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Music and Inclusion

Presentation April 1, 2014 - Exchange week ‘Art as a Medium to Inclusion’
Hanze University – Academy of Social Studies, Groningen
Research Group Lifelong Learning in Music

A Place to Be
Creative Arts Performance
embracing the themes of belonging, identity and inclusion

Every 2nd Thursday of the Month
6pm - 7.30pm
Amnesty International Café, Galway

ALL WELCOME, FREE EVENT
Content

1. The Musical Intervention
2. Working musically with the elderly: a conceptual model
3. Example 1: Learning to Play an Instrument
4. Example 2: Creative Music Workshops
5. Example 3: Music and Dementia
6. Conclusions: Towards social inclusion?
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Community Art

CULTUUR NIEUWE STIJL

PRAKTIJKBOEK
COMMUNITY ARTS
EN NIEUWE CULTUURFUNCTIES

ERFGOED & BRONG
 sociale deelname
 sociale cohesie
 gemeenschap
 zelforganisatie

Hanze University of Applied Sciences
Groningen
Centre of Applied Research and
Innovation Art & Society
Community Music

International Society for Music Education

Community Music Activity Commission (CMA)

Related articles
- CMA Past Seminars
- CMA Documents and Publications
- Past CMA Conferences (2008-2010)
- CMA news blog

Vision
We believe that everyone has the right and abilities to make, create, and enjoy their own music. We believe that active music-making should be encouraged and supported at all ages and at all levels of society. Community Music activities in more than involve participants in music-making; they provide opportunities to construct personal and communal expressions of artistic, social, political, and cultural concerns. Community Music activities do more than pursue musical excellence and innovations; they can contribute to the development of economic regeneration and can enhance the quality of life for communities. Community Music activities encourage and empower participants to become agents for
Intervention
The power of music as an intervention

Music is inherently good
- because music had some kind of evolutionary ‘meaning’
The power of music

Music was evolutionary harmless so it stuck around - music is in itself a neutral phenomenon
So what about the power of music as an intervention?
Music = musicking

“There is no such thing as Music. Music is not a thing at all but an activity, something that people do. The apparent thing ‘music’ is a figment, an abstraction of the action, whose reality vanishes as soon as we examine it at all closely.” (Small 1998)

Music is human behaviour...
And we all know what that means!
The Uses of Music – what people do with music
The Functions of Music – what music does for people

Music touches the self – liking music

The self chooses music – judging music
The Functions of Music – what music does for people 2

Music connects the self to:
- [Music – choosing]
- The Self (‘Me’) - expressing
- Others - bonding
- The supernatural (God, the inner self, the realm of the aesthetic) - transcending
- The material world - materializing
- Time (past, present, future) – ‘presenting’
- Place – rooting

All in the positive, the neutral and the negative
The Functions of Music – what music does for people

Affirmation and Connection lead to effects (e.g. feelings, emotions).

This opens up the possibility of Regulation (of Self and others) – again in the positive, the neutral and the negative sense.
The Functions of Music – what music does for people 4

Music
- Gives you a sense of self
- Connects you to the world
- Gives you an opportunity to influence yourself and others

Fig. 9a: The affirmative function
Fig. 9b: The connective function
Fig. 9c: The regulative function

‘Idio-Cultural’
The Musical Intervention

Fig. 9a: The affirmative function
Fig. 9b: The connective function
Fig. 9c: The regulative function
1. The Musical Intervention

2. Working musically with the elderly: a conceptual model

3. Example 1: Learning to Play an Instrument

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Healthy Ageing through Music & the Arts

• Ageing is an important societal trend
• ‘Healthy Ageing = Active Ageing’
• What does this mean for professional musicians?
  • They carry on playing longer
  • Their audience is ageing
  • Active music making amongst the elderly is growing
  • A growing call from society towards musicians to contribute to the quality of life of older people = INTERVENTION

• The question: how to deliver meaningful ‘idiocultural interventions’ as a professional musician?
A simple general model

In the centre: the ‘idiocultural’ in concrete musical social situations. Towards the outer area: the ‘general cultural’.
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Q: How do we teach elderly people who want to take up playing an instrument or singing?
“Music and the Elderly”

• Aim: “strengthen professional practice of instrumental/vocal music teachers teaching elderly pupils”

• The project:
  - Exploring existing practices, formulating questions
  - Running pilot projects
  - Evaluating results
  - Test: transfer results on new practices
  - Adjusting results, dissemination
  - Consequences for the conservatoire
Middle circle: Theo Hartogh/Hans Hermann Wickel 2008
What did we, interventionists, learn?

- The desire and capacity to learn never stops.
- Elderly people are often insecure, due to the clash of idiocultural wishes and general cultural taken-for-granted ideas (“Don’t start playing the violin after the age of 8”).
- The main point in teaching the elderly is not about physical, cognitive, emotional or social limitations.
- The main point in teaching the elderly is the biographical – and that is a difference from teaching children.
- Learning to play an instrument serves as an ‘intervention’ for each individual in many different ways (physical, cognitive, emotional, social).
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Q: How do we give creative workshops for groups of elderly people?
The creative music workshop

A creative music workshop is a workshop in which participants, facilitated by a workshop leader, work together in creating a musical product using improvisation. This leads to shared authorship of the creative process as well as the creative product.

- Participants + workshop leader
- Creativity
- (Shared) ownership of musical product – a feeling of social inclusion = INTERVENTION
The lay-out of a creative music workshop

Workshop practice
[Leader + participants]

Preparation
- Intake:
  Objectives/
  Backbone
↓
Warm-ups
↓
Core
↓
Performance
↓
Evaluation

Music and Inclusion
Creative music workshops with the elderly
What did we, interventionists, learn?

- Workshops highly valued
- Creative and social
- Impediments: working around
- Important: the biographical
- Workshop leader:
  - The central entertainer
  - Musical expectations
  - Decision taking and improvising
  - Communication
  - A safe environment
- Shared Ownership – Social Inclusion
“While making music I did forget all my sorrows for a while. When I was younger I performed regularly in the theatre. It is nice to do something like that again.”
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Q: How can we introduce good practices in the Netherlands for working with elderly people suffering from dementia?
Music for Life

Music for Life Wigmore Hall in London
(managed by Wigmore Hall – Learning and Dementia UK, London, UK)

Participatory music workshops for people suffering from dementia and their care staff
Participatory music workshop

Making music together using improvisation; leading to shared authorship of the creative process as well as the creative product
Kim:

“... they don’t have any linguistic skills any more. But they are still there! And this project gives them the opportunity to show that they are still there. And that they want contact and interaction. That incredible deep human need, regardless in which stage (of dementia) someone is, the need to connect with someone and with other people. To be understood and recognized.”
Sue:

“Sometimes people (with dementia) are not really aware of the fact that what they are trying to say does not come through, but some are in that intermediate stage where they more or less give up because they know they try but it does not work. But if you, in one way or the other, give them back the power of communication and bring somebody out, you see an amazing return of consciousness and the possibility to keep control, to integrate others or to stop things.”
Kim:

“It gives me a complete new context for my being a musician. A complete new context and a whole range of new musical skills.”
What did we, interventionists, learn?

- The Person Comes First
- The power of person-centered improvisation
- Finding the person behind the dementia – Social Inclusion
Robert:

“This work to me means a way to connect my musicianship with a deeper and deeper consciousness of who I am in this world, and that is the result of interaction with extraordinary people (...) This work shows me continuously who I am, and through that mirror I assess what other things I do. It is very extraordinary that working with people whose version of reality is so vague is actually the ultimate check on reality.”
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Music as a means for social inclusion

Music = musicking
The power of affirmation, connection and regulation
The idioculturality of musicking

Musical interventions are always based on the musical individuality of The Other – never on ‘Music’

Musicians not only should be excellent performers – they should be excellent in ‘listening’ and ‘reading’ too
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