Keynote 1. Interdisciplinary perspectives on music, interculturalism and global citizenship

David G. Hebert (Western Norway University of Applied Sciences, Bergen)

Conscientious music education calls for thinking beyond borders about educational aims, global human heritage, and social justice. Efforts to strengthen our field would surely benefit from a foundation of more robust research that offers a comparative perspective on historical and national contexts. It follows that a balanced approach to interdisciplinarity in research and teaching potentially enhances general appreciation of the importance of music, and illuminates its essential role in international relations, indispensable rituals, and the maintenance of social cohesion and community health. The Nordic region promises to play a significant role in the development of new insights into potential relationships between music education, interculturalism, and global citizenship. The notion of music education as a human right has probably been most fully explored in scholarship by our Finnish colleague Marja Heimonen, while music within indigenous educational traditions and minority contexts has been deeply studied by our Swedish colleague Eva Saether, among others. Extending on some of their ideas, this presentation will also expand on theories developed in my recent and forthcoming books, including two authored with scholars at this conference (Alexandra Kertz-Welzel and Mikolaj Rykowski). I will consider recent socio-political developments, including intensified patterns of immigration in Europe and “soft policies” advocated by UNESCO, then explain the relevance of theories of music glocalization, particularly what I call “glocalimbodied” conditions that reorient musical experience for “content in the selfie-stick society”. This arguably enables us to better understand music’s changing role in society and assess how, as cultural heritage, music participation may still fit within a global human rights framework.

Keynote 2. Music learning and global citizenship in Finland

Katja Thomson (Sibelius Academy, University of the Arts, Helsinki, Finland)

In this presentation, I will introduce an ensemble project called World In Motion as an example of how music universities can engage in intercultural dialogue in the society through practical collaboration, and research. The ensemble involves individuals seeking asylum, musicians with an immigrant background, and student teachers from the University of the Arts Helsinki. As a musician and pedagogue specializing in collaborative composition and improvisation, I am in the role of a practitioner-researcher as well as the artistic leader of the project. The research is a case study with a critical ethnographic lens exploring how artistic and cultural differences and uncertainties are negotiated in a musical ‘third space’ (Bhabha, 1994). The concept of third space is used as a framework to understand how an intercultural musical community is co-constructed and how the participants learn together in this process. Learning is understood as a relational activity and knowledge as a ‘collaborative achievement’ (Gergen, 2015). The third space is seen as an emerging stage for the development of citizenship involving identity construction through artistic collaboration and social interaction. This research is part of the Arts Equal research initiative in Finland.
Keynote 3. *Music education, nationalism and community revisited*

**Alexandra Kertz-Welzel** (University of Munich, Germany)

Music and music education have always played a significant role for building communities or nations. An important reason for introducing music education as a subject in public schools worldwide, which happened in many countries (for example in Germany, or the United States) in the first half of the Nineteenth century, was to educate loyal citizens. Since then, music education was often utilized by governments and leaders to support patriotic or nationalistic intentions – no matter if in Germany during the Third Reich, or in the United States after the terrorist attacks of September 11, 2001. However, in view of global political crises, it might be time to consider music education’s potential to build communities from a broader perspective. New concepts such as artistic citizenship have been developed, utilizing the power of the arts to implement social justice and equality internationally. This and many more approaches, such as global citizenship, could offer new perspectives on the old dream of music and music education supporting the development of just societies - but without being focused on a single nation or community and its interests.

Keynote 4. *Collective art production and learning: A dialectic perspective*

**Lars Brinck** (Rhythmic Music Conservatory, Copenhagen, Denmark)

We often conceive of the processes of writing a pop or rock song as an individual endeavor. However, a vast majority of songs within popular music are composed, arranged and recorded through collaborative processes. We know from some research how creative processes unfold, but most research takes an individual and phenomenological perspective, failing to provide crucial knowledge about how such important collective creative work taking place. Consequently, from a learning perspective, we know very little about how such creative collaboration influences the individual musicians’ development. My present research project looks into this. Not from either art or learning but in a dialectical perspective: How do changes in the music, in the context, in the relations lead to new and changed ways of participation? How do contradictions and conflicts contribute with new insight, new questions, learning? And how do such changes again influence the music produced? I aim to investigate this ‘problematic’ through an anthropological approach, following two Danish rock bands working collectively with writing new songs. Through parallel analyses, a situated learning theoretical analysis of the musicians' changing participation is integrated with a popular music work analytical perspective, aiming at unfolding how the changing music and the musicians’ changing participation in those processes dialectically entwine. Possibly, there is new interesting stuff hidden here for the way we think about schools, communities, and even identity development.
Keynote 5. The social responsibilities of Norwegian ‘culture schools’

Live Weider Ellefsen (Inland Norway University of Applied Sciences)

“Arts and cultural education for all” has been a key aspiration in the development of the Norwegian municipal Schools of Music and Performing Arts, or ‘culture schools’. Founded on the principle of equality of opportunity, the schools are to secure children’s right to engage in artistic and cultural activity, contribute to the development of personal and social identities, prepare for higher education in music and the arts, and support children with special talents and interests. Moreover, they are expected to offer a diversity of cultural expressions and learning practices, help preserve cultural and local traditions and function as “resource centers” in local cultural life, bolstering artistic quality and professionalism. In her keynote, Ellefsen looks into some of the challenges and opportunities arising from this collective social responsibility, as they are identified in the fast-growing body of research studies and political documents dedicated to after school music and art offers. In particular, Ellefsen traces how questions of social responsibility are addressed and answered in the new Curriculum Framework for Norwegian schools of music and performing arts, Diversity and Deeper Understanding.

Keynote 6. Constructing national identity through choir singing

Anu Sepp (Estonian Academy of Music and Theatre, Tallinn, Estonia)

Recent decades have brought about rapid changes in Estonian socio-cultural reality: the process of globalisation has raised the question of how to maintain national identity and cultural traditions considering these rapid processes. The phenomenon of joint singing, originating from the traditional old folk song and subsequent choral singing, has developed in Estonia into a significant cultural metaphor– Song Celebrations.

Singing has been among the most important musical activities in Estonian general music education. In Estonian schools today the continuity of joint singing is ensured by educational and cultural policies of Estonia. Music education enjoys a respectable position of a mandatory subject in the National Curricula for general comprehensive schools in which joint singing functions through common song repertoire, choir singing practice and Song Celebrations. The phenomenon of joint singing that has developed into the Song Celebrations tradition continues to be one of the main means of cultural transmission in Estonia.