



MUSIC, PEDAGOGY, COMMUNITY

A one day symposium at the
University of South Wales

Creative Industries Research Institute
Theatre, Music and Media Drama Research Unit

University of
South Wales
Prifysgol
De Cymru

Welcome

As convener of this symposium I would like to take the opportunity, on behalf of the University of South Wales and the Creative Industries Research Institute, to welcome you to this symposium on Music, Pedagogy and Community. I am really pleased that this symposium has attracted a small but fascinating cross section of scholars, practitioners, academic/practitioners, students and community music participants. It a great opportunity for academic research to reach beyond the academies and explore the idea of impact in the musical experiences of musical participants in diverse contexts outside of higher education. Today we will explore ideas of how musical participatory practices can build a sense of community, and how pedagogical practices, formal but also and possibly more importantly informal, are a part of the process of social continuity in certain societies, cultures or sub-cultures.



At the heart of many of today's presentation is an acknowledgement of the fact that there is a wealth of enthusiasm for musical participation out there in the so-called 'real-world' but also a wealth of musical skill and experience. When someone finishes their school music career, having learned an instrument there but, as their secondary education finishes, loses their access to music making, *what are they to do with those skills?* If someone makes it through the musical grades system to grade 8, but then opts for a career or post-18 education that isn't in music, *what happens to those musical skills?* If someone has finely honed musical skills but feels their musical activity is just slavishly reproducing other peoples' musical ideas, *where can they go to explore a creative relationship with their music-making?*

Much has been written about Higgins' (2012) 'unconditional hospitality' of the open musical offer and of the year zero approach where existing skills are stripped away and everyone experiences music as a beginner, acquiring new musical skills. This approach can appear to marginalize those community music leaders, or organizers and facilitators of musical participation, who seek to work with and build on existing musical skills. But I want to ask; *can these two ways of doing community music co-exist under the banner of community music?* Multi-cultural and multi-skill projects, such as those of Grand Union as well as other ones I'm aware of, including my own, have produced great results and created lasting musical relationships between people who have met through such projects.

It is an honour to be convening such a range of papers and presentations and I thank all the contributors for their time, effort and intelligent responses to my stupid questions. I would also like to thank, for their advice, Professors Raymond MacDonald and Richard Hand, Dr. Paul Carr and Emily Underwood-Lee. I'd also like to thank Dr. Christina Papagiannouli for her help, advice, patience, organizing skills and hard work in setting up this symposium.

Rob Smith.



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For Itinerary see back cover.



Keynote Speaker

12.15 – 1.15pm, Zen Room

Empowering musical communities through community music.

Professor Raymond MacDonald

Every human being has a biological and social guarantee of musicianship. From the earliest communication between a parent and a child, through to virtuosic performing and advanced forms of improvisation, there is now convincing evidence to show how musical communication and the development of musical communities is universally accessible. This lecture discusses current research highlighting the importance of musical activities for the development of community. Key features of musical communities, outlining what they are and what they can achieve are presented. Local communities are contrasted with global communities and research from a series of studies highlighting how musical communities can function in empowering and transformative ways are discussed. The fundamental importance of identity and in particular musical identities within communities is highlighted and examples from therapeutic musical communities are compared and contrasted with examples from communities in jazz and improvised music. These contexts are also presented as a way highlighting dualities within performance. Pedagogical implications are discussed highlighting challenges for music education to embrace broader definitions of musicality.

Raymond MacDonald is Professor of Music Psychology and Improvisation and Head of The Reid school of Music at Edinburgh University. After completing his PhD in Psychology at the University of Glasgow, investigating therapeutic applications of music, he worked as Artistic Director for a music company, Sounds of Progress, specializing in working with people who have special needs. He has published over 70 papers, was editor of the Journal Psychology of Music between 2006-12 and has co-edited five texts: Musical Identities (2002), Musical Communication (2005), Music Health and Wellbeing (2012), Musical Imaginations (2012) and the Handbook of Music Identities (in press). As a saxophonist and composer his work is informed by a view of improvisation as a social, collaborative and uniquely creative process that provides opportunities to develop new ways of working musically. Collaborating with musicians such as Evan Parker, David Byrne, Jim O'Rourke and Marilyn Crispell, he has released over 50 CDs and toured and broadcast worldwide. He has produced music for film, television, theatre and art installations and is a founder member of Glasgow Improvisers Orchestra. He has a particular interest in cross-disciplinary collaboration and has extensive experience of working with artists and filmmakers.



Abstracts and Biographies

Session 1: Music and Communities

10.15am – 12.15pm, Zen Room

Grade VIII Survivors - a provocation.

Dr Rob Paton

The graded examination system which dominates the training of young musicians is considered as a gold standard by both music educators and to some extent parents. Yet the way the system is applied and the influence it has on the development of musical minds and musical culture needs to be challenged. This 'provocation' will argue that the grade exam system inhibits creativity, creates undue dependence on notation, provides a narrow framework of skills, is socially divisive and isolating, fetishises the classical tradition, builds up anxiety and stress associated with 'wrong' notes and is designed to create a cultural elite, an enclave of privilege which ensures that musicians who successfully arrive at the Grade VIII finishing post (equivalent to an 'A' level) are then rewarded with further opportunities in further and higher education as well as in teaching posts. Very often, all that the Grade VIII survivor can do with the skills acquired is to pass them on as a teacher, creating a self-perpetuating oligarchy. The vital skills for creating community through music such as participation, communication, improvisation, cultural relevance, versatility and social engagement are generally ignored in favour of theory, scales, limited (notated) repertoire and solo practice. The paper will suggest an alternative approach based on participatory learning, improvisation, wide-ranging repertoires and a philosophy of social inclusion.

Biography

Rod Paton, D.Phil has long experience of working in community music alongside teaching in further and higher education. After graduating from Southampton University he studied music in the former Czechoslovakia where he developed an abiding passion for Moravian folksong. Since then he has diversified his musical practice to include jazz, rock, music theatre, world music, natural voicework and music therapy. He teaches in the music department at the University of Chichester, leading courses in Community Music, Jazz Composition and music therapy. He is the founder and director of Lifemusic CIC and the author of two books (*Living Music*, 2000 and *Lifemusic - Connecting People to Time*, 2011) advocating an inclusive approach to music making and community practice. His compositions include the epic *Ascension - Jazzmass* (1990, 1993, 2000) described in *Jazz Journal* as "a moving testament to the human spirit at its open-hearted best."



Performing the Nation: Music, Ideology and Discourse in the Performance of Brazil

Luana Tavano Garcia

This paper will discuss the roles of music and performativity in the construction and perpetuation of an 'official' Brazilian national identity, and analyse how this manifested within the performance of Brazil at the 2012 Olympics' Closing Ceremony. Central to this study is the idea of *Brasilidade*, a concept set in the twentieth-century as the country's national identity. It embraces the notion of *mestiçagem*, the racial and cultural 'mixture' of the population as outcome of its colonial past. This feature generated the discourse that Brazil lived a *racial democracy*, set to understand the 'uniqueness' of its identity. This paper uses theories from performance studies to investigate the role of a musical genre called *samba* in the formation and perpetuation of *Brasilidade*. These notions are further explored through an examination of *Brazil: the country of multicultural embrace* and its use of music to promote a vision of the nation. The study problematizes the ideals of *Brasilidade* and *racial democracy* as they disguise racist relations and social inequalities in Brazil within the notion of 'different but united'. The paper posits that, through ideological discourse and through 'playing' with ideological recognition, one has the potential, when presenting an 'official' impression of Brazil, to 'perform' a nation, to not only the world for the international gaze, but to 'perform' the nation to the domestic population, with attempt to create an affinity and association to that nation through these ideals of unity.

Biography

Luana Tavano Garcia is a current PhD candidate at the Theatre and Performance Studies department of the University of Warwick, UK (2014-2018). She has an MA degree in International Performance Research (MAIPR) – UK and Serbia (2011-2012). Her current research focuses on the interrelations between music and performances of national identity in Brazil.



'It's all about the music!' – Podcasts, Audiences, and Trans-Border Communities

Dr Peter Hughes Jachimiak and Steve Johnson

Loose Goose Radio is a long-running, monthly, university-based broadcast, which is available as a podcast to both play and download and hosted by Steve Johnson (a Senior Lecturer in Radio at the University of South Wales – or USW). Following its regular, guest co-hosting by Peter Jachimiak (Senior Lecturer in Media and Cultural Studies, USW) since December 2012, the podcast has adopted a semi-academic approach to the twin-broadcasting of music and cultural commentary to both an academic and non-academic audience. With playlists comprising of both old and new music, and in-between-track discussions to do with archive-derived memorabilia, each show, arguably, is an example of what Simon Reynolds (2011) terms 'hyper-stasis' – in that, hyper-stasis “describes situations in which potent musical intellects engage in a restless shuttling back and forth within a grid-space of influences and sources, striving frenetically to locate exit routes to the beyond” (p.427).

That 'beyond' is the Loose Goose Radio audience, and, as such, this paper aims to explore the ways in which particular musical participatory practices – such as Loose Goose Radio – can build a sense of 'audience as community' above-and-beyond the local and the national. With available statistics underlining the success of Loose Goose Radio (achieving plays, downloads and website hits from all over the globe), Johnson and Jachimiak's co-hosting of the show has resulted in the notion of a podcast and its audience as an on-air/online 'imagined community' built around music, but as a truly trans-border playable/downloadable 'imagined community'. In effect, it is an 'imagined community' based upon music that is “perceived to traverse national borders”, whereby “the individuals who make up such groupings tend to possess a greater affinity with other like-minded groups across the globe instead of the remainder of their national population” (Beynon and Jachimiak, 2001, p.44).



Biographies

Peter Hughes Jachimiak's research involves a wide-ranging analyses of both the experiencing and remembering of the 1970s and 1980s, and cultural texts from those decades. As such, Jachimiak is a regular contributor to both *Subbaculture* zine (a celebration of the styles, sounds and fashions of subcultures from all eras) and *ZANI* (an independent online magazine for contemporary and pop culture). Jachimiak also co-wrote (along with the Paul Weller biographer, John Reed) the 48-page booklet that accompanied the 4-CD boxset *Millions Like Us – The Story of the Mod Revival, 1977-1989* (Cherry Red Records, 2014). Furthermore, Jachimiak's *Remembering the Cultural Geographies of Home* (Ashgate, 2014) is concerned with childhood/youth culture spaces of the 1970s and early 1980s: that is, the spaces that make up the childhood family home and its immediate surroundings (such as the house, garden, streets, bus shelters, phone booths, schools, shops, pubs, etc.). Indeed, many of the above themes have been incorporated into the Loose Goose Radio shows that Jachimiak has co-presented with Steve Johnson from December 2012 – present.

Steve Johnson began working at the University of Glamorgan (now, University of South Wales) as the Community Radio Tutor in January 2002. He has taken an active role in supporting the development of community radio in Wales ever since. Johnson was heavily involved with the launch of Gtfn Radio, as a part of the original pilot project for Access Radio in the UK. Johnson is the Subject Leader for Radio, based at the ATRiuM, Cardiff. Johnson previously worked for nearly twenty years in professional radio, working for the BBC and in the commercial sector. He co-wrote an article with David Barlow on community media for the *Radio Journal* (2008) presented for the *Finding and Funding Voices* symposium organized by Peter Lewis at the London Metropolitan University (2007). Johnson also co-wrote a chapter with Philip Mitchell for *Radio in Small Nations* (2015).



Learning theology through music: an investigation into the theological pedagogy implicit in musical participation

Dr Stephen Roberts

This inter-disciplinary paper draws on ritual studies, liturgical theology and the study of music to investigate ways in which (predominantly implicit) theological learning takes place through participation in musical cultures. In his influential article 'On Ritual Knowledge' (1982), theologian Theodore Jennings explored various ways in which learning occurred through ritual participation, specifically in the context of Christian worship. In parallel developments, liturgical theologians have investigated ways in which theology is embedded in the deep structures of Christian worship. Some scholars (such as Mary McGann) have combined both these streams of liturgical scholarship to examine the theology contained within the music making that is such a significant dimension of worship. Building on such scholarship and drawing on elements of auto-ethnographic reflection, this paper moves beyond the confines of the faith community to consider what theological ideas and orientations might be present in musical cultures that are in some way shaped by African American traditions of music. It then explores the nature of theological learning that might occur through participation in such cultures. As a way of answering these questions the paper points to the fusion of Christianity with forms of traditional West African religion that is central to these musical traditions and outlines a trajectory for further theological research to make explicit the implicit theological learning gained through musical participation.

Biography

Stephen Roberts is Senior Lecturer in Modern Theology at the University of Chichester. His research has been primarily in the area of inter-religious dialogue and the public sphere, but as an amateur Jazz musician he is currently exploring the intersection between music and public theology.



Lunch: Poster Presentation

1.15 – 2.00pm, ATRiuM Cafe

Participatory arts practice at the Royal Welsh College of Music and Drama

Ceri Tippetts

The growth of community/participatory arts practice (P.A.P.) within the creative industry and also the wider education sector (formal or non formal.), is an area of significant focus for potential employment for students from Royal Welsh College of Music and Drama. Participatory artists (PA) and community musicians maintain an expanded personal artistic practice, which includes their area of artistic expertise that is developed to a significant standard through their own personal development, strong leadership skills and a knowledge and understanding of community/participatory arts practice. (P.A.P)

Undergraduate students at RWCMD maintain an expected high standard artistic musical practice as individuals during their studies fulfilling this area of expectation. Key areas for focus throughout their training are their leadership skills and knowledge and understanding of participatory practice. The cultivation of methodologies and pedagogical approaches which allow the student to engage in good quality practical experience that encourage the acquisition of these outlined skills and knowledge is key to their holistic development as a P.A.P. Personal reflection and the detailed skills analysis approach allows the student to view their P.A.P as part of their own music making and personal skill set.

Presented are the key strategies used to develop significant personal and peer reflection skills in a teaching and learning within a P.A.P setting. Along with the research and development that has lead to a reflective methodological approach, with which the students involved in the Workshop Leadership module create a detailed understanding of themselves, their skills and their development along side widening their understanding of community practice in context.

Biography

Ceri Tippetts is a RWCMD lecturer whose desire to explore creativity within music making, its impact upon teaching and learning is integral to her composition, and teaching practice. Responsible for development and delivery of Workshop leadership a participatory practice module, Ceri's practice based research seeks good quality learning interactions for all within a music making environment.



Gathering Souls / Healing (Gendered) Wounds/Practices of Freedom

Maggie Nicols and Dr Debi Withers

It will demonstrate how Maggie's approach to improvisation, as a creative and social practice that celebrates and nurtures social virtuosity, creates conditions for participation through opening up possibilities for communication - non-verbal, bodily, noise, language, breath.

The improvisational time and space becomes a site for gathering souls together, a realm where wounds punctured by the subtle excess of social exclusion marked upon the body from birth, impressing silence and specific orientations, can be folded into other emergent relationships and actions, subsequently transformed and *sustained*.

Biographies

Maggie Nicols is a vocalist and performer who has been creatively active since the early 1960's. Among her collaborators have been luminaries of jazz and improvised music such as John Stevens, Keith Tippett (notably the 50-strong Centipede), Ken Hyder (Talisker), Irene Schweitzer and Joelle Leandre (Les Diaboliques). She co-founded the Feminist Improvising Group with Lindsay Cooper and Contradictions, an all-women cross-media improvisation group.

Since 1970, she has facilitated a huge range of predominantly mixed ability groups as well as community musicians and music therapists as a visiting lecturer at the Academy Of Music and Arts at Falmouth University. Her singing performances often include philosophy, movement, humour and dialogue and in the late eighties she introduced music into debates with great success. Supported by West Wales Action for Mental Health, she hosts a recovery support group open to all, with or without a diagnosis, careers, and mental health professionals who are prepared to work non hierarchically.

MN: 'We share stories and experiences around what helps and hinders recovery. The creative practices used help us feel safe enough to go deeper into the transformative process'.

Deborah Withers is a writer, publisher and researcher based in Bristol. They are currently working on a project which explores the relationship between education and community resilience, culminating in a two-week exhibition in June, Emergenc(i)es, that will be held at the Trinity Centre, Bristol. deborahwithers.net



The challenges of radical musical inclusion

Rev. Professor June Boyce-Tillman

This paper will consider the concept of radical musical inclusivity in the context of a globalized world and the need for interhuman connection through mutual respect. It will examine the values that have underpinned the European classical music tradition and how these have been challenged by the rise of orate, community traditions. I will use a Foucauldian frame of social constructionism and draw on the work of the process philosopher, A.N Whitehead and Dewey's work on *Art as Experience* (1934), to show how the concentration on process challenges neo-liberalism's concentration on products. This will draw on the notion of two aesthetics existing in musicking – one based on the European classical tradition and the other on notions of wellbeing and community (Pascale 2005).

It will illustrate this by two events. *Space for Peace* (set up in many venues in UK since 2005), shows how spiritual difference can be seen as a source of creativity and mutual empowerment, expressed and enacted through music-making involving multiple choirs with a variety of faith identities creating a piece together by chance/choice methods and challenging the rise of fundamentalisms. *From Conflict to Chorus- An intermezzo for peace* included a professional orchestra, the Singing for Well-being choir (including people with diagnosed memory loss) as well as a school for pupils with profound and multiple learning difficulties, Hampshire schools, community choirs, and notated choral parts for Winchester university choirs and soloists, a young singer songwriter who is visually impaired and has learning difficulties. I will evaluate the outcomes, drawing on many rich participant accounts of the experience, and its potential role in the meeting of multiple identities with respect, with a particular focus on the concepts of liminality and complexity theory.

Biography

June Boyce-Tillman read music at Oxford and has published widely in the area of education. She is active in community music making as dialogue (*Music and Conflict Transformation*). Her recent publication concerns women in Christian music and has performed internationally. She was awarded an MBE for her services to music and education.



Forgotten People: Physical Disability and Music-making

Dr Stephen Hetherington

The presentation will briefly explain how people with physical disabilities are excluded from music-making and refer to initiatives that are working towards solutions.

With very few exceptions, to play a musical instrument requires two highly functioning hands and arms. Anyone with even a slight impairment; perhaps resulting from an injury, arthritis or a stroke, or if they are hemi or quadriplegic, an amputee, or perhaps disabled through cerebral palsy, will be unable to participate fully in music-making and enjoy all its associated enrichment: social, intellectual, expressive and developmental. Until recently, special instruments provided for the disabled have been essentially therapeutic, incapable of the virtuosity of traditional instruments and unable to allow full, undifferentiated, participation in musical life. Although the problem is technical, its omission from governmental policy along with the comparative disinterest of schools and conservatoires has obscured its recognition and, thereby, reduced prospects for solutions. Some initiatives have been launched in recent years but, of these, the OHMI Trust appears to be the only organisation whose objects are specifically to create and teach instruments capable of providing full and undifferentiated participation for the physically disabled. How the Trust addresses the task, and its progress since launching in 2012, will be explained.

The author is a Trustee of the OHMI Trust (www.ohmi.org.uk)

Biography

Stephen Hetherington is an Honorary Fellow of Exeter University and Chairman and founder of both the HQ Theatres Trust and the OHMI Trust. After an early career in classical music, he went on to present theatre, ballet and music worldwide for more than 30 years. He was the first Chief Executive of The Lowry, responsible for its originating business plan and director of the project to completion. In 2002 he wrote and directed Birmingham's bid to be European Capital of Culture.



Measuring the value of steelpan education on youth in Trinidad & Tobago

Rachel-Ann Charles

Several studies suggest that music education offers a range of socio-economic impacts on individuals (see the works of Overy, 2012). In fact, scholars make associations between music education and literacy, spatial-temporal reasoning, and mathematics among many other social and emotional competencies (see the works of Foregard et al. 2008). Despite these positive findings of music education, there are many other conflicting studies that broadly question causality (Bolstad, 2010, p. 21). The steel pan, widely known internationally as the steel drum, is a percussion instrument that originated in Trinidad and Tobago in the 1930s (Saldanha, 2006). Within the last two decades, steel pan education emerged focusing on indigenous musical expressions such as calypso and soca, and music literacy (UNESCO, nd). Many people have championed the need for pan education within local schools (Best, 2001); and thus far, steel pan education is currently carried out in over 190 primary schools in Trinidad and Tobago. However, many others, particularly religious groups, have voiced their skepticism about the expected outcomes of pan education considering the negative connotations associated with the steelpan instrument. There has been a lot of focus on exporting expertise and knowledge in steelpan education around the globe to schools in Japan, United States and within the African continent. However, steel pan development within a local context remains significantly stagnant and from my reflective research, there has been no concrete evidence that addresses the concern about value for young people. Therefore, in my presentation, I want to talk specifically about the steel pan education development within the context of Trinidad and Tobago. I would also like to tease out the tensions that scholars allude to regarding impact and the question of causality. Further, in my presentation, I discuss the need for the development of a framework for measuring the impact of steelpan education on the Trinidad and Tobago youth.

Biography

Rachel-Ann Charles is a Research Assistant at The Birmingham Centre for Media and Cultural Research and a Visiting Tutor within the School of Media at Birmingham City University, United Kingdom. She is also a PhD candidate at the Birmingham City University. She is currently looking at the ways in which community media projects impact on at-risk youth communities in Trinidad and Tobago. She also has an interest in many other areas such as gender, poverty, and cultural studies.



Caught between Rock and a hard place: Young people's involvement in a community music project as an early intervention strategy.

Dr Michelle Newman

This paper will present the preliminary findings from an ongoing community music project set up by the author and youth workers from Aspire in Arts (social enterprise organisation providing inclusive art workshops). The project has been running from October 2015 and will run until June 2016. Its participants are young people from a town in the West Midlands with high levels of socio-economic deprivation. The ongoing aim is to set up and run a Participatory Action Research project which will culminate in community musical events by young people which challenge negative perceptions of young people whilst opening up dialogue between young and older generations in the local community. It also aims to improve the mental and physical wellbeing of the participants. Consultation with members of Aspire in Arts and local young people has informed the development of the idea and will continue throughout. The young people involved in the project guide the research and the musical activities, ensuring a bottom up rather than top down approach.

Preliminary results indicate a positive impact on building community links between generations, both for participants in the project who take on expert/apprentice relationships when passing on musical skills learned during the music sessions and on the wider community. Data has so far been captured through interviews, focus groups and videoed performances conducted by the young people. The participatory process is evaluated as part of the participatory approach and will provide the basis for a discussion specifically focussing on the disruption of traditional power dynamics within research, difficulties and opportunities afforded by adopting a participatory approach with young people previously excluded from the research process

Biography

Michelle Newman is a senior lecturer in human geography at Coventry University. Her teaching and research focuses on cultural geographies of marginalised groups. Currently working on "Caught between Rock and a hard place" to evaluate the social and health impacts of community music on intergenerational communication, and mental and physical well-being of participants.



Paul Carr is Reader in Popular Music Analysis at the University of South Wales' ATRium campus. Prior to moving into academia full time he was an established musician, recording with artists such as James Taylor Quartet (Get Organised 1989), The Jazz Renegades (Freedom Samba 1990) and legendary American Jazz saxophonist Bob Berg (A Certain Kind Of Freedom 1990). His research interests are varied, with subject areas ranging from the impact of electric guitarists on the jazz canon (Cambridge University Press 2008), pedagogical frameworks for work based learning (Journal of Applied Research in Higher Education 2010), and widening participation activities (Beacons For Public Engagement 2009).

Hamish Fyfe is Professor of the Arts and Society and Co-Founder of the George Ewart Evans Centre for Storytelling, CEWN Project Director, and Director, Digital Economy Projects at the University of South Wales. He has worked as a teacher, actor, and researcher in a variety of contexts and worked for twenty years in Belfast, Northern Ireland before taking up his post as Chair of Arts in the Community in September 2004. Hamish has a long track record in collaborative, applied research and knowledge exchange activities.

Richard Hand is Professor in Theatre and Media Drama and director of the Theatre, Music and Media Drama Group at the University of South Wales. He is co-editor of the Journal of Adaptation in Film and Performance and is widely published in the fields of the film, theatre and adaptation studies.

Robert Smith is a senior lecturer in Popular Music and Performing Arts at the Faculty of Creative Industries at the University of South Wales. As well as being a musical director of Wonderbrass, the project that was the subject of his Ph.D, he also composes, improvises and performs music throughout UK, Europe and, occasionally, USA. He has also creatively collaborated with musicians from Gambia, South Africa and South India as well as with choreographers and makers of radio, television and film and theatre.



Delegate List

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Useful Information for Delegates – Campus Map



Map Design © Gill Advertising



Useful Information for Delegates – Directions

ATRiuM
University of South Wales
Adam Street
Cardiff
Wales
CF24 2FN

TRAVEL:

The ATRiuM is located in central Cardiff with excellent road, rail and bus links.

By Car: To drive to the ATRiuM, see the driving directions [here](#). There is a large car park opposite ATRiuM Building on Adam Street, alternative parking can be found at Knox Road.

By Rail: The nearest rail station is Cardiff Queen Street however Cardiff Central Station (the main station which serves Bristol, London etc.) is also within walking distance.

By Bus: Cardiff is served by regular National Express Coaches from London, West Wales, the North, Midlands and South West England. There is also a direct service from Heathrow, Gatwick and Bristol Airports. The coach station is a short walk from ATRiuM building.

By Air: Cardiff International Airport is 11 miles from the city centre and is serviced by regular bus and rail links. London's Heathrow Airport is about two-and-a-half hour drive away and there is also an airport at Bristol.

WHERE TO STAY:

You can search and book accommodation online at <http://www.visitcardiff.com/wheretostay/>. The Atrium is located in central Cardiff and is within walking distance of most city centre hotels.

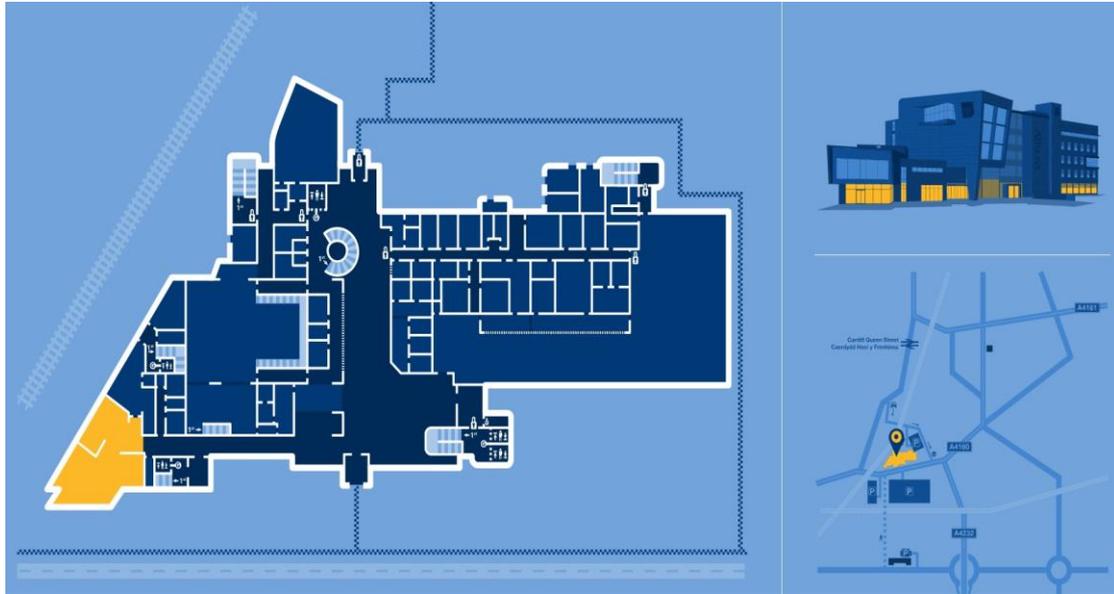
WHERE TO EAT:

Find out more about restaurants, pubs and bars in Cardiff at <http://www.visitcardiff.com/eatdrink/>.

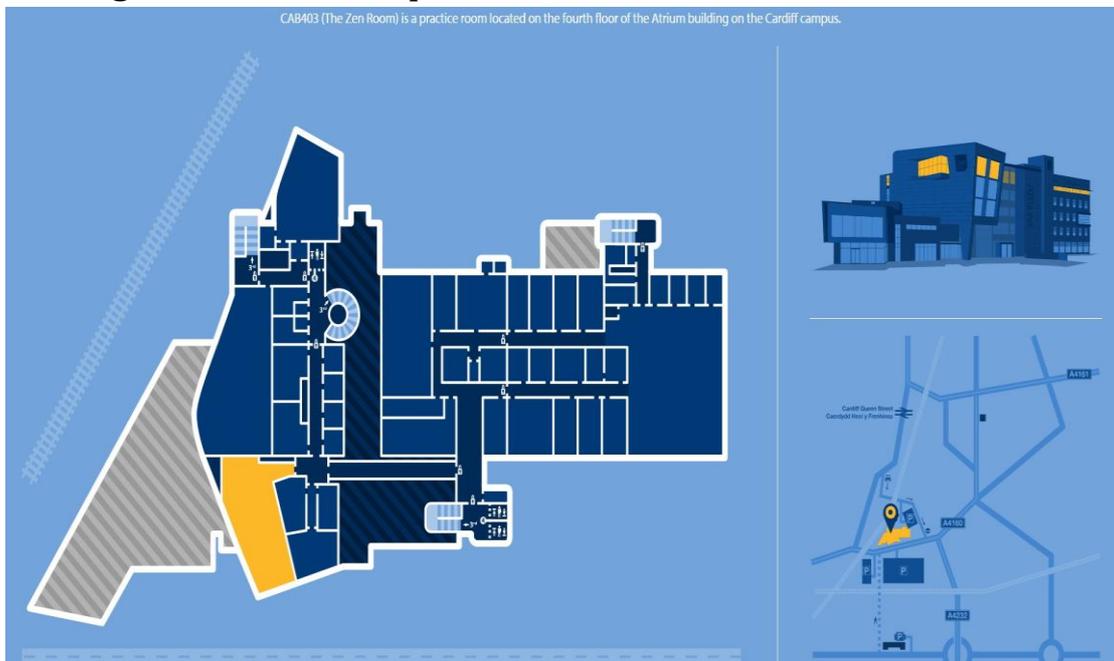


Useful Information for Delegates – Room Maps

The ATriuM Café is located on the ground floor of the Atrium building on the Cardiff Campus.



The Zen Room (CA B4-3) is a room located on the fourth floor of the Atrium building on the Cardiff Campus.



Notes

A series of 20 horizontal dotted lines for writing notes.



Notes

A series of horizontal dotted lines for writing notes.





Music, Pedagogy and Community

A one day Symposium to be held at the University of South Wales
Cardiff Campus, ATRium Building.
10am – 5pm, Saturday 5th March 2016.

9.30	Coffee and Registration
10.00	Welcome and Introduction: Rob Smith (convener), Richard Hand
10.15	<p>Session 1: Music and Communities</p> <ul style="list-style-type: none"> - Rod Paton (Video Provocation): <i>Grade 8 Survivors</i> - Luana Garcia: <i>Performing the nation: Music, Ideology and Discourse in the Performance of Brazil</i> - Peter Jachimiak & Steve Johnson: <i>"It's all about music": Podcasts, Audiences, and Trans-Border Communities</i> - Stephen Roberts: <i>Learning theology through music: an investigation into the theological pedagogy implicit in musical participation</i> <p>Chair: Rob Smith</p>
12.15	<p>Keynote speech: Raymond MacDonald <i>Empowering musical communities through community music.</i></p> <p>Chair: Richard Hand</p>
13.15	<p>Buffet lunch</p> <p>Poster presentation Ceri Tippetts: <i>Participatory arts practice at the Royal Welsh College of Music and Drama</i></p>
14.00	<p>Performance presentation</p> <p>Maggie Nicols and Debi Withers: <i>Gathering Souls / Healing (Gendered) Wounds</i></p> <p>Chair: Raymond MacDonald</p>
14.30	<p>Session 2: Community music in practice</p> <ul style="list-style-type: none"> - June Boyce-Tillman: <i>The challenges of radical musical inclusion</i> - Stephen Hetherington: <i>Forgotten People: Physical Disability and Music-making</i> - Rachel-Anne Charles: <i>Measuring the value of steelpan education on youth in Trinidad and Tobago</i> - Michelle Newman: <i>Caught between Rock and a hard place: Young people's involvement in a community music project as an early intervention strategy</i> <p>Chair: Paul Carr, Hamish Fyfe</p>
16.30	Roundtable, questions and close: Paul Carr, Hamish Fyfe, Raymond MacDonald, Rob Smith