, special educators and medical professionals.
- Art for Autism Camp: A TMTT therapist attended this event in Coimbatore, organised by the Amaze Trust in partnership with VELVI Foundation. About 90 autistic children and their parents participated and experienced the therapeutic benefits of music.

#### **RESEARCH AND EVALUATION:**

Since January 2014 TMTT has forged a new collaboration with Vimhans (Vidyasagar Institute of Mental Health and Neuro-Sciences), providing clinical music therapy for a number of patients. Following 2 workshops focusing on how music therapy can be used as a clinical intervention in the field of mental health, Vimhans awarded TMTT a two-year grant provided by the Adarsh Manav Seva Samiti Society to expand their work. This award will be used to establish a preliminary research project, investigating the efficacy of music therapy across 3 main clinical fields: Child and Adolescent Mental Health, Adult Psychiatry, and Neuro-rehabilitation. Individual referrals for music therapy are demonstrating positive experiences for participants and demand is growing to also expand into Vimhans' Autism Early Intervention Program and Vimhans' outreach Aged Care Bhiwadi Program.

#### **CURRENT STATUS:**

The Music Therapy Trust is self-funding, supported through gifts, donations, fees and through fund raising efforts. The 4<sup>th</sup> batch of Post Graduate Diploma in Clinical Music Therapy students completed their training in November 2014, and are now using their music therapy skills and knowledge working in a variety of settings. The 5<sup>th</sup> batch of students started the Course in January 2015.

#### **ADDITIONAL INFORMATION:**

<http://www.themusictherapytrust.com/>

<http://www.sunday-guardian.com/young-restless/music-therapy-acts-as-a-reprieve-for-the-ailing>

<http://www.aaletimes.com/2011/06/22/the-sound-of-music-a-healing-therapy/>

<http://www.hindustantimes.com/mumbai/brett-lee-to-assist-slum-children-to-keep-pace-with-musical-notes/story-8zGxMJ7xlbpy5Rfvkh0RzI.html>

#### **CONTACT INFORMATION:**

Organization: The Music Therapy Trust

Address: c/o Action For Autism, Jasola Vihar, Pocket 7 & 8, New Delhi 110025

Phone: 98 9998 1864

Contact Persons: Dr. Margaret Lobo, FRSA, Founder and Chief Advisor; Mr. Somesh Purey, Music Therapist

E-mail: [themusictherapytrust@gmail.com](mailto:themusictherapytrust@gmail.com); [musictherapy.tmtt@gmail.com](mailto:musictherapy.tmtt@gmail.com)

**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

Japan

**PROJECT:****MUSIC THERAPY TO PROMOTE EMOTIONAL AND PHYSICAL DEVELOPMENT FOR CHILDREN WITH DISABILITIES: MOYO MUSIC THERAPY CENTER****DESCRIPTION:**

MOYO is a music therapy center for children with disabilities in Matsudo-City, in the Chiba Prefecture. All children under the age of eighteen who are currently living in Japan qualify for services. The primary purpose of this initiative is to serve the varied needs of both clients and their parents. The clients' areas of disability range from autism and Aspergers Syndrome, to PDD, ADHD, developmental delays, Down Syndrome, CP, and various other physical disabilities. Currently 59 children are served. The treatment is a creative music therapy approach using improvised music to help promote emotional and physical development in the clients. In addition to clinical services, the center supervises music therapy trainees and interns, provides lecturers in school settings as well as to the public and produces community performances such as the MOYO Music Festival.

MOYO provides child disability support services that operate under the umbrella of a social welfare corporation, Matsudo Ikuseikai, Matsubokkuri. In April 2010, MOYO launched a day-care service enterprise for children under the provisions of the Services and Support for Persons with Disabilities Act of 2005 that provides compensation for music therapy services. This enabled clients to receive music therapy at one-tenth of the cost.

**CURRENT STATUS:**

The government and the prefectural and city council cover ninety percent of the session fees. The clients cover the remaining one-tenth of the cost. New populations, such as victims of child abuse, will be eligible for music therapy services beginning in April, 2012 under enacted legislative reforms to the Child Welfare Act. It is expected that the demand for music therapy at MOYO will correspondingly increase.

**RESEARCH AND EVALUATION:**

Each session is filmed as visual documentation. By so doing, sessions are reviewed for analysis, study and evaluation.

**ADDITIONAL INFORMATION:**

<http://www.pinecone.or.jp/public/index.html> (Japanese only)

<https://www.facebook.com/MoyoMusicTherapyCenter> (Japanese only)

**CONTACT INFORMATION:**

Organization: Music Therapy Center, MOYO

Address: 1-64 Matsubokkuri Mutsumi Matsudo-city Chiba Japan

270-2204 Phone: 81-80-1317-5769

Contact Persons: Yuki Masuyama, Director;

E-mail: [masuyama@pinecone.or.jp](mailto:masuyama@pinecone.or.jp)

Natsu Nagae, Music Therapist (English contact);

E-mail: [hazelnatsu@gmail.com](mailto:hazelnatsu@gmail.com)

**SECTIONS:**

Music for Mental and Physical Health

Music for Working with Trauma Survivors

Music for Sustainable Community Development

**COUNTRY:**

Nepal

**PROJECT:****MUSIC THERAPY FOR PEOPLE WITH SPECIAL NEEDS: THE MUSIC THERAPY TRUST NEPAL****DESCRIPTION:**

The Music Therapy Trust Nepal (TMTTN) is the first institution to offer clinical music therapy in Nepal. The trust was set up in 2010 following an invitation from Autism Care Nepal in Kathmandu. Established as a non-profit making organization in 2008 the aims of the Trust are:

- To support children and adults with special needs through clinical music therapy services
- To improve the functioning of these people through music-based services that are directed towards enhancing communication, emotional, academic and social skills
- To inform parents, special educators, health professionals, and NGOs about music therapy and to inspire them to incorporate music in their work.

TMTTN has 3 Nepalese music therapists who qualified at The Music Therapy Trust India Academy in New Delhi who work for TMTTN alongside qualified and volunteer therapists from Belgium, Holland, UK and the USA. Another Nepalese musician just began her training as a music therapist with TMTT India in January 2015. The therapists receive ongoing guidance and supervision from a UK music therapist.

The therapists have been providing individual and group music therapy sessions for hundreds of special needs children with physical and learning disabilities, autism, mental illness, spinal injuries and visual impairment; abandoned children and orphans and hospitalized children receiving treatment for cancer and burns. They work with NGOs, hospitals, community organisations, schools and other institutions working in the field of physical and mental health as well as with the aged. They also give lectures and workshops to parents, and educational and medical professionals to raise awareness and understanding of disability. They have provided individual and group music therapy session for children and adults at:

- **Autism Care Nepal** helping children with autism aged 8-15 and providing workshops for parents
- **SOS Children's Village:** working with people with disabilities aged 10-40
- **Voice of Children:** supporting street children and vulnerable families;
- **Mental Illness Centre, Joparti**
- **Kanti Children's Hospital:** supporting children on cancer and burns wards
- **Navajyoti:** working with children with with autism, ADHD, physical and mental disabilities.
- **Spinal Injury Rehabilitation Centre:** working with quadriplegic or paraplegic patients
- **Disabled New Life Center (DNC):** Centre for children with physical disabilities, and those from situations of severe poverty
- **Om Shanti Sewa:** supporting children with Autism, Cerebral Palsy or ADHD aged between 8-25.

**CURRENT SITUATION:**

Following the 2 recent major earthquakes in Nepal, the therapists and administrator are struggling to protect themselves and their families to carry on their vital work – now needed more than ever. The Trust wants to ensure that everything that it has achieved over the last 5 years can continue to be of benefit to the people. In addition the most important goal now is to aid in the rehabilitation of children and adults whose mental health has been disrupted by trauma, dislocation, sickness, injury, grief and loss. The therapists have already started providing music therapy under canvas for 80 children who have been camping out for weeks and have helped earthquake victims in remote villages which are nearly destroyed, such as Gorkha and its periphery areas. One therapist recently attended a Workshop for *Artists' Relief Activities* held to raise awareness on how to help Earthquake victims, as well as a workshop on Psychological First Aid provided by Autism Care Nepal

The Music Therapy Trust Nepal is self-funded, supported through gifts, donations, fund raising efforts and by charging fees to some NGOs for music therapy sessions. This project is ongoing and the partnership with the community is strong. Further resources are being sought in the wake of the earthquakes to further extend care and music therapy services to other areas of Nepal and reach people affected by trauma, poverty, health and social issues.

**ADDITIONAL INFORMATION:**

[www.tmttnepal.com](http://www.tmttnepal.com)

[http://sp.cncnews.cn/news/v\\_show/42233\\_Musicoterapia\\_ayuda\\_a\\_ni%C3%B1os\\_con\\_autismo\\_en\\_Nepal.shtml](http://sp.cncnews.cn/news/v_show/42233_Musicoterapia_ayuda_a_ni%C3%B1os_con_autismo_en_Nepal.shtml)

<http://www.thehimalayantimes.com/fullNews.php?headline=Musical+healing+&NewsID=375932>

<https://www.youtube.com/watch?v=dN7lIRd88XM>

<https://www.youtube.com/watch?v=N6fzwdCw6SU>

<https://www.youtube.com/watch?v=tgiHbXG3Q0o>

<https://www.youtube.com/watch?v=xd7YppryfaE>

**CONTACT INFORMATION:**

Organization: The Music Therapy Trust Nepal

Address: Gairidhata-2, Nilsaraswotistha, Kathmandu

Phone: 977 9808 606 441

Contact Person: Dr. Margaret Lobo, Director,

E-mail: [themusictherapytrust@gmail.com](mailto:themusictherapytrust@gmail.com)

**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

Pakistan

**PROJECT:**

**MUSIC FOR EMOTIONAL DEVELOPMENT: MUSIC THERAPY CENTRE FOR ADULTS AND CHILDREN WITH SPECIAL NEEDS**

**DESCRIPTION:**

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

**CURRENT STATUS:**

MTC is a private Centre in the area of Karachi that serves children and adults with disabilities. It also disseminates information about music therapy to special educators, doctors, psychologists, parents, and the general public.

MTC is currently looking to establish the Centre in a private facility along with other therapies through sponsor funding. MTC is seeking help from international music therapy institutions and associations to design a short course in Music Therapy for Musicians and Special Educators in Pakistan. Future research projects currently in the planning stage are also seeking funding sources.

**RESEARCH AND EVALUATION:**

Ongoing case evaluation procedures are in place. Individual client assessments for each case are part of the intake process. "The Effect of Music on Test Anxiety In Secondary Grade Students" is a recent research study initiated by the Centre. The article will be publishing in Beaconhouse School System's upcoming Journal "Seeking the Light" in November 2015.

**ADDITIONAL INFORMATION:**

The Music Therapy Centre website is under development and will be completed shortly.

Publications:

<http://www.dawn.com/new/883168/positive-note-facing-the-music>

**CONTACT INFORMATION:**

Organization: The Music Therapy Centre

Address: 410 Block A Gulberg III Lahore Punjab, Pakistan

Phone: +92-345-3179727, +92-300-8426437

Contact Person: Sohail Ahmed Khan, Founder and Director

Email: [mtc.musictherapy@yahoo.com](mailto:mtc.musictherapy@yahoo.com); [sohailk22@yahoo.com](mailto:sohailk22@yahoo.com)

Twitter: <http://twitter.com/#!/Sohailk22>



**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

Thailand

**PROJECT:**

**MUSIC THERAPY SERVICES FOR INDIVIDUALS IN THE BANGKOK AREA**

**DESCRIPTION:**

In Thailand, music is a fundamental need. However, the use of music to address developmental needs across the lifespan is not yet being systematically used in healthcare and educational systems. There is clearly a value and appreciation for music in the environment as there are a number of medical facilities that offer ambient music in the waiting area. However, there are few opportunities for active music making with clients and caregivers.

Created through a partnership between the College of Music, Mahidol University and the University of Kansas, music therapists are now offering music therapy services to individuals in healthcare and educational institutions in Bangkok and the surrounding area. Therapists are trained and supervised by the Music Therapy Department at the University of Kansas and currently serve approximately 110 clients per week, ranging from special needs children to the elderly. Clinical sites include the Sirindhorn Rehabilitation Center, Golden Jubilee Medical Center and the Mahidol University School of Physical Therapy. Music therapy group services are provided on a weekly basis and focus on cognitive and physical rehabilitation goals that align with the services provided by the physical and occupational therapists in each location. A focus on Thai folk and popular music, primarily during group-based outpatient services, provides opportunities for clients, caregivers and staff to engage in active music making instead of only passive listening experiences. Caregivers and other therapists often participate in the sessions in an effort to increase patient-caregiver interactions in addition to providing social opportunities and support by patients undergoing similar treatments.

A 20-hour continuing education course entitled the “Therapeutic Uses of Music” has been offered for the purpose of training allied health professionals and educators on the therapeutic uses of music as it pertains to clients in healthcare and educational settings. In order to educate professionals and the public about the therapeutic effects of music, the College of Music has developed promotional materials and clinical videos in both English and Thai for distribution to community partners as well as materials for patients, including a CD and handout for take home use. In-service presentations are also being offered to illustrate the use of music therapy with a variety of clinical populations. Presentations have been given to the College of Nursing administration team at Mahidol University, at the Alternative Treatments for Autism Conference, the nursing faculty at Siriraj Hospital and nursing faculty and students from Mae Fah Laung and Sao-Hai Hospital.

**CURRENT STATUS:**

Initial funding for this project was supported by the Council for the International Exchange of Scholars Fulbright Award in 2009. Currently, funding is provided by the Mahidol University College of Music, the Thailand Ministry of Education, Commission of Higher Education and the private sector. Funding by the Thai government has been given for the purpose of researching the effects of music therapy over the next 3 years. A research partners program is being formalized and will pair US and Thai researchers to conduct 4-6 studies per year, for the next 2-3 years.

In June 2012, the College of Music will initiate a Music Therapy degree program in which musicians receive intensive training as well as provide clinical music therapy services to

individuals in Bangkok and the surrounding area. The overarching mission of this program will be to serve as the pinnacle in the provision of music therapy services to patients and families, to be a leader in training music therapists, to be a forerunner in conducting music therapy research and to create community partnerships throughout Thailand.

Moving towards this initiative, a Community Partners program will commence in October 2011 that includes a signed agreement between the College of Music and its current and future clinical sites. This agreement will formalize this partnership, provide staff training and weekly music therapy services at each location and create a foundation of practicum sites to be offered within the Music Therapy degree program. Future sites include the Siriraj Hospital Neonatal Intensive Care Unit, Siriraj Hospital Outpatient Rehabilitation, and Pak Kred Orphanage.

#### **RESEARCH AND EVALUATION:**

- Current research projects in development include:
- Implementing Music Therapy Clinical Services & Training in Thailand: Interviews with patients, caregivers and medical professionals.
- Perceptions of Music Therapy in the Medical Setting in Thailand: A survey of training participants.
- The Effects of Music Therapy on Quality of Life, Minimum Mental State & Depression in Outpatient Rehabilitation Patients in Thailand.
- An Evaluation of Implementing Music Therapy for Pediatric Patients in Outpatient, Early Intervention Clinics: Co-treatment with physical & occupational therapy.

#### **ADDITIONAL INFORMATION:**

<http://www.youtube.com/watch?v=jfoi-15Pvew> <http://www.music.mahidol.ac.th/>

#### **CONTACT INFORMATION:**

Organization: University of Kansas

Address: Murphy Hall, 448-B, 1530 Naismith Drive, Lawrence, KS 66045

Phone: 785-864-9634

Contact Person: Dena Register, Associate Professor of Music Therapy

Email: [register@ku.edu](mailto:register@ku.edu) or [mahidolmusictherapy@hotmail.com](mailto:mahidolmusictherapy@hotmail.com)

Organization: Mahidol University, College of Music

Address: 25/25 Phutthamonthon Sai 4 Road, Salaya, Phutthamonthon Nakhonpathom 73170, Thailand

Phone: 662-800-2525

Contact Persons: Dr. Somchai Trankarnrung, Assistant Director of Academic Affairs; Email:

[tsomchai@gmail.com](mailto:tsomchai@gmail.com)

Vacharavalee Kaewpaksa, Music Therapy Program Officer

Email: [destiny\\_meandyou@hotmail.com](mailto:destiny_meandyou@hotmail.com)

**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

Greece

**PROJECT:**

**PROMOTING MENTAL HEALTH FOR INDIVIDUALS AND FAMILIES IN THEIR COMMUNITIES: MUSIC THERAPY CENTER OF THESSALONIKI**

**DESCRIPTION:**

The Music Therapy Center of Thessaloniki, Greece was founded in 1992. Since its inception it has been offering music therapy to children and adults with disabilities (mental, physical, learning, etc.), psychotic clients, and individuals and families who suffer from anxiety, trauma, loss and serious illness. Improvisational music as well as music and imagery models are used. Psychological approaches include humanistic and psychoanalytic models.

Since 1994, the center has developed a community music therapy program that enables participants (children and adults with disabilities) to perform in live events, either in a separate venue or as part of generic venues. All of the participants discovered and developed their artistic skills (music playing, poetry, dancing) through individual music therapy sessions prior to their community music therapy activities. Positive changes have occurred in the lives of the performers and their families and the society.

Since 1996, a master's level music therapy training program (in collaboration with the Music College of Thessaloniki and foreign educational institutes) has been run. Music therapists, psychiatrists, psychologists, psychoanalysts, art therapists and professionals of related fields from Greece and abroad have been training as music therapists. Many of the students are now working professionals in music therapy in Greece and abroad. The center also offers supervision services to music therapists and therapists from other fields since 1997.

**CURRENT STATUS:**

The Music Therapy Center of Thessaloniki continues to establish collaborations and placements for music therapy work with hospitals, mental institutions, nonprofit organizations and other health related establishments throughout Greece. Certain of these institutions have dedicated resources to support the work of music therapists. The collaborations are expanding to national and international university departments, since the founder became a faculty member at Aristotle University of Thessaloniki. Community Music Therapy has been expanded to other cities and other populations, inspiring a film director who won the first prize award for his documentary *When the Song Begins*. This film features the live performances of blind and multiply handicapped performers who not only wrote their own songs during private music therapy sessions but are currently performing them in public.

The already existing master's level music therapy training program (in collaboration with the Music College of Thessaloniki), developed in 1996, has been upgraded and continues to offer education and training to students who are interested in music therapy and well-being. A new music therapy training program has been designed to upgrade the quality of the music therapy courses offered at Aristotle University of Thessaloniki as well as to prepare a path for an advanced music therapy master's program.

The Music Therapy Center of Thessaloniki has also been organizing national and international seminars, conferences and other events in collaboration with AUTH and other institutes at the national and international levels. The 4<sup>th</sup> Scientific International Conference "*Creative Arts*

*Interconnection-Paideia-Therapy*” (<http://www.caipt.mus.auth.gr>), hosted keynote speakers, presenters and participants from all over the world, who researched the question of why music is important for paideia and/or therapy. Representatives of the Center have also been attending and presenting in conferences around the world. The Music Therapy Center of Thessaloniki is supported by private funds and on occasion offers voluntary work to the community.

#### RESEARCH AND EVALUATION:

The following research projects have been completed:

- The Music Therapy Center of Thessaloniki in collaboration with the graduate program of the Medical School of the University of Thessaloniki, conducted research which shows, among other results, that music therapy in Greece can help regardless of the pathology of the individual, regardless of the participation of the individual in other therapy modalities and, also, shows evidence that the more severe the condition of the individual the more benefit is received from music therapy (Psaltopoulou et al., 2011b, 2012c)
- A qualitative research study on chronic illnesses and music therapy in Greece (Psaltopoulou, 2011a), demonstrated that when negative or positive emotions are expressed, shared and sublimated into a musical form, a safe therapeutic relationship can lead the person with a chronic illness toward health
- The qualitative research on the benefits of community music therapy for children and adults with disabilities (2012a), showed positive changes not only in the performers’ lives but also for the audience
- A qualitative research study conducted at the psychiatric clinic of AHEPA University Hospital in Thessaloniki on Music-Movement-Drama interconnection indicated that this technique facilitated better communication processes and led to meaningful social bonding for disturbed adolescents and young adults (Psaltopoulou et al, 2014b)
- A music teaching approach has been developed (Communication Music Processes Awareness Strategies and Solutions or Co.M.P.A.S.S.) for music teachers to improve the communication process with their students (Psaltopoulou et al, 2014a)
- Currently two books are in the process of publication in Greece that utilize the Co.M.P.A.S.S. approach: *Music Therapy as the Third Way* and *Communication in Music-Paideia-Therapy*

#### ADDITIONAL INFORMATION:

[www.musictherapy-center.gr](http://www.musictherapy-center.gr)

<http://www.mus.auth.gr/cms/index.php>

#### Publications:

- Psaltopoulou, D. (2011a). Chronic Diseases as Identity, as Lifestyle or as a Message for Anamorphosis of the Self - Case Study (The Essential Contribution of Music Medicine and Music Therapy). Published in <http://www.inhealthcare.gr/article/el/oi-xronies-pathiseis-os-tautotita-os-tropos-zois-i-os-minuma-gia-anadiamorfosi-eautou-meleti-periptosis-i-ousiastiki-sumvoli-tis-mousikis-iatrikis-kai-tis-mousikotherapeias>
- Psaltopoulou, D.&Micheli, M.&Kavardinas, N. (2011b). The effectiveness of music therapy interventions in Greece. Spoken paper presented at World congress of Music Therapy. Seoul, Korea. Published in proceedings. [http://www.musictherapytoday.wfmt.info/Music\\_Therapy\\_Today/MTT\\_Special\\_Issue\\_files/MT\\_T\\_Congress%20Proceedings\\_Rev.7-31-2011.pdf](http://www.musictherapytoday.wfmt.info/Music_Therapy_Today/MTT_Special_Issue_files/MT_T_Congress%20Proceedings_Rev.7-31-2011.pdf)
- Psaltopoulou, D. (2012a). *Community music therapy interchange: New paths for personal and environmental changes*. At ISME Commission on Music in Special Education, Music

- Therapy and Music Medicine Congress. Thessaloniki, Greece.  
[http://issuu.com/official\\_isme/docs/2012\\_specialed\\_proceedings p.217-223](http://issuu.com/official_isme/docs/2012_specialed_proceedings_p.217-223)
- Psaltopoulou, D. & Micheli, M. & Kavardinas, N., (2012c). Music Therapy Enhances Perceptive and Cognitive development in People with Disabilities. A Quantitative Research. *Poster presented at 12<sup>th</sup> ICMPC – 8<sup>th</sup> ESCOM Joint Conference Thessaloniki, Greece.* Published in proceedings. [http://icmpc-escom2012.web.auth.gr/sites/default/files/papers/824\\_Proc.pdf](http://icmpc-escom2012.web.auth.gr/sites/default/files/papers/824_Proc.pdf)
- Psaltopoulou-Kamini, D., Zafranas, N. & Kaminis, Y. (2014a). *Communication in music teaching through Lacan's four types of discourse*. CFMAE The Changing Face of Music and Art Education. Interdisciplinary Journal for Music and Art Pedagogy, Volume 6/1 – 2014, Tallinn – ESTONIA, ISSN 2228-0715, ISSN 2228-0723 (Online, PDF), p. 7-22.
- Psaltopoulou-Kamini, D., Arsenopoulou, A., Kolyvopoulou, S., Chatziioannidou, E. & Zilikis, N. (2014b). *Music-Movement-Drama interconnection facilitate communication processes and lead to meaningful social bonding*. CFMAE The Changing Face of Music and Art Education. Interdisciplinary Journal for Music and Art Pedagogy, Volume 6/1 – 2014, Tallinn – ESTONIA, ISSN 2228-0715, ISSN 2228-0723 (Online, PDF), p. 93-106.

#### **CONTACT INFORMATION:**

Organization: Music Therapy Center of Thessaloniki  
 Address: Proxenou Koromila, 31, z.c. 54622 Thessaloniki, Greece  
 Phone: +306944767692 and Fax: +302310287818  
 Contact Person: Dora Psaltopoulou-Kamini, Ph.D, MA-CMT, Founder of the Center; Lecturer, Aristotle University of Thessaloniki.  
 Email: [dora.ps@gmail.com](mailto:dora.ps@gmail.com)

**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

Norway

**PROJECT:**

**ROCK BAND AS EMPOWERMENT FOR SPECIAL NEEDS CLIENTS: RAGNAROCK**

**DESCRIPTION:**

In 1983, the RagnaRock group was started at Nordre Aasen Special School in Oslo, Norway as part of the music therapy program at the school. The clients came mainly from Ragna Ringdals Daycare Centre, a program for developmentally delayed adults. The goals of this project are to promote transformational change in the social status and self-esteem of clients by encouraging them to become rock musicians.

A method called Lettrock was created, with students from the music therapy course at the Norwegian Academy of Music in Oslo, to find ways of playing rock music that the clients could master. Guitars were tuned so they could be played simply with open strings or with one finger pressing just two or three strings. To help clients put their finger on the right fret, colored tapes were put on different frets of the guitar. Colored tapes were also placed on the keyboard. A machine was created with foot switches connected to three colored lamps, parallel to the three most common chords in rock and other ordinary songs. These switches light a lamp whereby we could conduct the harmonies for the band.

**CURRENT STATUS:**

RagnaRock is still active and gives performances regularly. The band now consists of eight pupils from the Oslo Adult Training Centre in Nydalen, Oslo, for developmentally delayed adults. The RagnaRock Band has achieved a high-level of performance ability and has toured in Norway and across Europe. They have appeared on state TV, played in different concert halls and at several music therapy congresses. RagnaRock is supported by the Norwegian government.

**ADDITIONAL INFORMATION:**

<http://www.youtube.com/watch?v=aB9ZP9guiU8>

**Publications:**

Naess, T. & Bjørn Steinmo. (1995). *Pop and Rock with Colors: Easy ways of building a pop-rock band using special tuning and colors*. Norsk Noteservice.

[http://www.notebutikken.no/product\\_info.asp?Pid=28702](http://www.notebutikken.no/product_info.asp?Pid=28702)

[http://www.musictherapytoday.com/WFMT/President\\_presents...\\_files/Pop%20and%20rock%20with%20colours1.pdf](http://www.musictherapytoday.com/WFMT/President_presents..._files/Pop%20and%20rock%20with%20colours1.pdf)

**CONTACT INFORMATION:**

Project Name: RagnaRock

Address: Norwegian Academy of Music, P.O.Box 5190, Majorstua Slemdalsveien 11 NO - 0302, Oslo, Norway

Phone: + 47 23 36 70 00; Fax: + 47 23 36 70 01

Contact Persons: Professor Tom Naess; E-mail: [tom.naess@nmh.no](mailto:tom.naess@nmh.no)

Heidi Kristoffersen: Oslo Adult Training Centre; Email: [heidi.s.kristoffersen@gmail.com](mailto:heidi.s.kristoffersen@gmail.com)

**SECTIONS:**

Music for Mental and Physical Health

Music for Sustainable Community Development

**COUNTRY:**

United Kingdom

**PROJECT:**

**BRIDGING THE TRANSITION BETWEEN THE PSYCHIATRIC HOSPITAL AND THE COMMUNITY: THE CHELSEA COMMUNITY MUSIC THERAPY PROJECT**

**DESCRIPTION:**

The Chelsea Community Music Therapy project in West London is a pioneering Nordoff-Robbins Music Therapy practical and research initiative. The project uses music to help people with mental health difficulties bridge the transition between life in the hospital and their recovery in the community. It takes place between two adjacent facilities: South Kensington and Chelsea Mental Health Centre, a National Health Service psychiatric hospital and SMART, a community centre for people living with mental health issues. The music project, involving two music therapists, helps patients create ‘musical pathways’ between the hospital and the community via SMART – through several interlinked music groups. An open group, “SMART Music” in the café is a cross between a music therapy group and an open-mic group. It runs weekly for anyone who wants to come. Two further spin-off member-only groups – Smart Singers and Smart Band rehearse weekly and perform in local venues, including the lunchtime recital series in the adjacent Chelsea & Westminster Hospital. This Project was featured on BBC Radio 3’s Music Matters Music & Health Special Edition in March 2008 and also won the Royal Society for Public Health “Arts & Health Award” in 2008 – in recognition of “significant and innovative contribution made to the field of Music & Health practice”.

**CURRENT STATUS:**

The practice part of SMART is still thriving and developing, with the research arm (2006-11) now completed. The findings of the research project are in the process of being fully reported (Ansdell & DeNora 2012; DeNora & Ansdell 2013; Ansdell 2014; Ansdell & DeNora, in press). The last of these is a monograph in the new series *Music & Change: Ecological Perspectives* edited by Ansdell and DeNora for Ashgate Publishers, UK.

After initial support from the music therapy charity Nordoff-Robbins for both practical and research work the whole of the funding has been taken over by the charity SMART since 2011.

**RESEARCH AND EVALUATION:**

The research component of the project was under the auspices of Nordoff-Robbins Centre’s Research Department in collaboration with Exeter University. The project was a unique five-year longitudinal ethnographic study of the process and outcomes of the project. The research has collected varied qualitative data, including the construction of a series of “pathway cases” that follow people’s “recovery paths” in relation to their ongoing participation in music in various formats. The project is building a rich theoretical and research perspective on the data through the lenses of cultural sociology and the developing platform of indigenous theory-building from Community Music Therapy.

Overall, the project provides a framework for mental health services in relation to arts and health activities:

- Theoretical perspectives help ground music therapy / music and health work in an appropriate socio-cultural framework that links to current practice, theory and policy in mental health provision

- Description of exemplary practices that can be used in similar venues
- Provides “evidence of effectiveness” for the methodologies being used

#### **ADDITIONAL INFORMATION:**

<http://www.smartlondon.org.uk>

#### **Key Publications:**

Ansdell, G. & DeNora, T. (2012) *Musical Flourishing: Community Music Therapy, controversy, and the cultivation of wellbeing*. In R. MacDonald, G. Kreutz and L. Mitchell (Eds), *Music, Health & Wellbeing*. Oxford University Press.

DeNora, T. & Ansdell, G. (2013) ‘What can’t music do? Shedding different kinds of light on music and health enquiries’. *Psychology of Well-Being: Theory, Research and Practice* 2014, 4:23 <http://www.psywb.com/content/4/1/23>

Ansdell, G. (2014). *How Music Helps: In Music Therapy & Everyday Life*. Aldershot: Ashgate.

Ansdell, G. & DeNora, T. (in press). *Musical Pathways in Recovery: Community Music Therapy & Mental Wellbeing*. Aldershot: Ashgate.

#### **Related Publications:**

Stige, B., Ansdell, G., Elephant, C. and Pavlicevic, M. (2010). *Where Music Helps: Community Music Therapy in Action & Reflection*. Adershot: Ashgate Publications.

Ansdell, G. & Meehan, J. (2010) “Some light at the end of the tunnel”: Exploring users’ evidence for the effectiveness of music therapy in adult mental health settings. *Music and Medicine*, 2(1), 29-40.

Pavlicevic, M. & Ansdell, G. (2004). *Community Music Therapy*. London: Jessica Kingsley Publications.

#### **CONTACT INFORMATION:**

Organization: The Chelsea Community Music Therapy Project

Address: SMART London, The Basement, 15 Gertrude Street, London, SW10 0JN, UK

Contact person: Sarah Wilson (music therapist, music project coordinator)

Email: [sarah.wilson@smartlondon.org.uk](mailto:sarah.wilson@smartlondon.org.uk)



**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

Israel

**PROJECT:**

**MUSIC THERAPY FOR ADULTS WITH INTELLECTUAL DISABILITIES (INACTIVE)**

**DESCRIPTION:**

Ten people from a community hostel, all with intellectual and functional disabilities, participated in a music therapy group that took place at the Bar-Ilan Music Therapy Center during 2010-11. Some clients also suffered from mental illnesses, personality disorders and social and family difficulties. There were 8 men and 2 women ranging in age from 20-60 years old. Transportation for clients was provided each week by the hostel. This is significant since having the program outside the hostel increased clients sense of empowerment. The therapeutic goals were designed according to each individual's needs in order to strengthen self-confidence and self-image. The goals included:

- Expanding emotional awareness, improving emotional regulation and encouraging the expression of feelings
- Developing awareness of each group members strengths and difficulties
- Encouraging active participation in order to strengthen a sense of vitality and creativity
- Enhancing interactions and communication with peers

At the beginning of the process, the main activity was musical presentations: each member was asked to bring his/her favorite song which was copied onto a CD and song lyrics were printed and distributed to everyone. The whole group listened to the song and group members shared their feelings and thoughts with the presenters. This activity enabled group members to deal with intimate issues such as interactions with family members, loss and difficult emotions such as anger and sadness. Later musical interventions and activities included improvisation, listening to music, music and imagery and movement to music. All activities were designed and implemented according to the clients' intellectual abilities.

**CURRENT STATUS:**

Bar-Ilan Music Therapy Center is dedicated to enhancing community music therapy. To this end, another music therapy group is planned for next year that will take place in the hostel.

**RESEARCH AND EVALUATION:**

The vision of the Bar-Ilan Music Therapy Center is to enhance theoretical and functional research in the main fields of music therapy (music and medicine, psychology of music, music psychotherapy and music therapy in special education) and to focus on the interaction between research and clinical work.

For this music therapy group, verbal feedback was gathered from all the participants as well as the therapists. Reports indicate that most participants came on a regular basis and felt that the group was important for them. The interactions among group members improved – clients talked about the closeness they felt to other group members and how difficult it was for them to end the group. Some participants were able to relax while listening to the music while others were able to enjoy improvising. Some group members gained insights about themselves. All participants were very involved and opened up emotionally and socially during the process. Both group members and co-leaders expressed deep satisfaction from the process and felt that the work was very meaningful for them.

**Publications:**

Amir, D. (2011). My music is me: Musical presentation as a way of forming and sharing identity in music therapy group. *Nordic Journal of Music Therapy*. DOI: 10.1080/08098131.2011.571279

**CONTACT INFORMATION:** Organization: Bar-Ilan University Address: Ramat Gan, 52900 Israel

Contact Persons: Dorit Amir, PhD, Music Therapy Program, Music Department; Email: [dorit.amir@biu.ac.il](mailto:dorit.amir@biu.ac.il)

Moshe Bensimon, PhD, Music Therapy Program, Music Department and Criminology Department; Email: [moshe.bensimon@biu.ac.il](mailto:moshe.bensimon@biu.ac.il)

**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

Israel

**PROJECT:****SINGING FOR EMPOWERMENT AND BELONGING: A MUSIC THERAPY PROGRAM FOR ELDERS IN A COMMUNITY CARE FACILITY****DESCRIPTION:**

Singing with others is an empowering experience that unites individuals, offers a sense of belonging and enhances their cultural, social and personal identity. As an individual or group activity, singing can lift people out of their depression and take them beyond any mental or physical disability. This is particularly true at the Zahalon Geriatric Center, a community day care center serving elderly people with mental and physical disabilities in Jaffa, Israel.

The Zahalon Geriatric Center provides music therapy services to three groups: patients with Alzheimer's, patients who are bedridden (also called "tshushim"), and "normal" elders who live independently in the community and visit the Center a few times a week for social, therapeutic and learning purposes. One of the most successful projects at the Center, to date, has been a music therapy program with elderly individuals living in Jaffa. This group consists of twenty people, mostly women, age seventy and up, who arrived in Israel prior to its independence and took part in building the country. Most individuals in the group come from low socio-economic neighborhoods. All have good expressive language; however some are illiterate and suffer from various health issues such as physical disabilities and depression.

Music therapy sessions are offered by a trained music therapist, once a week, for one hour. Overarching goals are to improve self-confidence, strengthen daily coping skills, enhance overall mood and bring joy and fulfillment. Sessions begin with an improvisation on various percussion instruments. Next, the music therapist facilitates a group singing experience in which members sing a variety of old and familiar songs that are meaningful for them. During a discussion following the singing, group members share childhood memories as well as national and personal issues related to peace and security in the region, family and health. Special attention is given to songs concerning group member's love for Israel and the strong connection to their country. By singing these songs together, each individual gains a sense of empowerment and belonging that sustains them outside of the music therapy group and into their communities.

**CURRENT STATUS:**

The community music therapy program at Zahalon Geriatric Center is funded by the day care center in Zahalon Geriatric Center, and has been active for two years. Since more people expressed an interest in participating in this project, a second group is planned to open within the next month.

The Center hopes to expand this program to other cities in Israel and create similar groups in other community centers. It strives to deepen the awareness of music therapy in Israel, to demonstrate the importance and effectiveness of music therapy for the elderly and to have more music therapists working with this population in the future.

The community music therapy program at Zahalon Geriatric Center has continuous contact with the music therapy program at Bar Ilan University. For the past ten years, students from Bar Ilan have been doing their internship in Zahalon.

**RESEARCH AND EVALUATION:**

Zahalon Geriatric Center currently utilizes informal evaluation procedures to assess its program. An ongoing dialogue with participants following the sessions reveals that participants enjoy playing and singing together and that being in the group contributes to feelings of belonging and social empowerment. Their life force is also enhanced; each group member learns how to support and take care of others while also receiving the same support.

**CONTACT INFORMATION:**

Organization Name: Zahalon Geriatric Center

Address: Zahalon Geriatric Center, 100 Jerusalem Boulevard, Jaffa, Israel

Phone: 9723 5133437

Contact Person: Nurit Shtruzman, Music Therapist

Email: [nuritte@gmail.com](mailto:nuritte@gmail.com)

**SECTIONS:**

Music for Mental and Physical Health

Music for Working with Trauma Survivors

**COUNTRY:**

Jordan

**PROJECT:**

**MUSIC THERAPY WITH THE IRAQI REFUGEE POPULATION (INACTIVE)**

**DESCRIPTION:**

Through a gift from the Noor-Hussein Foundation, The Institute for Family Health Music Therapy Program provided music therapy services to the Iraqi refugee population in Amman, Jordan. All clients that participated in the project were registered refugees with the Office of the United Nations High Commissioner for Refugees (UNHCR). Many clients had experienced trauma, either first-hand or second-hand and some were torture survivors. Clients suffered from a range of issues such as sexual abuse, suicidal feelings, multiple disabilities, emotional trauma, fractured family situations, and behavioral problems. The populations treated included entire family units, children, and adults.

Specific music therapy strategies for the population include processing emotional trauma, decreasing negative behaviors, providing a safe space to express current issues, increase positive social interaction, to increase social integration and to increase communication skills. Techniques used include instrumental and vocal improvisation, songwriting, lyrics analysis, music and imagery, music and art and music- assisted relaxation. A mix of Arabic and western musical idioms were used. The improvisation with the younger children focused on the Arabic scale while the older children's music ranged from Arabic scales to popular western idioms.

**CURRENT STATUS:**

The focus of the project changed in January 2010 to provide group sessions with adults and adolescents. There were four groups of adults: men with depression (trauma victims), women in domestic abuse situations, young men who were all unaccompanied minors and another group of adolescents with varying diagnoses. It is especially important to note that there have been zero client withdrawals within the last six months of consistent music therapy services.

Therapists also provided educational sessions about music therapy to the staff at the Institute. Currently, a German music therapist has been hired by the National Music Conservatory (part of Noor- Hussein Foundation) to continue group sessions with adults. Funding was approved by the UNHCR for 2010.

**ADDITIONAL INFORMATION:**

There is no website or any articles written up about this project at this time.

**CONTACT INFORMATION:** Organization: National Music Conservatory Phone: (267) 297-4498

Contact Person: Julie R. Anto, MCAT, MT-BC, Instructor in Music Therapy

Email: [Julie.mtx@gmail.com](mailto:Julie.mtx@gmail.com)

**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

New Zealand

**PROJECT:**

**MUSIC THERAPY SERVICES FOR CHILDREN AND YOUNG PEOPLE WITH SPECIAL NEEDS: THE RAUKATAURI MUSIC THERAPY CENTRE**

**DESCRIPTION:**

The Raukatauri Music Therapy Centre (RMTC) is New Zealand's only music therapy centre dedicated to providing music therapy to children and young people from ages 0 to 21 that have special needs. Disability and trauma affect people regardless of ethnicity. Therapists work with clients of various cultures including Maori and Pacific Island. The clients come from all socio-economic backgrounds and have a range of social, physical and emotional needs and difficulties that they face each day. Individual and small group music therapy is provided at the Centre and in outreach projects at a variety of schools and institutions within the greater Auckland region. Over 100 clients receive music therapy each week.

The inspiration for the Centre came when well-known singer-songwriter Hinewehi Mohi, her husband George, and daughter Hineraukatauri, who has severe cerebral palsy and has spent time at the Nordoff-Robbins Music Therapy Centre in London in 1999. It was soon evident that therapy through music struck a chord for Hineraukatauri. Most important for Hineraukatauri, music became a means of communicating. Upon their return to New Zealand, the family was determined to establish a music therapy centre. The dream was realised with the opening of the Raukatauri Music Therapy Centre in Auckland in 2004.

Music therapy at RMTC is client-centred and goal-oriented, with the focus on the creative relationship and communication that develops between client and therapist. Individualised goals are established by the therapist in consultation with the family and child.

Each child experiences music improvised uniquely with and for them. They interact and communicate musically, expressing themselves in whatever ways they can – using their body, voice or musical instruments. This approach focuses on the client's strengths, which can make the experience a particularly engaging and motivating one. The client is supported by the therapist to explore the communicative potential of their music making.

Outreach music therapy programmes are currently established in special schools, mainstream schools and kindergartens delivering music therapy to children and young people with special needs. Therapists work alongside teachers and other professionals to achieve the best outcomes for each client.

More recently, the outreach projects have expanded the client base to working with adults in the community. A group of men, aged between 40 and 76, were released four years ago from a residential institution for people with an intellectual disability, and where they had lived since infancy. The music therapy group addresses the emotional and relational needs of the group members using an improvisational approach. Early evaluation has shown a positive response by the group members.

**CURRENT STATUS:**

The Centre is a nonprofit charitable trust that does not receive statutory funding and is primarily supported through fundraising efforts. RMTC is generously supported in part by long term grants

from The Lion Foundation and The Southern Trust.

The RMTc is a treatment centre that currently offers:

- Clinical services on-site for 200 children and young people from 0-21 years
- Outreach music therapy programmes in education and community services within the Auckland region
- Placement options for student music therapists
- Dissemination of information to general public, parents, educators and other professionals through workshop programmes and presentations

As part of the programme to expand services, RMTc offers two new Whanau (Family) Music Groups. In shared experiences with caregivers and a registered music therapist, children engage with music and each other through singing, movement, instrument play and stories in these lively and nurturing weekly groups. RMTc's Whanau Groups are designed to promote healthy early childhood development and are open to children with special needs, as well as their siblings and peers, since activities will focus on the development of motor, social, communication and cognitive skills that are universal to all young children.

The RMTc is currently involved in a funded research project to improve practice in the area of collaborative goal setting and review.

RMTc Chosen as Ragamuffin IX 2016 Charity Recipient Pioneering reggae icon Eddy Grant and five time Grammy Award winner CeeLo Green will headline New Zealand's premiere reggae and urban festival Raggamuffin. The festival will take place at The Trust Arena in Auckland on Saturday 20 February 2016 featuring top reggae and urban acts.

#### **ADDITIONAL INFORMATION:**

[www.rmtc.org.nz](http://www.rmtc.org.nz)

#### **Publications:**

- Bagley, M., Molyneux, C., Scoones, R. & Travaglia, R. (2010). *Building secure foundations: Music therapy with pre-schoolers*. Poster presented at Infant, Toddler & Preschool Mental Health Conference, Auckland, New Zealand 18<sup>th</sup> – 20<sup>th</sup> February 2010.
- Cooper, A. & Molyneux, C. (2009). Singing the same tune? Co-therapy to support clients experiencing a change of music therapist. *The New Zealand Journal of Music Therapy*, 7(32), 60.
- Cooper, A., Bagley, M., Bailey, A., Choi, H-C., Gang, N-H., & Molyneux, C. (2009). *The First Five Years: Celebrating the Growth of the Raukauri Music Therapy Centre*. Poster presented at the Nordic Music Therapy Conference, Aalborg, Denmark. 30th April – 3rd May 2009.

#### **CONTACT INFORMATION:**

Organization: Raukauri Music Therapy Centre  
Address: 15 Surrey Crescent, Grey Lynn, Auckland 1021, New Zealand  
Phone: 0064 9 360 0889; Fax: 0064 9 360 0887  
Email: [info@rmtc.org.nz](mailto:info@rmtc.org.nz)

**SECTIONS:**

Music for Mental and Physical Health

Music for Sustainable Community Development

**COUNTRIES:**

Multi-National: Guinea and United States of America

**PROJECT:**

**SUPPORTING AND ENHANCING THE QUALITY OF LIFE OF HOMELESS  
CHILDREN AND CHILDREN WITH DISABILITIES: GROUP LAIENGEE PROJECT**

**DESCRIPTION:**

Group Laiengée's performance practice centers on the approach that music and movement allow individuals to feel comfortable and confident to express themselves, to experience a wider range of emotions, and to discover what it is like to engage in communication with others in a rewarding and memorable group relationship. The students are able to gain a sense of success and offer value to their community by playing traditional rhythms, singing familiar songs, and showcasing their feats of dance and music mastery. In spite of their numerous disabilities, they can reenter their society with honor, respect, and accomplishment.

The theory behind Group Laiengée's approach is that all human beings have an innate responsiveness to music similar to that of the infant and the sound of its mother. This natural instinct remains intact even with the challenges in life brought on by physical, cognitive, or emotional disability. Musicality is a basic human characteristic in all cultures, and a binding element in the socialization of a community.

The project was enhanced through the partnership with the Sidney Lanier School, a public school for children with disabilities in Gainesville, Florida. Networking between the two programs provides support to the local musicians and artists who teach and care for the children in Guinea and enhances the music education and cultural experiences of the students in Gainesville, Florida. The Sidney Lanier School used internet cameras and a speaker phone in Conakry to link the two ensembles so they could perform for one another. Using a portion of the Sidney Lanier School's music budget, instruments made by Group Laiengée's and their instructors were purchased and shipped to Gainesville, Florida. The funds were then used to help support housing and food needs for Group Laiengée's in Conakry.

Meeting the goals of this project are based on a three-stage method:

**Stage One:**

The leasing of a home in Conakry for the purpose of providing the musicians and children in the ensemble (some of the children are homeless) with a stable place to live. Stage one has been accomplished through the \$5,000 Jubilation Foundation Fellowship award, workshops at public schools, Florida Music Educators Association conferences, and local performances. The musicians and children have a home just outside of Conakry with a gate for safety and space to grow crops that supplement the purchase of rice as a food staple.

**Stage Two:**

The purchase of a van to transport the children to Conakry for performances in the downtown area which raises their status level in the society as well as providing small increases in their ability to support themselves. Once the vans are purchased, the ensemble can travel outside of Conakry to generate support and demonstrate their ability to transcend their challenges through the arts throughout Guinea.



**Stage Three:**

The leasing of a building in downtown Conakry that can be used as a school and a shop for the participants to sell their handmade instruments. These include koras (African harp) and balofones. The sale of instruments to tourists and the local residents in Conakry would go far toward sustainability and making the project self-sufficient.

**CURRENT STATUS:**

This project has met with success and could be replicated in other areas of Guinea and Africa. The Ebola Virus has had an impact on the services rendered and new funding sources are being explored in order to support this project. Services are being provided to the local community of people with disabilities when possible and efforts to secure funding for continuation in 2015 is ongoing. Attempts to lease a location in Conakry for the purpose of providing the musicians and children in the ensemble (some of the children are homeless) with a stable place to live and engage with music are again under way.

New collaborative opportunities with schools and universities are encouraged to allow for the education of underserved populations in Conakry to continue. Through the assistance of the Chicago Arts Orchestra and efforts to secure support through the variety of available online fundraising opportunities new sources of support will hopefully be found. The Sidney Lanier Center PTA arranged for workshops in Gainesville, Florida during a recent stay in the U.S. Opportunities for visiting artist presentations at schools and universities in the U.S. are also being explored to increase awareness of the culture of Guinea and develop collaborations similar to those ongoing through the Sidney Lanier Center.

**ADDITIONAL INFORMATION:**

[http://lanier.sbac.edu/files/\\_nLIYP\\_/778a0dfa4db580813745a49013852ec](http://lanier.sbac.edu/files/_nLIYP_/778a0dfa4db580813745a49013852ec)

[4/ISME NEWSLETTER.pdf](#) (page 2-4)

[http://www.youtube.com/watch?v=J\\_D5S1FJ3os](http://www.youtube.com/watch?v=J_D5S1FJ3os)

<http://www.oncoursesystems.com/school/webpage.aspx?id=24619&xpage=692019>

<http://www.oncoursesystems.com/school/webpage.aspx?id=24619&xpage=653994>

[https://www.facebook.com/tasana.camara?fref=ts&ref=br\\_tf](https://www.facebook.com/tasana.camara?fref=ts&ref=br_tf)

**CONTACT INFORMATION:**

Organization: Sidney Lanier Center

Address: 312 NW 16th Avenue, Gainesville,  
Florida 32601 Phone: 352-262-6533; Fax: 352-  
955-6885

Contact Persons: Dr. Donald DeVito

Email: [devitodr@gm.sbac.edu](mailto:devitodr@gm.sbac.edu)

Lansana Camara

Email: [tasanacamara@gmail.com](mailto:tasanacamara@gmail.com)

**SECTION:**

Music for Mental and Physical Health

**COUNTRIES:**

Multi-National: United Kingdom, Canada, Austria, Israel, USA

**PROJECT:**

**MUSIC THERAPY FOR PARENTS AND CHILDREN WITH SPECIAL NEEDS:  
BEING TOGETHER AND PLAYING TOGETHER**

**DESCRIPTION:**

“Being Together and Playing Together” started as a pilot project in 2010 that provided music therapy services to parents and children with special needs in the deprived areas of East London/West Essex. Commissioned by the Epping Forest Children’s Centers, and in partnership with other local government agencies, “Being Together and Playing Together” seeks to create and sustain a community support network to reduce isolation and depression in parents of children with special needs, while also encouraging the use of music making for children with these needs as a form of self-expression and social development.

The original concept of “Being Together and Playing Together” was to offer a free, 8-week course for parents and their children, aged one to five. Each 75-minute session includes 30 minutes of musical play between parent/child and a 45-minute verbal parent support group. Sessions are led collaboratively by a music therapist and family therapist who offer a combination of non-directive clinical improvisation and verbal therapy. Children are encouraged to play freely and at their own ability level. As a result, parents who are overly focused on their child’s limitations begin to perceive their child in new ways. By engaging in the play element of music making with their child, their anxiety also begins to decrease. “Being Together and Playing Together” enables parents to explore the meaning and reality of having a child with special needs and enhance their parent/child interaction through the power of music. As a community initiative, parents create a support network that sustains them outside of the group and into the future.

**CURRENT STATUS:**

“Being Together and Playing Together” was the first program of its kind when initiated in 2010. Since the publication of the United Nations compendium in 2011, heightened interest from global health and education partners has developed. This has permitted several programs modelling the original concept to form. “Being Together and Playing Together” has been extended to four countries in addition to the UK by other music therapists. Three Non-Government-Organizations have adopted the format to apply in developing countries as short-term workshops with families with children with special needs, as well as emotional and physiological challenges. Eight accredited music therapists have been trained to undertake the project independently, and various funding grants have been approved to provide the service at no cost to over 100 individuals for long-term programming of supportive therapeutic community-based services.

**RESEARCH AND EVALUATION:**

“Being Together and Playing Together” utilizes qualitative and quantitative research methods to determine its effectiveness and sustainability. Analysis of participant attendance, a brief questionnaire and informal interviews are used consistently. Currently, the program is being used for 2 Master’s research projects and 3 PhD projects in Social Sciences.

**CONTACT INFORMATION:**

Organization: Fermata Inc., [www.fermatainc.ca](http://www.fermatainc.ca)

Address: Hamilton, Ontario, Canada

Contact Person: Dr. Daniel Hyams, PhD

Email: [daniel@fermatainca.ca](mailto:daniel@fermatainca.ca)

# Music for Working with Trauma Survivors



**Chile:** Using Music to Aid People Affected by the Chilean Earthquake of February 27, 2010: **The Curepto Project**



**China:** Helping Trauma Survivors of the Sichuan Earthquake: **The Hanwang Flute Education Project**



**SECTION:**

Music for Working with Trauma Survivors

**COUNTRY:** Sierra Leone

**PROJECT:**

**COMMUNITY REINTEGRATION OF GIRLS ASSOCIATED WITH THE FIGHTING FORCES IN SIERRA LEONE: ASSESSING PSYCHOSOCIAL NEEDS THROUGH SONG – A PILOT STUDY (INACTIVE)**

**DESCRIPTION:**

This pilot study was conducted in Kambia District of Sierra Leone in October 2003. Music was used to help assess community health and well-being, specifically psychosocial health of girls attempting to reintegrate into their communities following their association with the rebel fighting forces.

Research by McKay and Gonsalves (2004) highlighted the vulnerability of girls returning from the fighting forces with babies born from rape or rebel or owner-“husbands.” Girl mothers, in a society suffering from collective societal trauma, were identified as among the most marginalized, neglected and underserved of all the girls returning to communities. The violation of community norms and inability to care for their children economically led to further despair and hardship, including an increase in health risks.

In some instances attempts to access information regarding the psychosocial needs of the girls through traditional verbal interviews failed. Research shows how local music, particularly song (both improvised and previously known), can assist in the psychosocial reintegration of girl mothers and their children to their community. The use of the music did promote community development as the girls were able to experience connectivity as a result of singing together. Additionally, women elders, who communicated with the researchers almost exclusively in song, were able to share, through song, cultural norms, associations, and possibilities with regard to their involvement and investment in the long-term psychosocial health of the girls in their communities.

**CURRENT STATUS:**

A one-time pilot study, seeking funds for further implementation.

**ADDITIONAL INFORMATION:**

Schimpf, M.G. (2010). Community reintegration of girls-associated-with-the-fighting forces in Sierra

Leone: Assessing psychosocial needs through their song. In K. Stewart (Ed.), *Music therapy and trauma: Bridging theory and clinical practice*. New York: Satchnote Press.

Schimpf, M.G. (2010). Women Elders of Sierra Leone: The restoration of connection through song. In K. Stewart (Ed.), *Music therapy and trauma: Bridging theory and clinical practice*. New York: Satchnote Press.

Gonsalves, M. (2007). Music therapy and sexual violence: Restoring connection and finding personal capacities for healing. In S. Brooke (Ed.), *The use of creative therapies with sexual abuse survivors*. Springfield, Illinois: Charles C. Thomas Publisher, Ltd.

McKay, S., Burman, M., Gonsalves, M., & Worthen, M. (2004, May/June). Known but Invisible: Girl Mothers Returning from Fighting Forces. *Child Soldiers Newsletter*, Issue 6, Gonsalves, M. (2002). *Human security and girls in fighting forces*. Unpublished manuscript, University of Wyoming, Laramie.

**CONTACT INFORMATION:**

Maria Gonsalves Schimpf, Music Therapist

722 E. Baseline Rd. Lafayette, CO 80026

Phone: (646) 263-1495

Email: [mcg257@nyu.edu](mailto:mcg257@nyu.edu)



**SECTION:**

Music for Working with Trauma Survivors

Music for Mental and Physical Health

**COUNTRY:**

Chile

**PROJECT:**

**USING MUSIC TO AID PEOPLE AFFECTED BY THE CHILEAN EARTHQUAKE OF FEBRUARY 27, 2010: THE CUREPTO PROJECT (INACTIVE)**

**USING MUSIC FOR CHILDREN'S REHABILITATION FROM BURN INJURIES:**

**COANIQUEM (ACTIVE)**

**DESCRIPTION:**

The Curepto Project was a music therapy initiative implemented to aid survivors from the earthquake on February 27, 2010 in the town of Curepto, Chile. Many of the residents were traumatized by the event and their way of life was changed dramatically. Their homes have been replaced by small wooden houses, although there are still many families who have not received aid. Emotional support for the community is still needed as there are many who continue to suffer from post-traumatic stress, depression, alcoholism and panic attacks. The music therapy sessions helped survivors to:

- Contact emotions, feelings and allowed for catharsis (Phase I)
- Become aware of personal strengths and personal resources (Phase II)
- Work as a group towards finding solutions, considering the value of community resilience (Phase III)

Service was provided for over 300 people, included front line workers (health professionals, teachers, community leaders, and fire fighters), Curepto's Seniors Home assistants and residents, teachers, school children and youth, and women's groups.

This project provided group music therapy using creative music-making techniques to facilitate communication, self-expression, and to recognize ones strengths. It was observed that music improvisation, singing popular songs, composing over familiar melodies, and movement (breathing and relaxation techniques) helped the participants express their feelings, deal with emotions in a safe group environment provided a feeling of support and comfort.

One last session was done with the residents of the nursing home and the staff one year after the earthquake. It was noted that the residents, seniors and adults with disabilities, remembered the activities and were able to follow songs and rhythms shared one year earlier. Other participants from the schools and health personnel also commented on the benefit of receiving music therapy and how it had helped them deal with the trauma as well as to help others, at the time it was needed.

**CURRENT STATUS:**

The Curepto project ended in December 2011. However, the Director of the Curepto Project continues to develop music therapy services in Chile. Coaniquem, an outpatient rehabilitation center, is a private non-profit organization which, free of charge has rehabilitated children and youth who have suffered burn injuries from Chile and Latin America. The music therapy program is currently an integral part of the rehabilitation team at Coaniquem. An average of 900 clients a year, are seen by the music therapy team and deal with pain management, motivation for physical rehabilitation, support in emotional and communication issues, and support for clients to continue their academic learning process. Furthermore, music therapy sessions facilitate communication between clients and professionals, reduce fear of treatment, and also helps to facilitate expression

of emotions between parents and their children through music. Parents and patients receive individual or group session to help them deal with the trauma and guilt they might feel for the event in a safe and supportive environment while sharing similar experiences with other parents. Program funding is provided by Coaniquem as well as private donations and all music therapy services are free of charge.

**RESEARCH AND EVALUATION:**

The Curepto Project: A verbal evaluation was done at the end of each session. All clients were also given an evaluation sheet, which was completed after three months of the last session. The results will provide useful information for future projects. Preliminary results were presented at the World Congress for music Therapy in Seoul, Korea July 2011. Currently, a qualitative-phenomenological research project is underway that is to be completed in 2015.

**CONTACT INFORMATION:**

Contact Person: Mireya González BFA, MTA, Music Therapy program Coordinator-Coaniquem  
Alejandra Salazar, BAEd, MT, Co-Therapist

Email: [mireyagonzalez@coaniquem.org](mailto:mireyagonzalez@coaniquem.org)

**SECTION:**

Music for Working with Trauma Survivors

**COUNTRY:**

United States of America

**PROJECT:**

**MUSIC THERAPY AS CRISIS PROJECT INTERVENTION WITH SURVIVORS OF THE ATTACKS ON THE WORLD TRADE CENTERS IN NEW YORK CITY, SEPTEMBER 11, 2001 (INACTIVE)**

**DESCRIPTION:**

In response to the terrorist attacks on the World Trade Center in New York City on September 11, 2001, the “New York City Music Therapy Relief Project” was created in which 33 professional music therapists provided direct client services in 20 locations throughout NYC, together facilitating over 7,000 music therapy interventions for children, adults, and families of the victims. The goal was to help those struggling with the aftermath of the attacks to reduce stress and cope with trauma through the focused use of music and music therapy interventions.

This project was developed by the American Music Therapy Association (AMTA) with underwriting support from the National Academy of Recording Arts and Sciences (NARAS).

Additionally, a nine-week program was created to help caregivers, relief workers, medical professionals, therapists and police officers to process the aftermath of the crisis and nurture themselves. Music interventions included musical improvisation, song-writing and singing, combined with sharing stories, discussions, listening, relaxation, drawing, imagery, and bodywork. Participating music therapists published a book describing the process, theory and methods of the program, *Caring for the caregiver: The use of music and music therapy in grief and trauma*.

**CURRENT STATUS:**

Additional support from the Toys R Us Foundation allowed the program to continue for another year, and the work of the relief project continues in the many music therapy practices by licensed clinicians in New York today.

In response to the need in the United States, the American Music Therapy Association (AMTA) has further developed a Disaster Response Program. AMTA Disaster Response Programs have also included: Gulf Coast hurricanes (2005, 2008), Virginia Technology University shooting (2007), and Southern California wildfires (2007, 2008).

**ADDITIONAL INFORMATION:**

Loewy, J. & Frisch-Hara, A. (2007, 2002). *Caring for the caregiver: The use of music and music therapy in grief and trauma*. Silver Spring, MD: American Music Therapy Association.

Aasgaard, T. (2009). Music and music therapy in grief and trauma [Review of the book *Caring for the Caregiver: The use of music and music therapy in grief and trauma*]. *Nordic Journal of Music Therapy*. Retrieved online:

<https://njmt.b.uib.no/2009/04/01/caring-for-the-caregiver-the-use-of-music-and-music-therapy-in-grief-and-trauma/>

American Music Therapy Association (2005). *AMTA and Hurricane Relief Efforts*. Retrieved online: <http://www.musictherapy.org/about/relief/>



**CONTACT INFORMATION:**

Organization: American Music Therapy Association

Address: 8455 Colesville Rd., Ste. 1000, Silver Spring, Maryland 20910

Phone: 301.589.3300; Fax: 301.589.5175

Email: [www.musictherapy.org](http://www.musictherapy.org)

**SECTION:**

Music for Working with Trauma Survivors

**COUNTRY:**

China

**PROJECT:**

**HELPING TRAUMA SURVIVORS OF THE SICHUAN EARTHQUAKE: THE HANWANG FLUTE EDUCATION PROJECT (INACTIVE)**

**DESCRIPTION:**

On the first anniversary of the Sichuan earthquake in 2009, an elementary school in Hanwang requested support from The Horizon Education Center to help its children cope with the after-effects of this traumatic event. After considering different therapy approaches, this agency decided to develop a group flute playing project to promote coping skills and cooperative social behavior. An experienced flute educator headed this effort and within a short period of time students and their teachers learned how to play together in a musically harmonious and coordinated fashion.

Reports from the project indicate that students who had previously experienced posttraumatic symptoms such as disorientation, hallucinations, extreme anxiety and hyper-vigilance were said to be more calm, self-assured, socially interactive and appropriately self-regulating in terms of their emotional and cognitive functioning.

**CURRENT STATUS:**

The Horizon Education Center has submitted a proposal to the Chinese government to fund similar projects in other schools affected by the aftermath of the earthquake. Approval is currently pending.

**CONTACT INFORMATION:**

Organization: Horizon Education Center of China

Address: Tower 2, Room 302, Lihengmingyuan, 23 Nanbinhe Road, Xuanwu District, Beijing, 100055, China

Phone: 86-10-6348-0852; Fax: 86-10-6348-2280

Contact Person: Liu, Shujun

E-mail: [yangfanhd@yahoo.com.cn](mailto:yangfanhd@yahoo.com.cn)

**SECTION:**

Music for Working with Trauma Survivors

**COUNTRY:**

China

**PROJECT:**

**MUSIC THERAPY AS CRISIS INTERVENTION WITH SURVIVORS OF THE SICHUAN EARTHQUAKE ON MAY 12, 2008 (INACTIVE)**

**DESCRIPTION:**

In 2008, an 8.0 magnitude earthquake occurred in the Sichuan province of China. This was the most serious earthquake in more than one thousand years in China, resulting in 90,000 deaths and 370,000 injured.

Within two weeks of the Sichuan earthquake disaster, 60 music therapy professors and students arrived in the regions of the disastrous earthquake. They worked in shelters and schools with large groups, small treatment groups and individuals sessions. Familiar songs, dances, music games and song discussion were some of the activities utilized.

Through the program, survivors began to participate more actively, gently being drawn out from a state of grieving. The music and the activities generated a positive energy at the disaster site and lifted the spirits of both caregivers and survivors which aided in the recovery process.

**CURRENT STATUS:**

The earthquake relief project is ongoing. Activities include:

- Music therapy volunteers continue to provide services to earthquake victims
- Training for local music teachers in music therapy techniques
- Establishing an internet program for crisis intervention using the technique called Music Entrainment Desensitization and Reprocessing (Gao, 2005) to provide free long distance assistance
- Dissemination of information on the subject of disaster response through music in professional publication and conferences

**ADDITIONAL INFORMATION:**

[http://www.china.org.cn/china/features/content\\_16654093\\_2.htm](http://www.china.org.cn/china/features/content_16654093_2.htm)

**Publications:**

Tian Gao. (unpublished document). Music Therapy and Crisis Intervention with Survivors of the Earthquake in China on May 12, 2008

Jennifer Hsiao-Ying Tiao Shih: <http://mmd.iammonline.com/index.php/musmed/article/view/357>

WFMT: [http://www.wfmt.info/WFMT/GCI\\_Column\\_2\\_2011\\_files/Keynote%20Section%20GCI\\_%20Dr%20%20Petra%20Kern\\_Chengdu%202009.pdf](http://www.wfmt.info/WFMT/GCI_Column_2_2011_files/Keynote%20Section%20GCI_%20Dr%20%20Petra%20Kern_Chengdu%202009.pdf)

**CONTACT INFORMATION:**

Organization : Central Conservatory of Music, Music Therapy Research Center

Contact Person: Professor Tian Gao

Email: [tiangao@263.net](mailto:tiangao@263.net)

**SECTIONS:**

Music for Mental and Physical Health

Music for Sustainable Community Development

**COUNTRY:**

India

**PROJECT:**

**THE COMMUNITY MUSIC THERAPY PROGRAM: THE MUSIC THERAPY TRUST**

**DESCRIPTION:**

The Music Therapy Trust (TMTT) became a recognized charity in India in 2005. It was founded in response to a pressing need to bring clinical music therapy to India as a way to support the well-being of people living in impoverished and marginalized settings with multiple psychosocial, physical and medical needs.

TMTT builds community based music therapy projects in partnership with local organisations. It provides music therapy services to numerous children, teens and adults with a variety of issues, including those with autism, cerebral palsy and/or physical disabilities. In addition, the program works with orphans, street children, those with HIV and life threatening illnesses and survivors of trauma. The program includes ongoing workshops, to support the parents and families and to educate them about ways to effectively incorporate music in their lives.

TMTT has set up a Music Therapy Academy in New Delhi to offer the first professional clinical music therapy training program in India. The Music Therapy Academy serves as the National Resource Centre on Clinical Music Therapy. It aims to reach out to medical practitioners, university departments that specialize in related fields, artists from various disciplines and therapists.

Mental health and social issues in India exist on a huge scale. The WHO estimates that approximately 10% of the underage population of India is physically or mentally disabled. At least 4 million children are diagnosed as being on the Autism Spectrum. Likewise, according to UNICEF 2010, 42% of the population lies below the international poverty line. The numbers of health professionals are limited and few resources exist to address these many issues. TMTT's music therapy sessions at their Centre, their outreach work and Community Programs are addressing these needs. Drum Circles are held at the Centre for teachers, collage students, working professionals and parents who benefit from this participative, creative process. Outreach work has taken place at:

- Muskaan, New Delhi: Providing music therapy sessions for adults who are intellectually challenged
- CanKids: TMTT provided music therapy for children receiving treatment or palliative care for cancer. This helps children to relax, feel more comfortable, cope with symptoms like pain, anxiety, depression and fatigue and helps them to sleep. It helps to create moments of joy and hope
- Delhi Society for the Welfare of Special Children (DSWSC): An organisation dedicated to the care and training of children with learning disabilities. Ruth Oreschnick (Course Tutor 2013) and Somesh Purey, senior therapist who qualified at TMTT, conducted a workshop 'An Introduction to Music Therapy' to 40 special educators and staff members.
- The Flowering Tree, Gurgaon: Providing music therapy for pre-school children with additional needs.

- Pallavanjali Art for All Festival: TMTT contributed to this festival to provide an opportunity for creative and joyful expression for everyone, whether they have a mental health problem or disability.
- Malaysia: TMTT went to Malaysia through the Vijay Ratna Foundation in September 2014 to conduct Music Therapy workshops for 130 teachers, special educators and medical professionals.
- Art for Autism Camp: A TMTT therapist attended this event in Coimbatore, organised by the Amaze Trust in partnership with VELVI Foundation. About 90 autistic children and their parents participated and experienced the therapeutic benefits of music.

#### **RESEARCH AND EVALUATION:**

Since January 2014 TMTT has forged a new collaboration with Vimhans (Vidyasagar Institute of Mental Health and Neuro-Sciences), providing clinical music therapy for a number of patients. Following 2 workshops focusing on how music therapy can be used as a clinical intervention in the field of mental health, Vimhans awarded TMTT a two-year grant provided by the Adarsh Manav Seva Samiti Society to expand their work. This award will be used to establish a preliminary research project, investigating the efficacy of music therapy across 3 main clinical fields: Child and Adolescent Mental Health, Adult Psychiatry, and Neuro-rehabilitation. Individual referrals for music therapy are demonstrating positive experiences for participants and demand is growing to also expand into Vimhans' Autism Early Intervention Program and Vimhans' outreach Aged Care Bhiwadi Program.

#### **CURRENT STATUS:**

The Music Therapy Trust is self-funding, supported through gifts, donations, fees and through fund raising efforts. The 4<sup>th</sup> batch of Post Graduate Diploma in Clinical Music Therapy students completed their training in November 2014, and are now using their music therapy skills and knowledge working in a variety of settings. The 5<sup>th</sup> batch of students started the Course in January 2015.

#### **ADDITIONAL INFORMATION:**

<http://www.themusictherapytrust.com/>

<http://www.sunday-guardian.com/young-restless/music-therapy-acts-as-a-reprieve-for-the-ailing>

<http://www.aaletimes.com/2011/06/22/the-sound-of-music-a-healing-therapy/>

<http://www.hindustantimes.com/mumbai/brett-lee-to-assist-slum-children-to-keep-pace-with-musical-notes/story-8zGxMJ7xlbpy5Rfvkh0RzI.html>

#### **CONTACT INFORMATION:**

Organization: The Music Therapy Trust

Address: c/o Action For Autism, Jasola Vihar, Pocket 7 & 8, New Delhi 110025

Phone: 98 9998 1864

Contact Persons: Dr. Margaret Lobo, FRSA, Founder and Chief Advisor; Mr Somesh Purey, Music Therapist

E-mail: [themusictherapytrust@gmail.com](mailto:themusictherapytrust@gmail.com); [musictherapy.tmtt@gmail.com](mailto:musictherapy.tmtt@gmail.com)

**SECTION:**

Music for Working with Trauma Survivors

Music for Sustainable Community Development

**COUNTRY:**

Japan

**PROJECT:**

**BIG BAND FOR PEOPLE WITH AND WITHOUT DISABILITIES: COMMUN**

**DESCRIPTION:**

The not-for-profit Organization to Promote Community Music Therapy (Commuon), located in Sedai City, has two missions. One is to encourage the public to enjoy music more and the other is to provide the opportunity for people with and without disability to play music together. In Japan, opportunities to make music and enjoy live music performances are extremely limited. The general public rarely has an opportunity to experience interactive musical relationships. It seems that Japanese people enjoy music only through CDs and in concert halls, where most performances are of a very high quality and by professional artists. Such experiences tend to establish a distance between the performers and the audience.

Commuon's primary objective is to bring music back to the general public, with the philosophy that playing and enjoying music is universal. To address this issue, "Commuon the Big Band" was formed in which both disabled and non-disabled people would participate by playing musical instruments they like, or by singing. "Commuon the Big Band" consists of about 30 members with various levels of musical skills from total beginners to professional musicians.

In the course of the band's activities, various interesting musical interactions have developed among the members. Not only is it possible for members with various levels of musical skills to perform together, the cohesion of the ensemble is improved. Having members with disabilities does not lower the quality of music. On the contrary, it enhances the quality of music through their responsiveness and "prefixed-idea-free" expression in improvisation making the sound unique. All of these are achieved through careful preparations and arrangements by the music therapist who is knowledgeable in music and disabilities as well as skilled in conducting and leading musical ensembles.

Since its formation in July 2007, "Commuon the Big Band" has participated in community musical events and hosted its own event in September 2009. Commuon is preparing to launch the "Commuon the Big Band II" with a new director who has performed as the main pianist in the first Commuon the Big Band. In doing so, the expanded initiative will promote the same kind of musical interactions with other members in the community.

**CURRENT STATUS:**

The Japan Earthquake happened on Friday, March 11<sup>th</sup> 2011. It was the most powerful earthquake ever measured in Japan, breaching a 9.0 magnitude. More than 27,000 are dead and missing. The maximum height of the tsunami was 38.9 meters (127 ft.) and the inundated area is about 561 square kilometers. A total of six prefectures on the Pacific coast of eastern Japan have been affected: Aomori, Iwate, Miyagi, Fukushima, Ibaraki and Chiba. The tsunami has also destroyed the Fukushima Daiichi nuclear power plant. Three prefectures in the Tohoku (North-Eastern) region of Japan, Miyagi, Iwate, and Fukushima, have been most seriously devastated.

The earthquake and nuclear accident devastated the towns and cities where the Commuon activities take place. All members of the Commuon Big Band have been impacted. Some members received tremendous damage from the tsunami. Some are unable to attend activities because the railroad has been washed away and there was no transportation. Some cannot come because their work place has been changed. Some moved away from the area due to the nuclear contamination concern. Due to the natural disaster, activities were unable to resume until May of 2011. Commuon the Big Band has now become a place for members to come together, play music and support each other not only as musicians but also as friends.

Commuon Big Band participated in the Tricolore Music Festival in September 2010 that took place in Ishinomaki, where the tsunami washed away part of the town. Ishinomaki is also a town where some of the members with disability live. It means a lot more than just to participate in the festival. We are hoping it would help the town to be revitalized with music.

**ADDITIONAL INFORMATION:**

<https://www.facebook.com/pages/コミュ音ザビッグバンドビッグバンド/248316292022456?fref=ts>

<http://www.youtube.com/user/commuon>

<http://www.youtube.com/watch?v=35SXPJ05vZA&feature=related>

**CONTACT INFORMATION:**

Contact Person: Saori Shiraki, Director of Commuon

Email: [Commuon@mac.com](mailto:Commuon@mac.com)

**SECTIONS:**

Music for Working with Trauma Survivors

Music for Sustainable Community Development

Music for Mental and Physical Health

**COUNTRY:**

Nepal

**PROJECT:****MUSIC THERAPY FOR PEOPLE WITH SPECIAL NEEDS: THE MUSIC THERAPY TRUST NEPAL****DESCRIPTION:**

The Music Therapy Trust Nepal (TMTTN) is the first institution to offer clinical music therapy in Nepal. The trust was set up in 2010 following an invitation from Autism Care Nepal in Kathmandu. Established as a non-profit making organization in 2008 the aims of the Trust are:

- To support children and adults with special needs through clinical music therapy services
- To improve the functioning of these people through music-based services that are directed towards enhancing communication, emotional, academic and social skills
- To inform parents, special educators, health professionals, and NGOs about music therapy and to inspire them to incorporate music in their work.

TMTTN has 3 Nepalese music therapists who qualified at The Music Therapy Trust India Academy in New Delhi who work for TMTTN alongside qualified and volunteer therapists from Belgium, Holland, UK and the USA. Another Nepalese musician just began her training as a music therapist with TMTT India in January 2015. The therapists receive ongoing guidance and supervision from a UK music therapist.

The therapists have been providing individual and group music therapy sessions for hundreds of special needs children with physical and learning disabilities, autism, mental illness, spinal injuries and visual impairment; abandoned children and orphans and hospitalized children receiving treatment for cancer and burns. They work with NGOs, hospitals, community organisations, schools and other institutions working in the field of physical and mental health as well as with the aged. They also give lectures and workshops to parents, and educational and medical professionals to raise awareness and understanding of disability. They have provided individual and group music therapy session for children and adults at:

- **Autism Care Nepal** helping children with autism aged 8-15 and providing workshops for parents
- **SOS Children's Village:** working with people with disabilities aged 10-40
- **Voice of Children:** supporting street children and vulnerable families;
- **Mental Illness Centre, Joparti**
- **Kanti Children's Hospital:** supporting children on cancer and burns wards
- **Navajyoti:** working with children with with autism, ADHD, physical and mental disabilities.
- **Spinal Injury Rehabilitation Centre:** working with quadriplegic or paraplegic patients
- **Disabled New Life Center (DNC):** Centre for children with physical disabilities, and those from situations of severe poverty
- **Om Shanti Sewa:** supporting children with Autism, Cerebral Palsy or ADHD aged between 8-25.



**CURRENT STATUS:**

Following the 2 recent major earthquakes in Nepal, the therapists and administrator are struggling to protect themselves and their families to carry on their vital work – now needed more than ever. The Trust wants to ensure that everything that it has achieved over the last 5 years can continue to be of benefit to the people. In addition the most important goal now is to aid in the rehabilitation of children and adults whose mental health has been disrupted by trauma, dislocation, sickness, injury, grief and loss. The therapists have already started providing music therapy under canvas for 80 children who have been camping out for weeks and have helped earthquake victims in remote villages which are nearly destroyed, such as Gorkha and its periphery areas. One therapist recently attended a Workshop for *Artists' Relief Activities* held to raise awareness on how to help Earthquake victims, as well as a workshop on Psychological First Aid provided by Autism Care Nepal.

The Music Therapy Trust Nepal is self-funded, supported through gifts, donations, fund raising efforts and by charging fees to some NGOs for music therapy sessions. This project is ongoing and the partnership with the community is strong. Further resources are being sought in the wake of the earthquakes to further extend care and music therapy services to other areas of Nepal and reach people affected by trauma, poverty, health and social issues.

**ADDITIONAL INFORMATION:**

[www.tmttnepal.com](http://www.tmttnepal.com)

[http://sp.cncnews.cn/news/v\\_show/42233\\_Musicoterapia\\_ayuda\\_a\\_ni%C3%B1os\\_con\\_autismo\\_en\\_Nepal.shtml](http://sp.cncnews.cn/news/v_show/42233_Musicoterapia_ayuda_a_ni%C3%B1os_con_autismo_en_Nepal.shtml)

<http://www.thehimalayantimes.com/fullNews.php?headline=Musical+healing+&NewsID=375932>

<https://www.youtube.com/watch?v=dN7lIRd88XM>

<https://www.youtube.com/watch?v=N6fzwdCw6SU>

<https://www.youtube.com/watch?v=tgiHbXG3Q0o>

<https://www.youtube.com/watch?v=xd7YppryfaE>

**CONTACT INFORMATION:**

Organization: The Music Therapy Trust Nepal

Address: Gairidhata-2, Nilsaraswotistha, Kathmandu

Phone: 977 9808 606 441

Contact Person: Dr. Margaret Lobo, Director,

E-mail: [themusictherapytrust@gmail.com](mailto:themusictherapytrust@gmail.com)

**SECTION:**

Music for Working with Trauma Survivors

**COUNTRY:**

Germany

**PROJECT:**

**USING MUSIC THERAPY IN THE TREATMENT OF CHILDREN, ADOLESCENTS AND ADULTS WITH POST-TRAUMATIC STRESS DISORDER AT THE BERLIN CENTER FOR THE TREATMENT OF TORTURE VICTIMS**

**DESCRIPTION:**

Since 2001, music therapy is embedded in the treatment at the Berlin Center for the Treatment of Torture Victims (bzfo). Treatment and support are offered to children, adolescents and adults who fled their home countries from war, persecution and torture. Being refugees, this vulnerable population often faces difficulties in dealing with their burdening traumatic experiences, whilst also finding themselves in uncertain future perspectives, especially whether or not they are granted asylum in Germany.

In the treatment of traumatized refugees at the bzfo, music therapy aims to strengthen individual resources and help to reduce trauma-related symptoms. Due to the severity and time of exposure to traumatic experiences, many of the patients develop a complex post-traumatic stress disorder (PTSD). They suffer from various symptoms and difficulties, including concentration difficulties, intrusions, dissociation, sleep disturbances and nightmares, anxiety, avoidance, withdrawal and social isolation, affect regulation and a low self-esteem.

Music therapy offers ways to explore a safe space for creative expression and regain a sense of self. Patients become involved in musical activities that, over the therapeutic process, gradually help to re-establish and stabilize resources. These enable them to reduce feelings of stress, to regain empowerment and self-regulation, and to rebuild trust in interacting with others.

Music therapy sessions, both individual and in group, include activities such as musical improvisation, structured activities, music listening, song writing, musical movement and dancing, and musical storytelling. Cultural backgrounds often reflect in the musical expressions and provide opportunities to share each other's traditions.

**CURRENT STATUS:**

Currently, adult patients of the day clinic receive regular group music therapy. Music therapy is also offered to children and adolescents. More recently in 2015, a music group has been set up for children from Syria whose parents participate in an acute consultation project of the bzfo. These families have only recently arrived in Germany, therefore are all living in refugee hostels. The music group aims to offer a day-structuring activity besides initial school attendance, and to support the adaptation process and psychosocial well-being of the children.

**RESEARCH AND EVALUATION:**

A research project about music therapy with adults suffering from PTSD is planned in 2015.

**ADDITIONAL INFORMATION:**

[www.bzfo.de](http://www.bzfo.de)

**Publications:**

- Braak, P. (2006): Interkulturelle Musiktherapie. Musiktherapeutische Umschau, Band 27 (3), 249-54.
- Braak, P. (2007): Musiktherapie mit kriegstraumatisierten Menschen. In: Wolff, H.-G. (Hg.): Musiktherapie und Trauma. 15. Musiktherapietagung am Freien Musikzentrum München e.V. (3.-4. März 2007). Zeitpunkt Musik Bd. 10, Reichert Verlag, Wiesbaden, 89-96.
- Zharinova-Sanderson, O. (2002): Therapie in Musik: Entdeckungen, Probleme und Ideen aus der Musiktherapie mit Folterüberlebenden und traumatisierten Flüchtlingen. In: Birck, A., Pross, C. & Lansen, J. (Hg.): *Das Unsagbare*. Springer Verlag, Berlin, 107-122.
- Zharinova-Sanderson, O. (2004): Promoting integration and socio-cultural change: Community music therapy with traumatized refugees in Berlin. In: Pavlicevic, M. & Ansdell, G. (Eds.): *Community music therapy*. Jessica Kingsley Publisher, London, pp. 233-48.

**CONTACT INFORMATION:**

Organization: Berlin Center for the Treatment of Torture Victims (bzfo)

Address: Turmstr. 21, 10559 Berlin

Phone: (+0049)(0) 30 30 39 06-0; Fax (+0049) (0) 30 30 61 43 71

Contact Person: Patricia Braak (music therapist)

Email: [p.braak@bzfo.de](mailto:p.braak@bzfo.de)

**SECTION:**

Music for Working with Trauma Survivors

**COUNTRY:**

United Kingdom – Northern Ireland

**PROJECT:**

**WORKING WITH SEVERELY DISTURBED AND TRAUMATIZED YOUNG MEN: A COMMUNITY PSYCHIATRIC PROJECT (INACTIVE)**

**DESCRIPTION:**

The overall aim of the project is to bring a “musical listening” space to a group of very disturbed young males who are at risk of self-harm, many of whom have attempted suicide. While not a formal therapy group, the space provided for group members is essentially therapeutic, and one within which they are listened to non-judgmentally – where difficult feelings can be brought up and thought about.

Sessions take place in the community within which they live. Group members live in an area of Belfast that has seen violent paramilitary activity. There is a complex post-conflict situation: peace may be agreed to politically, but in many people there is no inner peace. Ex-paramilitaries are still active in many communities. Families living in such circumstances experience difficulties in the areas of depression, self-medication (alcohol, prescription and street drugs), paranoia and psychosis. These issues can run through families across three generations.

The focus is on traumatic musical material presented during therapy sessions. Through detailed observation of their musical improvisations, it is possible to make links between what happens musically and what takes place in their inner and outer worlds. Music offers a unique connection that can allow traumatic narrative to exist within a potentially creative context.

Music has a special place in speaking directly to traumatic material at the level it occurs. Observations and thoughts about the nature of the music made by these young men are central to the project and are also the focus of the research.

**CURRENT STATUS:**

The grant for this project has now ended, as planned, after three years. The project exceeded the original expectations in terms of length of time and effectiveness. Perhaps most important of all, the group of participants grew in so many ways and in their last meetings they began to discuss how they could use their experiences to work in their community with young people who have experienced what they had gone through. This became a natural ending to the work. Since the project over the years has covered most of that community in one way and another, their influence from now on could be enormous. To be made ‘redundant’ in this way was perhaps the most wonderful outcome of the work.

The project leaders have used the experiences with these severely disturbed young men to inform their ongoing work and thinking in a number of ways: speaking to others who work with such patients, disseminating the information via professional meetings/conference, advising groups and policy deciders.

**RESEARCH AND EVALUATION:**

There was a research component to the project, which explored the specific role of music with those traumatized and also evaluates the work as it took place. A detailed protocol has been developed documenting the content of sessions that will be of use to others working in this area, and there is great hope for an international, multi-site research study. The project has also resulted in two conference papers and two publications that outline different aspects of the work.

**ADDITIONAL INFORMATION:**

<http://www.nordoffrobbins.org.uk/musicTherapy/ourMusicTherapyServices/outreach/northernIreland.html>

<http://news.ulster.ac.uk/releases/2002/645.html>

**Publications:**

Sutton & MacDougall (2010). *The Roar on the other side of silence: Some thoughts about silence and the traumatic in music therapy*. In Stewart, K. (Ed.) *Music therapy & trauma: Bridging theory and clinical practice*, New York: Satchnote Press. (Presented 2008 at 1st International Trauma & Music Therapy Symposium, Beth Israel Medical Centre, New York, USA, June 2008).

Sutton, J., & De Backer, J. (2009). Music, trauma and silence: the state of the art. *The arts in psychotherapy*, 36(2), 75-83.

**CONTACT INFORMATION:**

Organization: Centre for Psychotherapy, Belfast HSC Trust,

Address: Shimna House, Knockbracken Healthcare Park, Saintfield Road, Belfast BT8 8BH, Northern Ireland, UK

Phone (+0044) (0) 28 9056 5350

Contact Persons: Dr Julie Sutton (music psychotherapist), Dr Iain MacDougall (psychiatrist)

Email: [swimminggoldfish@hotmail.com](mailto:swimminggoldfish@hotmail.com)

**SECTION:**

Music for Working with Trauma Survivors

**COUNTRY:** Israel

**PROJECT:****USING MUSIC TO HELP RELIEVE POSTTRAUMATIC STRESS DISORDER SYMPTOMS AMONG SOLDIERS IN ISRAEL****DESCRIPTION:**

Bar-Ilan University's Department of Criminology and the Music Therapy Clinic and Research Center led a study of music therapy group work with six soldiers from the Military Unit for Combat Stress Reactions in the Israeli Defense Forces who were diagnosed as suffering from combat or terror related Posttraumatic Stress Disorder (PTSD). Combat stress reaction is common among soldiers and can develop into PTSD which includes feelings of loneliness and isolation from society, intrusive memories, outbursts of anger and generalized feelings of helplessness. The group work was supervised by the head of the music therapy program at Bar Ilan University.

Music therapy sessions included playing music, talking, and listening to relaxing music. Music playing focused on drumming together and the instruments used included Darbuka, Tabla, Indian Drum, Floor Drum and two Djembes, as well as other melodic, harmonic and wind instruments.

**CURRENT STATUS:**

Bar-Ilan University Music Therapy Clinic and Research Center's projects include:

- Development of music therapy groups for soldiers and civilians who have been suffering from combat stress reaction and PTSD. These activities will take place in the Bar-Ilan Music Therapy Clinic and Research Center as well as outreach programs throughout the country.
- Music therapy for holocaust survivors and their families. The goals of therapy are exposing and dealing with traumatic memories that are related to the holocaust; reducing anxiety, fear and pain in a controlled way; providing support in a safe place and improving quality of life.
- "Let's Talk Music" which brings together students from multi-cultural backgrounds in Israel to share their culture's music. Through presenting and listening to each other's music, students strengthen their own cultural identity and gain acceptance for the cultural identities of others in the group.

**RESEARCH AND EVALUATION:**

Data was collected from a digital camera which filmed the music therapy sessions, open-ended in-depth interviews, and the self-report of the therapist. Some reduction in PTSD symptoms was observed following drumming which especially increased the sense of openness, togetherness, belonging, sharing, closeness, connectedness and intimacy. The groups also promoted a non-intimidating access to traumatic memories, facilitating an outlet for rage and regaining a sense of self-control.

**ADDITIONAL INFORMATION:**

Publications:

Bar-Ilan University (2007). *Music Therapy – Department of Music Academic Projects for the Community*. Retrieved online:

<http://www1.biu.ac.il/indexE.php?id=1013&pt=1&pid=1012&level=4&cPath=44,1012,1013>

- Bensimon, M., Amir, D., & Wolf, Y. Drumming through trauma: Music therapy with post-traumatic soldiers. *The Arts in Psychotherapy*, 35, 34-48.
- Bensimon, M. (2009). The dynamic of songs in intergroup conflict and proximity: The case of the Israeli Disengagement from the Gaza Strip. *Group Processes and Intergroup Relations*, 12, 397-412.
- Gilboa, A., Yehuda, N., & Amir, D. (2009). Let's talk music: A musical-communal project for enhancing communication among students of multi-cultural origin. *Nordic Journal of Music Therapy*, 18(1), 3-31.

**CONTACT INFORMATION:**

Organization: Bar-Ilan University

Address: Bar-Ilan University Ramat Gan, 52900 Israel

Phone: 972-3-531-8090

Contact Persons: Professor Dorit Amir, PhD, Department of Music, Music Therapy, Director;

Email: [amir@mail.biu.ac.il](mailto:amir@mail.biu.ac.il)

Moshe Bensimon, PhD, Department of Criminology and Music Therapy;

Email: [bensimm@mail.biu.ac.il](mailto:bensimm@mail.biu.ac.il)

**SECTIONS:**

Music for Working with Trauma Survivors

Music for Mental and Physical Health

**COUNTRY:**

Jordan

**PROJECT:**

**MUSIC THERAPY WITH THE IRAQI REFUGEE POPULATION (INACTIVE)**

**DESCRIPTION:**

Through a gift from the Noor-Hussein Foundation, The Institute for Family Health Music Therapy Program provided music therapy services to the Iraqi refugee population in Amman, Jordan. All clients that participated in the project were registered refugees with the Office of the United Nations High Commissioner for Refugees (UNHCR). Many clients had experienced trauma, either first-hand or second-hand and some were torture survivors. Clients suffered from a range of issues such as sexual abuse, suicidal feelings, multiple disabilities, emotional trauma, fractured family situations, and behavioral problems. The populations treated included entire family units, children, and adults.

Specific music therapy strategies for the population include processing emotional trauma, decreasing negative behaviors, providing a safe space to express current issues, increase positive social interaction, to increase social integration and to increase communication skills. Techniques used include instrumental and vocal improvisation, songwriting, lyrics analysis, music and imagery, music and art and music- assisted relaxation. A mix of Arabic and western musical idioms were used. The improvisation with the younger children focused on the Arabic scale while the older children's music ranged from Arabic scales to popular western idioms.

**CURRENT STATUS:**

The focus of the project changed in January 2010 to provide group sessions with adults and adolescents. There were four groups of adults: men with depression (trauma victims), women in domestic abuse situations, young men who were all unaccompanied minors and another group of adolescents with varying diagnoses. It is especially important to note that there have been zero client withdrawals within the last six months of consistent music therapy services.

Therapists also provided educational sessions about music therapy to the staff at the Institute. Currently, a German music therapist has been hired by the National Music Conservatory (part of Noor- Hussein Foundation) to continue group sessions with adults. Funding was approved by the UNHCR for 2010.

**ADDITIONAL INFORMATION:**

There is no website or any articles written up about this project at this time.

**CONTACT INFORMATION:** Organization: National Music Conservatory Phone: (267) 297-4498

Contact Person: Julie R. Anto, MCAT, MT-BC, Instructor in Music Therapy

Email: [Julie.mtx@gmail.com](mailto:Julie.mtx@gmail.com)



**SECTIONS:**

Music for Working with Trauma Survivors

Music for Sustainable Community Development

**COUNTRY:**

Lebanon

**PROJECT:**

**MUSIC AND THE ARTS WITH CHILDREN AFFECTED BY POLITICAL CONFLICT:  
THE FIREMAKER LEBANON PROJECT**

**DESCRIPTION:**

The FireMaker Lebanon Project trains professionals, mostly clinical psychologists, in using creative tools such as music, art, and drama in their psychosocial work with children affected by political conflict. Within the distinctive social fabric of Lebanon, the project trains care-workers to provide more effective services to children of vulnerable communities in a country that has experienced extensive social instability.

Over the span of four days, this arts-and-health workshop in music, art and drama, enabled sixteen imaginative and vibrant young professionals to learn skills for use in their daily working environments. A fundamental belief of the FireMaker Project workshop is that once participants are competent in using the creative arts tools, they will be better equipped to work with children:

- In building relationships and trust
- Exploring the themes of safety and resilience
- Expressing feelings about issues that affect their lives
- Being aware of the importance of care for the care worker

**CURRENT STATUS:**

The Lebanon Workshop was first conducted in June, 2008 as an outreach of the Zakhani Arts Therapy Foundation, South Africa which conducts creative arts therapy training services for care givers internationally. A follow up study in 2009 showed that the use of music and other creative arts was integrated into the current services being provided and has been found to be very useful in connecting with children.

**ADDITIONAL INFORMATION:**

<http://zakheni.org.za/>

<http://zakheni.org.za/our-programmes/capacity-building-programmes/zakheni-firemaker-project/>

**CONTACT INFORMATION:**

Organization: Zakhani Arts Therapy Foundation

Contact Persons: Kristen Meyer & Lesley Bester, Directors

Online: <http://zakheni.org.za/get-in-touch/>

Contact Person: Mercedes Pavlicevic, Lebanon Workshop Director

Email: [mercedes@nordoff-robbins.org.uk](mailto:mercedes@nordoff-robbins.org.uk)

**SECTION:**

Music for Working with Trauma Survivors

**COUNTRY:**

Occupied Palestinian Territory

**PROJECT:**

**THE USE OF MUSIC THERAPY WITH CHILDREN TRAUMATIZED BY ONGOING CONFLICT: BETHLEHEM PROJECT (INACTIVE)**

**DESCRIPTION:**

The purpose of the Bethlehem project was to help children through music therapy to deal with the trauma caused by the ongoing Israeli-Palestinian conflict in the city of Bethlehem in the West Bank of the Occupied Palestinian Territory. These children are living with a multi-traumatic situation given the armed separation wall, war stories passed on through the close collective culture and increasing unemployment. Researchers have found that children are responding to the situation with high anxiety, depression, short attention spans and Posttraumatic Stress Syndrome. Mothers of the children and social service providers working with children at a variety of different programs throughout the area were interviewed to assess their views of the impact of the conflict on the children and the community's ability to help the children. Many shared their heart breaking stories about their experiences related to the years of conflict in Palestine.

A seven-component music therapy protocol was designed and implemented to develop the emotional coping skills of these traumatized children to enhance their resiliency. The music therapy experiences involved both improvisational and structured music experiences. Traditional and non-traditional musical instruments were used, each offering unique benefits to the children. Twenty children in the first through fifth grades were offered individual music therapy over a period of five weeks. All but two of these children were referred due to severe behavioral problems in school. In that the children first needed to develop emotional skills, the music therapy experiences were designed to increase their feeling word vocabularies and their ability to relate feeling words to personal experiences. Research results from a pre and post-test evaluation indicated significant changes in their use of feeling words.

Music therapy was also offered to two other groups of children, a small group of kindergarten children and a group of 8 to 11 children at an independent center. Dramatic changes were observed each week as the children began to attend and listen to each other and express feelings while playing instruments or talking.

**CURRENT STATUS:**

After the success of the music therapy project in Bethlehem, the music therapy training model is being evaluated and further developed to include the recent literature on neurobiological changes due to trauma. Research on the influence of trauma provides additional support for the use of music therapy as a body-oriented, nonverbal treatment approach.

Modules based on this information will be developed that will use music to develop the emotional coping skills of children in various countries who are dealing with a traumatic event or on-going conflict. These modules will involve improvisatory and structured music therapy experiences. Training modules are also being created to help people within these countries to implement the music experiences, thus making the project more sustainable. The Bethlehem project was funded by an interdisciplinary grant from Elizabethtown College. The on-going project is funded by private donations and grants.

**Publications:**

*How Recent Research and Theory on Trauma Stress Relates to Music Therapy.* Paper written for proceedings of the VIII EUROPEAN MUSIC THERAPY CONGRESS, Cádiz, Spain.(In Press)

*Use of Traditional and Nontraditional Instruments with Traumatized Children in Bethlehem, OPT, Music Therapy Perspectives.* (In Press)

Understanding the emotional coping needs of Palestinian children through music therapy. In *XII Congreso mundial de musicoterapia 2008* (pp. 77-80). Argentina: Libreria Akadia Editorial, 2008. *Understanding the Emotional Needs of Palestinian Children through Music Therapy*, Presented at the National AMTA Conference, St. Louis, MS, November, 2008. (Sent on request: [behrenga@etown.edu](mailto:behrenga@etown.edu))

**CONTACT INFORMATION:**

Address: Elizabethtown College, One Alpha Drive, Elizabethtown, PA 17022

Contact Person: Dr. Gene Ann Behrens, MT-BC, Director, Music Therapy Program

Phone: Home: 717-653-4985; Work: 717-361-1991; Fax: 717-361-1187

Email: [behrenga@etown.edu](mailto:behrenga@etown.edu)

**SECTIONS:**

Music for Working with Trauma Survivors

Music for Sustainable Community Development

**COUNTRIES:**

Multi-National: Indonesia, Iraq, United States of America

**PROJECT:**

**RECAPTURING CULTURAL IDENTITY THROUGH DRUMMING, DRUM MAKING, AND DOCUMENTARIES: DRUMS OF HUMANITY**

**DESCRIPTION:**

Drums of Humanity (DOH) was formed in 2009 and became a not-for-profit corporation in 2014 to promote healing for trauma survivors through drumming, drum making activities and video documentaries of people recovering from war and natural disaster. The formation of this NGO originated in conjunction with three international projects in Iraq, Indonesia, and with the Lost Boys of Sudan Center (U.S.A.). Recently, DOH completed a video biography of Alfred Benjamin, a Jewish survivor who grew up in Nazi Germany.

The immediate inspiration to form Drums of Humanity came from two working trips to Kurdistan, Iraq in 2008 and 2009. It was observed that the combination of drumming and instrument making was a powerful resource for those in need of reconnecting with their own culture and of healing from the emotional trauma and physical loss that they had experienced over many years. More than 300 people in Iraq have participated in these workshops and have learned to form new ways of expressing grief and finding peaceful connections with their former adversaries.

This approach was continued in Indonesia in 2009 with young people, educators and artists in Bantul, a region that was devastated by the May 27, 2006 earthquake. A U.S. State Department sponsored artistic team presented a wide range of music projects and performances for young people, administrators and artists. The visit culminated in a presentation for the public.

Drum circles, and particularly instrument making, were used to effect positive change at the Lost Boys of Sudan Center in Phoenix, Arizona during 2009 and 2010. Young refugees from that country had relocated there after decades of civil war.

Drums of Humanity has centralized the management of three projects since then:

- In Iraq, Kurdistan Save the Children teachers were trained and students shown how to make musical instruments for cultural and economic revitalization. At the Children's Rehabilitation Center in Kurdistan, demonstrations on making instrumental designs were provided to local craftsmen. Documented on film by the Institute for War and Peace Reporting in Iraq, the video and instruments are intended for use by therapists in treating clients with severe mental and physical challenges. Continued work in Kurdistan has been put on hold because of the current war in the Iraq.
- In Yogyakarta, Java, four American artists (2 dancers, 1 drummer and 1 instrument maker) made presentations to school assemblies for hundreds of students, professional development workshops with over 40 teachers, and hands-on sessions with 130 middle school students. Workshops included the making of drums and other percussion instruments, as well as stringed and wind instruments from around the world. This work connected young people and adults to their own culture through indigenous scales and

rhythms. Connections were also made to other cultures: for example, through the West African plucked kalimba, the Native American Lakota drum and the Middle Eastern santur.

- With the Lost Boys of Sudan Center, the use and making of the rebabba was restored. This traditional lyre, found among the Nuba, Dinka, and Nuer peoples, was traditionally made by young people as a rite of passage to adulthood. However, during the many years of conflict this part of their cultural heritage had been denied. To assist in restoring the rebabba's music, a simple design was presented along with tools and materials to make this type of lyre. The goal is to bring the rebabba back for use in composition and performance. Songs of the Lost Sudanese Boys were sung in both Arabic and Dinka, two languages of Sudanese warring factions. This has empowered young people to tell the story of what it was like to grow up during the civil war.

### **CURRENT STATUS:**

Drums of Humanity has recently completed a 45-minute video titled, 'Alfred Benjamin: A Life of Loss, Art and Recovery.' Being a young Jew in Nazi Germany, Alfred lost family members in the Holocaust but was able to get out and find a way to recover from the many traumas through expressions in art, poetry, drama and his profession in photography. We are in the process of finding more funds to show this work to a wider audience.

In Indonesia the teacher/student exchange has become a model of positive relationships. The American drum circle approach was combined with the local colotomic (layered) rhythmic structure to become somewhat of a unique artistic expression. Programs continue in Yogyakarta and DOH would like to return.

With the new country of South Sudan being established on July 9, 2011, we would like to visit the area to assist with cultural rehabilitation through the development of musical instruments indigenous to the region.

Funding for the Alfred Benjamin video came from a private donor. Funds for the Iraq trips came from: NAMM, the International Music Products Association; the Rex Foundation; a private donor; and Ethnomusic, Inc. Funding for the Daf in Iraq publication came from the nonprofit Percussion Marketing Council. Funding for the trips to Indonesia came from a US State Department grant. Funding for work with the Lost Boys came from Ethnomusic, Inc.

Drums of Humanity has a 501(c)(3) status since September 2014.

### **RESEARCH AND EVALUATION:**

In all three locations, participants gave feedback about the effectiveness of the training and over 90% said these programs were very helpful. Narrative interviews, communications and final reports demonstrated that participants were highly appreciative of the experience, noting that it improved both their mental and physical well-being.

### **ADDITIONAL INFORMATION:**

<http://www.EthnomusicInc.com>

<http://playdrums.com>

<http://www.ksc-kcf.org/>

<http://iwpr.net>

<http://www.wac.ucla.edu/cip/>

<http://www.azlostboyscenter.org/>

Publications:

[http://jakarta.usembassy.gov/pr\\_02122009\\_2.html](http://jakarta.usembassy.gov/pr_02122009_2.html)

[http://www.rootsofrhythm.net/documents/ROR\\_SpecialEdition-FINAL-lo.pdf](http://www.rootsofrhythm.net/documents/ROR_SpecialEdition-FINAL-lo.pdf)

**CONTACT INFORMATION:**

Organization: Drums of Humanity

Address: 17950 Geauga Lake Road, Chagrin Falls, Ohio 44023-2210

Phone: 440-725-8767

Contact Person: Dr. Craig Woodson

E-mail: [craigw@drumsofhumanity.org](mailto:craigw@drumsofhumanity.org) or [woodsonphd@gmail.com](mailto:woodsonphd@gmail.com)

**SECTIONS:**

Music for Working with Trauma Survivors  
Music for Sustainable Community Development,  
Music for Peacebuilding

**COUNTRIES:**

Multi-National: Kosovo, Occupied Palestine Territories, Rwanda, Northern Ireland, Bosnia and Herzegovina

**PROJECT:**

**USING MUSIC TO CONNECT COMMUNITIES, BRIDGE DIVIDES AND HEAL THE WOUNDS OF WAR: MUSICIANS WITHOUT BORDERS**

**DESCRIPTION:**

Musicians without Borders (MwB) uses the power of music to bridge divides, connect communities, and heal the wounds of war. In communities affected by armed conflict, MwB collaborates with local musicians and cultural, development, peace and human rights organizations to develop sustainable, long-term music programs. MwB offers training in community music leadership and contributes to conferences and expert meetings. MwB targets all generations in all musical genres, depending on local needs and demand. Programs are designed for local control and sustainability.

**CURRENT STATUS:**

MwB's current programs include:

**Palestine Community Music (2008-present) – Palestine (West Bank)**

*Integrating nonviolent conflict resolution with community music*

MwB's five programs are in cooperation with Holy Land Trust and Sounds of Palestine:

- Community Music Training trains Palestinian teachers and social workers to use nonviolence and community music skills with thousands of children in refugee camps, schools, and isolated villages.
- Deaf & Proud brings deaf and hearing youth together through music activities, providing a safe space for them to share their experiences and raise awareness and create sustainable support systems for one of Palestine's most vulnerable populations.
- MwB's Rap Program uses the international language of disenfranchised urban youth for social change, training Palestinian rappers in leadership, beat-making, and recording. The rappers teach teenagers to write, record and perform their own rap songs, expressing their hopes and their dreams through music.
- Samba for Social Change coaches Palestinian drum groups from refugee camps and villages surrounded by the wall. Combining samba with Arabic percussion, the drummers connect people with joyful, contagious and empowering rhythms during community events, nonviolent vigils and percussion workshops for youth.
- The Musical Playground prepares MwB's community music trainees and rap leaders to bring music to refugee camp schools, involving all children, parents and teachers in creative, inclusive and celebratory day-long musical events.

<https://www.musicianswithoutborders.org/projects/palestine/programs/>

**Mitrovica Rock School (2008-present) – Mitrovica, Kosovo**

*Uniting youth in a divided city through rock music*

In Mitrovica in Kosovo, the conflict between Serb and Albanian communities still continues with barricaded bridges over the Ibar river, increased tensions and regular outbursts of violence. Since 2008, MwB and partners Community Building Mitrovica and the Fontys Rock Academy have successfully run an interethnic youth project, the Mitrovica Rock School, where youth from both

sides of the ethnically divided city meet as young musicians and aspiring rock stars. Local rock musicians and teachers work to restore the city's shared rock music tradition and to stimulate a culture of respect among youth through music. The bands work together regularly via the internet, writing songs and producing demo recordings. The Summer and Winter Schools in neighboring Skopje, Macedonia bring young musicians from north and south Mitrovica together in ethnically mixed bands to compose and record their original songs and to perform major outdoor concerts. Rock School students are given the opportunity to develop careers as performers, teachers, sound engineering and cultural entrepreneurship.

<https://www.musicianswithoutborders.org/projects/mitrovica-rock-school>

<http://www.bbc.com/news/world-europe-26618286>

### **Rwanda Youth Music (2010-present) – Rwanda**

*Music therapy and community music for youth and children affected by HIV/AIDS*

In cooperation with local artists and medical partner organization WE-ACTx for Hope, MwB provides music therapy, training and community music activities to empower youth and children affected by HIV/AIDS. Youth leaders are trained to use music as a tool for social change, community building, and healing. Trained young leaders bring the joy of music to hundreds of HIV+ children, in outreach programs for children across Rwanda. Local artists teach singing and songwriting, using Rwandan cultural traditions to address the trauma of the genocide and conflict. A certified music therapist provides sessions for particularly vulnerable youth and adults, to help marginalized voices be heard in society. As of September 2015, the program will expand to include refugee camps in Rwanda receiving people fleeing conflicts in Burundi and Democratic Republic Congo.

<https://www.musicianswithoutborders.org/projects/rwanda-youth-music>

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

### **From Woman to Woman (2009-present) – Bosnia and Herzegovina**

*Bringing music back into lives of genocide survivors*

From Woman to Woman trains local workshop leaders to lead music and dance workshops and activities with women affected by traumatic experiences of violence, dislocation and loss of loved ones during the ethnic 'cleansing' especially in the Srebrenica region. The project has been now been transferred to local ownership by partner Snaga Žene, an organization that offers psychological, social, medical, pedagogical and legal support to women, children and adolescents (refugees, returnees and displaced persons) who suffered different traumatic experiences during and after the war in Bosnia and Herzegovina (BiH).

<https://www.musicianswithoutborders.org/projects/from-woman-to-woman>

<https://www.youtube.com/watch?v=QoT1lQBu88Q>

### **Music Bridge (2014-present) – Northern Ireland**

*Community music to bridge old divides*

Music Bridge employs the expertise of MwB in partnership with [Culturlann Uí Chanáin](#), a pioneer in bringing a multi-ethnic approach to the exploration of arts and culture in the city of Derry-Londonderry. This collaborative project trains musicians and community workers to create sustainable community music programs contributing to reconciliation and healing for people throughout post-conflict Derry-Londonderry. Trainees organize and implement community music activities with children, aimed at strengthening children's self-identity, building community, and contributing to the development of their creative potential and wellbeing.



<https://www.musicianswithoutborders.org/projects/music-bridge>

**Training of Trainers:** Musicians without Borders invites inquiries from interested individuals and organizations about our Training of Trainers program. We offer training to musicians with experience in community work and/or social activism who are interested in expanding their skills based on our unique expertise in conflict and post-conflict areas.

<https://www.musicianswithoutborders.org/get-involved/training-of-trainers>

**CONTACT INFORMATION:**

Organization: Musicians Without Borders

Address: Kloveniersburgwal 87, 1011 KA Amsterdam

Phone: +31 (0) 20 330 5012

Contact Person: Laura Hassler, Director

Email: [l.hassler@musicianswithoutborders.org](mailto:l.hassler@musicianswithoutborders.org)

**SECTION:**

Music for Working with Trauma Survivors

**COUNTRIES:**

International

**PROJECT:**

**GLOBAL CRISIS INTERVENTION: A COMMISSION OF THE WORLD  
FEDERATION OF MUSIC THERAPY**

**DESCRIPTION:**

As a Commission of the World Federation of Music Therapy (WFMT), Global Crisis Intervention aims to enhance the well-being of individuals around the world by supporting and acknowledging the efforts of music therapy work in all areas of global crises. There are numerous social and environmental issues deeply affecting the quality of life internationally such as hunger, poverty, war, genocide, and natural disasters. The aim of this Commission is to recognize and support the many music therapists around the world committed to addressing these issues. This Commission also aims to develop strategic plans and specific educational resources for Music Therapists interested in serving individuals experiencing traumas and losses as a result of natural disasters. A Global Crisis Intervention Column now serves as an international forum for individuals to share reports of work in which they are involved.

The World Federation of Music Therapy (WFMT) is an international organization bringing together music therapy associations and individuals interested and active in developing and promoting music therapy globally through professional exchange, collaboration, and action. WFMT is an international body, with officers, commissioners, and regional liaisons in Africa, Argentina, Australia, Brazil, Canada, China, Finland, India, Ireland, Korea, Spain, U.A.E., and the USA.

**CURRENT STATUS:**

The Commission's ongoing goals include:

- To organize an ongoing source of information and a network of interested music therapists
- To formulate an ongoing record and database of music therapists who are interested/available to offer brief services to those experiencing traumas and disasters
- To identify qualified and well trained music therapists in key regions around the world who can help guide and facilitate the disbursement of supportive services to the individuals and families in need during these crises
- To develop a Training Program and Manual to help educate and inform those music therapists serving crises
- To organize a means of electronic communication that is easily accessible to music therapists around the world

Between 2010-2011 this Commission was active in these ways:

- Offered ongoing support to people affected by disasters, i.e. in New Zealand, Australia, Chile, Japan, North Africa and the Middle East. Resources and frequent communications were offered during and post crises in those regions
- Columns were posted on WFMT website highlighting work that music therapists were conducting with survivors of crises

**RESEARCH AND EVALUATION:**

The Commission has compiled an Introductory Training Manual that includes helpful strategies to consider when working in disasters as well as documents pertaining to lived experiences with advice from music therapists who have served post crises. This Manual will continue to be updated.

**ADDITIONAL INFORMATION:**

[http://www.wfmt.info/WFMT/Global\\_Crises\\_Intervention.html](http://www.wfmt.info/WFMT/Global_Crises_Intervention.html)

<http://www.wfmt.info/WFMT/Home.html> [http://www.wfmt.info/WFMT/GCI\\_Column.html](http://www.wfmt.info/WFMT/GCI_Column.html)

[http://www.wfmt.info/WFMT/GCI\\_Column\\_2,\\_2011\\_files/Keynote%20Section%20GCI\\_%20Dr%20%20Petra%20Kern\\_Chengdu%202009.pdf](http://www.wfmt.info/WFMT/GCI_Column_2,_2011_files/Keynote%20Section%20GCI_%20Dr%20%20Petra%20Kern_Chengdu%202009.pdf)

**CONTACT INFORMATION:**

Organization: World Federation of Music Therapy (WFMT), Global Crises Intervention Commission

Contact Persons: Dr. Gene Ann Behrens, MT-BC, (Chair, 2011-2014)

Email: [crises@wfmt.info](mailto:crises@wfmt.info)

WFMT; Email: [president@wfmt.info](mailto:president@wfmt.info)

# Music for Lifelong Learning



**Pakistan:** A Multi-Dimensional Approach to Education: *The Prism Project*



**Afghanistan:** Preserving and Returning the Musical Heritage of Afghanistan: *Afghan Children's Songbook*



**United States of America:** Using Music as a Learning Tool for Economically Disadvantaged Children: *Guitars in the Classroom*

**SECTION:**

Music for Lifelong Learning

**COUNTRY:**

Brazil

**PROJECT:**

**PROVIDING UNDERSERVED CHILDREN AND TEENS WITH SOCIAL INCLUSION OPPORTUNITIES THROUGH ACCESS TO MUSICAL KNOWLEDGE AND ARTISTIC EXPERIENCES: VILLA-LOBOS ORCHESTRA**

**DESCRIPTION:**

Since 1992, Villa-Lobos Orchestra has been providing an innovative program of music education at the school *Escola Municipal de Ensino Fundamental Heitor Villa-Lobos* and its community center. The Villa-Lobos program is also connected to NGO organizations and therefore has a broad concept of the role and place of music in achieving their social missions. Children are involved with music through their first contact with instruments to their preparation for University entrance examinations. This is done through thirteen different kinds of music workshops and an intense performance schedule. The program also provides apprenticeships to advanced students, who can gain experiences ministering classes, becoming mentors to younger musicians. They learn group dynamics as involved in music, teaching, and community life. The program transformed the school into a cultural center for the community and a venue of positive reinforcement. Consequently the program has made an impact in one of the most vulnerable parts of the city as a way to combat social exclusion, poverty, and violence.

Using music as a means to improve self-esteem, cultural and social inclusion, the orchestra has broad musical and social goals:

- Developing attitudes and abilities through music workshops and group practice: instilling sensitivity and cultural awareness
- Establishing an interaction between varied musical cultures and the local culture
- Facilitating opportunities for youth to attain a higher education and enter the labor market in the field of music

Sustainability is integral to this model and over the years the Villa-Lobos Orchestra has found a partner in the Education Department of the city of Porto Alegre, which subsidizes it. Further the orchestra has established a network of partners in the private and public sectors, such as *Fundação Maurício Sirotsky Sobrinho*, *Instituto Junia Rabello*, *Ministério da Educação*, *Caixa Econômica Federal* and *UNESCO/Rede Globo*, through the project *Criança Esperança*. For four years, it has had as a main partner the community center/foundation *Instituto Cultural São Francisco de Assis*, a non-governmental organization within the community.

The Orchestra has won the award for Human Rights Defense in Rio Grande do Sul given by UNESCO and the Foundation *Maurício Sirotsky Sobrinho*. It has also received a Living Culture Award, given by the Ministry of Culture in recognition of the program's initiative and its innovative and influential character in the life of the community members and the award Leaders & Winners 2009 granted by Board of Commerce and Services of the Rio Grande do Sul and the City and State Councils.

**CURRENT STATUS:**

Currently, the program assists over 300 students in an average of 430 music classes starting at the age of four. There are 70 groups divided into classes of music initiation, recorder, body expression, piano, cello, violin, acoustic guitar, *cavaquinho*, percussion, choir singing, advanced studies, musical theory and perception, and creation of instruments using recyclable materials. All of these take place at the school, in two pre-schools, and in two venues from the partner institute. All classes and activities are free and giving preference to students from public schools and from financially disadvantaged communities.

**ADDITIONAL INFORMATION:**

<http://websmed.portoalegre.rs.gov.br/escolas/villalobos/orquestra.htm>

<https://www.facebook.com/emefvillalobos>

**CONTACT INFORMATION:**

Organization: Escola Municipal de Ensino Fundamental Heitor Villa-Lobos

Address: Avenida Santo Dias da Silva, s/n – Vila Mapa, CEP: 95.550-240, Porto Alegre/ RS, Brazil

Phone: (51) 99548897; Fax: (51)33191413

Contact Person: Cecília Rheingantz Silveira

Email: [orquestradeflautas@terra.com.br](mailto:orquestradeflautas@terra.com.br)

**SECTION:**

Music for Lifelong Learning

**COUNTRY:**

Canada

**PROJECT:**

**PROMOTING INTERCULTURAL UNDERSTANDING THROUGH WORLD MUSIC WORKSHOPS WITH UNDER-RESOURCED ELEMENTARY SCHOOL STUDENTS: ROOTS & SHOOTS**

**DESCRIPTION:**

The *Roots & Shoots* program fosters intercultural understanding and team-building among students while providing under-resourced Vancouver elementary school children with the opportunity to engage in world-class music workshops. It is a unique program that focuses on both social and musical development by giving students from under-resourced schools the opportunity to have experiences in creating music. Students from six schools are selected each year to receive up to twelve hours of music instruction via workshops held in their school and attend a concert at the Chan Centre. In addition, Roots & Shoots seeks to foster team spirit and a sense of community within schools that are struggling on a day to day basis to maintain students' attendance and foster a secure school environment.

The primary goals of Roots & Shoots are:

- Fostering intercultural understanding and awareness of cultural diversity among students through first-hand exposure to live music and musicians of different cultures
- Bringing world-class music into students' lives through the workshops and a spectacular concert experience
- Giving students the opportunity to experience the learning progression from beginning a skill (in- school workshops), developing the skill (a youth group opens each Roots & Shoots concert), and perfecting the skill (seeing the professional artists perform and teach)

**CURRENT STATUS:**

Some of the artists who have previously participated in the program include: Masabo, Kokoma African Heritage Ensemble, Dancers of Damelahamid, Cheondoong, Uzume Taiko, Orchid Ensemble, Gamelan Gita Asmara, and Ache Brazil. The project has just completed its 2015 concert series, and is halfway through the series of workshops. Planning is underway for the 2016 season

**ADDITIONAL INFORMATION:**

<http://www.chancentre.com/rootsandshoots>  
[www.chancentre.com](http://www.chancentre.com)

**CONTACT INFORMATION:**

Organization: Chan Centre for the Performing Arts  
Address: 6265 Crescent Road, Vancouver BC, V6T 1Z1  
Phone: 604-822-2283; Fax: 604-822-1606  
Contact Person: Wendy Atkinson, Programming Manager  
Email: [wendy.atkinson@ubc.ca](mailto:wendy.atkinson@ubc.ca)



**SECTIONS:**

Music for Lifelong Learning

Music for Mental and Physical Health

**COUNTRY:**

Costa Rica

**PROJECT:**

**A LATIN PERCUSSION ENSEMBLE FOR SPECIAL NEEDS CHILDREN: ENSAMBLE DE PERCUSIÓN INCLUSIÓN**

**DESCRIPTION:**

The project began in 2000 as a way to provide the opportunity for music learning and performance to students from age five to forty with Asperger or Down syndromes, autism, cerebral palsy, and hearing impairments, among other conditions and syndromes at the Music School of Mercedes located in the mostly rural northern province of Heredia. The objective of the program is to promote the expressive and creative musical potential of these people with special needs through a Latin percussion workshop. At every session, the students are guided into full, sequenced group activities as a percussion ensemble. They learn percussion performance techniques, especially Latin percussion (i.e. samba, meringue, and salsa), in accordance to their physical capacities. In addition, the students are also encouraged to explore their potential as musicians and team members. Confidence, perseverance, and creativity are only some of the pivotal values developed in the learning and performing processes.

Since the outset of the project, the ensemble director foresaw the need to transcend formal music learning in order to stimulate the performing and expressive potential of students. Becoming an independent ensemble contributed to achieving this goal. The ensemble director reports a significant improvement in physical skills (i.e. motor coordination) mental health (i.e. concentration skills, confident and optimistic attitudes, positive self-image) and social skills (i.e. communication with peers) in students, and overall a more productive life.

**CURRENT STATUS:**

The ensemble has presented almost 300 concerts in schools, universities, government institutions, churches, throughout the country. Despite its success, the program still requires funding, material, and logistical support to continue carrying out its work.

**ADDITIONAL INFORMATION:**

[http://www.aldia.cr/ad\\_ee/2004/octubre/24/sociedad0.html](http://www.aldia.cr/ad_ee/2004/octubre/24/sociedad0.html)

**CONTACT INFORMATION:**

Contact Person: Professor Enrique Aguilar-Ruiz

Phone: + (506) 2237-7434 / + (506) 8387-1463



**SECTIONS:**

Music for Lifelong Learning

Music for Sustainable Community Development

**COUNTRY:**

Mexico

**PROJECT:**

**PROVIDING MUSIC EDUCATION TO STUDENTS IN DIVERSE SETTINGS AND INSTITUTIONS: MUSIC AND CULTURE AT CEDROS**

**DESCRIPTION:**

This project began in 1995, based upon the idea that “every child can,” and that music, as a form of education, serves as a natural resource connecting youth to education. Equal opportunity is critical to such goals. Therefore, the program is open to anyone without having admission criteria based on ability or talent. Diversity is another essential element fostered by the project, through offering over 23 music ensembles, thereby providing students with a variety of sonic experiences and a myriad of musical opportunities. These vary from participating in symphony orchestras to drums ensembles. CEDROS actions and goals focus on the notion that, in order to understand differences, it is necessary to understand the world and its complexities. Thus, the program strives to expand a youth’s horizons. Ensembles are an important part of this process, whereby youth participate in concerts across the globe: Washington, Annapolis, Chicago, San Diego, Los Angeles, Fresno, San Francisco, Berlin, Roma, Madrid, Bilbao, Pamplona, London, Cambridge, and 15 states of Mexico.

Part of communicating with others involves close interaction, thus creating opportunities for new ideas and musical experiences. The project has consequently been aided through the production and recording of ten CDs, all by student ensembles. Further, with this aim in mind, CEDROS has opened its own borders to all levels and types of education in Mexico through the “Festival Internacional Cedros-UP” – an event designed to improve the quality of the music education in Mexico and to foster awareness of the ways in which music can be an element in social, cultural and economic development. Performers and educators from 29 countries taught Mexican teachers during the seven festivals that have been held to date, each festival having a different focus. The 2010 festival is focused on the issue of “Music and Education toward Peace.”

The main objectives of CEDROS are to:

- provide music education to students in diverse settings and institutions supervise similar aimed projects across Mexico
- offer musical-pedagogical alternatives to Mexican teachers

Populations being served include:

- 513 children who received choral or instrumental classes at DACCUP
- Expanding to 4 other schools, that have been inspired and are supervised by this project
- A chorus at a juvenile prison
- Music classes at a day-care center for underserved children
- 43 music teachers work directly at DACCUP and 30 music teachers work in the other schools More than 1000 music teachers, from all over Mexico (public schools, private schools, and universities), have taken music teacher training at DACCUP

**CURRENT STATUS:**

This project has attained a great deal of recognition in the music education field in Mexico. Nevertheless, because this project belongs to a private organization, the Mexican government has not supported this enterprise. The budgetary restrictions have not prevented the continuation of the project, but have hampered its expansion. For example, the constraints make it impossible to acquire large percussion instruments such as xylophones, and cymbals.

**ADDITIONAL INFORMATION:**

[www.musicacedrosup.org.mx](http://www.musicacedrosup.org.mx)

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

**CONTACT INFORMATION:**

Organization: Departamento de Arte y Cultura Cedros-UP

Phone: (5255) 5091 9563; Cell: (5255) 1019 827, Fax: (5255) 5091 9543

Contact Person: Gabriel Pliego, Director

Email: [gabriel\\_pliego@cedros.edu.mx](mailto:gabriel_pliego@cedros.edu.mx)

**SECTION:**

Music for Lifelong Learning

**COUNTRY:**

United States of America

**PROJECT: MIDORI & FRIENDS: INSPIRING CHILDREN THROUGH MUSIC****DESCRIPTION:**

The mission of Midori & Friends (M&F) is to inspire children through music. At age 19, world-renowned violinist Midori had a vision to bring music education to every NYC student. She saw music being stripped away due to decreased budgets and she knew that something had to be done. Founded in 1992, the organization launched its efforts with Midori herself performing concerts in the schools. 23 years later, with a track record of transforming the lives of over 235,000 students in underserved schools and organizations, M&F is a premier provider and trusted leader in music education. Focusing on children with little or no access to the arts, our comprehensive music programs are offered at no cost to students and are available to all children regardless of skill, ability or background.

Our objective is not to create virtuosos to follow in Midori's footsteps; rather, we honor the artistry in every child, nurturing beginner musicians to develop them into well-rounded young people. Guided by our new Milestones of Student Learning, residencies nurture students' abilities to LISTEN actively; DEVELOP core musical skills; PLAY well-suited repertoire; ENGAGE with musical genres through hands-on learning experiences; INTERPRET music with expression; COMPARE and CONTRAST musical genres with core musical skills; EXPLORE different cultures and historical time periods; COLLABORATE with peers; CREATE a respectful learning environment; CARE for their instrument; and SHARE their accomplishments.

Programs are led by M&F artists who are professional performing musicians, as well as experienced educators gifted in teaching students with varied backgrounds and learning styles. Residencies are structured to meet the NY State Learning Standards for the Arts and the NYC Department of Education's Music Blueprint for Teaching and Learning in the Arts.

One of the hallmarks of M&F is our roster of collaborative, long-term school partnerships. Working closely with our partner principals and teachers, we create customized music programs that align with school-wide goals for arts learning and build pride throughout the school community. This cooperative style of program design distinguishes our organization and encourages schools and community organizations to work with us for multiple seasons—typically for 8 to 15 years. M&F sparks young people's creativity, nurtures them as listeners and critical thinkers and increases self-esteem as new skills are mastered.

**CURRENT STATUS:**

Each year, we serve over 16,000 students at approximately 45 sites within 25 of our city's most underserved communities. Currently, our student population reflects the diversity of our city: 54% Hispanic/Latino; 18% Black; 14% Asian-American; 12% Caucasian and 2% other.

The two flagship programs provided by Midori & Friends include:

- **12 Notes:** Honed over 2 decades in NYC schools, 12 Notes teaches Grade 3-12 students to play instruments or to sing, both individually and in groups. Teaching artists provide high-quality instruction on woodwinds, brass, percussion, guitar, strings and voice, both during and after school. The program imparts musical knowledge and skills and facilitates students' intellectual, academic, personal and social development

- **Signature Concert and Workshop Series:** The Signature Series features live in-school concerts that showcase the music of different cultures and diverse genres like classical, jazz, blues, gospel, or global music. Performed by world-class ensembles, the program cultivates music appreciation, knowledge and access for Pre-K- 12th graders. For a deeper learning experience, students attend artist-led workshops over 6-10 weeks to explore the instruments, the music's history and cultural context, repertoire and techniques

All Midori & Friends programs are offered at no cost to participating students.

**ADDITIONAL INFORMATION:**

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

**CONTACT INFORMATION:**

Organization: Midori & Friends

Address: 325 Seventh Avenue, Suite 301, New York, NY 10001

Phone: (212) 767-1300

Contact Person: Judi Linden, President

Email: [jlinden@midoriandfriends.org](mailto:jlinden@midoriandfriends.org)

**SECTION:**

Music for Lifelong Learning

**COUNTRY:**

United States of America

**PROJECT:****A MULTI-DISCIPLINARY WORLD DRUMMING PROGRAM FOR UNDERSERVED CHILDREN: ROOTS OF RHYTHM****DESCRIPTION:**

In 2004, Roots of Rhythm (RoR) became the first free, online world drumming program for training teachers to learn hands-on techniques that can bring musical experiences to underserved children in the United States. Since then it has expanded to countries in Europe, the Middle East and South Asia. RoR provides teachers with (1) the necessary tools to bring students the joy of learning to play percussion, especially those who do not normally have an opportunity to take music classes, and (2) creative musical ways of addressing core academic subjects such as history, social studies, art and science.

During the weekend or weeklong training workshops, both music and non-musically trained teachers learn how to use the Roots of Rhythm Teacher's Guide to teach drumming from Africa, Asia, the Middle East, Europe and the Americas. Key to this process is providing students with ways of learning how they can connect to their own cultural heritages. This global view is vital to young people today, particularly those who may never leave their own local community. Children discover how music and world drumming connect to their broader education. Students of RoR teachers will learn:

- How to play various drums and rhythms from around the world, and how to listen for commonalities and differences
- Techniques to make simple, inexpensive yet authentic-sounding world percussion instruments that they may keep
- About countries, geography and cultures, and how music reflects life conditions and experiences
- Ways to improve self-esteem by building self-respect and understanding one's heritage
- Cooperative behavior during instrument making and performing

Originally written for teachers of 5th and 6th grade students, Roots of Rhythm is now used in Kindergarten through 12th grade. To assist teachers in learning the program and using it effectively, they receive materials at almost no cost including:

- RoR Teacher's Guide - the manual for teaching over 16 drums from around the world
- RoR CDs - examples of authentic world music and play-along exercises
- Classroom Connections - a booklet identifying K-12 academic content in RoR
- Recommended Reading - a booklet identifying school library books on RoR
- Instrument-making instructions - details on how to make over 16 RoR instruments
- Materials - to make age-appropriate drums used in RoR
- Fill-in box notation pages - an easy system for composing and performing rhythms

**RESEARCH AND EVALUATION:**

Surveys, narratives, final reports and video documentation testify to the effectiveness of the RoR teacher training and its value in increasing student achievement and self-esteem. These evaluations come from a wide range of populations and communities with an emphasis on underserved students.

**CURRENT STATUS:**

RoR has been rebranded to have the sub-text, 'World Drumming for All Ages.' Recently, the focus includes an emphasis on playing the drum set and using it in a drum circle.

The Roots of Rhythm professional development workshops are one of the programs of the Percussion Marketing Council, a 501(c)(3) nonprofit. RoR funding comes as grants from the NAMM Foundation (NAMM, International Music Products Association). Additional support comes from a small materials fee that teachers pay at the workshop.

At least 10 professional development workshops will be presented across the U.S. for the grant year ending in June 2016. The RoR Teacher's Guide is used for teacher training at several locations of the International House of Blues under the title 'Cultural Journeys'.

**ADDITIONAL INFORMATION:**

<http://www.RootsofRhythm.net>

<http://www.PlayDrums.com>

<http://www.NAMMFoundation.org>

<http://www.ihobf.org>

<http://www.EthnomusicInc.com>

**CONTACT INFORMATION:**

Organization: Percussion Marketing Council, Roots of Rhythm

Address: 17950 Geauga Lake Road, Chagrin Falls, Ohio 44023

Phone: 440-725-8767; Fax: 440-543-2963

Contact Person: Dr. Craig Woodson, RoR Director

E-mail: [woodsonphd@gmail.com](mailto:woodsonphd@gmail.com)

**SECTION:**

Music for Lifelong Learning

**COUNTRY:**

United States of America

**PROJECT:**

**MUSIC MAKING FOR ADULTS: NEW HORIZONS MUSIC PROGRAMS**

**DESCRIPTION:**

New Horizons International Music Association provides entry points to music making for all adults, including those with no musical experience at all and those who were active in school music programs but have been inactive for a long time. Originally conceived by Roy Ernst as a group for adults over 50, there is currently no age minimum, although the typical participant is retired and near 70 in age. Many adults would like an opportunity to learn music in a group setting similar to that offered in schools. However, for most the last music experience was elementary school. New Horizons Music programs serve that need. To that end the philosophy of the program promotes the belief that the style of instruction must be completely supportive and free of competition.

- Each NHIMA ensemble is autonomous and anyone can begin a group (information as to this process can be found on their website). Groups rehearse in Senior Centers, churches, schools, and recreation centers
- The philosophy is to welcome all levels of ability on the traditional string orchestra and wind band instruments. There are no auditions and players are instructed (sometimes by retired school teachers, sometimes by university professors) in large ensembles. Small groups are arranged either by “like instruments” (e.g. flute choir), or by genre (Dixieland, German Band, Jazz, etc.). The small groups are sometimes self-led by members, while others are led by instructors
- Annual memberships are available for individuals and ensembles
- The NHIMA website publicizes the “camps” organized by various NHIMA ensembles

**CURRENT STATUS:**

Over 150 New Horizons ensembles exist in the United States, Canada, Australia, Ireland, and Iceland. Most are wind band ensembles, but there are orchestras and choirs, as well.

**RESEARCH AND EVALUATION:**

<http://newhorizonsmusic.org/research/>

**ADDITIONAL INFORMATION:**

<http://www.newhorizonsmusic.org/>

<http://newhorizonsmusic.org/music-for-life/>

**CONTACT INFORMATION:**

Contact Person: NHIMA Board President (<http://newhorizonsmusic.org/board-of-directors/>)

**SECTIONS:**

Music for Lifelong Learning

Music for Sustainable Community Development

Music for Mental and Physical Health

**COUNTRY:**

United States of America

**PROJECT:**

**TRANSFORMING LIVES AND COMMUNITIES THROUGH MUSIC: THE CENTER FOR MUSIC NATIONAL SERVICE**

**DESCRIPTION:**

The Center for Music National Service (MNS) is a nonprofit organization that supports music as a strategy for public good. Through direct programs and advocacy, MNS promotes music as an intervention to improve student success, soothe the sick, and strengthen communities of all kinds.

MusicianCorps, MNS's flagship program, trains and places musicians to serve full-time as teachers and mentors in low-performing public schools, youth centers, and other high-need community settings. MusicianCorps uses music to reengage youth in their academic and civic lives, and provide them the skills critical to success in the 21st century. MusicianCorps has the following key goals (see the Research and Evaluation section of this report for additional information): Keeping students in school, Building 21st century workforce skills, Making music accessible and strengthening community.

MusicianCorps Mentors are skilled musicians who have demonstrated a commitment to making a positive impact in their community. Mentors receive a living stipend, health care and professional development in exchange for a year-long service term. MC Mentors provide 4 days per week of music instruction and engagement at 1-2 high-need service sites. Weekly "5th days" are dedicated to community service and outreach, corps-based reflection and leadership development.

The MusicianCorps has four main components:

- Music Instruction: Project-based instruction focused in composition, improvisation and performance
- Arts Integration: Incorporating music into core subjects such as math, literacy, and technology to heighten students' perception and understanding
- Service Learning: Youth apply and strengthen skills learned in the classroom through quarterly engagement in Music Service Days, performances and community events
- Consistent Mentorship: Young adult MusicianCorps Mentors serve as reliable and relatable role models for youth

**CURRENT STATUS:**

MusicianCorps has transitioned from a brick-and-mortar organization to a volunteer-driven movement. We are committed to mobilizing music service in schools, children's and veterans' hospitals, senior homes, homeless shelters and other high need settings. The organization has shed its physical assets but still maintains its 501(c)(3) nonprofit status as a volunteer-driven movement.

Music has a unique power to unite people from all walks of life. Each year, #musicMLK encourages musicians and music lovers to co-create participatory events in their communities, with a special emphasis on engagement with isolated populations like hospitalized children, veterans, the elderly, the homeless, and others who are in need. #musicMLK happens



each January on the Martin Luther King, Jr. holiday weekend. In 2016 the organization plans to expand our [#musicMLK](#) event from 50 cities in 2015 to 150 cities.

#### **RESEARCH AND EVALUATION:**

In just over two years of programming, MusicianCorps has demonstrated the following key impacts:

- **Keeping Students In School**  
MusicianCorps Mentors motivate students to stay in school. In the midst of a national crisis that has seen high school dropout numbers reach dramatic new heights over the past decade, 7 out of 10 high school students say they want to come to school more because of MusicianCorps.
- **Building 21st Century Workforce Skills**  
MusicianCorps focuses on creative expression, composition, and teamwork to increase youths' chances for long-term success. A recent IBM poll of 1,500 CEOs identified *creativity* as the No. 1 'leadership competency' of the future (The Creativity Crisis, Newsweek 2010), and the Conference Board reports that creativity rates among the top five skills needed in the workplace. In the 2010-11 program year, 70% of school site partners agreed youth were more creative after MusicianCorps, and 80% agreed youth were better able to express themselves.
- **Making Music Accessible**  
MusicianCorps works to restore music in the schools that need it most. Despite being consistently hailed as a cornerstone of a complete education curriculum, the time spent on music instruction has steadily decreased in public schools over the past twenty years, especially among schools that serve children of low socio-economic backgrounds. Since its launch in 2009, MusicianCorps Mentors have empowered 5,400 underprivileged youth with ongoing music instruction and music-making opportunities.
- **Strengthening Community**  
In a time when people are feeling more disconnected from their communities and each other, MusicianCorps harnesses the unique power of music to bring people together, providing students an opportunity to exercise community leadership. Over 16,000 community members have participated in 215 MusicianCorps service days, performances, and public events in just over two years.

#### **ADDITIONAL INFORMATION:**

<http://www.musicnationalservice.org>

<http://www.musicmlk.org/#ideas>

#### **CONTACT INFORMATION:**

Organization: Center for Music National Service

Address: 3254 19th St | 2nd Floor

San Francisco, CA 94110

Phone: 415-839-8902 | Fax: 415-840-7202

Founder: Kiff Gallagher, CEO & Founder;

Email: [kiff@musicnationalservice.org](mailto:kiff@musicnationalservice.org)

Email Contact: [contact@musiciancorp.org](mailto:contact@musiciancorp.org)

**SECTION:**

Music for Lifelong Learning

**COUNTRY:**

United States of America

**PROJECT:**

**USING MUSIC AS A LEARNING TOOL FOR ECONOMICALLY DISADVANTAGED CHILDREN: GUITARS IN THE CLASSROOM**

**DESCRIPTION:**

Founded in 1998 in California, Guitars in the Classroom (GITC) is based on the principle that music making is a fundamental human experience and a ready resource for learning as well as a powerful tool for building and strengthening communities through shared interpersonal expression and musical engagement. The organization puts music to work in educational contexts by training classroom teachers to play, lead, write, and integrate it into academic lessons to boost learning, communication, and creativity. The majority of the teachers trained and students served through GITC's programs come from Title I schools where half or more of the students exist at or below the poverty level. In many cases, GITC is their only access to music instruction.

Teachers across the country are now strumming and singing as they introduce, reinforce, enrich and extend lessons in every subject area using guitars for musical accompaniment and songs as vehicles for lesson content and language learning. They learn to facilitate collaborative student songwriting by embedding popular melodies and folk songs with academic content for deeper student connection to and retention of lesson material. Music leadership also equips them with a valuable classroom management tool that increases student focus while nurturing students' sense of creative ability and belonging.

GITC's guitar technique is a key component to the success of the work. The organization's founder and executive director created an unusual developmental approach to guitar education that makes the instrument accessible, beautiful, and easy for total beginners to learn. Based in musical traditions from Argentina and Hawaii, the method begins in an open tuning with simplified chords and essential strums to accompany singing. The result is immediate gratification and success for the teachers and assimilation into the classroom.

GITC sees life-saving potential of this technique to communicate important information and messages for health, well-being, and safety in social contexts around the globe. This past year, Guitars in the Classroom has chosen to include teaching eco-sustainability through music to teachers and students and is beginning the work of integrating song based learning into life laboratory garden lessons, curriculum for health and nutrition, and lessons in science on topics of alternative energy, sustainable farming, conservation, and more. The organization has created The Green Songbook to help with this effort and to raise funds for its free teacher training programs. Using GITC's methods in the classroom have a number of direct benefits: memorization and imprinting of teaching points is aided by the use of rhyme and melody increased use of song-based activities develops listening skills and cooperation. specific benefits in areas of literacy – spelling, grammar and vocabulary greater scope, variety and contrast in lessons facilitating easier planning for teachers opportunities for performance of songs in school and community events increased access to music; more inclusive experience of music in schools.

**CURRENT STATUS:**

GITC is a 501(c)(3) nonprofit organization funded through donations from private individuals, small businesses, corporate sponsors and philanthropic foundations. The guitars and other equipment are donated by the manufacturers. Incorporating GITC into the curriculum is entirely

cost-free to the teachers and the schools, although many schools choose to assist with the fundraising. GITC also continues to enlist the support of well-known musical artists and music lovers in both fundraising and outreach. This funding model encourages community participation and stake-holding in education at all levels.

Guitars in the Classroom is developing two innovative approaches to assist students who receive special benefit from learning through music:

- Achievement through Music Integration with Guitar (AMIGO) trains teachers of children acquiring English as a second language to utilize music to build language skills.
- Music Integration for Resource and Special Educators (MIRSE) is a pilot intended to equip special educators and resource teachers to lead classroom music making to benefit students with disabilities ranging from autism and cerebral palsy to attention deficit disorder and traumatic brain injury. Informed by music therapy, this model will bring musical learning to populations of students who are often excluded from arts classes.

GITC continues to grow and expand around the US, while maintaining its identity as a grassroots, independently-run organization based on the expertise and energy of local instructors. The first overseas course was taught at the American University in Kabul, Afghanistan, and a new program is being developed at the American University in Sulaymaniyah, Iraq.

#### **RESEARCH AND EVALUATION:**

A 2009 research study specific to Guitars in the Classroom's AMIGO program explores the impact music on language learning for students in grades 1-5. This paper summarizes the analysis of test score data, comparing student benchmark scores on standardized tests based on the inclusion or lack of inclusion of music integration. In summary, AMIGO participants made better than expected progress in Decoding & Word Recognition; Vocabulary & Concept Development; Grammar, Capitalization, & Punctuation; Spelling; Listening and their Total Reading Assessment Score. Both highlights from this study and the study itself are available at <http://www.guitarsintheclassroom.org/learn-about-us/research/> along with another 2009 study exploring the Characteristics of Teachers Participating in Voluntary Music Integration Professional Development. This gives a detailed picture of the educators who seek and pursue GITC training.

#### **ADDITIONAL INFORMATION:**

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

##### **Publications:**

Wagner, D. (January 2009). Guitars in the classroom teacher impact study. Guitars in the Classroom: San Diego, CA.

Wagner, D. (July 2009). Guitars in the classroom AMIGO Project teacher impact study. Guitars in the Classroom: San Diego, CA.

#### **CONTACT INFORMATION:**

Organization: Guitars in the Classroom

Address: 2770 Historic Decatur Rd., Suite 203

San Diego , CA 92106

Office Phone: (619)578-2326, (619) 840-1010 cell

Contact Person: Jessica Anne Baron (Executive Director)

Email: [jess@guitarsintheclassroom.org](mailto:jess@guitarsintheclassroom.org)

**SECTION:**

Music for Lifelong Learning

**COUNTRY:**

United States of America

**PROJECT:**

**USING MUSIC TECHNOLOGY TO PROMOTE LEARNING WITH ADOLESCENTS  
AND YOUNG ADULTS ON THE AUTISTIC SPECTRUM: SOUNDSCAPE**

**DESCRIPTION:**

The SoundScape program is an interdisciplinary, university-based music intervention for high-functioning adolescents and young adults with autism spectrum disorders (ASD). SoundScape also provides an informal parent group to promote support for this approach with family networks.

In context of the SoundScape program, the music-making activities require students to listen, analyze, problem-solve, create, and reflect on their work, allowing students the opportunity to attach personal meaning to their learning. The activities of the SoundScape program were designed around the students' existing interests in music and technology. Many have a strong interest in music or even an outstanding and unique (i.e. savant) talent. In addition, the incorporation of technology through the use of computers and video equipment helped make SoundScape particularly attractive to those with ASD who often find motivation through these methods. As well as learning about music and encouraging creativity, the SoundScape activities enabled participants to experience success, which is important as many individuals with ASD have poor self-esteem and low self-confidence. The program activities were designed so that it was impossible to fail or do poorly. The music production software used in the program (GarageBand) is very versatile and enables even those who cannot read music or play an instrument to successfully create their own pieces using a broad range of different instrument sounds, tempos, styles, rhythms, etc.

SoundScape also attempts to address the social challenges experienced by those with ASD by providing participants with the opportunity to meet others and practice effective communication and successful interactions, and potentially form rewarding friendships. This was facilitated by designing class activities and projects that maximized the need for group work and collaboration.

**RESEARCH AND EVALUATION:**

The research component of the music program consists of participants and parents completing questionnaires. They complete questionnaires before and after participation in the music program, and a brief questionnaire each week. These have been selected and designed to evaluate the success and efficacy of the program. If parents agree to be in the research component, the pre-evaluation questionnaires are completed at the first session. Post-intervention questionnaires are completed at the end of the last session. The program also uses feedback to constantly re-adjust our approach in terms of the projects we are doing, time frames for projects and length of time for each session. We continually revisit the format based on feedback about project deadlines – which means including more free-form improvisation activities this year using iPads as the instruments. There are marked medical and psychological benefits of improved self-esteem, improved ability to collaborate and make friends, and reduced levels of stress.

**CURRENT STATUS:**

The program is entering its fifth year in the fall of 2011. The program generally operates for eight weeks every fall and has an enrollment of around 15 students each year. Students can repeat this program for several years.

**ADDITIONAL INFORMATION:**

[http://faculty.uml.edu/ahillier/SoundScape\\_Music\\_Program.htm](http://faculty.uml.edu/ahillier/SoundScape_Music_Program.htm)

**Publications:**

- Hillier, A., Greher, G., Poto, N., & Dougherty, M. (2011). Positive outcomes following participation in a music intervention for adolescents and young adults on the autism spectrum. *Psychology of Music* 0305735610386837, first published on February 23, 2011 as doi: 10.1177/0305735610386837
- Greher, G.R., Hillier, A., Dougherty, M., & Poto, N. (2010). SoundScape: An Interdisciplinary Music Intervention for Adolescents and Young Adults on the Autism Spectrum. *International Journal of Education & the Arts (IJEa)* 11, (9) ISSN 1529-8094. <http://www.ijea.org/v11n9/>

**CONTACT INFORMATION:**

Organization: University of Massachusetts Lowell

Address: 1 Mahoney Hall, 870 Broadway Street, Lowell, MA 01851

Phone: (978) 934-2930

Contact Person: Ashleigh Hillier, Ph.D., Assistant Professor, Department of Psychology

Email: [ashleigh\\_hillier@uml.edu](mailto:ashleigh_hillier@uml.edu)

**SECTION:**

Music for Lifelong Learning

**COUNTRY:**

United States of America

**PROJECT:**

**YOUTH DEVELOPMENT THROUGH MUSIC: HIP HOP4HUMANITY**

**DESCRIPTION:**

The Business of Entertainment, sponsored by Hip Hop4Humanity (HH4H), seeks to decrease the recidivism and high school dropout rate by fostering entrepreneurial spirit with a focus on youth development through the art of music. HH4H recognizes that young people who are exposed to music programs excel academically and are more likely to attend college.

As the State of Georgia has cut its music programs in schools, a tremendous need for a curriculum-based music program has developed. The Business of Entertainment was launched in 2005 on the campus of Emory University as an alternative educational summer camp program in association with Georgia State University School of Social Work MSW Program and Communities In Schools. Communities In Schools started in Georgia over thirty years ago and is now the nation's leading dropout prevention organization, serving over one million youth in 25 states and the District of Columbia. High school students selected for this program were able to experience college life during an intensive week of music-based activities. They were introduced to opportunities that exist within the music and entertainment industries while incorporating character development and reinforcing academic standards. Students participated in skill-building workshops led by entertainment industry professionals, trained educators and community leaders.

The Business of Entertainment fostered self-esteem and confidence in the students and demonstrated how to use music to enhance study skills, resolve conflicts, effective communication, team building and interpersonal skills. Students who initially felt they had no musical skills were able to come together in a group and create a music project in a simulated studio environment led by a Grammy award-winning recording engineer. Students were encouraged to use their experience to help them achieve success in the classroom and in their community.

The program allowed students to have a creative outlet in performing arts and music. Students gained a unique insight and experience exploring various opportunities and learning hands-on while working on music projects through the infusion of inquiry-based instruction and also focusing on areas not traditionally covered in high school curriculums.

**CURRENT STATUS:**

The Business of Entertainment was launched as a pilot program and components are currently being used in other entertainment summer camps and programs across the country. The current goal is to replicate the program in its entirety or a la cart on a national and global level. It is funded through donations from private individuals, corporate sponsors and philanthropic foundations.

Entertainment industry professionals founded HH4H in 2001. HH4H is a 501(c)(3) nonprofit organization focusing on educational and health initiatives for at-risk youth. Among its many projects, HH4H supports The Ron Clark Academy in Atlanta, Georgia that uses music to transform children's lives in education.

**ADDITIONAL INFORMATION:**

<https://www.youtube.com/watch?v=Y6rGfyLFU88>

[www.RonClarkAcademy.com](http://www.RonClarkAcademy.com)

<https://isepp.wordpress.com/2011/09/20/the-ron-clark-academy-taking-education-to-a-whole-new-level/>

<https://www.facebook.com/nxgleaders>

[http://www.cisga.org/cisgawpress/?page\\_id=130](http://www.cisga.org/cisgawpress/?page_id=130)

**CONTACT INFORMATION:**

Organization: Hip Hop4Humanity

Address: 1072 West Peachtree Street, NW #79294, Atlanta Georgia 30357

Phone: 678-575-6799; Fax: 877-832-6032

Contact Person: Judy Mauldin, Co-Founder

Email: [JudyLMauldin@gmail.com](mailto:JudyLMauldin@gmail.com)

**SECTIONS:**

Music for Lifelong Learning

Music for Sustainable Community Development

**NON-AUTONOMOUS TERRITORY:**

Puerto Rico

**PROJECT:**

**MUSIC TO PROMOTE ENVIRONMENTAL AWARENESS: ECOMUSICLAJE**

**DESCRIPTION:**

EcoMusiclaje is a not-for-profit organization operating under the laws of the Commonwealth of Puerto Rico. The Spanish term “EcoMusiclaje” is the fusion of three words: ecología, música and reciclaje (ecology, music and recycle). EcoMusiclaje is the art of making music with recycled materials from nature and everyday items. The main goal of the music workshops is to promote awareness of eco-friendly practices through the teaching of music.

For over 34 years EcoMusiclaje has worked in the field of music education with people of all ages and backgrounds. The program also includes people with autism, Down’s syndrome and visual impairments. String, wind and percussion instruments are made with natural materials such as gourds, seed pods, coconut shells, bamboo, sea shells, bones, wood sticks, leather skins, steel drums and found objects such as plastic, glass, and metal. This type of instrument shows historically how the first humans made music. In this manner we have produced a very original and unique musical project.

Other educational activities are focused on how to use music in Science, Spanish, English, and History courses. One of the most important topics included in educational and community activities is the influence of Africa on the instruments and music of Puerto Rico and the Caribbean. Students from different geographical areas and economic backgrounds have benefited from workshops that have brought close to 50,000 students together from public and private schools, art schools, cultural centers, public libraries, government centers, and community based organizations. Workshops have served to awaken interest and motivation in participants to learn and to continue to learn and study music.

In June, 2013 EcoMusiclaje received acknowledgment in Ponce, Puerto Rico for its work in promoting sustainable communities for Puerto Ricans and eradicating unemployment.

There is now a collection of over 300 musical instruments in the Museo Rodante EcoMusiclaje (EcoMusiclaje Museum on Wheels). Workshops and exhibitions are offered at various parks, among them, Library Amaury Veray, at Conservatory of Music of Puerto Rico, Boy Girls and Club at Vieques, Puerto Rico and Plan designs for ecological parks in Culebra, Puerto Rico, Chicolines Pre-School and training is offered for teachers and community leaders, tourists and the general public.

**CURRENT STATUS:**

For several years EcoMusiclaje has organized summer camps for different agencies that include music, recycling and the cultural aspects of music, dance and hand crafting. The summer camp will serve children from four to twelve years old. Its purpose is to help teachers and community leaders learn to build instruments from nature and recycling.

EcoMusiclaje is also developing a new book entitled *Instruments of EcoMusiclaje*. Its purpose is to help teachers and community leaders learn to build instruments from nature and recycling. Other books under development are: *Arco Iris Musical* and *Music-Art Therapy*. These original



textbooks integrate elements of music therapy, art therapy and music instruction with science, mathematics, and social studies in order to elevate the academic level of the participants. Other techniques and methods are offered to teachers interested in teaching the traditional music of Puerto Rico and the folklore of all the Americas. Under development is a text for a band of EcoMusiclaje instruments and 50 musicians: *EcoMusiclaje Symphonic Orchestra*.

Activities are financed through fee for services including workshops, conferences, lectures, book sales, hand craft, exposition and summer camps.

#### **RESEARCH AND EVALUATION:**

EcoMusiclaje over the years has documented its work qualitatively through videos and letters. Many participants have continued musical studies and participate in the project by offering services voluntarily and setting an example of what the project meant in their lives.

#### **ADDITIONAL INFORMATION:**

Videos:

<http://www.youtube.com/user/RAULBERRIOSTV/maquinolander>

Photos

<https://www.facebook.com/ecomusiclaje.campamento?fref=ts>

#### **CONTACT INFORMATION:**

Organization: EcoMusiclaje

Address: Urb Carolina Alta N. Landrau F-25 Carolina P.R. 00987

Phone: (787) 980-8731 or (787) 376-8713

E-mail: [ecomusiclaje@gmail.com](mailto:ecomusiclaje@gmail.com)

Contact Persons: Raúl Berrios Sánchez;

Email: [clavetres12@gmail.com](mailto:clavetres12@gmail.com)

Waleska López Jiménez;

Email: [indici@icloud.com](mailto:indici@icloud.com)

**SECTION:**

Music for Lifelong Learning

**NON-AUTONOMOUS TERRITORY:**

Puerto Rico

**PROJECT:**

**REBUILDING FAMILY LIFE THROUGH MUSIC: ATENCIÓN ATENCIÓN**

**DESCRIPTION:**

Atención Atención is an educational music program for pre-school and primary school students, initially started in 1999 at the Drug, Alcohol and AIDS Prevention Institute of the Inter-American University of Puerto Rico. The Atención Atención project addresses many of the major social issues that Puerto Ricans face today including the deterioration of family values, the ever increasing incidence of divorce cases, unemployment, an alarming increase in alcoholism and drug addiction, and the diverse manifestations of violence. These issues adversely affect family life in general and especially children's lives. Given that music is an essential part of Puerto Rican culture, the musical project Atención Atención is a powerful tool to work through these social issues in a preventative way with even the youngest audiences.

The objective of the program is to improve children's self-esteem by helping them incorporate key values into their lives. The program uses songs and music to teach children personal and family values, such as trust, perseverance, truth, respect and to encourage positive social skills. It also develops an awareness of the surrounding world and a respect for nature. All of the songs require students to be active participants in the learning process. Singing and dancing directly stimulate children's expressive potential, opening up communication channels, increasing self-confidence and strengthening student-teacher bonds.

Atención Atención attempts to strengthen parent-child relationships by helping to develop communication channels. The program also focuses on working with special needs children, thereby improving their confidence and motivation.

Atención Atención has participated in numerous efforts offering aid and support to various institutions in their mission to enrich children's lives including the Hospital del Niño de Puerto Rico, the Pediatric Ward at San Jorge Children's Hospital, and the Project for Children's Literacy at the University of Puerto Rico.

Atención Atención's educational foundation has moved from the classroom to the general public through live theater presentations and television. These activities are intended to demonstrate that music has no boundaries and children can have fun while learning. The "Atención Atención en Vivo" [Atención Atención...Live] theater presentation premiered in May 2005. Since then, the group has continued to offer a variety of live shows in theaters and coliseums throughout the island, the United States and the Dominican Republic, boasting sold-out shows year after year.

**CURRENT STATUS:**

Since 1999 with the support of various federal grants, teacher-training workshops have been conducted all across Puerto Rico focusing on using music to strengthen values. In the fall of 2009, the first season of Atención Atención debuted on the Univision Puerto Rico network.

The show is currently in its fourth season and was renewed by Univision, having earned the highest viewer ratings in the children's programming category. Meanwhile, a fifth season is in its final production stage. After observing the show's success, the WAPA America network picked up the show in spring 2011 and broadcast it nationwide until 2013. At the end of 2012, Baby First

TV, a cable channel geared towards children, selected it to be its first Spanish-language TV program for its US audience of 50 million homes. Also in 2012, the program had its first broadcast in the Dominican Republic on Channel Antena Latina. In the summer of 2015, Atención Atención is set to air in Panama on Channel Telemetro. Over the last 5 years, Atención Atención has won 8 Suncoast EMMY® Awards, including one for “Best educational children’s program” in 2012 and “Best children’s program” in 2013, plus 22 Suncoast EMMY® nominations in a variety of categories. In 2013, our CD entitled *Vamos a Bailar* [Let’s Dance] was nominated for a Latin Grammy® in the category of Best Children’s Music.

Thanks to the support from the National Association for Bilingual Education, the teacher’s workshops have taken on another dimension. Since 2010 they began to offer them in several U.S. states such as California, New York, Nevada, New Mexico, and Texas. It has also been offered in the Dominican Republic by the Instituto Tecnológico de Santo Domingo [Santo Domingo Technological Institute].

Due to the powerful impact that Atención Atención has had on the population of children with special needs, the Atención Atención Foundation was established in November 2013 with the aim of offering new tools and innovative educational materials to parents and healthcare professionals who work with children with autism, Down Syndrome, cerebral palsy, or other debilitating conditions. Since then a number of workshops have been developed throughout Puerto Rico impacting over 300 people.

During the past 16 years, Atención Atención has released 3 educational teacher’s kits, 7 DVDs, 7 music CDs, and a 12-volume educational DVD collection with curricular themes such as colors, numbers, animals, etc. Scheduled to debut in the fall of 2015 is a new CD entitled “Atención Atención Sinfónico” [Atención Atención at the Symphony] recorded during several shows held in May 2015 with the Puerto Rico Symphonic Orchestra.

#### **RESEARCH AND EVALUATION:**

The program has used certain evaluation rating scales for various Atención Atención programs that were developed and analyzed by the Inter-American University of Puerto Rico. The results demonstrate a high degree of satisfaction by workshop participants and their families.

In 2014, Victor M. Rivera, a music therapist and founder of Atención Atención, was invited to give a talk at TED X Youth on the positive impact of using music in pre-school education.

#### **ADDITIONAL INFORMATION:**

[www.atencionatencion.com](http://www.atencionatencion.com)

<https://atencionatencion.com/fundacion-atencion-atencion/>

<http://www.facebook.com/atencionatencion> [Spanish]

Video:

Learning with Atención Atención: Victor Rivera at TEDxYouth@SanJuan

<https://www.youtube.com/watch?v=ghhcmM7LLPE>

#### **CONTACT INFORMATION:**

Organization: Atención Atención

Address: 267 Sierra Morena, PMB 316, San Juan, PR 00926

Phone: 787-632-1063

Contact Persons: Paula Rivera: 787-455-5840, Víctor Rivera: 787-447-6728

Email: [info@atencionatencion.com](mailto:info@atencionatencion.com)

**SECTIONS:**

Music for Lifelong Learning

Music for Sustainable Community Development

**COUNTRY:**

Afghanistan

**PROJECT:**

**PRESERVING AND RETURNING THE MUSICAL HERITAGE OF AFGHANISTAN:  
AFGHAN CHILDREN'S SONGBOOK PROJECT**

**DESCRIPTION:**

The Afghan Children's Songbook Project began in 2002 with a songbook of traditional Afghan children's songs that had been collected in Afghanistan in the late 60's. Keenly aware that Afghanistan had suffered almost two decades of war and the systematic eradication of all music, there was a fear that these children's songs would be lost forever. Now, nine years later, with the involvement of an Afghan-owned graphic design and printing company, a newly designed songbook, CD/cassette tape and Teacher's Guide have been produced based on the original collection.

When the Taliban banned all music from Afghan culture, the hardest hit were the women and children. Women were no longer allowed to sing to their children and children could not sing in schools or during playtime. The impact of returning these songs to Afghan children and their families cannot be underestimated. For many Afghans, hearing these songs again brings them to tears. Essential to the project is the fact that each child receives their own book.

With the songbook children are able to sing their traditional songs and at the same time are motivated to follow the words in the books, thereby enhancing their literacy skills. The songbook not only honors the diverse ethnic music of Afghanistan but also broadens and deepens an Afghan child's educational experience through the use of music. Most children in Afghanistan are taught only by a rote method of learning. The Teacher's Guide provides lesson ideas that enhance basic literacy skills. In this way, the songbook provides another method for teaching basic reading and writing skills. The songbooks are highly valued by educators, heads of schools and heads of villages.

The main objectives of this project are:

- To preserve and return traditional Afghan children's songs to young children across Afghanistan, distributing them to elementary schools and orphanages where they can be integrated into the education curriculum
- To preserve and honor the rich musical heritage of Afghanistan
- To use the songbook as a musical tool to enhance basic literacy skills for young Afghan children
- To enhance basic literacy skills of Afghan women, many of whom have suffered from years of oppression, by using music in education

**CURRENT STATUS:**

The Afghan Children's Songbook Project continues to impact the lives of thousands of Afghan children and teachers across Afghanistan. In 2012 a 2<sup>nd</sup> songbook, *Awasana See Sana* was produced and includes 16 traditional children's songs in Uzbeki, Hazaragi, Dari and Pashto. There is an accompanying Teacher's Guide as well, and similar to the first songbook, *Qu Qu Qu Barg-e-Chinaar*, the Teacher's Guide includes a CD and cassette tape. The songbooks include

small notebooks and pencils so the children have educational materials to improve their literacy skills through music. To date (spring 2015) there are 45,000 songbooks distributed in 15 Provinces across Afghanistan and approximately 2500 accompanying teacher's guides. The songbooks and teacher's guides are all printed in Kabul by an Afghan-owed family business. Distribution efforts are supported by local educational organizations such as AIL (Afghan Institute of Learning), Haida Youth Volunteer Organization, and Ashiana.

**ADDITIONAL INFORMATION:**

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

Facebook: Afghan Children's Songbook

TEDx talk – Returning Music to the Children of Afghanistan

<https://www.youtube.com/watch?v=t1UWvPJ5WcU>

**CONTACT INFORMATION:**

Organization: Afghan Children's Songbook & Literacy Project 501 (c) (3)

Address: 25 Whitney Ave. Cambridge, MA 02139

Phone: 617-759-4486 (cell), Fax: 617-349-8142

Contact Person: Louise Pascale, Project Director, Afghan Children's Songbook Project

Email: [info@afghansongbook.org](mailto:info@afghansongbook.org)

**SECTION:**

Music for Lifelong Learning

**COUNTRY:**

India

**PROJECT:**

**DISCOVERING MUSICAL POTENTIAL IN CHILDREN AND PROVIDING FREE  
MUSIC TEACHER TRAINING: MY PEACE MUSIC INSTITUTE**

**DESCRIPTION:**

Many children in Kalimpong, District Darjeeling, have great musical potential but never come to know it. In the My Peace Music Institute, a nonprofit organization, these children get the chance to discover their potential and receive a free education to become music teachers. Funds are provided by the Institute for the children to complete high school and, in many cases, a college/university degree. Presently 24 boys and girls are in the program. All instruments (violin, viola, cello, key-board, piano and guitar) are provided by the Institute. The My Peace Music Institute also welcomes any student interested in music lessons and has more than 30 students enrolled whose parents contribute small amounts of money for the classes.

The My Peace Music Institute (MPMI) has four goals:

- Introducing young people from marginal backgrounds to local and western classical music and providing them with training to become music teachers or musicians. The completion of the training will enable them to find jobs in the country or in institutions linked with the MPMI. Outstanding students will get the chance to further his/her studies abroad
- Encouraging the interaction of different social groups to promote understanding
- Providing free music performances to residents, who due to their social situation or due to handicaps are normally excluded
- Promoting intercultural cooperation, understanding and support to set up a larger network

An informal partnership of the My Peace Music Institute with the Johann Sebastian Bach Music School (JSBM) in Vienna, Austria, aims at exchanging knowledge as well as enabling the MPMI's teachers and students to meet international teachers and learn from them. The costs for workshops of Austrian teachers in Kalimpong or study trips from Indian teachers to Vienna are jointly financed by the Bach Music School and My Peace Organization Austria, a charitable association for the support of the My Peace Music Institute. In May 2009 the JSBM gave an E-Piano to the My Peace Music Institute.

**CURRENT STATUS:**

With the help of the partners there are now plans to build a concert hall for the children.

**ADDITIONAL INFORMATION:**

<http://www.mypeacemusic.net>

<http://www.bia-foundation.org/projects/my-peace-music-institute/>

<http://www.bia-foundation.org>

**CONTACT INFORMATION:**

Organization: My Peace Music Institute (Kalimpong)

Address: Malli Road below Flower Patch, Kalimpong, 734301, District Darjeeling, West Bengal,  
India

Email: [office@mypeacemusic.net](mailto:office@mypeacemusic.net) or [mpmi.kalimpong@gmail.com](mailto:mpmi.kalimpong@gmail.com)

Contact Persons: Mr. Balam Gurung, Office Manager of MPMI;

Phone: 9851413816;

Mr. Dawa Tamang, Director MPMI;

Phone: 9932768498

**SECTION:**

Music for Lifelong Learning

**COUNTRY:**

Pakistan

**PROJECT:****A MULTI-DIMENSIONAL APPROACH TO MUSIC IN EDUCATION: THE PRISM PROJECT****DESCRIPTION:**

For the last two decades, schools in Pakistan have debated whether or not to offer or continue offering music classes to children. “The Prism Project,” a multi-dimensional approach to music in education, is founded on the idea that children who do not receive music classes in the early years are educationally disadvantaged. Music activates the whole brain, thus promoting the full potential of each child. A music class develops a child’s creativity and provides the means to exercise both sides of the brain. The music programs are designed to improve student academic performance through musical instruction in solo and choral singing, musical instrument instruction, listening to both Eastern and Western music, and the use of music and imagery to promote critical thinking. With adolescents music is used to develop improved self-image and enhance problem solving capacity. The program’s philosophy regards music as beneficial to all children regardless of disability.

The main objectives of The Prism Project are to:

- clarify and develop the concept of “Music in Education” in Pakistan
- develop a comprehensive music curriculum catering to the needs of all students develop a program for slow learners, dyslexic, and ADHD children
- introduce new music therapy techniques that work with neurological and psychological problems of students
- research this multi-dimensional approach to music
- stimulate academic partnerships for the development of music projects begin training programs for teachers and parents

**CURRENT STATUS:**

In February 2011, the project began its training sessions with several workshops for more than 500 teachers. A new music curriculum for elementary and primary grades is in the final stages of development. A music conference is planned for October 2011 that will explore the world of music and its effectiveness in learning. A music album is currently being developed where students will have a chance to demonstrate their musical skills.

**RESEARCH AND EVALUATION:**

Research in the multi-dimensional approach of music in education is now being done on an informal basis. More systematic research is planned when resources become available.

**CONTACT INFORMATION:**

Organization: Music Therapy Centre

Address: 410 Block A Gulberg III Lahore Punjab, Pakistan

Phone: +92-345-31179727, +92-300-8426437

Contact Person: Mr. Sohail Ahmed Khan, Regional Music Coordinator

E-mail: [sohailk22@yahoo.com](mailto:sohailk22@yahoo.com), [csn60@csn.edu.pk](mailto:csn60@csn.edu.pk), [mtc.musictherapy@yahoo.com](mailto:mtc.musictherapy@yahoo.com)



**SECTION:**

Music for Lifelong Learning

**COUNTRY:**

Singapore

**PROJECT:**

**BRINGING LEARNING, CREATIVITY AND CULTURAL CONNECTION TO STUDENTS THROUGH GLOBAL ETHNIC PERCUSSION: RHYTHM ROCKS**

**DESCRIPTION:**

Rhythm Rocks is an extensive enrichment program for schools in Singapore provided by OneHeartBeat Percussions – an organization that aims to nurture the child holistically through the process of music making. In Singapore, schools are free to engage with external service providers for education programs that meet the respective schools' wider objectives. Each Rhythm Rocks workshop includes ten weekly sessions offered to 30 to 45 students integrated within a school's curriculum. Workshops are led by trained professionals and are customized according to the school's objectives, student profiles and timeframe.

Rhythm Rocks offers students hands on experiences with a range of percussion instruments (e.g. Malay kompang, Chinese drums/gong/cymbals, and Indian dhol). Many styles and traditions are introduced including Afro-Latin percussion, Global Ethnic percussion and Alternative percussion. Students can learn a new instrument, be part of a musical experience from another culture and share in the joy of making music with others. Facilitators utilize the concept of the community drum circle, an empowering process in which students are encouraged to explore their inner creativity, to reconnect, be playful and support each other through rhythmic expression within a fun, safe and inspiring environment.

Rhythm Rocks seeks to achieve the following objectives:

- To enhance students' understanding of the relationship between body and mind through rhythmic movement
- To increase students' awareness of the various forms of rhythmic movement and the emotions that rhythms can evoke
- To provide students with an opportunity to discover other outlets of expression through creativity in making percussion music
- To encourage the development of character, leadership, teamwork and arts appreciation
- To promote group responsibility
- To provide students with new insights on making music, using percussion instruments that are different from those in concert bands
- To develop a sense of cultural identity and inter-cultural understanding
- To gain an aesthetic skill to be enjoyed and developed throughout life
- To gain an appreciation for and a new perspective on traditional music

**CURRENT STATUS:**

Rhythm Rocks has been active since 2003 with a facilitation approach and style evolving to suit the changing needs of students and the education systems. The program receives various government funding including support from the National Arts Council, Arts Education Program. Participant fees are used to cover the cost of sessions, use of instruments, rehearsal and performance facilitation.

**RESEARCH AND EVALUATION:**

Rhythm Rocks assesses the effectiveness and sustainability of its program through informal evaluation procedures. Surveys are distributed to students in order to monitor the program and identify areas for improvement. Facilitators also gain information through informal dialogue with students at the end of each workshop and by examining student projects and presentations.

**ADDITIONAL INFORMATION:**

[www.oneheartbeat.com.sg](http://www.oneheartbeat.com.sg)

**CONTACT INFORMATION:**

Organization: OneHeartBeat Percussions

Address: Block 1016 Geylang East Avenue 3 #04-143, Singapore 423802

Phone: 65-6841 7725

Contact Person: Syed Ibrahim, B.H.M., Programme Director

Email: [syed@oneheartbeat.com.sg](mailto:syed@oneheartbeat.com.sg), [experience@oneheartbeat.com.sg](mailto:experience@oneheartbeat.com.sg)

**SECTIONS:**

Music for Lifelong Learning

Music for Sustainable Community Development

**COUNTRY:**

Spain

**PROJECT:**

**PROMOTING SOCIAL INCLUSION FOR VISUALLY IMPAIRED CHILDREN THROUGH CHORAL SINGING: “LA CORAL ALLEGRO” (“THE ALLEGRO CHOIR”)**

**DESCRIPTION:**

The Coral Allegro was originally created at a school for blind and amblyopic children in Valencia, Spain, so that students could take part in the religious and recreational activities. In 1982, the program evolved according to the norms established by the Spanish National Organization for the Blind (O.N.C.E.), which aimed at encouraging the creation of musical ensembles for people with visual disabilities. Since then, the choir has included people without disabilities to facilitate the social and cultural integration of visually impaired people.

The Coral Allegro is involved in a different project every year. Each project includes 2-hour rehearsals per week and eleven concerts that are previously organized in different towns within the nation. Extra activities include a two-weeks training held in a boarding school where its members take part in intensive rehearsals, some cultural and recreational activities and activities related to movement, body expression and developing non-verbal skills. This choir also participates from time to time in festivals, meetings and choral exchanges. It participates in TV shows and collaborates with famous Spanish musicians and singers.

In its three decades of existence, the Coral Allegro has participated in different events all over Spain and in several European countries. The most significant performances include the concerts at the European Parliament, at the Barcelona Arena with the world-renowned tenors Pavarotti, Carreras and Domingo, and the concert in homage to the victims of the terrorist attack in Madrid (2004). The Coral Allegro has sung at the Expo’98 in Lisbon (Portugal) and at the ISME conferences in Tenerife, Spain (2004), and more recently in Beijing (2010) and Thessalonika (2012). The choir has performed on stages in France, Holland, Hungary and Serbia, all as part of the *Hearts in Harmony Festivals* organized by Europa Cantat.

**CURRENT STATUS:**

Presently, the average age of its members is 25. Within the group there is a disparity from 8 years to 30 years old, as the Coral Allegro started as a children’s choir that has grown up and become a group with mixed voices where different generations meet.

Unfortunately, Professor Julio Hurtado Llopis, the main Conductor and Founder of the coral, died last November 2014. Since then, the group has continued working and giving continuity to such an important project in the life of its members, honoring Professor Julio in each of their concerts.

At present, the Coral Allegro is preparing the presentation of its sixth CD, titled “Allegro among friends”, which includes the collaboration with international singers who wanted to take part in this artistic project.

**ADDITIONAL INFORMATION:**

<http://sites.google.com/site/coralallegrooncevalencia/>  
[http://es.wikipedia.org/wiki/Coral\\_Allegro\\_ONCE\\_Valencia](http://es.wikipedia.org/wiki/Coral_Allegro_ONCE_Valencia)  
<http://www.once.es/otros/grupos/agrupaciones/allegro.html>  
<https://youtu.be/9yyAbpeQdA4>  
[https://youtu.be/cJIUdpB\\_DW4](https://youtu.be/cJIUdpB_DW4)  
<https://youtu.be/0cELOSgfrDc>

**CONTACT INFORMATION:**

Organization: O.N.C.E. (Coral Allegro)  
Address: Gran Vía Ramón y Cajal, 13, 46007 Valencia / Spain  
Contact Persons: Juan Manuel Prats  
Phone: + 34 963800211  
Email: [jupe@once.es](mailto:jupe@once.es)  
Christian García:  
Phone: (+34) 618052333  
Email: [solsolmib@gmail.com](mailto:solsolmib@gmail.com)

**SECTION:**

Music for Lifelong Learning

**COUNTRY:**

Spain

**PROJECT:****THE CREATION OF SCHOOL OPERAS AS A STRATEGY FOR CURRICULAR INTEGRATION AND INCLUSIVE EDUCATION****DESCRIPTION:**

Opera, as a *total art* genre, provides the opportunity to integrate music with the other areas of the curriculum, giving students a multidisciplinary learning experience. At the same time, opera breaks down the barriers among the different subjects eliminating the risk of de-contextualization that music often has in schools. Furthermore, engaging with this project through a co-operative methodology, all students, regardless of their differences (intellectual capacity and/or socio-cultural background), have the same opportunities. This project aims to develop an educational model that begins in the music class where curricular learning and human values go hand in hand. To achieve this ambitious goal, all the members of the class have to support each other and work together to attain common goals.

This project, initially designed for students 10-12 years, creates “school operas”. The musical-dramatic theatre is created completely by the students (script, music and stage-set) and is carried out in three stages:

- The first of these stages, the “initial phase,” serves to introduce students to different, and unrelated, creative activities (artistic, musical and linguistic)
- The second, or the “creation stage,” is when the pupils carry out the activities related to the creation of the opera: script-writing, description of the characters, composition of the score, design of the set and illustration of the opera as a comic book
- In the third and final stage, the “performance stage,” the roles are assigned (musicians, singers and backstage ‘workers’), rehearsals are carried out as often as necessary, the set is created, the show is publicised and performed

**CURRENT STATUS:**

The project described above began the school year 2007/08 as a part of an action-research project. All the material related to this study (theoretical framework, description of teaching practices, analysis of the data collected and the final conclusions) will be presented as a doctoral thesis in the Faculty of Education at the Universidad Complutense de Madrid.

**ADDITIONAL INFORMATION:**

<http://www.educa.madrid.org/web/cp.generalizquierd.sanmartindelavega>

[http://www.youtube.com/watch?v=rifO3a58\\_PM](http://www.youtube.com/watch?v=rifO3a58_PM)

**Publications:**

[http://cfiesoria.centros.educa.jcy.es/sitio/upload/Oca%F1a-Crear%20%F3peras%20escolares\\_Scherzo.pdf](http://cfiesoria.centros.educa.jcy.es/sitio/upload/Oca%F1a-Crear%20%F3peras%20escolares_Scherzo.pdf)

Ocaña Díaz, Á.: “Crear óperas escolares: una propuesta de formación integral”, *Revista Scherzo*, XXV, (253), Junio 2010. Scherzo editorial, Madrid.

**CONTACT INFORMATION:**

Organization: General Izquierdo School

Address: Poblado La Marañosa, San Martín de la Vega, CP 28330, Madrid

Phone: (+34) 91.894.64.38, (+34) 667.76.83.64; Fax: (+34) 91.894.64.38

Contact Person: Ángel Ocaña Díaz

Email: [cp.generalizquierd.sanmartindelavega@educamadrid.org](mailto:cp.generalizquierd.sanmartindelavega@educamadrid.org); [angel.ocana@educamadrid.org](mailto:angel.ocana@educamadrid.org)

**SECTIONS:**

Music for Lifelong Learning

Music for Sustainable Community Development

**COUNTRY:**

Australia

**PROJECT:**

**INTERGENERATIONAL INVOLVEMENT AND LEARNING THROUGH MUSIC,  
RELATED ARTS AND TECHNOLOGY: ARTSTORIES (INACTIVE)**

**DESCRIPTION:**

ArtStories is a transdisciplinary model of practice described as intergenerational involvement and learning with the arts. It is a framework for participatory arts-based initiatives in education, health and community settings where participants create and tell stories of self, family, community and dreams. ArtStories may include listening, singing, playing, dancing, writing, drawing, painting, constructing, and multimedia.

ArtStories began as a participatory, educational research initiative in the Northern Territory of Australia from January 2006 to December 2008. The Northern Territory is an extremely diverse region where the total population includes almost 30% Indigenous Australians, many living in remote communities. The Northern Territory population is both multicultural and multilingual.

ArtStories initially came to life in five urban, rural and remote school communities, investigating the impacts of arts-based teaching and learning in mainstream classrooms. The major findings were improved student literacy, a positive impact on classroom teaching, and four core principles of practice. These core principles do not represent a step-by-step procedure. Rather, these elements of practice are recursive and often simultaneous, and describe ways of engaging and involving people in the arts:

- Connect people, ideas and purpose
- Share stories of people, place and practice
- Explore the past, the present, and future possibilities
- Be inventive and open to learning from the unexpected

ArtStories looks different in each place, with different groups of people. It provides a framework for practice rather than a prescription for action. The ArtStories model guides our interactions and involvement with each other and the arts. ArtStories practitioners are drivers of change who advocate, model and celebrate the impact of involvement and learning with the arts. ArtStories core principles are robust, with anyone, of any age, anywhere.

**CURRENT STATUS:**

The Australian researcher, music educator and music therapist who conceived ArtStories is currently employed as Library Program Advisor with Northern Territory Library, a state reference library. Libraries all over the world increasingly utilise the contributions of practitioners and professionals from a range of disciplines, including educators, scientists, historians, and digital artists, who introduce libraries to new audiences, unexpected ideas and inventive collaborations. Current intergenerational library programs in urban, rural, and remote areas of the Northern Territory, where the arts are the currency for community building and learning include:

- *Telling Tales*: Telling Tales uses an intergenerational storytelling approach, where young children, older school-age peers, and senior adults from the local community use music, photographs, artworks, puppet play, and everyday objects to elicit and share stories about their experiences of schooling. It is a collaboration between a local school, library and

educational advisors, and grew out of a concern in a rural elementary school about children's classroom and playground behaviours. Northern Territory Library collects, preserves and enables access to the documentary heritage of the Northern Territory. Heritage is "what can be passed on". The stories of Northern Territory children, their families, and community members, and their experiences of schooling are a part of that local heritage.

- *i-stories*: Northern Territory Library coordinates this arts-based community library program, which is designed to increase family and community involvement with early childhood learning opportunities in remote communities. For Indigenous children in these communities, English is not their first language and many children do not have significant exposure to English before beginning formal schooling. Project officers are arts-based practitioners with remote community experience, specialist multi-media skills for resource development, and experience/knowledge of young children, youth and adult learning. Project Officers are employed by Northern Territory Library to work with local families, government departments and community-based organizations in remote areas. Together they create bilingual literacy materials, i.e. bilingual singing stories, picture stories, talking stories and e-stories, with accompanying artwork, music and audiovisuals. These print and electronic materials are created using iPad creative apps and XO laptop multimedia programs. They are tangible, long-lasting products and meaningful social resources in each community.

#### **RESEARCH AND EVALUATION:**

Monitoring and evaluation are embedded as a continuous process in program design and delivery. Program teams include families and collaborating agencies in a participatory framework, who together decide what data to collect, how to collect the data, how the data is analysed, what results are important to share with others, to whom to disclose the results, and how the results are reported. Subject to budget constraints, an impact evaluation is conducted by external consultants.

#### **ADDITIONAL INFORMATION:**

<http://artstories.org.au> [under construction] [www.ntl.nt.gov.au](http://www.ntl.nt.gov.au), <http://www.laptop.org.au/>

#### **Publications:**

- Bartleet, B. L., Brunt, S., Tait, A., & Threlfall, C. (In press). Community Music in Australia and New Zealand. In K. Veblen & D. Elliott (Eds.), *Community Music Today*. USA: Rowman and Littlefield Publishers.
- Tait, A., Musco, E., Atfield, M., Murrungun, L., Orton, C., & Gray, A. T. (2010). Weaving new patterns of music in Indigenous education. In J. Ballantyne & B. L. Bartleet (Eds.), *Navigating music and sound education. Meaningful Music Making for Life, 2*: Cambridge Scholars Publishing: Newcastle upon Tyne. (Tait et al 2010).
- Tait, A., & Murrungun, L. (2010, Fall). ArtStories: Early childhood learning in remote Indigenous Australian communities. *Imagine, 1* (1).
- Wallace, R., & Tait, A. (2006). *Community control & knowledge management: practitioners & community working together*. Paper presented at the Connecting Intergenerational Communities Through Creative Exchange Conference 2006, Melbourne.

**CONTACT INFORMATION:** Organization: Northern Territory Library Address: PO Box 42, Darwin. NT. Australia.

Phone: +61 8 89220796 and Fax: +61 8 89220760

Contact person: Anja Tait

Email: [anja.tait@nt.gov.au](mailto:anja.tait@nt.gov.au)

**SECTION:**

Music for Lifelong Learning

**COUNTRY:**

Australia

**PROJECT:**

**MUSIC PRODUCTION AND PROMOTION WITH MARGINALIZED PEOPLE OF ALL AGES: SWEET FREEDOM**

**DESCRIPTION:**

“For those who have been displaced or without a home, we offer a community to belong. For those without a voice, we offer an opportunity for expression. For those who have suffered, we provide a chance to tell their story and begin to heal.”

Sweet Freedom Ltd is an Australian charity based in Brisbane that works with asylum seekers, refugees, vulnerable youth, people emerging from social disadvantage, those with disabilities, and mental health challenges using participatory music to create communications of appreciation and acceptance.

Our aims and methods are underpinned by the principles of social justice, social inclusion and community development. Significantly our beliefs and work practice echo the insights of the French social scientist/philosopher Jean Vanier, founder of L’Arche (an Ark for the Poor), who believes that the unique contributions of those, “from the margins”, are crucial for the construction of a healthy compassionate, appreciating and well-informed social fabric.

Music is seen as a source of personal and collective pride and emerges from processes involving interactive song writing, recording, performance and ultimate dissemination/sharing of products (CDs, DVDs, YouTube, social media outlets). Our practitioners are university lecturers and students, film-makers, musicians (ranging from amateurs to international artists), community workers and social workers. Partnerships with universities have resulted in research and subsequent journal articles. Invitations to present at conferences – national and international – have been received and accepted.

Current involvements together with partnering organizations include:

- **Scattered People** (asylum seekers, refugees and local musicians) [www.scatteredpeople.com](http://www.scatteredpeople.com)
- **Transformers** (in solidarity with people who have experienced homelessness. Social isolation and mental health challenges) [www.wearethetransformers.org](http://www.wearethetransformers.org)

**CURRENT STATUS:**

At present, Sweet Freedom continues to evolve from being a community music project organization into a social justice record label whose principal functions are to advance social justice and human rights, through creative and artistic mechanisms crafted specifically for each unique community. Sweet Freedom seeks to document processes and outcomes, evaluate democratically ways that amplify the voices of “the unheard” in communities experiencing marginalization.

**ADDITIONAL INFORMATION:**

<http://www.sweetfreedom.org.au/>  
[info@sweetfreedom.org.au](mailto:info@sweetfreedom.org.au)



Publications:

Lenette, C., Weston, D., Wise, P., Sunderland, N. & Bristed, H. (2015). Where words fall, music speaks; the impact of participatory music on the mental health and wellbeing of asylum seekers. *Arts & Health, 1*(15).

Procopis, B. & Dillon, S.C. (2011). Voices of the unheard. *Songs of Resilience, 3*, 165-184.

Sunderland, N., Istavandity, L., Lakhani, A., Lenette, C. Procopis, B., & Caballero, P. (2015). They (do more than) interrupt us from sadness: Exploring the impact of participatory music making on social determinants of health and wellbeing for refugees in Australia. *Health, Culture and Society, 8*(1), 1-19.

Lenette, C. and Procopis, B. (2015). “They change us”: The social and emotional impacts on music facilities of engaging in music and singing with asylum seekers. *Music and Arts in Action*.

**CONTACT INFORMATION:**

Organization: Sweet Freedom Ltd

Address: c/-Level 1, 232 Boundary Street, Spring Hill, Brisbane 4000, Australia

Contact Persons: Brian Procopis (Chair – Projects)

Email: [Brian.Procopis@lccq.org.au](mailto:Brian.Procopis@lccq.org.au)

Dr. Steve Dillon (Chair-Research)

Email: [sc.dillon@qut.edu.au](mailto:sc.dillon@qut.edu.au)

**SECTION:**

Music for Lifelong Learning

**COUNTRY:**

Australia

**PROJECT:**

**PROMOTING SOCIAL HARMONY AND WELL-BEING THROUGH MUSIC  
MAKING: A NEW PARADIGM IN MUSIC EDUCATION**

**DESCRIPTION:**

The Music Education Engagement Program (MEP) of the Australian National University's (ANU) School of Music is based on a social philosophy of shared, active music making through singing. The focus of this approach is on the social processes embedded in the music making rather than the skills that are traditionally defined as progress in musical development. The goal of the program is to facilitate the music making of others through singing and/or instrumental engagement in order to promote wellbeing and social harmony, as such, the Music Outreach Principle is unique in that it helps others to help others through music.

The Program does not define a particular methodological approach, and differs from structures proposed by Kodaly, Orff, Suzuki, or other recent educators who have tackled the widespread lack of sustained musical engagement from childhood to adulthood. Rather MEP defines a philosophical position that prioritizes the development of the will to engage, and engage others. Consequently, each participant becomes both a music maker and a facilitator of the music making of others, regardless of skill level, age and disability or, indeed, any other form of exclusion.

**CURRENT STATUS:**

To date, the Program has trained over 700 teachers, works annually with over 15,000 children and over 1,000 community members, and provides up to 50 outreach style events each year. Events include intergenerational community singing events, visits to nursing homes and care facilities, whole school community events, and large-scale interactive outreach concerts. Recent highlights include a tour of regional and remote Australia, in partnership with the national organization Music Australia to encourage community music making in schools and the community. The MEP's worked within the Jervis Bay community in regional Australia to bring together the local aboriginal community and families from the neighboring naval base through song in a whole community singing event facilitated by the children of the local school. In 2010 the MEP's outreach concert "A Singing Odyssey" was live-streamed across the world, accessed by over 7,000 users. In 2013, the MEP undertook an action research project, 'The String Project', based on the work of one of its graduate students, that introduced recreational intergenerational string playing that in the space of a few short weeks, produced an ensemble that accompanied a major MEP participatory concert. Numerous teaching resources have also been developed that are available at cost for members of the teaching and general community (visit the MEP website for more information). The MEP's 'Seventy over Seven' song series is now available online, along with a range of film resources that demonstrate the social-altruistic nature of the Program.

The ANU School of Music works in partnership with the Australian Capital Territory (ACT) Department of Education and Training Education and Training Directorate and artsACT (artsACT is the ACT Government's arts agency). The program is free to all participants within the Australian Capital Territory. Interstate and international participants pay a nominal fee to cover costs.

## RESEARCH AND EVALUATION:

The Music Engagement Education Program is part of the federally funded, research-intensive Australian National University and is funded by the Australian Capital Territory Government for service to its local communities. This funding has not, historically, had a research component. Nonetheless, what might be seen as a handicap has aided the development of not only a different paradigm for music delivery in schools and the wider community, but a different research paradigm as well. In particular, the Program has defined a form of practice-led research that occupies the “middle ground” between academic output, often not accessed by teachers, and the traditional forms of school-based practice and professional development. The mixed model research involves developing means of identifying and tracking mass engagement across an entire community, while providing deep, descriptive case studies in a range of different institutional settings that personalize the approach for the individual and their environment. The MEP research and evaluation paradigm provides a framework for uniting theory and practice in a way that is of immediate value to general classroom teachers who are often called upon to act as music educators with little or no confidence or skill base.

The ACT Government and the ANU, in the lead-up to Canberra’s centenary in 2013, are now collaborating on an expansion of the Music Education Program’ research paradigm beyond its local arena to make the practices and findings of the Program more widely available.

## ADDITIONAL INFORMATION:

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

### Publications:

<http://musicengagementprogram.org/blog/resources/the-string-project/>

Davis, L. (2009). *A model view: Achievement, recreation and adult beginning violin instruction*. Australian National University.

Garber, S. (2004). *The hand-in-hand community music Program: A case study*. Australian National University.

West, S. (2007). *A new paradigm in music education: The Music Education Program at the Australian National University*. Australian National University.

### Audio:

Oh Beethoven! (Ronin Music, Australia, 2000). An arrangement of themes of Beethoven with biographical lyrics sung by Voices of Ainslie, with teaching resource kit.

KIDSING (Ronin Music, Australia, 2001). A collection of popular songs (Voices of Ainslie).

### Video:

ANU Music Education Program DVD Compile comprised of:

Promotional Video – The ANU Music Education Program (DVD, Ronin Films, Australia, 2006)  
– Short film on the basic philosophy and practice of the MEP.

Everyone Knows Aeroplane Jelly (DVD, Ronin Films, Australia, 2008) – Short film documentary on secondary school students and the Music Outreach Principle.

## CONTACT INFORMATION:

Organization: Music Education Engagement Program, School of Music, College of Arts and Social Sciences  
Address: Building 100, Australian National University, Canberra, ACT 0200 601  
Phone: (02) 61258978 and Fax: (02) 61259775

Contact Person: Dr Susan West, Founder; Georgia Pike, Convenor

Email: [mep@anu.edu.au](mailto:mep@anu.edu.au)

**SECTIONS:**

Music for Lifelong Learning

Music for Sustainable Community Development

Music for Peace Building

**COUNTRIES:**

Multi-National: Brazil, Bangladesh, Ghana, Mali, Nepal, Rwanda, South Africa, Thailand and the United States

**PROJECT:**

**BUILDING MUSIC SCHOOLS AND DEVELOPING INDIGENOUS MUSIC**

**PROGRAMS FOR WELL-BEING IN ECONOMICALLY VULNERABLE CHILDREN:  
PLAYING FOR CHANGE FOUNDATION**

**DESCRIPTION:**

The Playing For Change Foundation (PFCF) is a 501(c)3 nonprofit organization that builds music schools and establishes music programs for the purposes of advancing the education and wellbeing of children who would not have access to music otherwise. Twelve music schools or programs have been created in nine countries. Each week young people attend free classes in dance, instrument instruction, languages and musical theory, all taught by qualified, local teachers. The PFC Foundation also works with partners to help meet basic needs in our communities, which are home to some of the world's most economically vulnerable children. This work includes providing primary education, and humanitarian aid such as clean water, solar power, tools, and training to support micro-enterprise, food, medicine, clothes, books and school supplies.

We use music and music education as a means and opportunity to create positive change for individuals, communities and the world. Music can become an anchor in a multitude of ways. Each program is locally led and evolves to best support the needs of its community. As such, guiding principles for all programs include the use of music and the arts to transform communities, empower local leadership, support economic empowerment and connect students globally to foster cross-cultural exchange and learning.

The PFC Foundation emerged out of Playing For Change (PFC), which is a multi-media movement created to inspire, connect and bring peace to the world through music. It is founded upon the belief that there is more that connects us than separates us, and that music has the power to forge connections in a deep and lasting way. In all the projects PFC does, they seek to harness the power of music to uplift individuals, strengthen bonds within communities, catalyze positive social change and forge meaningful global connections that foster peace and collaboration.

**CURRENT STATUS:**

To date, over 15,000 children and community members have been impacted through programs of the foundation and educational resources through Playing For Change:

- 1,300 children receive free weekly music and dance education and almost 2,000 children have received direct music instruction through PFCF programs
- 7,000 children and members of their communities have benefited from development efforts and community empowerment programs, including joining with partners to build a solar-powered well in Mali; solar power, medical care and clean cook stoves in rural Nepal; creating recording studios at PFCF programs in Ghana and Thailand; and introducing laptop computers and other modern technology where previously unavailable

- 4,500 children have participated in PFCF projects initiated by their teachers or as a result of Playing For Change Day, our global event to raise awareness and funds for music education, which had 400+ events in 61 countries in 2014
- 2,500 students have been a part of a performance or educational program conducted by the PFC Band and/or its members

This year, the Playing For Change Foundation is expanding programs to serve primary schools in Bangladesh, a network of charter schools in the United States, and children in the community of Curitiba, Brazil.

More than 500 musicians from 35 countries have participated in PFC Songs Around the World. These videos have an average of 15 million online views each year. Organizations ranging from Starbucks to the United Nations have contracted PFC to use their powerful methodology.

The Playing For Change Band unites musicians from over 9 countries who have collaborated on Songs Around the World. The PFC Band has performed over 200 concerts, including tours in Europe, Brazil, the United States and festivals in Australia and the UK. The PFC Band has played a very important role in spreading the message of peace through music around the world through a variety of meaningful ways:

- PFC Band members have visited schools throughout the United States, performing for school children and answering questions about their culture and the music
- Band members have visited cancer centers in Brazil, bringing joy to those who are suffering
- Members of the band have been involved with Playing For Change Foundation programs, including Ghana, Thailand, South Africa and Mali bringing inspiration and encouragement to the students
- All musicians who participate in PFC songs are paid and to date more than \$1 million has been invested in musicians from across the globe

**ADDITIONAL INFORMATION:**

<http://playingforchange.org/>

**CONTACT INFORMATION:**

Organization: Playing for Change Foundation

Contact Person: Elizabeth Hunter, Executive Director

Email: [elizabeth@playingforchange.org](mailto:elizabeth@playingforchange.org)

**SECTIONS:**

Music for Lifelong Learning

Music for Sustainable Community Development

**COUNTRIES:**

Multi-National: Canada, Switzerland, United States of America

**PROJECT:**

**EMPOWERING INDIVIDUALS AND COMMUNITIES THROUGH GROUP**

**IMPROVISATION: MUSIC FOR PEOPLE**

**DESCRIPTION:**

Founded in 1986, Music for People (MFP) is a not-for-profit organization that seeks to promote a humanistic approach to the way music is taught, performed and appreciated, using free improvisation as its medium. Music for People programs throughout the world are open to anyone at all levels of musical experience. MFP creates safe environments where people can play instruments and sing with no prerequisites to read notes or know a common musical vocabulary. MFP's philosophy is embodied in a "musical bill of rights" (<http://www.musicforpeople.org/rights.html>) that profoundly respects the creative impulse in every person. It differs from music schooling in two key ways: one, it uses free improvisation as the starting place for musical interactions, and most importantly, its work takes place in an atmosphere dedicated to encouragement and positive feedback.

Music for People's training programs provide candidates with a curriculum in the fundamentals of music improvisation across musical styles that span ethnic cultures and time periods, and in the key elements of humanistic workshop facilitation. The goal is to empower individuals to spread music making as an activity everyone can take part in, starting with the communities in which they reside. Its four-year training programs meet quarterly and place equal emphasis on musicianship development and workshop facilitation in small and large educational or therapeutic groups. The workshops are hosted in the USA and in Switzerland.

The basic activities of *Music for People* are summarized in the book *Return to Child*. Any combination of people can make music together. Listening is the most important of all musical skills. In a social context, listening is mindfulness; it is sensitivity and awareness to what is around us. Listening is not just a perceptual skill to identify notes and rhythms, it is a key element of nonverbal social intelligence. Deep listening inspires authentic response, which is the key to making social connections with others. Imitation allows interaction through which players connect in sound, learning to blend, harmonize, contrast, support, stand out, be heard and be silent. These musical skills foster and amplify the social awareness and mindfulness one needs to react appropriately in non-musical contexts.

The combination of musicianship training and leadership training, conducted in an atmosphere of deep respect for every person makes Music for People unique in its ability to inspire pedagogical and therapeutic approaches. Leaders with Music for People training can be found in music education classrooms, music therapy sessions, recreational music making, drum circles, rituals, and other forums where the power of music is used to focus group attention, provide transcendent meaning, and create a sense of community through bonding and fellowship.

**CURRENT STATUS:**

Music for People has graduated over 100 teachers who represent Music for People's principles and techniques. Certified MFP teachers complete a four-year program of musicianship and leadership emphasizing the role of free improvisation in both contexts. The workshops take place mainly in the eastern United States (New York and Pennsylvania), with a sister program in

Kiental, Switzerland. In addition, Music for People staff and graduates hold workshops throughout the USA and in several European countries. Its work expands through contributions from gifted educators, composers, therapists, and organizers.

Music for People is funded through individual payment for workshops and through private donations. Continued financial support is sought to sustain the growth of both the organization and its work, including its workshops, teacher certification program, and expanded member services.

#### **RESEARCH AND EVALUATION:**

The laudatory testimonial information about Music for People is anecdotal rather than research-based.

#### **ADDITIONAL INFORMATION:**

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

[www.returntochild.com](http://www.returntochild.com)

[www.darlingconversations.com](http://www.darlingconversations.com)

#### **Publications:**

Oshinsky, J. (2008). *Return to Child: Music for People's Guide to Improvising Music and Authentic Group Leadership*. *Return to Child* describes Music for People's improvisational techniques and its teaching philosophies for musicianship and leadership. This publication can be ordered from: <http://www.returntochild.com/> All proceeds benefit Music for People.

*The Darling Conversations* (Producer, Clint Goss). *The Darling Conversations* comprise a 3-CD audio mini-class in Music for People philosophies and activities with cellist David Darling, Music for People co-founder and educator Julie Weber. Published by: Manifest Spirit Records, 6 Fieldcrest Road, Westport, CT 06880-2628. A portion of the sale supports the MFP organization.

Miller, E. (2011). *Bio-Guided Music Therapy: A Practitioner's Guide to the Clinical Integration of Music and Biofeedback*. Philadelphia: Jessica Kingsley Publishers. Dr. Miller's book summarizes brain research involving the participation of clients in improvisational and rhythmic entrainment activities, among other music therapy interventions.

#### **CONTACT INFORMATION:**

Organization: Music for People

Address: P.O. Box 397, Goshen, CT 06756

Phone: 860-491-3763

Contact Person: Bonnie Darling, Office Manager

Email: [mfp@musicforpeople.org](mailto:mfp@musicforpeople.org)

**SECTION:**

Music for Lifelong Learning

**COUNTRIES:**

Multi-National: Canada, United States of America, United Kingdom and Europe

**PROJECT:**

**STATE-OF-THE-ART MOBILE RECORDING FACILITIES DEDICATED TO BRINGING THE POWER OF MUSIC AND THE ARTS TO STUDENTS AND PEOPLE OF ALL AGES: THE JOHN LENNON EDUCATIONAL TOUR BUS**

**DESCRIPTION:**

The John Lennon Educational Tour Bus is a not-for-profit organization dedicated to sharing the power of music and the arts with people of all ages, fashioned in the spirit of John Lennon's legacy, and with continuing participation and support from Yoko Ono.

Founded in the United States in 1998, the mission of the Lennon Bus is to champion the power of music and to advocate for its continued presence in the school life of children. A second Bus dedicated to the young people of Europe was launched in 2013. Together, the two Lennon Buses contend that creativity is a right, *not a privilege*, and that each person has an empowering creative voice. The core and most visible aspect of the project are the Buses' state-of-the-art mobile Pro Audio and HD video recording facilities designed to produce original music, video and livestream content. The program provides hands-on experiences for students in grade school, middle school, high school and college, and from all walks of life. The Bus is an offshoot of the John Lennon Songwriting Contest, a parallel yet mission-related project that encourages the careers of professional and amateur songwriters.

The Buses currently travel year-round across the USA, Canada, U.K. and throughout Europe, providing on-board tours and participation in free songwriting and multimedia production workshops. While there is a core staff of experienced engineers who live and work on the road, the Lennon Bus also links to a wide variety of partners/volunteers including professionals from the worlds of entertainment and media who motivate and inspire participants through mentorship and collaboration. On any given day, in any given city, the Lennon staff welcomes a team of students onto the Bus. There they learn how to write, perform, record, and produce original songs, produce and shoot music videos and documentaries and complete a broadcast quality music video – all in one day. They use the very same equipment used by the world's great artists. Digital media workshops are also offered to teachers, enabling them to bring their knowledge back into the classroom. The Bus is highly adaptable, and is designed to provide students, their schools and communities with performances, demonstrations, remote recordings, and studio sessions customized for their needs, levels of experience and interest.

Over the past three years, the Bus has engaged in a number of special projects with the NAMM Foundation, one of which is in support of the "Best Communities for Music Education" program that provides special 2 day residencies to schools and communities that have succeeded at providing quality music education to their students. The program singles out districts for outstanding efforts by teachers, administrators, parents, students and community leaders to make music education accessible to all students.



**CURRENT STATUS:**

The Lennon Bus project is thriving as it approaches nineteen years of successful operations. While the project has been underwritten, to date, primarily by sponsorships with corporations such as Apple, Canon, Montblanc, Gibson, Yamaha and Avid, a multi-faceted fundraising program is underway to fuel replication internationally, including an upcoming program in Brazil, India and China.

Ongoing organizational partners include:

- Schools – public and private, sacred and secular, small and large Arts Festivals – all arts genres for many purposes
- City/Regional/National Events – serving wider constituent needs
- Industry Conferences (such as NAMM, IBC, Musikmesse, etc.) – partnering for purposes of lecture/demonstration and service
- Tours with Headliners –who serve communities for a chance to give back

**RESEARCH AND EVALUATION:**

The Lennon Bus currently evaluates its program through an analysis of the extensive media exposure it has received to date, and through ongoing dialogues with its participants and host organizations.

**ADDITIONAL INFORMATION:**

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

<https://www.nammfoundation.org>

Young Chicago Authors: <https://www.youtube.com/watch?v=lp6VfXRPVts>

**CONTACT INFORMATION:**

Organization: John Lennon Educational Tour Bus

Address: c/o DASVentures, Ltd, 83 Riverside Drive, New York, NY 10024

Phone: 212-873-9300

Contact Person: Brian Rothschild, Co-Founder and Executive Director

Email: [brian@lennonbus.org](mailto:brian@lennonbus.org)

# Music for Peacebuilding



**Bosnia and Herzegovina, Kosovo, Occupied Palestinian Territories, Rwanda, Uganda, UK:** *Using Music to Connect Communities, Bridge Divides and Heal the Wounds of War: Musicians Without Borders*



**Multinational:**  
*Ntonga Music  
School:  
Playing for Change*

**SECTION:**

Music for Peacebuilding

**COUNTRY:**

Greece

**PROJECT:**

**CREATING A LEARNING COMMUNITY BY OVERCOMING ETHNIC AND SOCIAL DIFFERENCES: MUSIC VILLAGE**

**DESCRIPTION:**

The aim of Music Village is to contribute to the creative coexistence between practicing musicians, music fans and local people. Music Village seeks to contribute to knowledge and creativity, to tighten human bonds beyond social and artistic clichés and to endorse and encourage freedom in expression. The Music Village is a project where ethnic and social differences are creative incentives rather than obstacles; the project offers a model for social coexistence, in which the global language of music becomes the common bond.

Music Village consists of workshops and master classes, organized into a series of five events which are structured around specific themes. Three events take place during summer and two during winter. Interaction is strongly encouraged: students can attend more than one workshop/master class in each period as free participants. There are daily concerts taking place in both open air and indoor locations. The form of these concerts transcends the traditional concert format, encouraging interaction among musicians, who come together during the course of the events. Furthermore, each concert is designed in ways that allow the involvement of the participants of the related workshop.

**CURRENT STATUS:**

Commencing in 2006, this festival is presented each year in the publication of an online project. The organization team, “arTree” in collaboration with the Municipality of Volos and the Peripheral Authorities of Thessalia, Magnesia and Sporades islands is gradually pursuing the development of a webpage-archive to offer visitors and enthusiasts full access to the yearly Music Village history, through texts and audiovisual material.

Activities in 2015 include 27 workshops coordinated by 46 artists of international acclaim. There were also concerts as well as spontaneous artistic activities every day during the workshops all over Agios Lavrentios.

**ADDITIONAL INFORMATION:**

<http://site.music-village.gr/>

[www.tar.gr/content/content/print.php?id=1837](http://www.tar.gr/content/content/print.php?id=1837)

(In Greek)

**CONTACT INFORMATION:**

Organization: The Music Village

Contact Person: Eleni Papageorgiou, Secretary

Phone: +30 6973 578 422

Email: [eleni@music-village.gr](mailto:eleni@music-village.gr) or [info@music-village.gr](mailto:info@music-village.gr)

**SECTION:**

Music for Peacebuilding

**COUNTRY:**

Iraq

**PROJECT:****DRUM CIRCLE LEADERSHIP TRAINING FOR CONFLICT RESOLUTION: ASHTI DRUM PROGRAM****DESCRIPTION:**

Drums are a means for communications, dialogue and cultural activities throughout the world, including Iraq. Since 2007, the focus of Ashti Drum Program is to increase use of integrated approaches to peacebuilding in communities by connecting a diversity of ethnic and religious groups using a neutral and indigenous-based platform. This program focuses on community-based groups, government officials, youth, people with disabilities and women's organizations which allows for relationship building, leadership training, stress-reduction, and sharing of Iraq subcultures. The program is a sustainable framework that can be replicated in other parts of the world facing similar post-conflict challenges related to post war reconciliation and reconstruction, post trauma effects of genocide and internal conflict.

The Ashti Drum program is an integrated methodology which incorporates both cultural peacebuilding and music therapy mechanisms using Western and indigenous frameworks and resources. The use of drums first through drum dialogues impacts the participants to communicate through the drums and then through verbal communication in the group. This protocol has been effective in improving relationships among individuals and groups despite language, cultural, racial, and age barriers.

Four components of the Ashti Drum program are:

- **Leadership Training Program for Peacebuilding** – promotes inter-communal tolerance and conflict resolution through education, training and practical activities. “Fast Start,” advanced facilitation (ToT) and technical training and support
- **Ashti Drum Education and Instrument Making Workshops** – designed to develop vocational and technical skills, conflict mitigation skills, provide music educational activities to schools, socio-economic development including market chains for indigenous instruments to the global market, and research
- **Children’s Rehabilitation Center for Music Therapy** – works closely with physical and occupational therapists, as well as neurologists using a specialized drum therapy protocol which has been highly successful and resulted in the first music therapy program in Iraq at the Sulaymaniya Children’s Rehabilitation Center
- **Social Peace Media** – promoting peace through the use of videos and blogs demonstrating the experiences of drum circles in high conflict areas

**CURRENT STATUS:**

Ashti Drum continues in five Kurdistan Save the Children Centers and the CRC Children’s Rehabilitation Center. Projects have been supported by corporate, private donors and some assistance from U.S government agencies including Department of State and USAID/ICAP. The Ashti Drum Project currently exists in partnership with the 501(c)3 organization Musical Missions of Peace, #26-0070648. The program is made possible through: individual donors, USAID/ICAP, Institute for War and Peace Reporting, National Association of Music Merchants (NAMM), American Music Therapy Association, Rex Foundation.

In all cases, instruments were donated by Remo Drum Company and transportation and training rooms were provided by Kurdistan Save the Children and the Kurdish Women's Union. The proposed budget includes resources to pay trained facilitators to continue weekly Ashti Drum programs in KSC youth activity centers, women's shelters, and the CRC rehabilitation center.

**RESEARCH AND EVALUATION:**

The Ashti Drum protocol is successfully implemented through community-based activities, where it has the greatest impact. Surveys, reports and follow up interviews show that perceived enemies from different tribes, ethnic and religious groups who participate in programs based on educational activities with others, gain deeper understanding and tolerance from the encounters.

**ADDITIONAL INFORMATION:**

<http://www.ubdrumcircles.com/schedule.php>

<http://www.ubdrumcircles.com/index.php>

[http://www.ubdrumcircles.com/about\\_iraq\\_kit.html](http://www.ubdrumcircles.com/about_iraq_kit.html)

**Publications:**

<http://www.makingmusicmag.com/features/09july04.html>

<http://www.epic-usa.org/wordpress/2011/04/>

**Videos:**

<http://www.youtube.com/watch?v=El7VxmsWol8> Peace Drum Circles (US Department of State, top 40 videos Your Culture, My Culture equals Peace)

[http://www.youtube.com/watch?v=KyOhJREauDw&feature=player\\_embedded#!](http://www.youtube.com/watch?v=KyOhJREauDw&feature=player_embedded#!) Christine Stevens – Iraq Drum Circles (Speaker Presentation)

<http://www.youtube.com/watch?v=DRiNMGdXWkE&feature=related> Beat for Peace filmed in Iraq

(Music Peace video describing the Ashti Drum Program)

**CONTACT INFORMATION:**

Organization: UpBeat Drum Circles

Address: PO Box 55826, Valencia, CA. 91385

Phone: 310-770-3398; Fax: 303-440-9592

Contact Persons: Christine Stevens, MSW, MT-BC, Founder, UpBeat Drum Circles

Email: [christine@ubdrumcircles.com](mailto:christine@ubdrumcircles.com)

Melinda Witter, Ashti Drums, Conflict mitigation and Iraq expert

Email: [sabbieashki@yahoo.com](mailto:sabbieashki@yahoo.com)

**SECTION:**

Music for Peacebuilding

**COUNTRY:**

Israel

**PROJECT:**

**ADDRESSING SOCIAL INCLUSION AND MUTUAL RESPECT IN JEWISH, CHRISTIAN AND MUSLIM SCHOOLS: LIVE MUSIC ENCOUNTERS**

**DESCRIPTION:**

The Live Music Encounters (LME) program promotes tolerance and mutual respect, and serves all of Israel's schools: Jewish, Christian and Muslim. The LME program implementation is based on developing social capital through involving academic institutions: the Levinsky School of Music Education, the Galil Orchestra, the Haifa New Symphonic Orchestra and the Israel Netanya Kibutz for Kindergarten, elementary school Students, and High School Major Music. Other partnering organizations that bring students from the neighborhoods from where they live and go to school are: Jewish-Arab Palestinian ensembles, the Music Education Inspectorate of Education Ministry, and the Municipal Authorities.

Since 1998 the Faculty of Music Education (LSME) at the Levinsky College of Education in Tel Aviv, has been involved in providing a community program based on some of the major goals of music education and music listening:

- Cultivating a creative dimension of music listening as a way of *thinking in and with sound* through a common experience. The participants share the pre-learned repertoires and live concerts which develops listening behavior and mutual respect for different styles, content and audiences
- Exposing the young audience to a wide repertoire of symphonic and chamber music with the goal of enhancing listening skills and appreciation for different kinds of music. At the same time, the Levinsky LME program has developed a concept of its own – to make frequent encounters with live music a chief component of the school curricula

To this end, during each year the LME program is made up of three components:

- In-class activities which introduce the students to the works that are to be played at the concerts
- In-school chamber ensemble performances moderated by young *animateurs* (graduates of the LSME). These performances are held prior to the final concerts and focus on the works played at the final concerts. They allow the pupils to get to know the musicians and their instruments in a more intimate setting
- Closing live concerts at the community auditorium, which are the culmination of the in-school musical preparation activities

**CURRENT STATUS:**

Over 80 elementary schools, 3 high schools and 340 kindergartens with Jewish and Arab Palestinian students from the center and the north of Israel have joined the LME program.

**ADDITIONAL INFORMATION:**

<http://sites.levinsky.ac.il/livemusic>

**CONTACT INFORMATION:**

Organization: The Faculty of Music Education, Levinsky College of Education

Address: Levinsky College of Education, Shoshana Parsitz St. 15. Tel Aviv 61481, Israel

Phone: 97236414867; Fax 97236430515

Contact Person: Dan Sagiv, Ph.D, Live Music Encounter Program, Pedagogical Director

Email: [dan.sagiv@levinsky.ac.il](mailto:dan.sagiv@levinsky.ac.il)



**SECTIONS:**

Music for Peace Building

Music for Sustainable Community Development

Music for Lifelong Learning

**COUNTRIES:**

Multi-National: Brazil, Bangladesh, Ghana, Mali, Nepal, Rwanda, South Africa, Thailand and the United States

**PROJECT:**

**BUILDING MUSIC SCHOOLS AND DEVELOPING INDIGENOUS MUSIC**

**PROGRAMS FOR WELL-BEING IN ECONOMICALLY VULNERABLE CHILDREN:**

**PLAYING FOR CHANGE FOUNDATION**

**DESCRIPTION:**

The Playing For Change Foundation (PFCF) is a 501(c)3 nonprofit organization that builds music schools and establishes music programs for the purposes of advancing the education and wellbeing of children who would not have access to music otherwise. Twelve music schools or programs have been created in nine countries. Each week young people attend free classes in dance, instrument instruction, languages and musical theory, all taught by qualified, local teachers. The PFC Foundation also works with partners to help meet basic needs in our communities, which are home to some of the world's most economically vulnerable children. This work includes providing primary education, and humanitarian aid such as clean water, solar power, tools, and training to support micro-enterprise, food, medicine, clothes, books and school supplies.

We use music and music education as a means and opportunity to create positive change for individuals, communities and the world. Music can become an anchor in a multitude of ways. Each program is locally led and evolves to best support the needs of its community. As such, guiding principles for all programs include the use of music and the arts to transform communities, empower local leadership, support economic empowerment and connect students globally to foster cross-cultural exchange and learning.

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To date, over 15,000 children and community members have been impacted through programs of the foundation and educational resources through Playing For Change:

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More than 500 musicians from 35 countries have participated in PFC Songs Around the World. These videos have an average of 15 million online views each year. Organizations ranging from Starbucks to the United Nations have contracted PFC to use their powerful methodology.

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- PFC Band members have visited schools throughout the United States, performing for school children and answering questions about their culture and the music
- Band members have visited cancer centers in Brazil, bringing joy to those who are suffering
- Members of the band have been involved with Playing For Change Foundation programs, including Ghana, Thailand, South Africa and Mali bringing inspiration and encouragement to the students
- All musicians who participate in PFC songs are paid and to date more than \$1 million has been invested in musicians from across the globe

#### **ADDITIONAL INFORMATION:**

<http://playingforchange.org/>

#### **CONTACT INFORMATION:**

Organization: Playing for Change Foundation

Contact Person: Elizabeth Hunter, Executive Director

Email: [elizabeth@playingforchange.org](mailto:elizabeth@playingforchange.org)

**SECTIONS:**

Music for Peacebuilding

Music for Sustainable Community Development,

Music for Working with Trauma Survivors

**COUNTRIES:**

Multi-National: Kosovo, Occupied Palestine Territories, Rwanda, Northern Ireland, Bosnia and Herzegovina

**PROJECT:**

**USING MUSIC TO CONNECT COMMUNITIES, BRIDGE DIVIDES AND HEAL THE WOUNDS OF WAR: MUSICIANS WITHOUT BORDERS**

**DESCRIPTION:**

Musicians without Borders (MwB) uses the power of music to bridge divides, connect communities, and heal the wounds of war. In communities affected by armed conflict, MwB collaborates with local musicians and cultural, development, peace and human rights organizations to develop sustainable, long-term music programs. MwB offers training in community music leadership and contributes to conferences and expert meetings. MwB targets all generations in all musical genres, depending on local needs and demand. Programs are designed for local control and sustainability.

**CURRENT STATUS:**

MwB's current programs include:

**Palestine Community Music (2008-present) – Palestine (West Bank)**

*Integrating nonviolent conflict resolution with community music*

MwB's five programs are in cooperation with Holy Land Trust and Sounds of Palestine:

- Community Music Training trains Palestinian teachers and social workers to use nonviolence and community music skills with thousands of children in refugee camps, schools, and isolated villages.
- Deaf & Proud brings deaf and hearing youth together through music activities, providing a safe space for them to share their experiences and raise awareness and create sustainable support systems for one of Palestine's most vulnerable populations.
- MwB's Rap Program uses the international language of disenfranchised urban youth for social change, training Palestinian rappers in leadership, beat-making, and recording. The rappers teach teenagers to write, record and perform their own rap songs, expressing their hopes and their dreams through music.
- Samba for Social Change coaches Palestinian drum groups from refugee camps and villages surrounded by the wall. Combining samba with Arabic percussion, the drummers connect people with joyful, contagious and empowering rhythms during community events, nonviolent vigils and percussion workshops for youth.
- The Musical Playground prepares MwB's community music trainees and rap leaders to bring music to refugee camp schools, involving all children, parents and teachers in creative, inclusive and celebratory day-long musical events.

<https://www.musicianswithoutborders.org/projects/palestine/programs/>

**Mitrovica Rock School (2008-present) – Mitrovica, Kosovo**

*Uniting youth in a divided city through rock music*

In Mitrovica in Kosovo, the conflict between Serb and Albanian communities still continues with barricaded bridges over the Ibar river, increased tensions and regular outbursts of violence. Since 2008, MwB and partners Community Building Mitrovica and the Fontys Rock Academy have successfully run an interethnic youth project, the Mitrovica Rock School, where youth from both

sides of the ethnically divided city meet as young musicians and aspiring rock stars. Local rock musicians and teachers work to restore the city's shared rock music tradition and to stimulate a culture of respect among youth through music. The bands work together regularly via the internet, writing songs and producing demo recordings. The Summer and Winter Schools in neighboring Skopje, Macedonia bring young musicians from north and south Mitrovica together in ethnically mixed bands to compose and record their original songs and to perform major outdoor concerts. Rock School students are given the opportunity to develop careers as performers, teachers, sound engineering and cultural entrepreneurship.

<https://www.musicianswithoutborders.org/projects/mitrovica-rock-school>

<http://www.bbc.com/news/world-europe-26618286>

### **Rwanda Youth Music (2010-present) – Rwanda**

*Music therapy and community music for youth and children affected by HIV/AIDS*

In cooperation with local artists and medical partner organization WE-ACTx for Hope, MwB provides music therapy, training and community music activities to empower youth and children affected by HIV/AIDS. Youth leaders are trained to use music as a tool for social change, community building, and healing. Trained young leaders bring the joy of music to hundreds of HIV+ children, in outreach programs for children across Rwanda. Local artists teach singing and songwriting, using Rwandan cultural traditions to address the trauma of the genocide and conflict. A certified music therapist provides sessions for particularly vulnerable youth and adults, to help marginalized voices be heard in society. As of September 2015, the program will expand to include refugee camps in Rwanda receiving people fleeing conflicts in Burundi and Democratic Republic Congo.

<https://www.musicianswithoutborders.org/projects/rwanda-youth-music>

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

### **From Woman to Woman (2009-present) – Bosnia and Herzegovina**

*Bringing music back into lives of genocide survivors*

From Woman to Woman trains local workshop leaders to lead music and dance workshops and activities with women affected by traumatic experiences of violence, dislocation and loss of loved ones during the ethnic 'cleansing' especially in the Srebrenica region. The project has been now been transferred to local ownership by partner Snaga Žene, an organization that offers psychological, social, medical, pedagogical and legal support to women, children and adolescents (refugees, returnees and displaced persons) who suffered different traumatic experiences during and after the war in Bosnia and Herzegovina (BiH).

<https://www.musicianswithoutborders.org/projects/from-woman-to-woman>

<https://www.youtube.com/watch?v=QoT1lQBu88Q>

### **Music Bridge (2014-present) – Northern Ireland**

*Community music to bridge old divides*

Music Bridge employs the expertise of MwB in partnership with [Culturlann Uí Chanáin](#), a pioneer in bringing a multi-ethnic approach to the exploration of arts and culture in the city of Derry-Londonderry. This collaborative project trains musicians and community workers to create sustainable community music programs contributing to reconciliation and healing for people throughout post-conflict Derry-Londonderry. Trainees organize and implement community music activities with children, aimed at strengthening children's self-identity, building community, and contributing to the development of their creative potential and wellbeing.

<https://www.musicianswithoutborders.org/projects/music-bridge>

**Training of Trainers:** Musicians without Borders invites inquiries from interested individuals and organizations about our Training of Trainers program. We offer training to musicians with experience in community work and/or social activism who are interested in expanding their skills based on our unique expertise in conflict and post-conflict areas.

<https://www.musicianswithoutborders.org/get-involved/training-of-trainers>

**CONTACT INFORMATION:**

Organization: Musicians Without Borders

Address: Kloveniersburgwal 87, 1011 KA Amsterdam

Phone: +31 (0) 20 330 5012

Contact Person: Laura Hassler, Director

Email: [l.hassler@musicianswithoutborders.org](mailto:l.hassler@musicianswithoutborders.org)

**SECTION:**

Music for Peacebuilding

**COUNTRIES:**

International

**PROJECT:****INTERNATIONAL TELEMATIC MUSIC CONCERTS FOR PEACE: RESONATIONS****DESCRIPTION:**

ResoNations (meaning “to resonate nations”) is an ongoing series of international music concerts and other educational events for peace that take place at the United Nations, New York City, and international sites via telematic music. Telematic music is live performance via the internet by musicians in different geographic locations. The programs consist of new compositions for peace, based on the metaphor of resonance, by contemporary composers from each participating group for the full ensemble to perform together. ResoNations goal is to create peace by using music and technology to bring people together from different countries in a synchronous and neutral space that transcends geographic distance and boundaries. The concerts have local audiences in each location and world-wide webcast. The network technology includes high-bandwidth internet, JackTrip telematic audio software, videoconferencing hardware and software, and webcast.

ResoNations was initially proposed by its coordinators in June 2009 to Arts for Peace, a program of The World Association of Former United Nations Interns and Fellows, Inc. (WAFUNIF). The goal of Arts for Peace is to establish bridges between the arts community and the work of the UN, the aims of the UN Charter and the realization of a Culture of Peace. ResoNations 2009 was presented in their Innovation Talks Symposium with sponsorship from the Permanent Mission of Romania to the UN. This was the first known telematic music concert involving a United Nations site. The participating locations were the UN Headquarters in New York, University of California San Diego, The Banff Centre, Queen’s University Belfast, and Dongguk University in Seoul Korea with support from Korea Advanced Institute of Science and Technology (KAIST).

The proposal for ResoNations took place after the success of Deep Tones for Peace, an international internet music performance for peace in the Middle East that took place on April 26, 2009. Deep Tones for Peace is an international organization of bass players and composers dedicated to peace in the Middle East. The concert was performed live on the internet between internationally recognized bass players located in both Jerusalem at the Hama’abada The Jerusalem Performing Arts Lab and in New York at the Manhattan School of Music and with participation from Cue Art Foundation. Deep Tones for Peace was coordinated with involvement from twenty organizations including Kadima Collective Recordings, International Society of Bassists, International Society for Improvised Music, Arts for Peace, Electronic Music Foundation, Danish Composer’s Society’s Production, Pool/Koda’s Fund for Social and Cultural Purposes, Office of Cultural Affairs - Consulate General of Israel in New York, and the Jerusalem Municipality Cultural Department.

In 2010 an international concert took place with the participating locations at the UN Headquarters in New York with support from New York University, Beijing Conservatory of Music in China with support from University of Calgary, and the National Center for Korean Traditional Performing Arts in Seoul with support from KAIST. The crisis between North Korea and South Korea was active so the purpose of the concert was heightened. There was also a ResoNations 2010 education session for New York University music students at the UN Headquarters in New York and at the New York University Abu Dhabi Campus which opened that year. This was the first known telematic music event with an Arab country. The events were

part of the Innovation Talks Symposium again presented by Arts for Peace of WAFUNIF with sponsorship from the Permanent Mission of the United Arab Emirates to the UN.

In 2012 and 2013 ResoNations concerts took place in New York City on September 11 at Iridium Jazz Club and BMCC Tribeca Performing Arts Center Concert for remembrance, healing, and creating peace.

**CURRENT STATUS:**

ResoNations is an ongoing project that includes telematic (internet) concerts and as well as localized concerts in New York City. The project is currently managed by Liminal Music Inc. with the New York-based SLM Ensemble.

**ADDITIONAL INFORMATION:**

[www.liminalmusicinc.org/telematic\\_music1](http://www.liminalmusicinc.org/telematic_music1)  
<http://www.slmensemble.org/>

**CONTACT INFORMATION:**

Organization: Liminal Music, Inc.  
Address: 111 E. 14th Street, PMB 279, New York, NY 10003  
Phone: 917-207-0047  
Contact Person: Sarah Weaver  
Email:[sarah@sarahweaver.org](mailto:sarah@sarahweaver.org)

## INTERNATIONAL GROUPS FOR MUSIC AS A GLOBAL RESOURCE

### ORGANIZATIONS

#### **American Music Therapy Association**

<http://www.musictherapy.org/>

The American Music Therapy Association (AMTA) is a professional organization committed to the advancement of education, training, professional standards, credentials, and research in support of the music therapy profession. The AMTA supports the development of the therapeutic use of music and publishes the Journal of Music Therapy and Music Therapy Perspectives.

#### **Association for Music and Imagery**

<http://www.ami-bonnymethod.org/>

The Association for Music and Imagery (AMI) is an organization of facilitators, trainers, students, and supporters of The Bonny Method of Guided Imagery and Music. AMI's purpose is to advance the application and understanding of The Bonny Method and its adaptations.

#### **European Music Therapy Confederation**

<http://www.emtc-eu.com/>

Founded in 1991, the European Music Therapy Confederation (EMTC) is a forum founded in order to promote exchange and collaboration between music therapists throughout Europe.

In 2012, the EMTC launched the European Music Therapist Register (EMTR) via the Registration Commission.

#### **International Association for Music & Medicine**

[www.iammonline.com](http://www.iammonline.com)

The International Association for Music & Medicine was founded to promote an integrative perspective to applied music in health care. The IAMM promotes sharing and capacity building across a wide range of fields including arts medicine, music performance, performance arts medicine, music psychology, medical humanities, ethnomusicology, music cognition, music neurology, music therapy, music in hospitals, infant stimulation, and music medicine. The IAMM offers immense capacity for directing attention towards the integration of a wide range of research initiatives and contemporary practices in the uses of music in the healthcare arena.

#### **International Music Council**

<http://www.imc-cim.org/>

The International Music Council (IMC), founded in 1949 by UNESCO, is the world's largest network of organizations, institutions and individuals working in the field of music. IMC promotes musical diversity, access to culture for all and unites organizations in some 150 countries worldwide in building peace and understanding among peoples of all cultures and heritage.

#### **International Music Education Research Centre**

<http://imerc.org/>

The International Music Education Research Centre (iMerc) is a team-based world-renowned virtual community centre for interdisciplinary research in music and the social sciences. The team members' substantial body of research has had a significant impact on policy for successive Governments and NGOs in the UK and overseas, as well as on teaching and learning in the music classroom and outside

### **International Society for Music Education**

<http://www.isme.org/>

International Society for Music Education (ISME) is a worldwide organization that seeks to celebrate the diverse ways that people engage with, and develop in and through, music. Founded in 1953, ISME represents an international, interdisciplinary, intercultural network of professionals who strive to understand and promote music learning across the lifespan. We share a commitment to culture, education, conservation and the durable development of our cultural heritage, and to evidence-based policy and practice.

### **Music Education Network**

<http://www.menet.info/>

Music Education Network (meNET) is the European Network for Communication and Knowledge Management of Music Education. meNET collects, compiles and disseminates in many different ways knowledge about music education in schools and music teacher training in Europe. It aims at building a profound and sustainable network for music education. Project duration: October 2006 – September 2009

### **Society for the Arts in Healthcare**

<http://www.thesah.org/about/terms.cfm>

Founded in 1991, the Society for the Arts in Healthcare is an organization dedicated to advancing arts as an integral resource to healthcare. It works to demonstrate the role of arts in the healing process, advocate the integration of arts in the healthcare environment, assist in arts programming for healthcare populations, provide resources and healthcare and arts professionals, and encourage and support research into the beneficial effect of arts in healthcare.

### **Sound Healers Association**

<http://www.soundhealersassociation.org/>

The Sound Healers Association (SHA) is the original organization dedicated to expanding the uses of sound and music as a therapeutic and transformational modality.

### **Sound Healing Network**

<http://www.soundhealingnetwork.org/about.htm>

The Sound Healing Network (SHN) works to bring together and build an international community of sound healers, therapists, practitioners and researchers through the use of a thriving on-line community.

### **UNESCO Artists for Peace**

<http://www.unesco.org/new/en/goodwill-ambassadors/artists-for-peace/>

UNESCO Artists for Peace are internationally-renowned personalities who use their influence, charisma and prestige to help promote UNESCO's message and programs. UNESCO works with these distinguished personalities in order to heighten public awareness regarding key development issues and to inform the public what our Organization's action is in these fields.

### **UNESCO Creative Cities of Music**

<http://en.unesco.org/creative-cities/home/>

This site lists the current UNESCO Creative Cities of Music. These cities are recognized centers of musical creation and activity, and have experience in promoting music through national and international music festivals, institutions dedicated to higher education in music, and cultural spaces dedicated to practicing and listening to music. These cities embody dedication to music in all its forms.



**World Federation of Music Therapy**

<http://www.wfmt.info/WFMT/Home.html>

The World Federation of Music Therapy (WFMT) is the only worldwide professional organization representing music therapy in many areas of the world. This international organization brings together music therapy associations and individuals interested in developing and promoting music therapy globally through the exchange of information, collaboration among professionals and actions.

**ONLINE INFORMATION****Voices: A World Forum for Music Therapy**

<http://www.voices.no/>

Voices is an international journal and online community for music therapy. The journal publishes accessible texts in a range of genres and the forum publishes fortnightly columns, a series on music therapy around the world, and moderated and un-moderated discussions. The Voices website also includes resources such as links to teaching courses, associations, and upcoming events.

**UNESCO-NIE Centre For Arts Research In Education**

<http://www.unesco-care.nie.edu.sg/>

UNESCO-NIE Centre For Arts Research In Education (CARE) generates, collects and disseminates high-quality research that promotes education in and through the arts through a strong collaborative network between NIE, UNESCO and like minded individuals in the Asia-Pacific region. Its vision is to be a center for excellence in arts research in education in Singapore and the region.



**“Harmonious Cities: Music, Technology, Culture and Health”  
High-Level Working Session  
In support of World Habitat Day**

**Tuesday, 7 October 2008  
9:30 am – 1pm United Nations Headquarters Conference Room 9**

As part of the “Age of Connectivity: Cities, Magnet for Hope” Windsor Dialogue series this working session will stimulate new “result-oriented” mindsets and action in scaling up Millennium Development Goals (MDGs) interventions especially in areas of health, education, habitat and peace using *Music as a Natural Resource*. This PrepCom will focus on spearheading action through new model partnerships in practice. The Windsor Dialogues were begun at St. George’s House, Windsor Castle, UK in 2007 where international decision-makers and experts gathered to reexamine, rethink, redefine and reprioritize existing and emerging programs. This working session will set the stage to chart a consensual, cross-cutting and cross-sector approach to the convergence of health, music and technology for the 21<sup>st</sup> Century.

**Discussion Questions:**

- \*What can international cooperation do to help release the potential of music and technology as tools for implementation of the MDGs?**
- \*How can music be maximized to areas of conflict and used as a peacemaking tool?**
- \*How can music be used as therapeutic tool within our urban and rural cities?**
- \*How can the existing research, experimentation and developed methods in music as a healing tool be inventoried and made available to the for post conflict development professionals and healing communities?**
- \*How can music and digital technology be used to prevent and treat chronic diseases and implement E - Rehabilitation?**
- \*How can we maximize the impact of Open City Portal to develop more harmonious cities?**
- \*What is on the market that can be utilized in new ways to enhance *harmonious cities? M- Technologies, music, and M -heath and learning software***



**“Harmonious Cities: Music, Technology, Culture and Health”  
High-Level Working Session  
Tuesday, 7 October 2008**

**AGENDA**

9:00 AM Registration

**Chair: Ms. Axumite Gebre-Egziabher**, Director, *United Nations Human Settlements Program (UN-HABITAT, NY)*

**Session Moderator: Mr. Denis Gilhooly**, Principal Advisor, *UN Office for Partnerships*

9:30 AM **Musical Performance:**

**Dr. Yeou-Cheng Ma**, Assistant Professor Clinical Pediatrics, *Albert Einstein College of Medicine & Executive Director, Children’s Orchestra Society*

**Mr. Michael Dadap**, Musical Director, *Children’s Orchestra Society*

**Greetings: Mrs. Anna Tibaijuka**, Under Secretary-General/Executive Director, *United Nations Human Settlements Program (UN-HABITAT)*

**Opening Remarks: Mr. Amir Dossal**, Executive Director, *United Nations Office for Partnerships\**

**10:15 AM – Roundtable Session I: “*Harmonious Cities, Urbanization:  
Music, Technology, Culture and Health*”**

**Where we are? Dr. Valdmir Prado**, Senior Research Fellow, Science and Technology for Development, *World Association of Former United Nations Internes and Fellows (WAFUNIF)*

**Role of Music in Medicine: Dr Mathew H. Lee**, President, *Rusk Without Walls*  
& Professor Rehabilitation Medicine, *New York University Medical Center*

**Discussants:**

**Dr. Craig Lehmann**, Professor & Dean, School of Health Technology and Management,  
*Stony Brook University*

**Dr. Alexandre Sidorenko**, UN Focal Point on Ageing;  
*Chief of the United Nations Programme on Ageing\**

**Open Forum**

**11:15 AM – Roundtable Session II: “*Imagining the Possible*”**

**Community Connections Enhanced by Music: Mr. Michael Dadap**, Musical Director,  
*Children’s Orchestra Society*

**Museums and Alzheimer’s: A New Frontier, Dr. John Zeisel**, *Hearthstone Alzheimer’s Foundation*  
(video)

**Convergence of East – West Media, Mr Dong Wang**, Senior Consultant – News Anchor,  
*Shanghai Media Group, China*

**Discussants:**

**Dr. Motoo Kusakabe**, Advisor to the President, *European Bank for Reconstruction and Development, UK*

**Dr. Gisela Loehlein**, Consultant, *General’s Office, Directorate of Public Works, Sharjah, UAE*

**Mr. Vyatcheslav Cherkasov**, Coordinator, *Knowledge Management, Division of Public Administration, Department of Economic and Social Affairs, United Nations*



**“Harmonious Cities: Music, Technology, Culture and Health”  
High-Level Working Session  
Tuesday, 7 October 2008**

**Open Forum**

Cont'd.

**12:15 pm – Roundtable Session III: “Private Sector Viewpoints”**

**Moderator: Dr. Pramod Gaur**, President, *Healthanywhere Inc.*  
*International SIG Industry Chair, American Telemedicine Association*

**Mr. Peter Tassiopoulos**, Chief Executive Office, *IgeaCare Systems, Canada*

**Dr. Jijo James**, Medical Director, *Pfizer Health Solutions*

**Mr. John Dougherty**, *Dell Healthcare/Life Science Regional Sales Manager, Dell Computers*

**Ms. Bonnie Britton**, COO/DON *Roanoke Chowan Community Health Center, Ahoski, NC*

**Open Forum**

***Summary Session: “Next Steps”***

**Mr. Denis Gilhooly**, Principal Advisor, *UN Office for Partnerships*

**Ambassador Francis Lorenzo**, Ambassador,

*Permanent Mission of Dominican Republic to the United Nations*

*& Global Foundation for Democracy & Development (FUNGLODE)*

**Professor Dianne Davis**, Founding President, *International Council for Caring Communities (ICCC)*

**Expected outcomes:**

An assessment of the present situation of this field and what can be done in order to systematically create an inventory of potential sources of information: research, protocols, methodologies both experimental and tested, and information resources in general.

An outline of the future possibilities of using technology as an aid in the dissemination of this knowledge as well as in the training and education process.

An assessment of the possibilities and the feasibility of the use of these models as a valuable resource in the achievement of the internationally agreed development goals including the Millennium Development Goals (MDGs).

Develop assessment and knowledge networks to enhance adaptation and evaluation of impact on urbanization and health. Develop meaningful on-line training programs for all levels of workforce.

Development of public-private partnerships and implementation of m-technologies to enhance quality of life in developed and developing countries.

**International Council for Caring Communities (ICCC), 24 Central Park South, NY 10019**

**Tel : 1 212 688-4321 Fax: 1 212 759-5893 E-mail: [icccworld@earthlink.net](mailto:icccworld@earthlink.net)**



**“Age of Connectivity: Cities, Magnets of Hope ...Imagining the Possible”**

**High Level Working Session**

**Friday, 6 November 2009**

**United Nations Headquarters Room 8**

**Agenda**

***Countdown to 2010 United Nations World Urban Forum and Shanghai Expo***

**Connecting the Dots!**

**Sustainable Development: Health, Education and Other Basic Services**

**Using ICT to stimulate creative “out of the box” thinking  
and to promote practical result-oriented solutions.**

As part of the “Age of Connectivity: Cities, Magnet for Hope” Dialogue series this High-Level working session will continue to stimulate new “result-oriented” mindsets and action in scaling up Millennium Development Goals (MDGs) interventions. This working session will set the stage to chart a consensual, cross-cutting and cross-sector approach to the convergence for sustainable development: health, education and other basic services and technology for the 21<sup>st</sup> Century. Focus will be on using ICT as a practical tool for bridging the gaps. This Windsor PrepCom will focus on spearheading action through new model partnerships in practice. The Windsor Dialogues were begun at St. George’s House, Windsor Castle, UK in 2006 gathering a group of non-traditional international decision-makers and experts to reexamine, rethink, redefine and reprioritize existing and emerging programs.

**Registration: 9:00 AM**

**Working Session: 9:30 am Sharp!**

**Chair: Ms. Axumite Gebre-Egziabher**, *Director, United Nations Human Settlements Programme (UN-HABITAT), New York Office*

**Video Presentation:**

**City Life: Art and Music –**

**Ms. Yukako Ishida**, *Visual Artist* & **Mr. John Kiehl**, *Co-Founder, Soundtrack Recording Studios*

**Welcome: Setting the Stage: Mr. Nikhil Seth**, *Director,*

*United Nations Office for (ECOSOC) Support and Coordination*

**Opening Statement:**

**H.E. Andrew Goledzinowski**, *Deputy, Representative, Permanent Mission of Australia to the United Nations*

**Roundtable I: Imagining the Possible: Urban Futures**

**Moderator:** Mr. Ulrich Graute, *Inter-Regional Adviser, UN Department of Economic and Social Affairs (DESA)*

**Technology for the Life Span in Education, Healthcare and the role of Local Government::**

**Dr. Gary Moulton**, *Product Manager, Trustworthy Computing Group, Microsoft*

**10,000 architects:** globally educating next generation via the internet:

**Professor Jan Wampler**, *Director, Undergraduate Design Program,*

*School of Architecture, Massachusetts Institute of Technology (MIT)*

**Local Government: Community Carte System for Social Inclusion: Dr. Motoo Kusakabe.** *President, Open City Foundation, UK*

**Discussant:** Mr. Simon Cavelle, *Vice Chairman, Society of British Interior Design, UK*

**Roundtable II: Implementing the MDGs and Beyond**

**Kenya Project: Focusing on Basic Services: Dr. Craig Lehmann**, *Professor & Dean, School of Health Technology and Management, Stony Brook University*

**Digital He@lth Initiative: Mr. Denis Gilhooly**, *Executive Director, DHI, United Nations Office for Partnership*

**MDG Achievers: Mr. Theo Cosmora**, *Managing Director, The People's World Limited, UK*

**Discussant:** Dr. Theresa Pardo, *Director, Center for Technology in Government, NY State University/Albany*

**Viewpoint of the Private Sector: Mr. Jose Sanz-Magallon**, *Chief Executive Office, Telefonica International USA*

**“Student Design Competitions Retrospective 1994-2005”**

**Mr. Aleksandar - Sasha Zeljic**, *AIA, LEED AP. Associate, Gensler Architects, USA & China*

**“Music as a Natural Resource” Compendium:**

**Professor Barbara Hesser**, *Director, Music Therapy Program, New York University*

**Closing Remarks:**

**Ambassador Francis Lorenzo**, *Permanent Mission of Dominican Republic to the United Nations & Global Foundation for Democracy & Development (FUNGLODE)*

**Professor Dianne Davis**, *Founding President, International Council for Caring Communities (ICCC)*

**Optional:**

**1:15 – 3:30pm Benefit Luncheon “VIP Sharing: Urban Futures” \*\***

In support of the “*Music as a Natural Resource*” Compendium and

“*Student Design Competition Retrospective 1994-2005*” publications

Featuring Presentation of the “*ICCC Citizen of the Humanities: Arts and Development*” Award

**Awardee: Mr. O. Aldon James, Jr.**, *President, The National Arts Club*

**Musical Performance: “om namo narayanaya”** -the ancient healing mantra –

by **Ms. Chandrika Tandon**, renowned composer and singer, who brings the ancient knowledge of Indian traditions into 21st century appreciation

**Questions for Discussion include:**

- How to “up-scale” the practical implementations of music for healing, peace and the Millennium Development Goals (MDGs)?
- How can information & communication technologies (ICT) enhance the MDGs?
- What are the sustainable urban futures?
- How can digital health accelerate the achievement of the MDGs and promote “*technology for equity?*”

**Optional free Tour: 4-5 PM Soundtrack Recording Studios: 128 West 22 Street, NYC (between 6-7 Avenue)**  
**Sate of the art multi -media production center.**

\*\*fee.

International Council for Caring Communities (ICCC)

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[www.international-iccc.org](http://www.international-iccc.org)



**“Age of Connectivity: Cities, Magnets of Hope ...Imagining the Possible”  
High Level Working Session  
Thursday, 18 February 2010  
United Nations Headquarters Conference Room 5 North Building**

**Music as a Natural Resource Initiative....Connecting the Dots!  
Sustainable Development: Health, Education and Other Basic Services:  
Agenda**

As part of the “Age of Connectivity: Cities, Magnet for Hope” Dialogue series this High-Level working session will move the landmark project “Music as A Natural Resource Initiative” and creative uses of ICT from *Concept to Action!* In support of the UN World Urban Forum, Shanghai Expo and Millennium Development Goals (MDG) Summit.

**Registration: 2 – 3PM**

**Working Session: 3 PM Sharp!**

**Chair: Ms. Axumite Gebre-Egziabher**, *Director, United Nations Human Settlements Programme (UN-HABITAT), New York Office.*

**Moderator: Dr. Pramod Gaur**, *Chair, American Telemedicine Association - International SIG*

**Music Presentation:** “Playing for Change: Peace Through Music” by **Mr. Mark Johnson**, *Co-Founder*

**Welcome:** **Mr. Amir Dossal**, *Executive Director, United Nations Office for Partnerships*

**Setting the Stage:** **Ambassador Francis Lorenzo**, *Permanent Mission of Dominican Republic to the United Nations*

**“Music as a Natural Resource Initiative” Up-date:** **Dr. Harry Heinemann**, *Special Projects Director  
International Council for Caring Communities (ICCC)*

**Roundtable Discussion: Questions to be explored:**

- How to develop a collective and multi-stakeholder “partnership platform” for Compendium outreach and research?
- How can participants’ expertise and initiatives be integrated into the project?
- How can private sector benefit and participate as enablers?
- How can mobile technology “leapfrog” in collaboration with industry to be enablers for Cross-Sector growth and innovation?
- Can innovative finance mechanisms be established?

**5 – 6PM : Setting Priorities and timeframes for Action**

**Suggested activities from the Working Group**

**Others for consideration:**

**1 - Music as a Natural Resource Compendium Series: 2010 - 2015**

**2 - Global Songwriting Competition for youth focusing on songs that address the MDGs**

**3 – International University Competition: focus to design sustainable initiatives using music to help achieve the MDGs**

**6:30PM: Musical and Reception ...Delegates Dining Room 6**

*International Council for Caring Communities  
24 Central Park South, NY 10019 Tel/Fax: 1 212 688-4321  
E-mail: icccworld@earthlink.net www.international-iccc.org*





**UN-HABITAT**  
FOR A BETTER URBAN FUTURE



**“Age of Connectivity: Music As A Natural Resource ... Urban Futures”  
High Level Forum**

**Connecting the Dots for a Better Urban Future and  
Sustainable Development**

**Thursday, 23 June 2011**

**United Nations Headquarters, New York - Conference Room A (North Lawn Building)  
3:00 – 6:00 PM**

**Preliminary Agenda**

As part of a dialogue series that began with the “Age of Connectivity: Cities, Magnet for Hope”, this High-Level Forum will address opportunities and challenges facing a rapidly urbanizing world with a Clarion Call for Action! The Forum is organized in support of the Habitat Agenda, the Millennium Development Goals (MDGs) and the priorities of the World Urban Forum.

Every culture has its own music, a unique “natural resource” as diverse as the planet itself. However, unlike fresh water, coal, oil and other natural resources, music is one that remains largely untapped. The Music as a Natural Resource Initiative is using the universal language of music to serve as a tool to promote community development and peace building, promote better living conditions, including the improvement of social indicators, such as health and education. The Initiative’s unique combination of using music and ICT towards sustainable human development enables countries with similar challenges to replicate demonstrated solutions that contribute to an increased social well being on a global scale.

The Forum will bring together leaders with extensive experience in public policy, business and music to explore, review and blend traditional and cutting edge tools to stimulate strategies that can be up-scaled and adapted to local cultures. The Forum is being organized by United Nations Human Settlements Programme (UN-HABITAT) and the International Council for Caring Communities, in cooperation with other UN partners, Governments, private sector, academia and civil society.

**2:30 – 3:00 PM: Registration**

**3:00 – 6:00 PM “Age of Connectivity: Music As A Natural Resource ...Urban Futures”**

Welcome: Ms. Cecilia Martinez, *Director, United Nations Human Settlements Programme (UN-HABITAT) New York Office*

Opening Remarks: H.E. Vince Henderson, *Permanent Representative of the Commonwealth of Dominica to the United Nations (invited)*

Chair: Ms. Cecilia Martinez, *Director, United Nations Human Settlements Programme (UN-HABITAT) New York Office*

**Interactive Session I: Success Stories that address Social and Economic Issues**



Moderator: Mr. Denis Gilhooly, Executive Director, Digital He@lth Initiative,  
Co-Secretary, Broadband Commission for Digital Development

- Community Radio Asia Region:  
Mr. John Kent, *Founder, Community Development Through Investment*
- 10,000 Architects, Youth Program: Professor Jan Wampler, *Department of Architecture and Urban Design, Massachusetts Institute of Technology (MIT)*
- La Fete de la Musique Programme: Speaker (tbc)

### **Interactive Session II: Imagining the Possible: Music and ICT as MDG solutions**

Tribute to Dr. Mathew Lee, Former Director and Chair, Rusk Institute of Rehabilitation, New York University Medical Center : Dr. Bryan O’Young, *Clinical associate professor of rehabilitation medicine at the New York University School of Medicine and attending physician at the Rusk Institute of Rehabilitation Medicine.*

Moderators: Compendium Co-Editors

Professor Barbara Hesser, *Music Therapy Department, New York University*

and Dr. Harry Heinemann, *Special Projects Coordinator, International Council for Caring Communities,(ICCC)*

Overview Projects from the “Music As A Natural Resource: Solutions for Social and Economic Issues” Compendium

- **Using Music to Connect Communities, Bridge Divides and heal the Wounds of War:**  
Ms. Laura Hassler, *Director, Musicians Without Borders*
- **Music for Social Change: An OAS Program in Haiti, St. Lucia and Jamaica:**  
Mr. Mariano Vales, *Music Program Coordinator, Organization of American States*
- **Field Band Foundation: Developing Life skills in youth through music for eradicating poverty and promoting development. South Africa:**  
Dr. Cathy Benedict, *Assistant Professor of Music Education, Florida International University* & Dr. Patrick Schmidt, *Associate Professor of Music Education at the Westminster Choir College of Rider University*
- **Baltic Street Band, Community Music with Mentally Ill Musicians:**  
Dr. Peter Jampel, New York University

Dialogue:

Leapfrog Technology Surprise!

### **Interactive Session III: “Call for Action”: Next Steps**

- Recommendations for the World Urban Forum
- In Country Compendium out-reach:  
Focal Points: China, Ghana, Latin America and Caribbean, Turkey

**Closing Remarks:** Professor Dianne Davis, *Founding President International Council for Caring Communities ICCC*

Ms. Cecilia Martinez, *Director, United Nations Human Settlements Programme (UN-HABITAT) New York Office*