Music as a Global Resource:
Solutions for Social and Economic Issues
Compendium - Third Edition

Age of Connectivity: Cities, Magnets of Hope
A Contribution in Support of the Millennium Development Goals, Habitat Agenda
and the United Nations Sixth World Urban Forum, "The Urban Future"
Fall 2011 United Nations Headquarters

United Nations

UN HABITAT
FOR A BETTER URBAN FUTURE

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MUSIC AS A GLOBAL RESOURCE:
Solutions for Social and Economic Issues
Compendium, Third Edition

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UNITED NATIONS HEADQUARTERS
NEW YORK, FALL 2011

World Survey of Music Projects

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Ireland
Italy
Kosovo
Norway
Spain
United Kingdom

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

MIDDLE EAST
Iraq
Israel
Jordan
Lebanon
Occupied Palestinian Territory

ASIA
Afghanistan
China
India
Indonesia
Japan
Nepal
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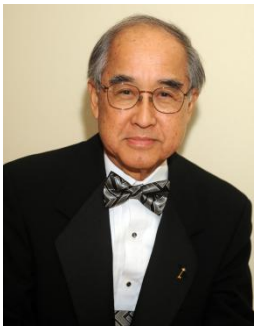
Tribute to Dr. Mathew H. M. Lee, Former Director and Chair, Rusk Institute of Rehabilitation Medicine, New York University Langone Medical Center



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

Music emanates from the deepest part of a person's soul and connects people across cultures, continents and religious beliefs. 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

We gratefully acknowledge the unstinting efforts of the many individuals from around the world who made this publication possible. This book is a tribute to their dedication and their belief in the power of music to help achieve the United Nations' Millennium Development Goals and enhance the quality of life for people everywhere.

We appreciate the efforts of our Contributing Editors: Professora Maria Santos-Ortiz, University of Puerto Rico and Lauren Calista, MA, Lesley University, as well as the contributions of Christine Nasol.

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We thank Yukako Ishida for her original painting, "Dance of Notes from a Music Box" which graces the cover. The cover and graphics were created by Laura Auerbach Designs.

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

INTRODUCTORY STATEMENTS

Excellencies, Ladies and Gentlemen, **Dear Friends:**

This message describes my appreciation for music and for its connection to culture as well as its role in sustainable socio-economic development. Music is a cornerstone of development and is central to the lives of people of all cultures around the world.

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

In Africa, as elsewhere, there is a rich musical tradition which has resonated in times of social challenge. In the face of questions of national and cultural identity, music acts as a facilitator for greater understanding and consciousness. Music unites populations across cultures and borders. How else would you describe the joy, emotions, and inspiration people feel on hearing a song in a language they cannot fully understand? Music is universally adaptable and brings out the best in each one of us despite the circumstances. Whether it's the *Bongo Fflava* of Tanzania – the young, newly created upbeat and energetic rhythm or the *Congolese Lingala* which features artists such as Koffi Olomide and Papa Wemba, people everywhere will move to the rhythm. In many African countries, music plays an important role in everyday life. Music and socio-economic development go hand in hand, and in order for societies to attain their planned goals and objectives, this must be acknowledged. Music can also be used as a tool for development, so it can foster social and economic growth. Music is a powerful medicine: It has been used to accelerate healing of the mind and of the physical body. When faced with poverty, music serves as an antidote to trials and tribulations.

The spread of music, as well as the differences in genres, is exclusive to this time in history. Never before have there so many varieties of music. This is why music as a practical tool for dialogue amongst peoples must be used to enhance and promote solutions for social and economic challenges. The power of music is immeasurable and filled with endless possibilities. Therefore we, as members of the global society, must foster the acknowledgement of the importance of music as a natural contributor to health and social/economic issues, as well as peace on earth.

I thank you.

H.E. Josephine Ojiambo

Deputy Permanent Representative of Kenya to the UN

Why do we find that 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? It has been demonstrated through the years, that culture and particularly music, among the cultural expressions brings the capacity of rich and poor to take advantage of opportunities for self-development and enjoyment.

Numerous cities in the world are promoting culture in underprivileged areas and enabling some form of cultural rights and expressions through main channels, such as *ad hoc* provision of shared spaces for cultural events, promotion of intercultural programmes, and the protection and celebration of specific monuments and buildings that are part of the architectural heritage.

But 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 foreign migrants.

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. Recognition of cultural diversity entails the deployment of spaces and conditions that favor various forms of active participation, in accordance with the diverse societal, cultural and organizational forms that characterize any given population.

This is why UN-HABITAT welcomes 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.

Cecilia Martinez, Director

United Nations Settlements Programme (UN-HABITAT), New York Office

DISSEMINATING INFORMATION: THE UNPAN ICT NETWORK

In times of peace, music comforts the mind, creates awareness of love and motivates for the future. In times of war, it brings serenity, happiness and hope, opening the door to dynamism and energy for reconstruction while strengthening young minds to take action and makes happiness an object of desire.

In recognizing this, the challenge arises on how to incorporate the powerful use of music as a means of addressing the implementation of the Millennium Development Goals (MDGs). Within the UN-HABITAT framework, and with other UN partners, 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. One of the many recommendations made calls for action and provides a mandate to address the information "gap" by identifying successful projects from all corners of the world. Thus, the "Music As A Global Resource: Solutions for Social and Economic Issues" Compendium was "born" in 2009. In 2010, a new edition was produced in response to its success and immediate recognition as a useful tool.

The Compendium's 2011 edition covers a wider scope, including sustainable community development, mental and physical health, work with trauma survivors and facilitates lifelong learning and peace building. It presents governments with successful projects that are utilizing music to address social and economic issues in clear, informative and useful formats that can readily be adapted to local situations, in effect prevent reinventing the wheel. It further promotes communication among those with knowledge and those with challenges, maximizing the use of limited funds through the use of ICTs.

The United Nations Public Administration Network (UNPAN), which was established in 1999, facilitates and promotes information exchange, knowledge and experience sharing, and training in the area of public administration and development management. It enables the United Nations Member States, especially developing countries, countries in post-conflict situations and countries in economic transition, to maintain an Internet-based network that links global, regional and national institutions devoted to public administration. Eventually, it seeks to build the capacity of regional and national institutions, enabling them access, process and to disseminate relevant information through up-to-date information and communications technologies (ICTs) for the promotion of better public administration and better service delivery.

Partnering with UNPAN underscores the importance of disseminating information to governments and will go a long way towards bridging the information "gap" and expanding the *Music as a Global Resource Initiative,* thereby making a significant contribution towards achieving the internationally agreed upon development goals, including the MDGs.

Haiyan Qian
Director Division for Public Administration and Development Management
Department of Economic and Social Affairs, United Nations

Excellencies, Distinguished Delegates, Ladies and Gentlemen

Allow me at the outset to convey my gratitude to the International Council for Caring Communities (ICCC) and its dedicated staff, as well as the UN Human Settlements Programme (UN-HABITAT), for the launch of the third compendium that highlights the ability of music and ICT as tools to provide solutions to some of our most pressing social and economic challenges.

The time left for developing countries to achieve the implementation of the Millennium Development Goals is only five years. The fight against poverty remains a chief concern to our people.

This impressive initiative of ICCC in uniting diverse stakeholders in a public-private partnership shows us the ability of music to be a powerful and beneficial force in meeting social challenges and in building economic development.

The 100 success stories from 40 countries in "Music as a Global Resource: Solutions for Social and Economic Issues" 2011 Compendium are clear examples of how music can go beyond borders and across the five UN regions to achieve social and economic impact with the involvement of governments, NGOs, academia, and the private sector.

It is only through "thinking outside the box" initiatives such as this compendium that will help us to ensure that diversity of cultures will be maintained in a world of seven billion inhabitants.

South-South News is a communication platform dedicated specifically to South-South issues as well as sharing the best practices of South-South and Triangular cooperation. It enhances efforts to close the digital divide between developing and developed countries and to achieve universal access to ICT.

South-South News is committed to fostering the efforts of the Global South in promoting all related successes and presenting struggles and challenges in meeting sustainable human development.

Ambassador Francis Lorenzo

President, South-South News

Those of us in the music industry, both the business side and the entertainment/artist side, understand the enormous impact music has on people from all cultures throughout the world. Music is also being recognized and applied as a powerful global resource that offers cost-effective solutions to many of the critical social and economic problems facing developed and developing countries today. It is this aspect that I believe the industry should more fully address, thus my support of this endeavor.

The 100 successful projects highlighted in this Compendium are truly global, representing over 40 countries across the world. They give evidence and reinforce the practical beneficial force of music in areas such as sustainable community development, mental and physical health, healing trauma survivors from both man-made and natural events, enhancing learning, and promoting peacebuilding. This compendium also underscores the vast opportunities inherent in using music together with information and communications technologies (ICT) to provide meaningful solutions to our social and economic challenges. The *Music as a Global Resource Initiative* brings together the creative energy and expertise of the private sector and the political will of government to dramatically expand and stimulate the use of music to enhance the lives of people everywhere.

Sandy Schneiderman, Owner

Premier Media NY **Premier Studios NY**

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 to 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.

18 December 2011

John Storyk, Co-Principal and Founder:

Walters-Storyk Design Group Recording Studio Architecture and Acoustics,

International Architecture and Acoustic Design Firm

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 MDG.

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 COMPENDIUM

The "Music As A Global Resource Compendium" is a key component of the ongoing initiative to promote the vast potential of music and ICT as tools for national, regional and local levels to help attain the UN Millennium Development Goals. This Compendium contains more than one hundred projects from nearly fifty countries worldwide. Almost half are new while the rest are updates of previously published projects. The updated projects are particularly significant, indicating their continuing success and sustainability.

The projects 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 present 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. A number of projects have programs in several sections and are therefore listed in each appropriate part of the Table of Contents.

This edition adds a new and important component to the individual projects – research and program evaluation activities. 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, we suggest that countries consider including, as part of their solutions to social and economic 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, while serving as catalysts to develop policies and procedures, upscale existing projects, identify financial and human resource requirements and address other areas necessary for success and sustainability.
- Having the Initiative assist in developing local cultural adaptation strategies and strengthen management and operational capabilities of existing programs, as needed, through high-quality training delivered through ICT platforms.
- Having research be undertaken by universities and research organizations to *fast-track* identification of projects and implementation.

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

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 present day social and economic issues. 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 and brought to the attention of government officials and decision makers when heads of state agreed in 2000 to the eight Millennium Development Goals (MDGs).

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 21st century issues. It illustrated a broad scope of cutting edge possibilities, scientific research and community projects featuring music; its cost-effective use, and adaptation to cultural norms including integration of multi-media centers, e-technology and use of both 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.

Dianne Davis, President, International Council for Caring Communities

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, Westminster College of the Arts-Princeton University

Millennium Development Goals

The Millennium Development Goals are the world's goals. They have spurred an unprecedented global agenda for partnership since they were established ten years ago. Bill Gates has called them "the best idea for focusing the world on fighting global poverty that (he has) ever seen." They have seen remarkable progress, including a 74 percent reduction in measles deaths, 4 million people on life-saving AIDS treatment, and more than 30 million additional children in primary school in Africa alone. The success stories each have major lessons for scale up, including sound technical interventions, institutional mechanisms to deliver services, adequate finance to reach scale, and a clear focus on metrics. Ten years ago most were widely considered unachievable.

The eight Goals are:

GOAL 1

Eradicate Extreme Hunger and Poverty

- Reduce by half the proportion of people whose income is less than $1 a day
- Achieve full and productive employment and decent work for all, including women and young people
- Reduce by half the proportion of people who suffer from hunger

GOAL 2

Achieve Universal Primary Education

- Ensure that all boys and girls complete a full course of primary education

GOAL 3

Promote Gender Equality and Empower Women

- Eliminate gender disparity in primary and secondary education preferably by 2005, and all levels of education no later than 2015

GOAL 4

Reduce Child Mortality

- Reduce by two-thirds the mortality of children under five

GOAL 5

Improve Maternal Health

- Reduce by three-quarters the maternal mortality rate

GOAL 6

Combat HIV/AIDS, Malaria and other diseases

- Halt and reverse the spread of HIV/AIDS
- Achieve by 2010, universal access to treatment for HIV/AIDS for all those who need it
- Halt and reverse the incidence of malaria and other major diseases

GOAL 7

Ensure Environmental Sustainability

- Integrate principles of sustainable development into national policies and programmes; reverse the loss of environmental resources
- Reduce biodiversity loss, achieving, by 2010, a significant reduction in the rate of loss
- Halve the proportion of people without access to safe drinking water and basic sanitation
- Improve the lives of at least 100 million slum dwellers by 2020

GOAL 8

Develop a Global Partnership for Development

- Develop further an open, rule-based, predictable, non-discriminatory trading and financial system
- Address special needs of the least developed countries, landlocked countries and small island developing states
- Deal comprehensively with developing countries' debt
- In cooperation with pharmaceutical companies, provide access to affordable essential drugs in developing countries
- In cooperation with the private sector, make available the benefits of new technologies, especially information and communications technologies

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

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://upetd.up.ac.za/thesis/available/etd-07272005-111410/
http://www.mustrad.org.uk/articles/bakalang.htm

CONTACT INFORMATION:
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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:
www.miprimeentertainment.com

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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:
Each of the current 17 projects, spread across the country, have a minimum of 125 youths actively involved. The goal is to involve 6,000 youths by 2012.

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

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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 progamme to reach out to underserviced 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 Schoolin 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

Photos:
http://picturetank.com/___/series/7b367a331e658bb6bd40e21b735d88a6/en/a/SOUTH_AF

Videos:
http://www.youtube.com/watch?v=2J3XpdWoO0o
http://www.youtube.com/watch?v=0NImx5nP1ZU&feature=player_embedded
For more videos, search “Bochabela String Orchestra” on YouTube.

CONTACT INFORMATION:
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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. Now, four years later, 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 now 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

CONTACT INFORMATION:
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E-mail: 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.classicsa.co.za/site/features/view/ecpo_music_investment_project_offers_inspiration/

CONTACT INFORMATION:
Organization: Eastern Cape Philharmonic Orchestra Music Investment Project
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Contact person: Judy Speyers, Manager
Email: ecpomip@iafrica.com

SECTIONS:
Music for Sustainable Community Development
Music for Mental and Physical Health
COUNTRY:
South Africa
PROJECT:
MUSIC WITH DISADVANTAGED CHILDREN SUFFERING TRAUMATIC EFFECTS OF THEIR ENVIRONMENT: MUSIC FOR LIFE PROJECT OF THE MUSIC THERAPY COMMUNITY CLINIC

Please Refer to Section II, PAGE 78

SECTIONS:
Music for Sustainable Community Development
Music for Peacebuilding
COUNTRY:
South Africa
PROJECT:
NTONGA MUSIC SCHOOL: PLAYING FOR CHANGE

DESCRIPTION:
"Playing for Change, Peace Through Music" is a multimedia movement created to inspire, connect, and bring peace to the world through music. The idea for this project arose from a common belief that music has the power to break down boundaries and overcome distances among people. No matter whether people come from different geographic, political, economic, spiritual or ideological backgrounds, music has the universal power to transcend and unite us as one human race. In 2007, the Playing For Change Foundation (PFCF) was created to support, through music, communities in need throughout the world.

PFCF has just opened the Ntonga Music School in Gugulethu, South Africa. Located outside of Cape Town, Gugulethu is a community in need of immediate assistance and inspiration. The school provides the children with valuable music skills development and mentorship designed to instill self-esteem and confidence. Working together with local residents, the Foundation is helping to create a safe, creative learning and sharing environment for children who will gain access to mentors and resources that were previously unavailable.

The new school and its social learning programs offer Guguletu's youth an alternative to the violence and deprivation they face daily. In addition to building the school, the Foundation will be providing musical instruments, educational materials, and other necessities that this center requires. The school is led by a dedicated staff of music instructors and trained personnel who understand the unique challenges of their students. The school will not only empower the people of Guguletu to create positive opportunities for their community, but will also foster a greater connection to the rest of the world through the sharing of their music

CURRENT STATUS:
The Playing For Change Foundation (PFCF) is dedicated to connecting the world through music:

- Building and connecting music schools around the world that provide hope and inspiration to communities in need
- Providing a safe learning environment as an alternative to the violence and despair that these children face in their daily lives
- Empowering children to create and share their music providing a healthy outlet for their personal expression
- Promoting collaboration among students from our schools around the world.

Currently PFC sponsors seven projects around the world: Ntonga Music School in in Gugulethu, South Africa; Hari Kul Music School in Patan, Nepal; Bizung School Of Music And Dance in Tamale, Ghana; Ecole De Musique De Kirinin in Kirina Mali; Tintale Village Teaching Center in Tintale Village, Nepal; Matrata Nepal Music Program in Kathmandu, Nepal and Intore Culture & Music Center in Kigali, Rwanda.

ADDITIONAL INFORMATION:
http://www.playingforchange.com/
http://playingforchange.org/

CONTACT INFORMATION:
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Whitney Kroenke Burditt, Co-Founder and Executive Director, Playing For Change Foundation
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SECTION:
Music for Sustainable Community Development
COUNTRY:
South Africa
PROJECT:
PRESERVING INDIGENOUS INSTRUMENTAL MUSIC AND DANCE PRACTICES OF AFRICA

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

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:
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SECTION:
Music for Sustainable Community Development
COUNTRY:
Brazil
PROJECT:
BRINGING MUSIC TO CHILDREN AND ADOLESCENTS IN SITUATIONS OF SOCIAL VULNERABILITY: INTERMUSIC

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
www.internacional.com.br

CONTACT INFORMATION:
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SECTION:
Music for Sustainable Community Development
COUNTRY:
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, we have 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. As a set of collectively invented 'repertoire' was developed, the project received invitations for presentations and workshops and are now part of the structure of the project. As a consequence, a process for the formation of 'Multiplicadores'—young participants that 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 toward interactive learning and the development of school-support systems within the community
- Creating partnerships with government and private companies such as Laboratory Sabin and Brazil Telecom that support internships for mentors that lead toward entrance into college programs

CURRENT STATUS:
Over the years, Projeto Batucadeiros has raised resources from the government, private companies, individuals, presentations and from 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 aspect for Non-Governmental Organization development.

Currently, the project serves 90 children and adolescents. From the Project Batucadeiros Multiplicadores (Multipliers), we have more than 120 students who are served, once a week, in communities of vulnerable populations in Distrito Federal (Brasília). Along with the training in body percussion, the project will create a symphony orchestra with the children and the adolescents: "Batucadeiros Growing With Music." We have established a partnership with the University of Brasilia on two fronts: the Decanate of Extension and Art and the Culture-Incubator-Support Centre for Technology Development. 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. Thus, the development of specific goals is monitored through evaluation questions. The indicators for the evaluation of the results are: frequency and student achievement in the activities offered, motivation of teachers, family relationships, school performance, interpersonal relationships within the family project and interest in the schooling of their children. From these evaluations forms, we collect data, diagnose situations and elaborate directions.

During this process, we began to investigate the possible causes of the problems our young people encounter in schools, particularly in terms of a perceived large gap in literacy capacity, accounting for numerous cases of so-called functional illiterates. Therefore, participation in the Batucadeiros Project became contingent upon school attendance which, according to recent surveys has had a positive impact on school attendance for those enrolled, increasing attendance up to two more days per week.

ADDITIONAL INFORMATION:
www.institutobatucar.org.br

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SECTION:
Music for Sustainable Community Development
COUNTRY:
Colombia
PROJECT:
LET THE MUSIC TOUCH YOU: 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 modeled, 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 has many diverse programs including pre-orchestras, a symphonic orchestra and music education for children and teenagers with disabilities. Many of the children have suffered directly from forced displacement associated with violence. In 2010, 22,100 displaced children were a part of nearly 800 "pre-orchestras," and vocal-instrumental ensembles designed to develop basic musicianship. Also, 11,067 of the children served by Batuta belong to families 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 is a safe space, where students can be protected from risks in their environments, and practice values such as respect, tolerance, and team work. Students learn how to be positive leaders within their communities.

The pre-orchestra program is the largest. It 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 works essentially with Colombian popular music but also includes other Latin American music. Students are automatically promoted to the next level. The program instruction is collective; there is no individual instruction. This is important to achieve Batuta's psycho-social objectives.

The symphonic orchestra program performs both a Western classical and a Columbian repertoire and has recently completed its first European tour. The music education program for youngsters with disabilities is the only large program of its kind in the country and serves over 600 children.

There are 300 music educators in the program. Not all teachers have university degrees. Self-taught musicians who are recognized within their communities work for Batuta. Their knowledge of traditional regional music is an important component of the programs. Batuta organizes professional training workshops for music instructors, conductors and musical instrument technical experts from throughout Columbia to improve music education. It has produced didactic materials such as books, scores, and audio materials.

CURRENT STATUS:
Batuta is now 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 40,000 children and adolescents in 2010. It is expected that in 2011, the numbers will be maintained. More than 1400 concerts have taken place, where students had an opportunity to show their abilities and the work of Batuta. Some of the activities included participation of some students in the International Hey Mozart Festival, the creation of the Young Colombia Philharmonic Orchestra in alliance with Fundación Bolivar, Davivienda and the YOA Orquesta de las Américas.

Batuta is supported by state agencies, city offices, foundations, and corporations. The national scope and success of Batuta's work has been achieved through the generous voluntary assistance of organizations and institutes such as, Ecopetrol, the Fundación Panamericana para el Desarrollo (FUPAD), the Fondo para la Acción Ambiental y la Niñez, ACESCO, Plan International Inc, the Municipality of the Capital District and various other cities, along with many smaller organizations. The organization is always looking for more resources to increase the program and ensure more programs for students throughout the country.

RESEARCH AND EVALUATION:
There have been two evaluations documenting the effectiveness of the program. 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).

1. 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 individual, family, 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.

2. 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. The results should be made public by the end of 2011. From the perspective of its social impact, the study demonstrated that the program has significant impact on resilience, leadership and self esteem, and a direct influence in academic improvement of the participants in their school work. 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 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.

Currently, there is a 4-year research project (2011-2014) "Alondras y Ruiseñores ": Musical Intelligence as an Alternative of Multidimensional Education for First Childhood (Batuta, Universidad Distrital, COLCIENCIAS) being financed by the National Department of Science and Technology.

ADDITIONAL INFORMATION:
www.fundacionbatuta.org

Press releases:
http://fundacionbatuta.org/index.php?page=2&site=1&idFile=123&idFile=123&restrict=&idMap=6
http://www.eltiempo.com/entretenimiento/musica/orquestas-infantiles-y-juveniles-_9987668-4

Photographs:
http://fundacionbatuta.org/index.php?page=11&site=1&idFile=115&idFile=115&restrict=&idMap=5

Videos:
http://www.youtube.com/user/Batutaprensa

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SECTION:
Music for Sustainable Community Development
COUNTRY:
Ecuador
PROJECT:
EMPOWERING AT-RISK YOUTH TO ACCESS THEIR CREATIVITY AND BUILD SELF-ESTEEM THROUGH MUSIC AND THE ARTS: PROJECT CREO

DESCRIPTION:
Project Creo (*yo creo* translates to English as "I Create" and "I Believe") empowers at-risk youth to access their creativity and build self-esteem through multi-disciplinary arts programming.
Based in Quito and in development since 2008, Project Creo is building its program locally, linking local teaching artists to local disadvantaged youth in local spaces. This initiative is part of the US not-for-profit organization, Arts InterFACE whose mission is to foster charitable exchange by facilitating international arts projects.

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

To achieve these objectives, Arts InterFACE has partnered with the Ecuadorian foundation CRISFE to develop programming through a facility in Quito built specifically for arts education. Programming incorporates concepts from the Metropolitan Opera Guild and City University of New York's Creative Arts Team and engages at-risk youth in music and storytelling. During this experience, individuals compose original songs and music, perform these compositions for others through singing and playing and share these narratives within a music drama format that utilizes theater, movement and the visual arts.

Three branches of year-round programming are offered at the Quito facility:
1) Weekly classes for at-risk youth engaging them in the creation of music, theater, movement, and visual arts, and the sharing of those creations locally and internationally with other youth from around the world
2) Professional development workshops for local teachers to increase the implementation of arts education in the public school classroom
3) Specialized parent and family workshops which artistically explore local social issues through creative, solution-oriented dialogue

CURRENT STATUS:
Project Creo is being offered at the pilot facility in Quito with the intention of eventual implementation in 18 other facilities throughout the country. Partnerships with the Metropolitan Opera Guild, City University of New York's Creative Arts Team, and international professional teaching artists have resulted in an international exchange to explore how creativity can be engaged for positive change. Project Creo and Arts InterFACE are currently funded through a partnership with the Ecuadorian foundation, CRISFE. Additional funding from grants, corporate sponsors, and private donors are needed in order to develop an international network of artists and experts as a resource for local teachers who are executing the programming as well as for general programming costs.

Other Arts InterFACE Developments:
The Tsachila Project (Ecuador, USA)
The Tsachila Project connects the musical traditions of the Ecuadorian Tsachila community with the rest of the world through choral arrangements and education. In development since 2008, the Tsachila Project began when the Tsachila indigenous community shared their traditional melodies and musical culture with the founder of Arts InterFACE. From this experience, a choral piece based on traditional Tsachila melodies was composed in honor of the community. After a series of premieres across the United States, *Cancion de Los Tsachilas* was published with Alliance Music Publications. Proceeds from the publication are donated by Arts InterFACE to promote and preserve the Tsachila community and culture.

Arts InterFACE is currently providing workshops in classrooms and other educational settings to foster awareness of Tsachila culture and what can be learned from their musical traditions. Workshops have been provided to schools, universities, and community groups throughout the United States. Arts InterFACE is also arranging international performances for Tsachila musicians in order to promote the funding and publication of a Tsachila book on the natural resource of local plant life.

MusicinterFACE (USA)
MusicinterFACE is an emerging initiative that seeks to offer community organizations and institutions dynamic music programming. It is currently developing four programs with United Cerebral Palsy (UCP) of New York City, including music therapy services, music education and special composition projects.

RESEARCH AND EVALUATION:
One of Project Creo's long-term goals is to expand into other countries, thereby developing an international network of arts facilities that can explore social issues creatively and dynamically. For this reason, Project Creo is implementing systematic documentation and assessment tools for research as it progresses. This information is then shared with the project's partners, allowing for continuous evaluation and assessment for growth and improvement.

ADDITIONAL INFORMATION:
www.projectcreo.com
www.artsinterfacenow.org
www.metguild.org
www.crisfe.org

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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

Please Refer to SECTION IV, PAGE 166

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., serves students ages two to seventeen who participate in one of two beginning-level orchestras, chamber music, and group lessons up to 10 hours per week. The program began in 2007 and also includes an early childhood music program developed in collaboration with USC's Thornton School of Music, parent workshops, a recorder ensemble and a faculty performance series. 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 the Heart of Los Angeles (HOLA) Community Center.
- In 2011, YOLA piloted its newest program, the YOLA Neighborhood Project (YNP). Inspired by the Harlem Children's Zone, YNP is an in-depth initiative aimed at building healthy communities in the two neighborhoods in which YOLA is currently situated. Through LA Philharmonic Orchestra's school programs, neighborhood concerts, and YOLA, YNP 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. While this group does not provide monetary assistance, the YOLA Stakeholder Network convenes four times each year to think collaboratively about developing new orchestras for

underserved youth, pool resources to improve existing programs, and share achievements and best practices.

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. Four years after the program began, enrollment rose from 40 to 500 (with a wait list topping 100-plus interested students). YOLA is having a great impact on 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.

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. Institutional learning is measured through the Co-Arts Assessment protocol - an assessment tool designed by researchers at Harvard's Project Zero to capture progress made by arts education programs run out of community centers.

ADDITIONAL INFORMATION:
www.laphil.org/yola

Publications:
www.laphil.com/yola/yola-resource.cfm

Photos and Videos:
www.laphil.com/yola/media-library
http://www.youtube.com/watch?v=UqYX1FadBLY
http://www.youtube.com/watch?v=hBd4-3UlltQ

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SECTION:
Music for Sustainable Community Development
COUNTRY:
United States of America
PROJECT:
PROMOTING CONNECTIONS BETWEEN INMATES AND THE COMMUNITY: CHORAL SINGING AND SONGWRITING

DESCRIPTION:
This project works to bridge gaps in the justice system through music making. These gaps may be evident in strained and distrustful social relationships among prisoners or in the outside community's general lack of awareness of prisoners as individuals. Administered by the University of Iowa, community members ("outside" singers) come into the prison each Tuesday evening to rehearse with prisoners ("inside" singers) to form the full choir. Two themed concerts are performed in the prison each choral season.

In addition to singing and performing together, the choir members participate in writing and songwriting activities. The writing component serves as a bridge between inside and outside members. Choristers have written five songs that have been performed in the concerts ("Crossroads," "In My Mother's Eyes," "Left Behind," "No Days Like the Holidays," and "May the Stars Remember Your Name"). Although the lyrics of these songs are the lyricists' creations, other choir members relate to their meaning. For example, the lyricist of "In My Mother's Eyes" reflects on his last interaction with his mother in the courtroom when he was sentenced to prison. These songs provide a means for self-expression and reflection on past and present life situations.

The University of Iowa and the Iowa Department of Corrections have had various partnerships over the last 25 years. This present initiative, the Oakdale Community Choir (OCC), began in February 2009 as a collaboration between the University of Iowa and the Iowa Medical and Classification Center (IMCC) known as Oakdale Prison. The goals of this university-prison collaboration include the following:

- To embrace the joys of our hard work for a meaningful purpose, which in turn inspires motivation to participate in new endeavors
- To build companionship rooted in our sharing and responding to others
- To gain confidence that each one of us can contribute to a greater good both individually and collectively
- To learn to accept who we are as individuals and as a community
- To develop particular skills such as critical thinking, problem solving, social networking, and creative expression.

Participants in the choir include (a) general population male offenders who are not restricted to their units at IMCC and (b) female and male community volunteers who have an interest in learning more about the prison system and being actively involved in prison education. These individuals are Iowa University students, faculty, staff, and other people in the community. Audience members at our performances include offenders at IMCC; staff and administration at IMCC; family members and friends of choir members; faculty members, staff, and students from the University of Iowa; crime victims; and others in the community.

CURRENT STATUS:
The choir rehearses and performs each fall and spring academic semester. In the summer inside

members participate in a songwriting class. At the present time members of the of the choral group are preparing their first official publication, a CD of original songs and an anthology of original writing. Proceeds from the sale of these items will be used for crime victims, charities of the prisoners' choices, and for funding the education program.

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

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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 Aguilas 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** i**s** 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/northtexan/fall2008/media/0809_NTxn_Mariachi/0809_NTxn_Mariachi.htm

CONTACT INFORMATION:
Organization: Mariachi Águilas
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Email: 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

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SECTION:
Music for Sustainable Community Development
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 (H& S) Learning Center in the Kensington South area of Philadelphia, where it continues at present. 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 to Carson Valley Children's Aid, which provides educational, behavioral, and psychological services to children with psychiatric and behavioral disorders due to trauma. Carson Valley has since adopted the program into its curriculum, while the Arts and Quality of Life Research Center continues 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 expanded 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 began hosting 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 is ongoing at the H&S Learning Center and Carson Valley Children's Aid, with recent expansion to the Drueding Center and All Saints Church, Collingdale. The goal is to continue to replicate this songwriting program in regional community centers that serve at-risk youth. As of October 2011, 145 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 at Carson Valley suggest that participants experienced decreased anxiety while also being more motivated to participate in other therapies.

ADDITIONAL INFORMATION:
http://www.temple.edu/boyer/ResearchCenter/MARgrant.htm
http://www.temple.edu/boyer/researchcenter/

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 & G. Yancey, Eds., *Therapeutic uses of rap and hip hop*. London: Routledge.

CONTACT INFORMATION:
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Phone: 215-204-8542
Contact Persons: Dr. Cheryl Dileo, Director, Dr. Andrea McGraw Hunt, Assistant Director
Email: 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 curriculum 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:
MNS is funded by both private and public sources. The organization's current priority is multi-state expansion of its flagship program, MusicianCorps. As a participant at Clinton Global Initiative (CGI America) 2011, MNS made a commitment to expand MusicianCorps to 3-5 cities by Fall 2012. Currently supported in part by an AmeriCorps planning grant, MNS is a candidate for AmeriCorps National Direct funding through the Corporation for National and Community Service.

MNS is also piloting a new MusicianCorps Health & Wellness pilot initiative that supports in the physical, mental, and emotional recovery of patients, veterans, and other populations. Serving in

children's and veteran's hospitals, hospice residences and senior homes, the Health & Wellness Initiative uses music therapy to reduce anxiety and stress while providing non-pharmacological management for pain. It also improves patients' moods and emotional states, allowing them to participate actively in their own treatment.

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

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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 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 that will house TACUAFAN and its projects. TACUAFAN is spearheading an effort to construct a monument in Mayaguez City inspired by the "Plena", the national rhythm, so as to position it at the high-level it deserves next to other cultural achievements. It has produced a short film designed to rescue the traditional chants known as the Rosario de Cruz de Mayo. TACUAFAN is also launching a new Caribbean rhythmical concept entitled "The TULULU," a beat created around the folklore of the island of Guadeloupe. 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
www.caribejazz.com

CONTACT INFORMATION:
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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 every day items. The main goal of the music workshops is to promote awareness of eco-friendly practices through the teaching of music.

For over thirty 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, 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 30,000 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.

Puerto Rico is a developing country with an unemployment rate of 16% as of August, 2011 and a poverty rate of 45% in 2009 (www.census.gov). People suffer from few economic opportunities which leads to a high rate of criminality. EcoMusiclaje has motivated youth from economically deprived communities to engage in successful musical careers away from crime and poverty. There is now a collection of over 250 musical instruments in the Museo Rodante EcoMusiclaje (EcoMusiclaje Museum on Wheels). Workshops and exhibitions are offered at various parks, among them, Jardín Botánico de Caguas, Puerto Rico (Botanical Garden of Caguas), Parque Ecológico Punto Verde de San Juan, Puerto Rico (Green Point Ecological Park) and Parque del Niño de Bayamón, Puerto Rico (Childrens Park of Bayamon).

Training is offered for teachers and community leaders, tourists and the general public. For several years now there have been organized summer camps for different agencies that include music, recycling and the cultural aspects of music.

CURRENT STATUS:
Original textbooks are being used in the project that 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. These texts also are used to facilitate the learning of people

with disabilities. Other techniques and methods are offered to teachers interested in teaching the traditional music of Puerto Rico and the folklore of all the Americas.

EcoMusiclaje held a public installation with eco-friendly instruments at the Caguas Botanical Garden, an eco-friendly park of the City of Caguas. The program began on August 12, 2011 and ended on October 30, 2011. Also, the project is currently planning its 2012 Summer Camp (June 2012). The summer camp will serve children from four to twelve years old. EcoMusiclaje is also developing a new book entitled Music-Art Therapy. They would like to eventually develop a huge ecological musical park surrounded by the mountains of Puerto Rico.

The children of the Community of Piñones participated in the production of a compact disc entitled "Primitivismo" (Primitivism). For the production of this album all the instruments used were made with natural or recycled material.

Activities are financed through fee for services including workshops, conferences, lectures, book sales and summer camp.

RESEARCH AND EVALUATION:
EcoMusiclaje over the years has documented its work qualitatively through videos and letters. The Punto Verde Organization studied the EcoMusiclaje project for one semester. After evaluating the students who participated, it was found that their academic achievement improved greatly.

ADDITIONAL INFORMATION:
Videos:
http://www.youtube.com/user/RAULBERRIOSTV
http://www.youtube.com/watch?v=YTtU7xz0a0U

CONTACT INFORMATION:
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SECTION:
Music for Sustainable Community Development
NON-AUTONOMOUS TERRITORY:
Puerto Rico
PROJECT:
PROMOTING CULTURAL INTEGRATION: ARTESANTURCE: DE BARRIO OBRERO A LA 15

DESCRIPTION:
The initiative arteSanturce: De Barrio Obrero a la 15 is an effort to promote, preserve and integrate the musical and artistic development of one of the most historic and prestigious cultural districts of Puerto Rico. The Conservatory of Music of Puerto Rico having found itself in a new location in Santurce, decided to undertake this project as it realized that its new location provided an opportunity to refocus attention on the role that music plays in society and the way that society shapes future musicians.

The Conservatory together with a committed group of art-driven organizations, came together as partners who believe in social development through the integration of the arts. It is composed of a theater company, several dance groups, two museums, a cultural center, three theaters and exhibition halls, the college of architecture, the national institute of culture and two institutions of higher education.

The project also promotes the economic health of Puerto Rico as a cultural tourism destination by making music the center of a new creative economy**.** arteSanturce was established as a means of developing and encouraging musical enterprises in the region. This is a conscious effort to seed a new creative economy through incentives and educational opportunities for established musicians and artists in Santurce. This is being accomplished through the development of workshops, music academies, instrument repair and construction companies, and recording studios to support the growth of urban musical genres. arteSanturce, in collaboration with the Development Bank of PR, created a stimulative mechanism in which loans are offered at favorable terms to promote initiatives for the creative economy.

Another goal is to integrate the local school system with Arts Education thereby transforming the educational environment. It is an unprecedented effort that integrates prestigious cultural institutions and the community. It will impact 8,500 students in 29 Santurce schools, while providing creative opportunities for a new generation of children.
The following examples are being sponsored by this alliance:

- Musical heritage has been preserved in this area through an event called *The Belen,* a rite honoring the contributions of historic figures through singing and music on the dates that commemorate their passing. Recordings were made by Belen musicians last year to help promote greater cultural awareness to new audiences.
- Every month an event is coordinated called Santurceando with the arteSanturce Alliance that involves different venues including music, art, dance, architecture, theater, cuisine and music spaces.
- El Nuevo Sonidero, a new initiative, is a multidisciplinary approach to music creation from the Conservatory of Music which fosters new musical fusions and collaboration between traditional and contemporary genres. This promotes the utilization of novel platforms for performance and presentation of materials.
- VibraSanturce is a Multidisciplinary Art Festival.

- BrillaSantuIurce is a Christmas Arts Parade led by a multiple organizations that kicks off the holidays in Santurce. This display of music, dance and school bands promotes memories of the old time Ponce de León Avenue.

CURRENT STATUS:
Currently projects of arteSanturce are being implemented by the local School District. The initiative is supported by a combination of government, corporations and foundations including: Coribantes Theatre, the University of the Sacred Heart, the Luis A. Ferré Fine Arts Centre, Mauro dance school, the Institute of Puerto Rican Culture: theaters Francisco Arriví and Victoria Espinosa, the Puerto Rico's Architect Association and College of Architects, the Corporation of Musical Arts, Children's Choir of San Juan, the Museum of Art of Puerto Rico, Ballet Concert of Puerto Rico, San Juan Ballets, the Museum of Contemporary Art of Puerto Rico, the dance company Andanza, the Conservatory of Music of Puerto Rico, and Casa Aboy.

ADDITIONAL INFORMATION:
Websites:
http://www.artesanturce.net
http://artenegocios.wordpress.com
http://www. Elnuevosonidero.blogspot.com

Videos:
http://www.facebook.com/artesanturce
http://flickr.com/photos/artesanturce
http://youtube.com/user/artesanturce

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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:
Currently, 30,000 songbooks have been distributed across Afghanistan in approximately ten Provinces. It is the policy of the Songbook Project for every child in a school to receive their own songbook and every teacher to receive a Teacher's Guide. Students are generally taught reading and writing by rote without any pens or pencils. With the most recent printing of 5,000 songbooks, included in each songbook package are a blank notebook and 2 pencils. This additional material allows the children to build on their reading and writing skills with guidance

from the teacher.

To date, 1,000 Teacher's Guides have been distributed. The Guide provides teachers with six to eight lesson ideas for each song in the songbook. The lessons are focused on improving basic reading and writing skills. Reports are being received from teachers across Afghanistan stating how much they appreciate having their own teaching resource material. It is something they previously have not had access to. In Afghanistan most teachers receive little to no training. The teachers remark that the lessons in the Teacher's Guide have opened new ways to think about teaching that enhances creative thinking and problem solving skills.

The songbook, CD's and cassette tapes are all produced in Kabul by an Afghan-owned company, TriVision, Kabul. This supports the Afghan economy and avoids prohibitive shipping costs. The books are distributed by several not-for-profit Afghan, Afghan-American or Canadian educational organizations, all of whom provide a report of where the songbooks have been distributed and photo documentation.

There are plans, if funded, in 2012 to produce a 2nd songbook and another Teacher's Guide to accompany it. An Afghan woman is helping to collect additional traditional songs to add to the current collection.

ADDITIONAL INFORMATION:
www.afghansongbook.org
Facebook: Afghan Children's Songbook

CONTACT INFORMATION:
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SECTION:
Music for Sustainable Community Development
COUNTRY:
Afghanistan
PROJECT:
REBUILDING MUSIC EDUCATION FOR AFGHAN YOUTH AND ESTABLISHING THE AFGHANISTAN NATIONAL INSTITUTE OF MUSIC

DESCRIPTION:
The Revival of Music Education in Afghanistan is a project that has been adopted by the Ministry of Education of Afghanistan. The project seeks to establish a music institute as the first step to developing a national music education program and to assist the revival of Afghan music traditions and instruments through music education. The music education entity, Afghanistan's National Institute of Music (ANIM), is the first institution for gifted and motivated Afghan youth regardless of gender and social circumstances. The project is particularly focused on supporting orphans and street kids who will comprise fifty per cent of students. Other non-elite and underserved children will fill in the remaining places.

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

CURRENT STATUS:
Afghanistan National Institute of Music has been established and inaugurated in June 2010. It operates under the Ministry of Education of Afghanistan. The ANIM offers high quality general education and combined specialized training in Afghan classical and Western music for children ranging from grade 4 to year 14. Currently 150 students (to be expanded to 300) are enrolled in ANIM, one-third of which are orphans and street-working children. Around 30% of the current students are girls. ANIM boasts facilities that are comparable to those of the finest music schools in the US and Europe. This includes wood paneling, handcrafted furniture, sound proofed rehearsing rooms, networked library, IT lab, Multi-media room, and a well-stocked library. ANIM has high quality Western musical instruments as well. Additionally, ANIM has established a rich collection of traditional instruments from Afghanistan and the subcontinent. ANIM has a world class ten-year music curriculum based on the wide range of both Afghan and Western music traditions, complimented by teaching and learning resources for all western musical instruments, utilizing textbooks, music sheets, method books, CD, DVD, music software, etc.
This project has the financial and academic support of:

- Ministry of Education of Afghanistan (MOE)
- World Bank
- German Foreign Office
- Government of India
- Embassy of the USA
- German Cultural Centre, Goethe Institute, Kabul
- Society of Music Merchants (SOMM)
- Embassy of Finland
- Embassy of the Netherlands
- National Association of Music Manufactures (NAMM)
- Association of the American Voices
- Yamaha Gulf
- Taiwan Reliance
- National College of Music, London
- Monash University, Australia
- International Society for Music Education
- International Music Council

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:
Project website:
http://www.afghanistannationalinstituteofmusic.org/index.php?option=com_content&view=article&id=55&Itemid=58

This initiative has been recognized and awarded by the International Music Council:
http://www.imc-cim.org/index.php?option=com_content&task=view&id=330&Itemid=1

Awards Received:
-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
-Special Commendation of the Ministry of Culture and Information of Afghanistan.

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Contact Person: Dr. Ahmad Sarmast, Founder and Director
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SECTION:
Music for Sustainable Community Development
COUNTRY:
China
PROJECT:
CHILDREN'S CHOIR FOR PRESERVING THE CULTURAL HERITAGE OF ETHNIC MINORITIES: QUINTESSENSO 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. It's 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.

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:
www.5wccs.com

Blog: 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 (in Chinese)
http://ent.ifeng.com/5wccs/video/detail_2010_09/03/2431225_0.shtml (in Chinese)

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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:
Many students dream of knowing and owning a favorite musical instrument. However, when it comes to learning an instrument, many students have the same problem: the instrument is either too sophisticated to learn or too expensive to afford. Due to economic problems and lack of funding for school music education, many students in China cannot obtain a music education or have the chance to learn an instrument. Many people regard the ocarina flute as an important musical instrument. As a small musical instrument, it is well suited to group instruction. Its attractive sound, colorful appearance, affordable price, and lovely and varied shapes have earned many enthusiasts for the instrument.

This project aims to enhance school music education, promote national culture and art, and find a better way to help students learn music. The ocarina flute is regarded as a Chinese folk instrument, and as such, folk music and traditional Chinese music have been used widely in this project. Currently there are three schools and three universities involved in this project: more than 10,000 students are learning the ocarina flute, and potentially there could be more than 150,000 students involved.

CURRENT STATUS:
An ocarina textbook, 2 CDs and one research paper have been published. Another two books are expected to be published by the end of this year. The Chinese Ocarina Art Committee has organized a 5-day national ocarina master class for music teachers and Ocarina is being taught in different parts of the country. Since March 2010, the "Super-star Digital Library" (SDL) is videotaping a full semester's ocarina class at China University of Petroleum in Beijing. Free ocarina instruction will be available from the SDL Website after the movie is published.

ADDITIONAL INFORMATION:
http://www.taodi.org/
http://ocarina.ning.com/
http://hi.baidu.com/ocarinaclub (in Chinese)
http://www.rymusic.com.cn/q3/newsdetail.cfm?iCntno=2885

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Phone: (+86)158-1055 6970(cell), 10-8011 6429(office)
Contact person: Dafu Lai
Email: didalai@yahoo.com.cn

SECTION:
Music for Sustainable Community Development
COUNTRY:
India
PROJECT:
MUSICAL INSTRUMENT DESIGN AND CONSTRUCTION IN A CREATIVE COMMUNITY ENTERPRISE FOR AT-RISK YOUTH: SVARAM

DESCRIPTION:
Since 2003, Svaram is one of many outreach projects of the internationally recognized Community of Auroville, India and is dedicated to the improvement of its local, indigenous neighborhoods in the surrounding villages of Tamil Nadu. Svaram is a vocational training opportunity for the youth of local villages. The training program focuses on the teaching of instrument design and construction, musical theory and practice and organizational skills. In addition to the hands-on aspect of the training, the youth are exposed to traditional performing arts and crafts to enhance awareness about the rich heritage of Tamil Culture. Involvement in this educational, vocational and employment activity helps to save the rural indigenous youth from the ever present onslaught of juvenile alcoholism, aggressive behavior, gang formation and criminality.

Svaram is dedicated to creating new musical instruments which are available to everyone, regardless of age, talent, social or cultural background. SVARAM may possibly be one of the few places on the Indian subcontinent experimenting in the field of creating new musical instruments. The learning process is monitored and guided by selected resource people and teachers in the area of crafts, management, design, music and body awareness, cultural integration and development.

Svaram program promotes the following:

- Trains local youth in the production and marketing of musical instruments for income generation based on a model of cooperative management
- Engages in technical and musicological research exploring this new field of research into "sound materials," bringing together Indian traditional methods and the expertise of a contemporary world music culture
- Involves international students and volunteers and hosts graduates of Indian colleges for internships and field research work.
- Supports a social outreach program sharing the acquired skills in village cultural education
- Participates in local and national cultural programs

CURRENT STATUS:
Now in the later phase of the 10-year development plan, the aim for the completion of the first ten years will be the ability to run the community enterprise in an independent and sustainable way. Started as a youth project, the original trainees are currently raising families and stepping into responsible positions in their home situations. They are challenged to manage the production and ongoing project work. Therefore the focus with the younger team is on capacity building, both in technical craft as well as organizational and social/life skills. The goal is to enhance the participatory management model of Svaram – integrating former illiterate young man in decision-making processes of the emerging community enterprise.

Generally speaking, Auroville activities are financed by donations from Auroville residents, through income generated by Auroville business units and by international grants and donations.

These activities are co-ordinated by various Auroville working groups.
(http://www.auroville.org/economy/internal.htm)

RESEARCH AND EVALUATION:
Through the integration of the traditional calendar and events our program has a clearly defined yearly cycle with various emphasizes according to seasonal changes, and a yearly evaluation in May (a hot summer month) is welcomed by the whole team to introspect, raise awareness and integrate. The pragmatic work with crafts, skills and production offers concrete measurable results and we found that it is important for the youth themselves to be able to see and evaluate their own progress, both through analyses of challenges/improvement of performance at work and problems/positive changes in their village/social and peer environment.

Learning and working together has become the pulse of the project and it is a gift to see how the senior members (from the first training) are now supporting the junior members who in turn are helping new trainees. The project initiators are responsible for ongoing research, innovations and new processes.

ADDITIONAL INFORMATION:
www.svaram.org
Beginnings: http://roots.svaram.org and Video: http://vimeo.com/4606723

Videos:
http://www.youtube.com/watch?v=miZSp3HnCRg&feature=related
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

Publications:
http://www.auroville.org/environment/avag/svaram/svaram.htm
http://www.auroville.org/journals%26media/avtoday/March_2011/AVT-261-8-LR.pdf
https://normt.uib.no/index.php/voices/article/view/369

Volunteers Blog:
http://svaram.bitfusion.org/?p=163

Radio:
http://www.aurovilleradio.org/economy/commercial-units/2158-spirit-in-sound

CONTACT INFORMATION:
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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

Please Refer to SECTION II, PAGE 110

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 11th 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 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. 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. The current priority now is to sustain the activity, to keep the rehearsals constant, providing a place for the members to gather together to play music.

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:
http://web.mac.com/commuon/
http://www.youtube.com/user/commuon
http://www.youtube.com/watch?v=35SXPJ05vZA&feature=related

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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.

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SECTIONS:
Music for Sustainable Community Development
Music for Mental and Physical Health
COUNTRY:
Nepal
PROJECT:
MUSIC THERAPY FOR AUTISTIC CHILDREN: THE MUSIC THERAPY TRUST NEPAL

Please Refer to SECTION II, PAGE 112

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. Cecila 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.

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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:
Resonaari Music School has nearly 200 active students and 9 teachers. The Resonaari Music School follows the requirements of Finnish National Curriculum for Education in the Arts and consequently enjoys official music school status in Finland. The Research and Development Unit has ongoing academic research projects in co-operation with Sibelius Academy and Helsinki University. A two-year EU-project "Music for All" with Latvian and Estonian partners started in 2009. Resonaari's unique project has generated widespread international interest. A Figurenotes™ book has been published in Estonian, Japanese and Italian. Moreover, the system is being tested in projects with partners in Ireland, Scotland, and Iceland. Special Music Centre 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).

ADDITIONAL INFORMATION:
www.resonaari.fi

CONTACT INFORMATION:
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SECTION:
Music for Sustainable Community Development
COUNTRY:
Ireland
PROJECT:
HONORING THE MUSIC CULTURES OF THE TRAVELLER COMMUNITY: THE NOMAD PROJECT

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.

ADDITIONAL INFORMATION:
http://www.ul.ie/~iwmc/nomad/index.html

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

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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 economical 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.

ADDITIONAL INFORMATION:
http://www.centrodidatticomusicale.it/1001%20-bambini%20al%20centro.htm(in Italian)
http://www.centrodidatticomusicale.it/CMA_Isme_2008/CDM_Contribution.htm

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
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SECTIONS:
Music for Sustainable Community Development
Music for Lifelong Learning
COUNTRY:
Spain
PROJECT:
PROMOTING SOCIAL INCLUSION FOR VISUALLY IMPAIRED CHILDREN THROUGH CHORAL SINGING: THE ALLEGRO CHOIR

DESCRIPTION:
The Allegro Choir 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 (ONCE), 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 Allegro Choir is involved with a different project every year. Each project includes two weekly 2-hour rehearsals and eleven concerts in different towns. There is a two week stay in a boarding school where, besides intensive rehearsals, cultural and recreational activities take place: activities relating to bodily movement, body expression and developing non-verbal skills. The Allegro Choir also participates in festivals, meetings, exchanges and making recordings.

In its three decades of existence, Coral Allegro has performed concerts all over Spain and in several European countries. The many highlights include the concert at the European Parliament, its performance in Barcelona with the famous tenors Pavarotti, Carreras and Domingo, and the concert in homage to the victims 2004 terrorist attack in Madrid.

CURRENT STATUS:
Presently, the average age of the members of the group is twenty-five. What started as a children's choir has grown to become a group with mixed voices. The choir continues to work with the same amount of motivation it had at its start and most of its members are still involved. Since the beginning of 2010 the Allegro Choir has completed its fifth compact disc, entitled "Allegro de Cine" and has premiered the show "Once tardes de cine" in Cantabria and Valencia, Spain. The choir has taken part in the XII ONCE Biennale of Musical Groups in Santander, Spain, and the program Hearts in Harmony, organized by Europa Cantat and presented in Budapest. The Choir has also offered a concert in the Barcelona Auditori.

ADDITIONAL INFORMATION:
http://sites.google.com/site/coralallegrooncevalencia/
http://es.wikipedia.org/wiki/Coral_Allegro_ONCE_Valencia
http://www.once.es/otros/agrupaciones/allegro.html

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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

Please Refer to SECTION II, PAGE 121

SECTIONS:
Music for Sustainable Community Development
Music for Lifelong Learning
COUNTRY:
Australia
PROJECT:
INTERGENERATIONAL INVOLVEMENT AND LEARNING THROUGH MUSIC AND THE ARTS: ARTSTORIES

Please Refer to SECTION IV, PAGE 191

SECTIONS:
Music for Sustainable Community Development
Music for Working With Trauma Survivors
Music for Peacebuilding
COUNTRIES:
Multi-National: Bosnia and Herzegovina, Kosovo, Occupied Palestinian Territories, Rwanda, Uganda, UK
PROJECT:
USING MUSIC TO CONNECT COMMUNITIES, BRIDGE DIVIDES AND HEAL THE WOUNDS OF WAR: MUSICIANS WITHOUT BORDERS

DESCRIPTION:
Musicians without Borders (MwB) is an international organization that uses the power of music to connect communities, contribute to healing and reconciliation and build tolerant, nonviolent societies. MwB initiates projects, develops methodologies and organizes concerts and international conferences. MwB's projects target all generations in all musical genres, depending on local needs and demand. Projects are designed for local control and sustainability. Musicians without Borders' partner, MwB UK works in the UK with refugees and survivors of torture. MwB collaborates with musicians worldwide as well as with local and international cultural, development, peace and human rights organizations.

CURRENT STATUS:
MwB is actively working on the following projects:

- **Music Bus/Srebrenica Music Theater (2003-present)- Srebrenica, Bosnia and Herzegovina**

Based in the town's cultural center, this project grew out of MwB's Music Bus, a mobile music workshop bringing music activities to children in ethnically divided post-war eastern Bosnia. Children from all backgrounds learn the arts of singing, dancing, acting, stagecraft, costuming and production. Current workshop leaders include youth who once were children in the MwB's program. The project is now embedded locally as "The Srebrenica Music Theater". Other local and international partners include the Srebrenica Youth Center, the Srebrenica Cultural Center, Opera Circus (UK) and Theater Mimart (Serbia). MwB now acts in an advisory capacity.

http://www.musicianswithoutborders.org/p_musicbus.htm (YouTube Video on site)

- **Music Bus Goes Middle East (2008-present)- Occupied Palestinian Territories**

Based on MwB's work with children in Bosnia, Music Bus Goes Middle East trains talented young Palestinians to lead children's music workshops in West Bank refugee camps, villages, schools, hospitals and orphanages. Trainees learn community music skills, nonviolent communication and conflict resolution from MwB and partner Holy Land Trust. Now in its fourth year, the project is expanding to include training modules in rap and percussion, a song-writing course and a training of trainers, equipping Palestinian musicians with training skills for long-term change-making and project sustainability. A curriculum, manual and trainer's guide make the project replicable in other regions.

http://www.musicianswithoutborders.org/p_palestine.htm
http://www.youtube.com/watch?v=XhCeUhTPIpY&feature=player_embedded

- **Winds of Change (2005- present)- Bosnia and Herzegovina**

Winds of Change is the first Bosnian wind ensemble for independent young classical talent from all backgrounds. A cooperative initiative of MwB and the Netherlands Wind Ensemble, Winds of Change aims to revive a multicultural musical heritage that was a hallmark of musical life in Bosnia and Herzegovina, while helping young musicians break out of post-war artistic isolation.

http://www.musicianswithoutborders.org/p_windsofchange.htm
http://www.musicianswithoutborders.org/p_nbebosnia.htm
http://www.youtube.com/watch?v=HPYT7MKKMyI

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

The ethnically divided city Mitrovica was once a regional center for rock music and cultural life. MwB formed a partnership with Community Building Mitrovica, the Dutch Fontys Rock Academy and the peace organization IKV Pax Christi to create Mitrovica Rock School and restore free rock music to the city's youth. Housed in two branches, one on either side of the city, the Rock School employs 12 local musicians to teach 100 aspiring rock stars between the ages of 11 and 25. The students cannot meet in their own city, so MwB brings them to Skopje, Macedonia every summer for a mixed Summer School. Meanwhile, the young musicians exchange news and music through new media. The Rock School is a model for using music and urban youth culture in divided cities to empower youth to connect across borders and forge new identities.

http://skopjesummerschool.blogspot.com/
http://www.youtube.com/user/hasslerforest
http://www.france24.com/en/20110930-europe-district-kosovo-part1

- **Music Bus Goes Africa (2010-present)- Rwanda, Uganda**

Civil war in the African Great Lakes Area has devastated the daily lives of the region's children. In 2010 and 2011 two MwB trainers laid the groundwork for new MwB work in the region. With local partner WE-ACTx, MwB is developing children's music workshops, local youth trainings, a choral program, summer camps and work with women infected with HIV/ AIDS.

http://musicbusgoesafrica.blogspot.com/
http://www.youtube.com/watch?v=fNtrfcU_Esk
http://www.youtube.com/watch?v=9SIjgZgmNl4

- **From Woman to Woman (2009- present)- Bosnia and Herzegovina, Rwanda**

From Woman to Woman is a three-year collaborative project that uses singing and dancing to aid the healing process in women who suffer from severe emotional problems and trauma in two recent conflict regions—Eastern Bosnia and Rwanda. Partners are Snaga Zene, providing medical and psycho-social support to women survivors in Bosnia; WE-ACTx, a Rwandan/US organization providing health care and support to women and children suffering from HIV/AIDS; and the War Trauma Foundation (NL). From field experience, partners will develop tools needed to make the methodology available to others working with women in these and other conflict regions.

http://www.musicianswithoutborders.org/p_woman.htm
http://www.youtube.com/watch?v=dFsIq7texk8&feature=player_embedded

- **Stone Flowers, Rainbow Haven Singers, WAST, Musicians without Borders UK**

MwB's UK associate brings asylum seekers and local residents together in Manchester neighborhoods to sing each other's songs and perform together in community choirs such as the Rainbow Haven Singers and WAST (Women Asylum Seekers Together). In cooperation with the Medical Foundation of the Care of Victims of Torture, MwB UK leads 'Stone Flowers', a project using singing to support recovery processes by victims of torture.

http://www.musicianswithoutborders.org.uk/#/uk-work/4549406258

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SECTIONS:
Music for Sustainable Community Development
Music for Mental and Physical Health
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
www.returntochild.com
www.darlingconversations.com

Publications:
James Oshinsky (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, Eric (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.

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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

Please Refer to SECTION II, PAGE 132

SECTION:
Music for Sustainable Community Development
COUNTRIES:
Multi-National: Haiti, Jamaica, Saint Lucia
PROJECT:
MUSIC FOR SOCIAL CHANGE: OASIS-CARIBBEAN

DESCRIPTION:
Jamaica, St. Lucia and Haiti are the three beneficiaries of the orchestral and choral training program, the Organization of American States Orchestra Program operates 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 Bél-Air and was established at the Ecole St. Trinité.

The program currently serves 270 children and youths from underprivileged neighborhoods in capitals of the three countries. It contributes 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 is being achieved by implementing a systematic (5 days/week, 2 hours/day) orchestral and choral training program to complement intellectual and cultural growth and ultimately contributing 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 ensures that participants get involved in joint activities from the very moment they enroll. There is early and continued exposure to great musical works and at the same time maintains continuous contact between beneficiaries and their community through frequent performances that ensure motivation and permanence in the program.

CURRENT STATUS:
This OAS Program is 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.

OAS funding is for the first three years of the Program's execution. The project will start the 3rd year of implementation in August 2011. After the third year, OAS support will end so agreements will be sought from the local public and private sectors to secure the program's sustainability. The Program is also implementing a branding/marketing strategy via celebrity partnerships for promotion and fundraising, as it is happening with Haiti's Wyclef Jean.

RESEARCH AND EVALUATION:
The Program is implementing an evaluation program that will provide outcome data by June, 2011. Research is conducted by a team from the DePaul University in Chicago. The program will

provide a mechanism to methodically verify the hypothesis that links youth orchestral training to social inclusion of youths at-risk by implementing a rigorous monitoring program throughout the execution phase and an evaluation of results at the end of the project, by August 2012. By the same time, it is expected that a manual containing an operational guide and an orchestral and choral training methodology with suggested repertoire will be ready for publication

ADDITIONAL INFORMATION:
www.museum.oas.org/oasis

Video:
http://vimeo.com/25465158

Facebook:
https://www.facebook.com/#!/pages/Orchestras-of-the-Americas-for-Social-Inclusion-OASIS/117354544983973

Photos:
High definition pictures are available upon request.

CONTACT INFORMATION:
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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 AND DRUM MAKING: DRUMS OF HUMANITY

DESCRIPTION:
Drums of Humanity was formed as a not-for-profit corporation in 2009 to promote healing for trauma survivors through drumming and drum making activities in areas recovering from war and natural disaster. The formation of this NGO came in conjunction with three international projects in Iraq, Indonesia, and with the Lost Boys of Sudan Center, U.S.A.

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 and instrument making projects and performances to 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 are 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.

- 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 have been 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:
Continued work in Kurdistan is in the planning stages for 2012. A Drums of Humanity program extension to Baghdad and elsewhere in the country is currently being considered.

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

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

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 is awaiting the 501(c)(3) status, expected by October 2011.

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://www.rootsofrhythm.net/documents/ROR_SpecialEdition-FINAL-lo.pdf

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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

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. and 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. and Pestano C. (2010) Youth At-Risk: Reaching children falling outside sociallyaccepted 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.

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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 Raukatauri 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 Sustainable Community Development
Music for Mental and Physical Health
COUNTRY:
South Africa
PROJECT:
MUSIC WITH DISADVANTAGED CHILDREN SUFFERING TRAUMATIC EFFECTS OF THEIR ENVIRONMENT: MUSIC FOR LIFE PROJECT OF THE MUSIC THERAPY COMMUNITY CLINIC

DESCRIPTION:
The Music for Life Project of The Music Therapy Community Clinic (MTCC) began in 2002 when two music therapists started offering music therapy sessions to school children in Heideveld, which is a suburb of Cape Town on the Cape Flats. It was created in 1950 by the Group Areas Act of the apartheid government and is home to many historically disadvantaged people. The effects of gang violence, unemployment, substance abuse, dysfunctional families and poverty are extremely damaging, especially to children. South Africa has a rich and varied musical heritage, making music a powerful tool when working in disadvantaged communities. Music therapy is a clinical service that addresses therapeutic needs, thus effecting positive changes in targeted communities.

The children deal with their trauma through various musical activities such as singing, musical storytelling, song writing, musical movement and instrumental improvisation. Children are given opportunities to relate to one another in a safe environment where every child is valued and supported.
The MTCC's Music for Life Project offers services in two ways:

- Individual *music therapy sessions* are provided 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 absentee parents as a result of abandonment or jail.
- *Music groups* facilitated by staff members such as Marimba groups, drumming groups and a choir. The children also perform in the Annual Heideveld Community Concert and attend a Music for Life camp.

CURRENT STATUS:
During 2010, the MTCC critically reviewed the way it works and five programs were developed. These programs include:

- Music for Life Program
- Babies Program
- Early Childhood Development Program
- Youth Program
- Music Therapy Program

The MTCC has also begun developing new partnerships with various community organisations whose missions align with theirs.

A new system has been created (Pathways/Hand to Hand) in order to support and guide the children once their music therapy process is completed. This system aims to provide continued, individual-specific referrals and assistance going into the future.

There is also continuing training of Community Musicians and Creative Music Facilitators from within the communities who work under guidance and supervision of the music therapists.

RESEARCH AND EVALUATION:
Various methods are undertaken to assess the impact of the work and these include:

- Reflection and evaluation meetings to ascertain the effectiveness of the work
- Interviews with beneficiaries and caregivers undertaken by a narrative therapist
- Feedback from parents, teachers, doctors, staff and the children themselves

ADDITIONAL INFORMATION:
www.music-therapy.ORG.za

Publications:
Dos Santos, A. & Oosthuisen, H. (2010). *Taking music seriously*, M. Pavlicevic (Ed.), South Africa: MTCC Publications.

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Organization: The Music Therapy Community Clinic
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SECTION:
Music for Mental and Physical Health
COUNTRY:
Argentina
PROJECT:
MUSIC THERAPY FOR CHILDREN AND ADULTS IN NEUROREHABILITATION: THE INSTITUTE OF COGNITIVE NEUROLOGY

DESCRIPTION:
The Institute of Cognitive Neurology (INECO) 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, developmental and autistic spectrum disorders, schizophrenia, trauma and anxiety disorders, among others.

The Music Therapy Program was established in 2008 as part of the Department of Neuropsychology of INECO. 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 throughout the Institute within a comprehensive interdisciplinary team of neurologists, 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 patients' 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, music-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 that 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 both Foundation and private donations. Affiliated with the Institute of Neuroscience at Favaloro University, the music therapy team:

- Provides specialized training in music therapy foundations and techniques for experienced clinicians and related health professionals in the field of neurological rehabilitation
- Provides presentations to the community
- Hosts international symposiums and workshops on relevant topics in the field of music therapy
- Is involved in professional writing and research in collaboration with doctors, physical and speech therapists in the areas of minimally conscious state, Alzheimer's disease, and speech and movement disorders

ADDITIONAL INFORMATION:
www.ineco.org.ar

Publications:
Lichtensztejn, M. (2009). *Música y medicina: La aplicación especializada de la música en el área de la salud.* Buenos Aires: Ediciones Elemento.

Lichtensztejn, 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.

Lichtensztejn, M. (In press). El cerebro musical: Música y aprendizaje. In (INECO – UdeSa Eds.) *El cerebro en el aula.* Buenos Aires: Editorial Aique.

Lichtensztejn, M., Macchi, P. (In press). Notas musicales en la infancia temprana. In *Cómo favorecer un desarrollo saludable en los niños"*. Buenos Aires: Editorial Bonum.

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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 struggles 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/site/socios/cristiane-ferraz-prade.html

CONTACT INFORMATION:
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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 experienced 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 to their peers.

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 their 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 as 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.

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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
Publications can be found on the website.

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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

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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

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

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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:
The Pittsburgh Symphony Orchestra's (PSO) Music and Wellness Program positions PSO musicians as a resource to patients, families and healthcare staff in Western Pennsylvania. The musicians work with the music therapy department of The Children's Hospital of Pittsburgh to offer both live and recorded music of the highest artistic quality to families, children and hospital staff designed to reduce stress, promote healing and improve general well-being. The impact of a child's illness can affect parents, siblings, extended family members, and care givers. Music and Wellness sessions seek to decrease anxiety and pain, increase coping skills, provide a venue for self-expression, soothe and enhance spiritual support, develop familial support, allow for cognitive sensory stimulation and offer a sense of normalization. More than twenty-two PSO musicians are active participants in the program. Sessions range from one to five musicians depending on the situation and the needs being addressed. Instrumentation is also adapted for each circumstance.

CURRENT STATUS:
The role of the PSO at Children's Hospital has grown, in part, due to the Orchestra's reputation for assisting with community traumas. There is now an ongoing relationship with Gilda's Club, adult oncology units in other local hospitals and hospice care agencies. A new relationship has begun with the Fox Chapel VA campus which deals with recovery (substance abuse and homelessness issues). In September 2011 the program is expanding into the admissions area.

Orchestra members have the skills and repertoire to play at large community-wide events as well as one-on-one. They have played for an audience of approximately 2,500 at a memorial service for victims of 9-11 and a memorial for fallen police offers attended by 17,000.

In addition to playing, musicians also frequently make presentations in many locations throughout Western Pennsylvania on how to use music for stress reduction and pain management. Other orchestras including the St. Louis Symphony, and the Knoxville Symphony Orchestra's creating Music and Wellness programs and modeling them after the PSO's program.

Funding for music and wellness program is through the education and community projects department of the PSO.

ADDITIONAL INFORMATION:
Publications:
A New Avenue for Musicians' Outreach: Music and Wellness
http://www.polyphonic.org/harmony/15/Music_Wellness_Brill.pdf
Post- Op Opera: Music helps surgery patients recover. July 2009
tp://www.miller-mccune.com/blogs/news-blog/music-helps-patients-recover-3586/
The hope of music's healing powers. March 2010
http://articles.latimes.com/2010/mar/01/health/la-he-0301-brain-music-therapy-20100301
Playing along with the Mozart effect. March 2010
http://articles.latimes.com/2010/mar/01/health/la-he-0301-brain-music-20100301

Parade magazine: Healing sick kids through music. April 2010
http://www.parade.com/news/what-america-cares-about/featured/100404-healing-sick-kids-through-music.html
Music sets beat for heart and lungs. June 2009
http://www.sciencedaily.com/releases/2009/06/090622163025.htm
Musical surgeon examines the OR soundtrack. December 2009
http://www.boston.com/news/science/articles/2009/12/07/musical_surgeon_examines_the_or_soundtrac/
Violist inspires others. March 2010
http://www.post-gazette.com/pg/10083/1045063-114.stm
Medscape: Music lowers anxiety and boosts mood in cancer patients. August 12, 2011
http://www.medscape.com/viewarticle/747948

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SECTION:
Music for Mental and Physical Health
COUNTRY:
United States of America
PROJECT:
MUSIC THERAPY FOR AT-RISK PARENTING: LULLABY 101

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.

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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/

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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 Beth Israel Medical Center in NYC has provided a broad range of services throughout two medical centers in Manhattan and within the community for the last eighteen 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: Neonatal Intensive Care Unit (NICU), Pediatrics, Family Medicine, Maternity, Oncology, Intensive Care Units, Peter Kruger Clinic for Infants, Children and Teens with HIV**,** Orthopedics, Hospice, Pain Medicine and Palliative Care, and the Sickle Cell Disease Unit (all programs described in depth on website). 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:
musicandmedicine.org
iammonline.com

Published materials under publications link on website, iammonline.com
Dr. Joanne Loewy is the co-Editor in Chief of the International Journal 'Music & Medicine' published by SAGE (sagepub.com).

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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 (MSK) in New York City has played a leadership role in defining the standard of care for patients with cancer. MSK's mission is the progressive control and cure of cancer through programs of research, patient care, and education. MSK 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 MSK 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 MSK'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.

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 - Music as An Integrative Approach to Healing

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): 2723-9.

Magill, L. (2001) The use of music therapy to address the suffering in advanced cancer pain. *Journal of Palliative Care*. 17(3), 167-72.

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.

In the Press:
Newman, A., Ringer, C., Spense, S. (2010) Reclaim Your Life. *Your Health Monthly*, October, 2-3.
Bond, V. (2009) Health: Portrait of an Artist. *Welltone New Music Newsletter*, 3, December.

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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, with hearing impairments; teens in a transition program designed to help former special education students make a successful transition to the workplace. Through the Association for the Help of Retarded Children (AHRC), the Center also works with individuals who have developmental disabilities.

The Center offers 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) 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
- Dissemination of information to the general public, parents, educators, and other professionals
- Professional writing, presentations and conferences

ADDITIONAL INFORMATION:
http://steinhardt.nyu.edu/music/nordoff
http://www.nordoff-robbinsfoundation.org/
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.

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 (Ed.s) 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:

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SECTION:
Music for Mental and Physical Health
COUNTRY:
United States of America
PROJECT:
MUSIC THERAPY SERVICES FOR MENTALLY ILL ADULTS: 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 seriously and chronically mentally ill adults 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, dance, drama, and poetry therapy.

Outstanding features of its music therapy program have included:

- The Baltic Street Band – founded in 1991, this performing group has received numerous awards for the empowerment it has provided to the nearly sixty mentally ill musicians for whom music therapy services have been provided.
- The Baltic Street Recording and Technology Studio, originally opened in 2001 through a grant from the Mehta Family Foundation, has recently been renovated and updated by a grant from the Tyson Foundation for Music Therapy.
- The "After Hours Club" is a monthly cabaret instituted in 1993 that serves as a monthly gathering for community musicians and artists. The Club features the music of the Baltic Street Band. It has hosted an international assembly of bands and artists in the mental health world from Denmark, Holland, China, Norway and Japan.
- Music and Cultures – a core music therapy group that celebrates the richness of cultural musical heritage thereby promoting inter-cultural exchanges.
- Music Therapy Songwriting – many original songwriters have been encouraged to develop their skills through this group. Their work is then produced in the Recording Studio and played in live performances in the After Hours Club.
- Music Improvisation Group – improvisation lies at the core of the music therapy approach at Baltic Street with individuals who are interested in music as therapy.
- Individual Music Therapy –offers a means of connection in an intensive and personalized approach.

CURRENT STATUS:
The Baltic Street Music Recording Technology Training Program promotes technical proficiency in the operation of recording hardware and software for musicians with serious mental health problems. This program supports improvement in quality of life as well as readiness to employ technical skills in outside settings. The Baltic Street program is currently training its third class of students. Placements for graduates in music business settings are ongoing. Additionally, two student graduates will assist in the training of the incoming third generation class. Baltic Street continues to offer music therapy services in performance and other community music therapy approaches. The program is 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://www.proyectovision.net/english/success/ayala.html
http://www.cat-bmhc.org/festivals.html
http://www.nycvoices.org/article_642.php
http://www.brooklynpaper.com/stories/26/22/26_22circusundays.html

Selected Publications:
https://normt.uib.no/index.php/voices/article/view/275

CONTACT INFORMATION:
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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.

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

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

Leontiou, J.F. (2010). Living with CP: Why do we have to be anything but beautiful? *Cerebral Palsy Magazine*, *volume* (issue number). Retrieved from www.cerebralpalsymagazine.com

CONTACT INFORMATION:
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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
www.songsoflove.org/60minutes
www.songsoflove.org/teambuilding
http://www.youtube.com/watch?v=p6ALfljuqEw
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
American Profile:
http://www.americanprofile.com/heroes/article/18983.html

CONTACT INFORMATION:
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Email : john@songsoflove.org

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

Please Refer to SECTION I, PAGE 35

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 is a member of the Beth Abraham Family of Health Services in New York City. It 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, other forms of dementia, Parkinson's Disease, as well as 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.** The 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 is given 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, 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.

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 hours 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 Beth Abraham Family of Health Services, music therapy contracts with healthcare agencies and through grants and philanthropic support.

RESEARCH AND 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.

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 well-being. Such tools include: Mini-mental status exam (MMSE), Functional Independence Measures (FIM), Boston Aphasia Battery and Quality of Life.

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

ADDITIONAL INFORMATION:
www.imnf.org

Publications:
Tomaino ,C.M. (2011). Using Rhythmic Auditory Stimulation for Rehabilitation. In J. Berger, G. Turow (eds) Music, Science, and the Brain: Cultural and Clinical Implications. New York: Routledge, pp 111-121.

Tomaino, C.M. (2009). Clinical Application of Music therapy in Neurological Rehabilitation. In R. Haas, V. Brandes (eds) Music that Works. Austria: SpringerWienNewYork pp 211-220.

M. Kim and C. Tomaino (2008). Protocol Evaluation for Effective Music Therapy for Persons with Aphasia. Topics in Stroke Rehabilitation, 15 (6), pp. 555-569.

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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

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.

ADDITIONAL INFORMATION:
www.cmta.com.cn

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.

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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 order 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 has initiated many projects throughout India, such as "The Community Music Therapy Program." TMTT has also introduced the "The Music Therapy Academy" which offers the first professional clinical music therapy training program in India as well as the first clinical music therapy network as a way to further extend services nationwide.

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. Millions of children, young people and adults are marginalized and vulnerable, with little or no prospects, while families suffer financial hardship, malnutrition and illnesses. The numbers of health professionals are limited and few resources exist to address these many issues. The poor and disadvantaged are the least able to access the limited treatment available.

"The Community Music Therapy Program" is situated in Delhi and works in partnership with several organizations in the community-at-large. 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. The five community music therapy projects currently underway are:

- **"Music Club"** is a unique music club run by a TMTT music therapist for children and teens with physical and/or emotional challenges. These children, who have been rejected or excluded by family or society, work together with a music therapist using rhythms, songs and instruments. The project aims to enhance self esteem, to offer support and to help the children through music to express their pain, anger and neglect so they can return to mainstream education.
- **"Music Therapy with the Disadvantaged"** TMTT is working in collaboration with *Bal Sahyog*, a Delhi-based Children's Home for children in need of care and protection, which provides residential and educational facilities to about 100 children from disadvantaged families. With TMTT music therapists, the children and teens engage in music making and song writing to help enhance self esteem, sense of pleasure and improve their social and leadership skills.
- **"Music Therapy with Autism"** TMTT works closely with autistic children and their families through an ongoing collaboration with *Action For Autism* (AFA). At the TMTT Music Centre situated at AFA, many children receive individual/group music therapy sessions and parents attend workshops to explore the use of music at home. Likewise, TMTT partners with *Anchal Charitable Trust* to offer music therapy sessions to 24 children and teens with autism, cerebral palsy, learning difficulties or physical disabilities in the slums of East Delhi and Ghaziabad.

- **"Music Therapy with Children with HIV"** India is home to the world's largest population of HIV orphans and these children face staggering risks and typically die young or live on the streets. TMTT provides music therapy services to children at the *NAZ AIDS Foundation*, a foster home for children who are HIV positive, many of whom have been abandoned and are traumatized. The children are engaged in interactive music making in sessions and build nurturing and affirming relationships through sessions with the music therapists and with others at the home.
- **"Music Therapy Drum Circles with Mainstreamed School Children"** TMTT conducts ongoing drum circles with children receiving main stream education. Groups of children engage with TTMT music therapists in drum circles that are directed towards helping the children develop social and leadership skills through exploring rhythms, vocal and natural sounds. Sessions take place at "Teen Murti Bhavan," Delhi.

CURRENT STATUS:
The Music Therapy Trust is self-funding, supported through gifts, donations and through fund raising efforts.

In addition to this ongoing program, The Music Therapy Trust has recently established a collaboration with Handicap International India and ADAPT to conduct a program: "Music for Children with Special Needs- Gujarat and Mumbai." This program provides music therapy to children with special needs and conducts ongoing classes with health professionals and educators to help them understand ways to incorporate music as a therapeutic tool with children. This program serves children through these six groups: The Blind Welfare Council, Dahod; The Mangal Murti Trust Vikalang Trust, Junagadh; "Navashkti Vidyalay for Developmentally Challenged Children" Rajkot, Gujarat; The "Shree Mahadev Educational and Rehabilitation Public Charitable Trust" Surat, Gujarat; and with Special Educators in Mumbai. These projects are helping extend the provision of music services to thousands of children and families throughout India.

ADDITIONAL INFORMATION:
www.themusictherapytrust.com

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

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Phone: 98 9998 1864
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SECTIONS:
Music for Mental and Physical Health
Music for Sustainable Community Development
COUNTRY:
Nepal
PROJECT:
MUSIC THERAPY FOR AUTISTIC CHILDREN: THE MUSIC THERAPY TRUST NEPAL

DESCRIPTION:
In 2005, The Music Therapy Trust (TMTT) became a recognized charity in India. It was founded to bring clinical music therapy to India as a way to support the well-being of people living in impoverished and marginalized settings who have multiple challenges and psychosocial, physical and medical needs. TMTT introduced the first professional clinical music therapy, training program in India, as well as the first clinical music therapy network as a way to further extend clinical services nationwide. In 2010, TMTT expanded to form TMTTN which represents the Trust's ongoing partnership with neighboring country Nepal. TMTTN works in collaboration with Autism Care Nepal (ACN) who estimate that there are between 10,000 to 50,000 people on the autistic spectrum in Nepal. They have founded a school that provides specialized behavioral and educational programs for children with autism.

The "Music Therapy Nepal" program is located in Kathmandu. There, at ACN, a Music Therapy Centre was created and children receive ongoing individualized music therapy services. Also, ongoing workshops are being held with educators and with parents to enable children to benefit in a most effective way. "Music Therapy Nepal" has these primary goals:

1. To support children with special needs through clinical music therapy services
2. To improve the functioning of these children through music-based services that are directed towards enhancing communication, emotional, academic and social skills
3. Through ongoing workshops, inform special educators, parents and families about music therapy with special needs children and to inspire them to incorporate music, thereby enhancing their overall well-being

To reach these goals, the music therapists hold individual and group sessions with children and families. Improvisational and structured activities incorporating various Nepalese and traditional percussive and melodic instruments and songs are used in ongoing sessions. Informational and interactive sessions are also held with parents to enhance the ongoing use of music in the home and by educators to improve therapeutic incorporation of music in classrooms.

CURRENT STATUS:
To date, approximately 300 children have benefited from this program in Nepal. In addition, forty parents and fifty educators have participated in workshops. There is one full-time clinical music therapist. In addition, four volunteer music students and two music therapy interns have come from Europe for two-week to three-month periods of time. In addition, two volunteer clinical music therapists from the UK come for a short visit**.**

The Music Therapy Trust Nepal is beginning to expand its services to other areas of need. Groups of street children are now receiving music therapy. In addition, TMTTN has recently established a partnership with Himalayan Care Hands Nepal and The Himalayan Leaders through which it is presenting workshops for deaf people and also for tourists trekking in Nepal. Music therapy workshops are also being organized for the Gandharba community, the traditional Nepalese musicians who are marginalized and need psychosocial support.

The Music Therapy Trust Nepal is self-funded, supported through gifts, donations and through fund raising efforts. ACN, an NGO in Nepal, provides some financial support in order for music therapy to be offered to the autistic children receiving their services. This project is ongoing and the partnership with the community is strong. Further resources are being sought to further extend care and music therapy services into other areas in Nepal affected by poverty, health and social issues.

ADDITIONAL INFORMATION:
www.themusictherapytrust.com
www.autismnepal.org

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SECTION:
Music for Mental and Physical Health
COUNTRY:
Japan
PROJECT:
MUSIC THERAPY TO PROMOTE EMOTIONAL AND PHYSICAL DEVELOPMENT FOR CHILDREN WITH DISABILITIES: MOYO

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 32 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, provides lecturers to university students and produces community performances.

MOYA 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)

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SECTION:
Music for Mental and Physical Health
COUNTRY:
Pakistan
PROJECT:
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 offers a special program on Autism and Dyslexia. Workshops are given for parents and teachers in different special schools, Autism Centre, and Readyslexic (a centre for children with dyslexia). The aims of the workshops are to provide awareness about Music Therapy and how Music Therapy reduces the symptoms of Autism and Dyslexia.

CURRENT STATUS:
MTC is a private centre in the area of Karachi. MTC is serving children and adults with disabilities and disseminating information about music therapy to special educators, doctors, psychologists, parents, and the general public.

MTC is currently looking for sponsors and funds to establish the centre in a private facility along with other therapies. 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 are currently in the planning stage and are 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.

ADDITIONAL INFORMATION:
The Music Therapy Centre website is under development and will be completed shortly.

Publications:
Article by Mr. Sohail Khan:
http://epaper.dawn.com/ArticleImageEx.aspx?article=21_06_2009_432_004_001&type=2

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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/

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SECTION:
Music for Mental and Physical Health
COUNTRY:
Greece
PROJECT:
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 program has furthered the clients' inclusion in their social environments.

Since 1996, the Music Therapy Center of Thessaloniki has been running a master's level training program in music therapy in collaboration with educational institutions in Greece and abroad. Music therapists, psychiatrists, psychologists, psychoanalysts, art therapists and professionals of related fields from Greece and abroad have been training music therapists from all over Greece. The program has been held in collaboration with the Music College of Thessaloniki and 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 has also established open 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 music therapy center of Thessaloniki has also been organizing seminars, conferences and other events. 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 at occasions offers voluntary work to the community.

RESEARCH AND EVALUATION:
The Music Therapy Center of Thessaloniki has collaborated in conducting research with the graduate program of the medical school of the University of Thessaloniki. Currently there is ongoing research with the adolescent unit of the psychiatric clinic of AHEPA university hospital in Thessaloniki that involves understanding the impact that creative expression in music has on mental health. There is also ongoing research on the benefits of community music therapy for children and adults with disabilities. Program evaluation research has focused on the effectiveness of music therapy interventions in Greece.

ADDITIONAL INFORMATION:
www.musictherapy-center.gr

Publications:
Psaltopoulou, D., and Miheli, M., (2010). *Research: Music Therapy's contribution for people with disabilities*. Second National Psychiatric Conference: Art and Psychiatry. Organizers EPEKEINA, Hania, Crete (Publication in Press).

Psaltopoulou, D. (2005): *The music creative expression as a therapeutic means for emotionally disturbed children*, Dissertation, AUTH.

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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.musictherapytoday.com/WFMT/President_presents..._files/Pop%20and%20rock%20with%20colours1.pdf
http://www.nmh.no/Senter_for_musikk_og_helse/71207 (in Norwegian)

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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 project is thriving and progressing, with the research component currently coming to a close. The project will be reported during 2012-13 in a series of publications, in particular a commissioned book from Ashgate Publishers entitled *Musical Pathways in Mental Health*, authored by Gary Ansdell & Tia DeNora.

Funding is provided through a combination of support from SMART and the Nordoff-Robbins Music Therapy Centre.

RESEARCH AND EVALUATION:
The research component of the project is under the auspices of Nordoff Robbins Centre's Research Department in collaboration with Exeter University. The project is 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 should provide a framework for mental health services in relation to arts and health activities:

- Theoretical perspectives for grounding 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:
www.nordoff-robbins.org

Publications:
Ansdell, G. & DeNora, T. (in preparation). Musical Pathways in Mental Health. Farnham: Ashgate 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

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SECTION:
Music for Mental and Physical Health
COUNTRY:
United Kingdom
PROJECT:
MUSIC THERAPY FOR PARENTS AND CHILDREN WITH SPECIAL NEEDS: BEING TOGETHER AND PLAYING TOGETHER

DESCRIPTION:
"Being Together and Playing Together" is a pilot project that provides 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.

"Being Together and Playing Together" is offered as 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" is the first program of its kind in this part of the United Kingdom. The project commenced in summer 2010 and will continue via funding from the Epping Forest Children's Centers, as well as some monetary donations from participants. The project is currently seeking grant funding from third parties for the 2012-2013 tax year.

"Being Together and Playing Together" is expanding and developing its program with organizations in other deprived areas of London, including two organizations that will offer the project in late 2011.

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.

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SECTION:
Music for Mental and Physical Health
COUNTRY:
Israel
PROJECT:
MUSIC THERAPY FOR ADULTS WITH INTELLECTUAL DISABILITIES

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 member's 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.

ADDITIONAL INFORMATION:
http://www.biu.ac.il/hu/mu/mt/index.html

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

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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.

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SECTIONS:
Music for Mental and Physical Health
Music for Working with Trauma Survivors
COUNTRY:
Jordan
PROJECT:
MUSIC THERAPY WITH THE IRAQI REFUGEE POPULATION

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 and will be up for evaluation in the Fall of 2010.

ADDITIONAL INFORMATION:
There is no website or any articles written up about this project at this time.

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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. The RMTC is a treatment centre that offers:

- Clinical services on-site to 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

The RMTC is currently involved in a funded research project to improve practice in the area of collaborative goal setting and review.

ADDITIONAL INFORMATION:
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 18th – 20th 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 Raukatauri Music Therapy Centre*. Poster presented at the Nordic Music Therapy Conference, Aalborg, Denmark. 30th April – 3rd May 2009.

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SECTIONS:
Music for Sustainable Community Development
Music for Mental and Physical Health
COUNTRIES:
Multi-National: Canada, Switzerland, United States of America
PROJECT:
EMPOWERING INDIVIDUALS AND COMMUNITIES THROUGH GROUP IMPROVISATION: MUSIC FOR PEOPLE

Please Refer to SECTION I, PAGE 68

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 Laiengee'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 Laiengee'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 of Lansana Camara and 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 Laiengee and their instructors were purchased and shipped to Gainesville, Florida. The funds were then used to help support housing and food needs for Group Lainegee 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 won by Lansana Camara, 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 goal of leasing a home in Conakry was successful. Through the assistance of the Chicago Arts Orchestra and a fundraising project being organized through the Sidney Lanier School, the stage-two goal of purchasing vans is under way. A second fundraiser involves an event at the Sidney Lanier School to raise the funds for renting the Centre Culturel Franco-Guinéen (C.C.F.G.) theater in Conakry for an evening performance of Group Laiengee. This performance would demonstrate the ability of the children to transcend their challenges by performing in the most famous theatre in Conakry. Ticket sales would generate funds to support the ensemble's goal of purchasing vans.

ADDITIONAL INFORMATION:
http://www.oncoursesystems.com/school/webpage.aspx?id=24619&xpage=653994
http://www.youtube.com/watch?v=J_D5S1FJ3os
http://www.oncoursesystems.com/school/webpage.aspx?id=24619&xpage=692019

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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

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 & 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. (2009). 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 (in press). New York: Satchnote Press.

Schimpf, M.G. (2009). Women Elders of Sierra Leone: The restoration of connection through song. In K. Stewart (Ed.), Music therapy and trauma: Bridging theory and clinical practice (in press). 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.

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SECTION:
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

DESCRIPTION:
The Curepto Project is a music therapy initiative that came about after an earthquake on February 27, 2010 that registered an 8.8 magnitude on the Richter scale, followed by a tsunami which devastated a large area of southern Chile. The town of Curepto is located 400 km southeast of Santiago with 4,000 inhabitants, mainly and agriculture low income community with a strong tradition of adobe architecture. About 80% of the homes were completely destroyed and four people were killed. Many of the residents were traumatized by the event and their way of life has changed dramatically. Their homes have been replaced by small wooden houses with no utilities. Emotional support has not reached the community at large causing a consequent increase in depression and alcoholism.

The objectives of this music therapy project include providing:

- emotional support and crisis survival techniques for front line workers (health professionals, teachers, community leaders, fire fighters)
- emotional support and crisis survival techniques for the Curepto´s Seniors Home assistants and the residents
- emotional support for groups, including children and youth
- community initiatives for sustainable music activities
- workshops for teachers to implement creative techniques of communication and teaching for students

Facing a crisis situation of this magnitude creates acute stress and without proper intervention could lead to Posttraumatic Stress Syndrome. It is important for earthquake victims to acknowledge and to identify emotional reactions to the crisis and to develop mechanisms for self-care in order to be able to help their families and others in their community. This project provides group music therapy using creative music-making techniques to open channels of communication for self-exploration in order to clarify ideas and to come in contact with emotions. The project provides about 50 musical instruments, easy to use and providing a diversity of sounds, including typical instruments of the area. The activities have included free improvisation with the instruments, singing popular songs and composing over familiar melodies and movement (breathing and relaxation techniques).

As many of the buildings are badly damaged or unsafe to use, there is need for flexibility as to where the sessions take place. Music therapy sessions have been carried out in public school classrooms, community centers for senior citizens, the meeting area of the town municipal building, the lobby of the first aid walk in rural clinic, the hospital of Curepto, the community center of the popular housing area, the fire station and a day care center. Group interventions have been offered according to the needs of the clients. There has been continuous communication with local professionals (health, education, social work) who help identify the groups to be served.

CURRENT STATUS:
Three sessions were offered to most groups over a period of several months. The Curepto Project takes place in three phases based on the belief that by offering a creative outlet through music clients will be able to:

- Contact emotions, feelings and allow need for catharsis (Phase I)
- Become aware of their strengths and personal resources (Phase II)
- Work as a group towards finding solutions, considering the value of community resilience (Phase III)

Music therapy group interventions were carried out from March to December 2010, approximately every 3 to 4 weeks. Over 400 people were served and over 30 group sessions delivered. The project is waiting for funds to be able to continue. At this time music therapists continue to be in contact with the health workers as well as with the senior´s home by phone and email correspondence to continue evaluating the current needs.

RESEARCH AND EVALUATION:
It was planned that each group would have three sessions although this varied based on the needs and priorities of the population which changed rapidly, especially for front line workers. Most of the other groups, seniors, youth and women, received the full three sessions. A verbal evaluation was done at the end of each session asking the clients "How was the experience for you?" and "What do you take with you?" All clients were also given a written questionnaire at the end of the last session, to be completed anonymously, without the music therapists present. The information has been documented for each group and the program as a whole. General comments have also been included. Preliminary results were presented at the World Congress for music Therapy in Seoul, Korea July 2011. This information can be obtained from: en.musika@gmail.com

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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

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: http://www.njmt.no/bookreview_2009102.php
American Music Therapy Association (2005). *AMTA and Hurricane Relief Efforts*. Retrieved online: http://www.musictherapy.org/events/relief.html

CONTACT INFORMATION:
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Email: 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

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.

ADDITIONAL INFORMATION:
www.recorderchina.com/article.php?id=7

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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

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.musictherapy2003.com/text.php?id=220
http://www.wfmt.info/WFMT/GCI_Column_files/GCI%20Column%201_2009.pdf
http://en.ccom.edu.cn/academics/iomt/introduction/200803240044.shtml
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.sagepub.com/content/3/2/84.abstract

WFMT:
http://www.wfmt.info/WFMT/GCI_Column_2,_2011_files/Keynote%20Section%20GCI_%20Dr%20%20Petra%20Kern_Chengdu%202009.pdf

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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

Please Refer to SECTION II, PAGE 110

SECTIONS:
Music for Sustainable Community Development
Music for Working with Trauma Survivors
COUNTRY:
Japan
PROJECT:
BIG BAND FOR PEOPLE WITH AND WITHOUT DISABILITIES: COMMUON

Please Refer to SECTION I, PAGE 53

SECTION:
Music for Working with Trauma Survivors
COUNTRY:
Germany
PROJECT:
USING MUSIC THERAPY TO REDUCE POSTTRAUMATIC STRESS DISORDER SYMPTOMS AMONG CHILDREN, ADOLESCENTS AND ADULTS IN THE TREATMENT OF TORTURE VICTIMS

DESCRIPTION:
The Berlin Center for the Treatment of Torture Victims (bzfo), founded in 1992, is a nonprofit association committed to the rehabilitation of torture victims. The bzfo treats children, adolescents, adults and their families from more than 50 countries, as well as victims of the former East German secret service. The multidisciplinary team at the bzfo consists of medical doctors, psychologists, psychotherapists, creative therapists and social workers. Their work is assisted by specially trained interpreters.

The music therapy service was initially set up in 2001 by the Nordoff-Robbins Foundation, Germany, and the Institute for Music Therapy at the University Witten-Herdecke.

Individual and group music therapy sessions include activities such as improvisational and active music making, as well as receptive music listening, musical storytelling, song writing, musical movement and dancing, and musical drawing. Music therapy techniques address symptoms of anxiety and depression, social isolation, the ability to access and to regulate emotions, self-awareness, integration of traumatic experiences and strenghtening of individual resources, strategies and competences.

At the bzfo, using music therapy in the treatment of torture survivors and people who suffer from war experiences has proven to be an efficient and supportive method in reducing stress reactions and symptoms resulting from trauma. Victims are helped to regain their dignity and lead a life largely free of the physical and psychological after-affects of the torture experience.

CURRENT STATUS:
The music therapy program is currently offered to day clinic patients as well as patients from the child and youth department. The foundation “Musik hilft” (Music Helps) promotes the work with children and adolescents through its sponsorship.

ADDITIONAL INFORMATION:
www.bzfo.de
www.musiktherapie.de

Publications:
Zharinova-Sanderson, Oksana (2002): Oksana works with traumatised refugees at a Centre in Berlin, Germany. in: G. Ansell: Community Music Therapy & The Winds of Change“ Diskussionspapier. In: Voices [Online]“ A World Forum for Music Therapy 2 (2), 21 S.

Zharinova-Sanderson, Oksana (2002): Therapie in Musik: Entdeckungen, Probleme und Ideen aus der Musiktherapie mit Folterüberlebenden und traumatisierten Flüchtlingen. in: A. Birck, C. Pross & J. Lansen (Hrsg.): Das Unsagbare. Berlin: Springer. S. 107-122.

Zharinova-Sanderson, O. (2006): Promoting integration and socio-cultural change: community music therapy with traumatized refugees in Berlin. in: M. Pavlicevic & G. Ansdell (ed.): Community music therapy. London J. Kingsley Publ. S. 233-48.

Braak, Patricia (2007): Interkulturelle Musiktherapie. In: Musiktherapeutische Umschau, Band 27 (3), S. 249-254.

Braak, Patricia (2008): Musiktherapie mit traumatisierten Menschen. In: Wolff, Hanns-Günter (Hrsg.): Musiktherapie und Trauma. ISBN-10: 3895006084

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SECTION:
Music for Working with Trauma Survivors
COUNTRY:
United Kingdom
PROJECT:
MUSIC WITH EXCLUDED CHILDREN AND AT-RISK YOUNG PEOPLE: CREATIVE AND INCLUSIVE MUSIC MAKING AND SONGWRITING PROJECTS

DESCRIPTION:
CRISP is a local charity providing self-esteem and community building activities through music. This organization has operated since 1998 in the south of London. One of its projects is 'Express Yourself,' a series of programs aimed at 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. There are also strands for young people experiencing alienation due to loss of their family or to society's (and sometimes their) difficulty with their emerging lesbian, gay, bisexual or transgender sexuality.

Music is used to validate cultural preferences and differences. Group work games are used to build relationships, create safety and minimize competition. Regardless of music experience and technical skill, 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. Participants also share current music choices through singing and performing. A CD of their work is produced and often there are performances for family and friends.

Due to short term funding, generally 1or 2 term projects run for 10-20 weeks. Through expressing themselves through creative music making, songwriting and beat based spoken word, young people learn to work together, find new avenues for self-esteem and begin to value their voices and choices in a broader sense.

CURRENT STATUS:
The organization has begun to grow and receive regular contracts as its work is recognized. It also continues to apply for funding for longer term work. As this year is the UK Government's, Year of Music, it is hoped this funding will come through. In 2006, CRISP was also the recipient of the International Society for Music Education's Gibson Inaugural Award for community-based music education projects. This allowed the program to run a similar series of programs in post-conflict Serbia.

CRISP also runs similar programs for adults, with the aim of reducing isolation and enhancing well-being and community cohesion. These are funded by churches and government bodies.

ADDITIONAL INFORMATION:
www.**sse**.org.uk/person.php?personid=197
http://www.isme.org/en/isme-gibson-awards/index.php

Publications:
Woodward, S. and Pestano, C. (2010). "Marginalized communities: Reaching those falling outside socially accepted norms" in Veblen, K.K. & Elliott, D.J. (Eds.). (2010). *Community music today*. Landham, MD: Rowman and Littlefield Publishers (in press).

Pestano, C. & Lissimore, T. (2006). “Get Your Act Together: a short-term exploration of informal learning in schools” in Coll, H. & Finney, J. (Eds.) (2007). *Ways Into Music, Making Every Child's Music Matter,* ISBN 978-0-9505789-7-2.

CONTACT INFORMATION:

Organization: CRISP
Address: Cornerstone House, 14 Willis Road, Croydon, CR0 2XX
Contact Person: Catherine Pestano, Director
Email: communitymusicservice@gmail.com

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

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.nordoff
robbins.org.uk/musicTherapy/ourMusicTherapyServices/outreach/northernIreland.html
http://news.ulster.ac.uk/releases/2002/645.html

Publications:
1) 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).

2) Sutton & De Backer (2009). "Music, Trauma and Silence: The State of the Art" In: Arts in Psychotherapy Journal Special Edition: Trauma Volume 36, Issue 2 pp 75-83.

3) Sutton & MacDougall (in preparation) "Musical Thinking about Trauma: a post-conflict project with severely disturbed young men" For: Nordic Journal of Music Therapy.

CONTACT INFORMATION:
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Email: 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
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Contact Persons: Professor Dorit Amir, PhD Department of Music, Music Therapy, Director;
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Moshe Bensimon, PhD, Department of Criminology and Music Therapy; Email: bensimm@mail.biu.ac.il

SECTIONS:
Music for Mental and Physical Health
Music for Working with Trauma Survivors
COUNTRY:
Jordan
PROJECT:
MUSIC THERAPY WITH THE IRAQI REFUGEE POPULATION

Please Refer to SECTION II, PAGE 128

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:
www.zakheni.org
http://www.hopehiv.org/Publisher/Article.aspx?ID=126223
http://www.zakheni.org.za/the-firemaker-project.html

CONTACT INFORMATION:
Organization: Zakheni Arts Therapy Foundation
Contact Persons: Kristen Meyer & Lesley Bester, Directors;
Online: http://www.zakheni.org.za/contact-us.html
Contact Person: Mercedes Pavicevic, Lebanon Workshop Director
Email: 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

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.

ADDITIONAL INFORMATION:
http://www.etown.edu/CETL.aspx?topic=Investigating+the+Emotional+coping+Skills+of+Palestinian+Chidren+to+Enhance+the+Community's+Capacity

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 mudial 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)

CONTACT INFORMATION:
Address: Elizabethtown College, One Alpha Drive, Elizabethtown, PA 17022
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Email: behrenga@etown.edu

SECTIONS:
Music for Sustainable Community Development
Music for Working with Trauma Survivors
Music for Peacebuilding
COUNTRIES:
Multi-National: Bosnia and Herzegovina, Kosovo, Occupied Palestinian Territories, Rwanda, Uganda, UK
PROJECT:
USING MUSIC TO CONNECT COMMUNITIES, BRIDGE DIVIDES AND HEAL THE WOUNDS OF WAR: MUSICIANS WITHOUT BORDERS

Please Refer to SECTION I, PAGE 66

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 AND DRUM MAKING: DRUMS OF HUMANITY

Please Refer to SECTION I, PAGE 73

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/Home.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

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
Dr. Byungchuel Choi, President WFMT; Email: 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://www.myspace.com/orquestradeflautasvillalobos

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Contact Person: Cecília Rheingantz Silveira
Email: 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:
The project has just completed its 2010 concert series, and is halfway through the series of workshops. Planning is underway for the 2011 season.

ADDITIONAL INFORMATION:
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

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

Please Refer to SECTION II, PAGE 87

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:
www.musicacedrosup.org.mx
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

SECTION:
Music for Lifelong Learning
COUNTRY:
United States of America
PROJECT:
MIDORI & FRIENDS: INSPIRING CHILDREN THROUGH MUSIC

DESCRIPTION:
Founded in 1992 by the world renowned violinist Midori and a committed Board of Directors, Midori and Friends has enhanced the lives of almost 200,00 underserved New York City children and their families through providing high quality music education programs and initiatives. The program serves over 15,000 students annually in 40 public schools and community agency sites within the city's most disadvantaged neighborhoods.

Partner schools reflect the diversity of New York City, representing a broad range of ethnic and racial background. The majority of students live in low-income communities, with about 80% qualifying for the City's free lunch program. Many of the students reside with foster families or in single parent households. Approximately 20% have special needs.

Focusing on children with little or no access to the arts, programs are offered at no cost to students and are available to all children regardless of skill, ability or background. In many cases, these programs provide the first experiences in which children become engaged in school, realize a sense of accomplishment, and attain self-confidence.

Midori & Friends offers long-term, school-based programs that provide children with opportunities to play instruments, sing, discover music traditions from varied world cultures, and express themselves creatively. By engaging in substantive partnerships with schools – forming and maintaining relationships with principals, educators, students, and parents – Midori & Friends creates and implements school-wide visions for customized, multi-year music programs. These programs strengthen each school's infrastructure, which then enhances student learning and promotes youth development. Every program integrates the bench marks and goals of the NYC Department of Education's Blueprint for Teaching and Learning in the Arts.

As a catalyst of change for school-wide involvement and improvement, Midori & Friends helps to transform underperforming schools into vibrant learning communities, while helping to build musical and life-long skills that positively impact students' social, emotional, and intellectual development.

The programs provided by Midori & Friends include:

- ***Adventures in Making Music:*** skills – based vocal and instrumental residencies over 24 weeks
- ***First Adventures in Sound:*** 24-week residencies in music fundamentals for young learners Grades Pre-K through 2
- ***Adventure Concerts and Workshops:*** concerts and integrated workshops that introduce students of all ages to music and cultural traditions from countries around the world.

All Midori & Friends programs are offered at no cost to participating students.

ADDITIONAL INFORMATION:
www.midoriandfriends.org

CONTACT INFORMATION:
Organization: Midori & Friends
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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, the "Roots of Rhythm" (ROR) became the first free, online world drumming curriculum aimed at training teachers to learn hands-on techniques that 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 ROR 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:
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 six professional development workshops will be presented across the U.S. for the grant year ending in June 2012. The ROR Teacher's Guide is used for teacher training at many locations of the International House of Blues Foundation under the title ‘Cultural Journeys’. New content to the curriculum will be added during 2011-2012.

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
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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.

ADDITIONAL INFORMATION:
http://www.newhorizonsmusic.org
www.newhorizonsmusic.org/nhima/downloads/music_for_life.pdf

CONTACT INFORMATION:
http://www.newhorizonsmusic.org/contacts/contacts.html

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

Please Refer to SECTION I, PAGE 35

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/research.php 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

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:
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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

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:
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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:
http://www.hh4h.com/
www.RonClarkAcademy.com\
http://isepp.wordpress.com/tag/music-therapy-2/

http://www.cisga.org/cisgawpress/?page_id=130

CONTACT INFORMATION:
Organization: Hip Hop4Humanity
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Email: JMauldin@HH4H.org

SECTIONS:
Music for Sustainable Community Development
Music for Lifelong Learning
NON-AUTONOMOUS TERRITORY:
Puerto Rico
PROJECT:
MUSIC TO PROMOTE ENVIRONMENTAL AWARENESS: ECOMUSICLAJE

Please Refer to SECTION I, PAGE 39

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 through music many of the major social issues that Puerto Ricans are facing today, including the deterioration of family values, the high incidence of divorce, unemployment, alcoholism, drug addiction, and the diverse manifestations of violence. These issues adversely affect family life in general and especially children's lives. Taking into consideration that music is an essential part of the Puerto Rican culture, the music 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 stimulates children's expressive potential, opening up communication channels, increasing self-confidence and strengthening student-teacher bonds.

Atención Atención attempts to strengthen parent-child relationships by helping to develop communication channels. 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" theater presentation premiered May 2005. Since then, the group has continued to offer a variety of live shows in theaters and coliseums island-wide, 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. Currently, the show is in its second season and was renewed by Univision, enjoying the highest viewer ratings in the children's programming category. A third season is in its final production stage. After observing the show's success, the WAPA America network picked up the show in spring 2011, airing the first season nationwide in June 2011. During the past twelve years, Atención Atención has released 3 educational teacher's kits, 4 DVDs, and 5 music CDs.

RESEARCH AND EVALUATION:
The program has employed evaluation rating scales for various Atención Atención programs that were developed and analyzed by the InterAmerican University of Puerto Rico. The results demonstrate a high degree of satisfaction by workshop participants and their families.

ADDITIONAL INFORMATION:
www.atencionatencion.com
http://translate.google.com/translate?hl=en&sl=es&u=http://www.cdbaby.com/cd/atencionatencion&ei=7udPTof6NInf0QGpgoWdBw&sa=X&oi=translate&ct=result&resnum=2&ved=0CCgQ7gEwAQ&prev=/search%3Fq%3Dwww.atencionatencion.com%26hl%3Den%26client%3Dsafari%26rls%3Den%26prmd%3Divns

Video:
http://www.youtube.com/watch?v=agovoUylJKk

Facebook:
http://www.facebook.com/atencionatencion (Spanish)

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Contact Persons: Paula Rivera, Víctor Rivera
Email: info@atencionatencion.com or atencionatencion@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

Please Refer to SECTION I, PAGE 43

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 five 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.bach-musikschule.at/

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 or mpmi.kalimpong@gmail.com
Contact Persons: Mr. Balam Gurung, Office Manager of MPMI; Phone: 9851413816;
Mr. Dawa Tamang, Director MPMI; Phone: 9932768498

Organization: My Peace Organization Austria
(Nonprofit Association for the support of MPO Kalimpong)
Phone: +43 699 112 989 96
Contact Person: Bettina Kuprian, Chairwoman, Email: office@mypeacemusic.net

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.

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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

CONTACT INFORMATION:
Organization: OneHeartBeat Percussions
Address: 116 Telok Kurau Road, Singapore 423802
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SECTIONS:
Music for Sustainable Community Development
Music for Lifelong Learning
COUNTRY:
Spain
PROJECT:
PROMOTING SOCIAL INCLUSION FOR VISUALLY IMPAIRED CHILDREN THROUGH CHORAL SINGING: THE ALLEGRO CHOIR

Please Refer to SECTION I, PAGE 63

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

Publications:
http://premio.fad.es/pdfs/2008/ComMadrid_30.pdf
Ocaña Díaz, Á.: "Crear óperas escolares: una propuesta de formación integral", *Revista Scherzo*, Año XXV, nº 253, junio 2010. Scherzo editorial, Madrid. (In press)

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SECTIONS:
Music for Sustainable Community Development
Music for Lifelong Learning
COUNTRY:
Australia
PROJECT:
INTERGENERATIONAL INVOLVEMENT AND LEARNING THROUGH MUSIC, RELATED ARTS AND TECHNOLOGY: ARTSTORIES

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.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:
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SECTION:
Music for Lifelong Learning
COUNTRY:
Australia
PROJECT:
MUSIC PRODUCTION AND PROMOTION WITH MARGINALIZED PEOPLE OF ALL AGES: SWEET FREEDOM

DESCRIPTION:
Sweet Freedom is a not-for-profit production and promotion organization comprised of music producers, film makers and community development practitioners. Collaborating with people from marginalized circumstances, Sweet Freedom crafts songs, music videos and documentaries. It then promotes and distributes these to national and international networks in order to educate, entertain and promote solidarity. Culminating in a community festival, performances and a CD/ Video launch, the process produces team building, and self-esteem development. The CDs serve to raise funds for the various communities and provide a mechanism for community participants to enable their voices to be heard. In addition, the CDs offer the broader public opportunities to expand their levels of awareness and understanding. In all cases, profits are returned to the communities.

Sweet Freedom draws upon creative community music activity to:

- Build personal, social and cultural meaning for participants and the community
- Enable participants to understand their situation and build resilience
- Enhance personal, social and cultural identity
- Advocate and bring attention to social justice issues through composition, performance and recording

CURRENT STATUS:
At present Sweet Freedom is evolving 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 and highlight the elements of resilience within the experiences of the participants. Sweet Freedom presents initiatives online as examples of ethical ways of conducting projects together with ways of evaluating outcomes. The goal is to provide access to resources for others through the website while promoting the products (music, et al) of all Sweet Freedom activities.

ADDITIONAL INFORMATION:
http://www.sweetfreedom.org.au/
http://www.savetodisc.net/

Down Syndrome Association of Queensland-My Life My Voice:
http://www.youtube.com/watch?v=yB02EYNRSII/

Scattered People:
http://www.reverbnation.com/#/scatteredpeople/

Transformers:
http://ci02.keyvision.net/programs/kb.content_view?sid=9822432&xowner=9822432&xtype=SITE&xfolder=10935722&xcontent=11743732&xnav2=RETURN_ONLY/

New Internationalist Radio Interview:
http://ia341003.us.archive.org/0/items/RadioNewInternationalistMusicalUnions_0/062008Musicalunions.mp3/

CONTACT INFORMATION:

Organization: Faculty of Creative Industries: Music & Sound
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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 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 470 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 the MEP's work within the Jervis Bay community in regional Australia, where the local aboriginal community and families from the neighboring naval base were brought together 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. Numerous teaching resources have also been developed at the request of participants, which are available at cost for members of the teaching and general community (visit the MEP website for more information).

ANU School of Music works in partnership with the Australian Capital Territory (ACT) Department of Education and Training and artsACT (artsACT is the ACT Government's arts agency). The program is free to all participants within the Australian Capital Territory. There is local Australian Capital Territory government funding. Interstate and international participants pay a nominal fee to cover costs.

RESEARCH AND EVALUATION:
The Music Education Program, while now part of the federally funded, research-intensive Australian National University, has always been funded by the Australian Capital Territory Government for service to its local community. 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 individual and 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 in an expansion of the Music Education Program's research paradigm beyond its local arena to make the practices and findings of the Program available more widely.

ADDITIONAL INFORMATION:
http://music.anu.edu.au/open-school-music/music-education-program-mep

Publications:
West, Susan, A New Paradigm in Music Education: the Music Education Program at the Australian National University, Australian National University, 2007.

Garber, Susan, The Hand-In-Hand Community Music Program: A Case Study, Australian National University, 2004.

Davis, Lauren, A Model View: Achievement, Recreation and Adult Beginning Violin Instruction, Australian National University, 2009.

Selected Film and 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).

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.

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Email: mep@anu.edu.au

SECTION:
Music for Lifelong Learning
COUNTRIES:
Canada, United States of America
PROJECT:
A STATE-OF-THE-ART MOBILE RECORDING FACILITY 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 sprit of John Lennon's legacy, and with continuing participation and support from his wife Yoko Ono.

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. It contends 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 is a state-of-the-art mobile Pro Audio and HD video recording facility, now in its fourteenth year of touring. It provides hands-on experience 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. On a few occasions, winners from the John Lennon Songwriting Contest have recorded their original songs on the Bus.

The Bus currently travels the year-round across the USA and Canada, 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 humanitarian projects, one of which is the Liyana Tour. Liyana, a performing group from Zimbabwe made up of persons with disabilities, is an inspiration and a testament to the amazing power of music and how it can transform and enrich the lives of all people. The tour brought the music of Zimbabwe to audiences in 33 venues over 30 days, on two coasts, and partnered with the directorial team of the Documentary "Music by Prudence " that received the Oscar for Documentary Short in 2010. Another project in 2011 worked with citizens in Miami. The Bus produced two compelling videos entitled "Honor Our Veterans," giving homage to soldiers. Both are available for free on YouTube.com.

CURRENT STATUS:
The Lennon Bus is thriving as it approaches fifteen years of successful operations in the USA and Canada. While the project has been underwritten, to date, primarily by sponsorships with corporations such as Apple, Sony, Montblanc and Avid, a multi-faceted fundraising program will soon be initiated to ensure the project's long-term sustainability, and to fuel replication internationally, including an upcoming program in Liverpool, England.

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, MacWorld, TED, etc.) – partnering for purposes of lecture/demonstration and service
- Tours with Headliners –who serve communities for a chance to give back

A project planned for 2012 includes collaboration with students, from grade school to college, in a season-long salute to the power of poetry as an artistic voice, culminating during National Poetry Month in Upstate, New York.

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
www.liyanatour.com

Honor Our Veterans:
http://www.youtube.com/watch?v=G8ayTOfyjHI&feature=relmfu

CONTACT INFORMATION:
Organization: John Lennon Educational Tour Bus
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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

SECTIONS:
Music for Sustainable Community Development
Music for Peacebuilding
COUNTRY:
South Africa
PROJECT:
NTONGA MUSIC SCHOOL: PLAYING FOR CHANGE

Please Refer to SECTION I, PAGE 13

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' 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.

ADDITIONAL INFORMATION:
http://site.music-village.gr/
www.tar.gr/content/content/print.php?id=1837

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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. November, 2011 will mark the fourth trip and will focus on training the Autism Society of Kurdistan in two major city locations.

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 501C3 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/index.php
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#! 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
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Contact Persons: Christine Stevens
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Melinda Witter, Ashti Drums, Conflict mitigation and Iraq expert
Email: 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 Israel Philharmonic Orchestra, the Haifa New Symphonic Orchestra and the Musica Viva–Intergenerational Encounters for Kindergarten 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 Northern Arab-Palestinian Music Ensemble "Vatar", the Music Education Inspectorate, and the Municipal Authorities.

Since 1998 the Levinsky School 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, 30 high schools and 80 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:
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Email: dochi@levinsky.ac.il

SECTIONS:
Music for Sustainable Community Development
Music for Working with Trauma Survivors
Music for Peacebuilding
COUNTRIES:
Multi-National: Bosnia and Herzegovina, Kosovo, Occupied Palestinian Territories, Rwanda, Uganda, UK
PROJECT:
USING MUSIC TO CONNECT COMMUNITIES, BRIDGE DIVIDES AND HEAL THE WOUNDS OF WAR: MUSICIANS WITHOUT BORDERS

Please Refer to SECTION I, PAGE 66

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 telematic music concerts and other educational events for peace that take place at the United Nations and international sites. 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 country for the full telematic 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.

The most recent ResoNations concert took place in 2010 with the participating locations 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.

CURRENT STATUS:
New scheduled events for 2011:

- ResoNations will have a full student concert with guest professional artists and a panel session including diplomats, with New York University music students at the New York University Abu Dhabi Institute in New York and the New York University Abu Dhabi Campus.
- ResoNations 2012 is planning to include a site in Nairobi, potentially the UN Regional Office in Nairobi. There will be a benefit event at the Millennium UN Plaza Hotel in New York for the International Year for People of African Descent, as declared by the UN High Commission for Human Rights, to support ResoNations 2012.

ResoNations is now a program of LL Music International Inc. which was incorporated in 2011. Arts for Peace has incorporated as its own organization this year, and will continue involvement with the programs. The Permanent Mission of the United Arab Emirates to the UN is continuing involvement.

ADDITIONAL INFORMATION:
http://resonations.kaist.ac.kr/
http://www.unmultimedia.org/tv/webcast/2010/12/wafunif-arts-for-peace-worldconcert-2010-an-international-telematic-music-concert-for.html
http://www.llmusicinternational.org

CONTACT INFORMATION:
Organization: ResoNations
Address: 111 E. 14th Street, PMB 279, New York, NY 10003
Phone: 917-207-0047
Contact Person: Sarah Weaver
Email: sweaver@llmusicinternational.org

INTERNATIONAL GROUPS FOR MUSIC AS A GLOBAL RESOURCE

ORGANIZATIONS

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.

European Music Therapy Confederation

http://www.emtc-eu.com/

Founded in 1990, the European Music Therapy Confederation (EMTC) is a forum founded in order to promote exchange and collaboration between music therapists throughout Europe.

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.

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

Music Education Network (meNET) is the European Network for Communication and Knowledge Management of Music Education. meNETcollects, 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

Sound and Music Alliance

http://soundandmusicalliance.blogspot.com/

The Sound and Music Alliance (SAMA) is an organization dedicated to the advancement of the transformative use of sound and music. Made up of therapists, clinicians, educators, musicians, researchers, sound and music practitioners, indigenous teachers, SAMA works to advance ethical behaviors and multi-disciplinary competencies while promoting the development and welfare of its membership.

International Association for Music & Medicine

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.

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.

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.

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.

Arts and Healing Network
http://www.artheals.org/home.html
Created in 1997, the Arts & Healing Network (AHN) is an online resource dedicated to the healing potential of art. The Network offers various ways for artists to stay connected through AHN News and their AHN podcast, and works to supports artists dedicated to the healing power of art through grants and community projects.

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.

UNESCO Creative Cities of Music
http://portal.unesco.org/culture/en/ev.php-URL_ID=36925&URL_DO=DO_TOPIC&URL_SECTION=201.html
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.

UNESCO Artists for Peace
http://portal.unesco.org/en/ev.php-URL_ID=8843&URL_DO=DO_TOPIC&URL_SECTION=201.html
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.

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 21st 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. Valdmar Prado, Senior Research Follow, 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, Sharjh, 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.

"**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 21st 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@th 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)
24 Central Park South, NY 10019
Tel/Fax: 1 212 688-4321 E-mail: icccworld@earthlink.net
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 Though 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

"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*