



**The Nordoff Robbins Social Value of
Music Conference**

Book of abstracts

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The social and academic value of a thorough music education

Jimmy Rotheram, Music teacher, education advocate and top 50 Shortlisted for the Global Teacher Prize.

In a world of high stakes accountability for a narrow set of academic outcomes, music in all forms is under enormous threat in school settings. Advocates have made serious headway in arguing for the social and academic value of a thorough music education, but the profession depends on results and league tables. Feversham Primary Academy has hit the headlines for the play-based, "knowledge-rich" Kodály-inspired curriculum which has seen children's musical attainment dramatically increase and correlates to a huge upswing in academic achievement. Many schools and academy chains are starting to take music seriously and implementing similar models as we try to buck the trend of music being a subject in decline.

However, the school has also seen huge success in achieving supposedly "soft" targets, some of which are life-changing. The intense interaction sessions at Feversham have brought the joys of speech and communication to autistic children. The music assemblies have boosted children's wellbeing, confidence and self-esteem. Our values-based curriculum takes a "whole-school, whole-child" approach to every aspect of education using a joined-up, creative approach. None of this is immediately relevant to the league tables, and as a result, such philosophy is enormously undervalued by our education system.

By working together, music therapists and educators can share good practice and create a grass-roots movement of musical interventions which will have significant positive effects on children and which will bridge the huge gap between the exciting potential of academic research into music education by psychologists, neuroscientists, music therapists and other researchers, and the grim reality of most children receiving an education which includes a woefully scant amount of music, while school leaders remain ignorant of the benefits, or feel unable to provide high quality music education.

Inequality in access to music in state schools

Ian Moss, Director, Public Affairs: BPI

The results of a survey published earlier this year by UK record labels association the BPI reveal the stark and growing disparity between the provision of music in state and independent schools.

The survey of 2,200 teachers also found that the gap widens in schools with higher free school meal populations – a common indicator of poverty.

Schools in areas with poorer pupils deliver markedly fewer opportunities for their students to participate in music, whether through clubs and societies or by learning to play a musical instrument. In stark contrast, almost all independent schools and state-funded schools serving more affluent communities give students the opportunity to take part in a school musical or in a play featuring songs.

Whilst many state school teachers report that music provision has declined in recent years, music education in independent schools is as strong as it has ever been.

The BPI welcomes the proposed Model Music Curriculum as an important step in addressing this inequality, but stresses the need for Government to get its delivery right by ensuring that non-music teachers in primary schools are just as equipped to teach it successfully as those teachers with a greater depth of knowledge. Government must also ensure that it holds all schools and academies accountable for delivering music and creative studies as part of a broad curriculum.

Perspectives in (and on) wellbeing

Nick Wilsdon and Katy Robinson, Research and Evaluation Team, National Foundation for Youth Music

Youth Music is a national charity investing in music-making projects for children and young people (aged 0-25) experiencing challenging circumstances. We support more than 300 projects across England, reaching over 80,000 young people every year. We're working collaboratively to transform music education by investing in inclusive projects which result in a variety of musical, personal and social outcomes for young musicians.

At a time when an estimated “quarter of a million children are unhappy with their lives”¹ –Youth Music research has shown that 85% of young people² in England believe music makes them feel happy, and it is their favourite pastime (alongside gaming).³ Social and emotional wellbeing remains a key focus for Youth Music projects, and both self and external-led evaluations have identified that an inclusive, young person-centred pedagogical approach can have a positive impact on participants' wellbeing.

Whilst there exists a variety of validated scales for measuring participant wellbeing, within the workforce there is often resistance to such research methods. Practitioners raise concerns about the appropriateness of validated scales for use with their targeted participants, producing a tension between requirements of academic rigour in evaluation, and the realities of research with young people in practice.

This presentation explores the different interpretations of participant wellbeing in Youth Music funded projects, drawing on a variety of approaches towards impact measurement with our target audiences. Participant and practitioner perspectives on wellbeing are examined and contrasted with academic theories, highlighting the realities of measuring wellbeing with young people experiencing barriers, and considering how this process can be made both accessible and engaging.

The impact of classroom based instrumental tuition on students' self-efficacy, self-esteem and attainment. Evidence from the MiSST programme.

Chris Butler, Research Director, Music in Secondary Schools Trust

The impact of instrumental learning on students' academic and social development is widely cited by campaigners for increased music education. However, existing studies of the impact on Secondary School students are either small-n studies or unable to disentangle the effects of instrumental learning from other factors that may affect students' performance such as socio-economic background.

The MiSST programme provides classroom based instrumental learning to thousands of students in challenging schools and presents an opportunity to research the effects of classroom based instrumental learning on students from a wide range of backgrounds. This paper will present initial findings on students' Progress 8 scores, self-esteem and self-efficacy, and qualitative findings from case studies.

The musical experiences of people with aphasia: A phenomenological thematic analysis

Laura Cook, MA Music Therapy, Faculty of Health and Social Sciences, University of the West of England, Bristol

Background: Aphasia is a disorder of language following acquired brain injury. Research into music and aphasia has largely focused on music-based treatment methods for the language disorder, but what role does musicking (the participation in music making and listening and the interpersonal relationships inherent within this) play in the wider lives of people with aphasia (PWA)? What does music mean to them in the context of having aphasia?

Methodology: Semi-structured interviews were carried out with nine adults with acquired aphasia, using Supported Conversation to assist communication. Phenomenologically informed thematic analysis was used to analyse verbatim transcripts, including the researcher's and participants' reflections on singing and shared music listening within the interviews.

Results: Three overarching themes were identified: speaking vs singing, musicking in recovery and musicking together. Participants discussed how musicking can be an escape from their busy schedule of rehabilitation and therapy, can connect them with peers with aphasia and their families, and can form part of personally meaningful rehabilitation goals.

Implications for practice: includes reflections on how clinicians can communicate the disconnect between singing and speaking to newly diagnosed PWA, and support the development of a new identity through musicking, considering the unique nature of each person's relationship with music.

Company Voice: a collaborative approach to the evaluation of a participatory arts project

Dr Amy Mallett, Programme Development Manager, Snape Maltings

It is widely acknowledged by researchers in the field of arts and health that participatory arts projects foster experiences and outcomes that are both complex and inherently difficult to measure. Existing tools and methodologies can be limited, particularly where impacts are prevalent across multiple domains (AEGIS, 2004). For those living with significant health challenges, the advantages of regular engagement with the arts can be intrinsic to, but also extend beyond the management of symptoms. For example, being part of an artistic collaboration that acknowledges and embraces diversity can not only promote feelings of connectedness but also confidence, motivation and self-esteem (John Steiner, 2006; Cohen et al, 2006).

This paper is a case study of a work in progress; HerStory: The Catchpole Chronicles, an operatic performance work combining dance, music, film and animation, created in collaboration with, and celebrating the creative talents of performers living with Parkinson's. Led by the artistic collective CARVE coLAB, the aim of the work is to co-create an interdisciplinary performance piece which accommodates the challenges presented by the symptoms of Parkinson's, whilst retaining quality of performance in terms of artistry, authenticity and production.

This account documents how alongside contributing to the development of musical and dance material, the cast of HerStory are collaborating with CARVE coLAB in the evolution of a 360-degree impact analysis for the project involving immediate and secondary stakeholders. Initial analyses of qualitative data collected via focused discussions, interviews and review of artistic outcomes reveal individualised factors relating to quality of life, wellbeing and creative agency, and potential approaches to measuring impact are discussed.

In Harmony Liverpool: The challenges of measuring the social value of music

Dr Susanne Burns, Independent Researcher/ Consultant and Visiting Professor, University of Sunderland

Delivered by the Royal Liverpool Philharmonic (RLP), In Harmony Liverpool is a social development programme seeking to impact on communities through engagement with music, bringing positive change to the lives of young children in some of the most deprived areas of England whilst delivering benefits across the wider community.

In Harmony Liverpool is one of six In Harmony programmes in England and is the only one to be led by a symphony orchestra. Originally located within West Everton - where the RLP had developed the redundant Friary Catholic Church as a new rehearsal and education centre for the RLP - it has since expanded into nearby Anfield. Key stakeholders from both communities have been critical to the ongoing development and impact of the programme and the predisposition of the communities to engage with music has generated proactive partnerships. From an initial reach of 84 young children the programme now reaches more than 1500 young people between the ages of 0 – 19. The programme is free at the point of access and currently takes place across three primary schools and a nursery and children's' centre.

Since 2009, the author has led the longitudinal evaluation and research of In Harmony Liverpool. The work (Burns and Bewick, 2010, 2011, 2012 and 2013, Burns 2014, 2015, 2016, 2017 and 2019, Robinson, 2016) evidences significant impact on the children, families and the community of West Everton and this has also been seen to have impacted on the school, the orchestra and its employees. The programme has been evaluated across four principal dimensions – children, families, schools, community and the organisation - through both quantitative and qualitative data gathering. This paper draws on this work to consider the challenges of measuring the social impact of music programmes.

Musical Performance for Altruistic Capital

Richard Bennett, Regional Manager South London/ South East, Nordoff Robbins

Why do we perform music? Garnering insight on this question can help music therapists to understand the affordances of performance in their practice. One potential motivation for musical performance, which will be explored in this presentation, is of the performer providing a meaningful experience for their audience. I will consider the benefits of this motivation in a music therapy context.

Recent research in the field of behavioural economics states that human beings have “within them an intrinsic desire to serve” (Ashraf, 2013). This is framed as “altruistic capital – defined as an asset that enables individuals to internalise the effects of their actions on others” (Ashraf & Bandiera, 2017). I will use this presentation to consider what the notion of altruistic capital may have to offer music therapists in understanding the social value of musical performance.

Typical discourse on the role of performance in music therapy has centred on the process enhancing the performer’s experience of self. Performance is described as a vital experience that can help clients to ‘overcome fear of showing themselves to the world’ (Baker, 2013), provide an ‘opportunity to be heard’ (Day et al., 2009), and create ‘a sense of accomplishment’ (Turry, 2005). I will explore a complimentary but distinct strand of thought to this discourse, considering the value to the performer in generating altruistic capital through performance. I will consider in what ways music, as a medium of performance, may have particular potency in enabling music therapy clients to provide meaningful experiences for their audience.

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Music Therapy, Maternity Care, and Melting Pots: Reflections on Emerging Practice

Claire Flower, Clinical Specialist Music Therapist and Joint Team Lead, Chelsea and Westminster Hospital NHS Foundation Trust

In 2016, NHS England published *Better Births*, a substantial review of maternity services. The report laid out a vision for 'safer, more personalised, kinder, professional and more family friendly' maternity services (National Maternity Review, 2016). A collaborative project between music therapy and maternity care in a large London teaching hospital has given opportunities to explore how this vision can be enacted when music, and musicing, become part of care.

In this paper, I outline a range of evolving musical-social practices in both clinic and ward settings in the Trust. Focusing on particular events, I explore questions of value: what is being valued, or not, and by whom, and what might such value mean in this particular context? In particular, I consider the potential of music to create inviting social spaces within a hospital environment.

There are perhaps inevitable tensions that arise in drawing music and musicing in to the heart of a hospital environment. I consider these tensions in the light of Sennett's (2008) concept of the 'ecological border', arguing for the value of music in humanising healthcare, both for those receiving and those offering it. The paper concludes with thoughts on the emergence of music therapy, and other musical practices in this area, and the challenges of engaging with a practice-research loop that can speak to the complexities of the musical-social events encountered in this work.

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Socially engaged music practice – a global view

John Sloboda, Guildhall School of Music & Drama, London

All over the world professional musicians are increasingly finding themselves working in contexts where there is both an artistic and a social imperative. Not only are they aiming for artistic or aesthetic outcomes, but also positive non-musical outcomes, at an individual or group level.

Rather little is yet known in a systematic way about the range of projects, their targets, their social aims, and the particular skills and backgrounds of the musicians that work in them. Starting in 2020, the AHRC has funded a major three-year project to investigate these questions in depth in four contrasting countries, Belgium, Colombia, Finland, and the UK.

As Principal Investigator on the project, I will briefly outline the aims and methodology of this study.

As a small precursor to this study, I recently analysed the more than 100 presentations given over a three-year period (2017-2019) to the International Scholarly Association, the “Social Impact of Making Music Platform” (www.simm-platform.eu). These presentations focused on projects where professional musicians are working with groups of non-professionals to develop their active and collaborative music-making. Using the submitted abstracts as primary research materials, I systematically extracted data about

- a) The country in which the researcher was situated
- b) The country in which the music project being studied was situated
- c) The identified social impact being sought
- d) The nature of the target recipient group engaging in group musical activity.

These data provide interesting pointers towards a possible classification of different types of social impact, and also the range of constituencies who are the recipients of such work. Both ranges are very large, and this cautions against overgeneralisation from too small a sample of activities and contexts. Additionally, the geographic spread of projects so far reported is quite skewed. Europe and the Americas are over-represented. Africa and Asia are underrepresented.

Both research and practice will be greatly enriched by an understanding of the field which is truly global and inclusive, while being sensitive to the particularities of local contexts in which musicians find themselves increasingly working, very often far from the prestige of the concert platform, but nonetheless with the prospect of achieving artistically and humanly valuable work.

When is wellbeing? (What clues does music therapy give?)

Professor Gary Ansdell, Professor at Grieg Academy of Music, Bergen; honorary Professor and Senior Research Fellow at Exeter University; Adjunct Professor at University of Limerick. He is an Associate of Nordoff Robbins, UK, where he is Convenor of the MPhil/PhD programme.

Music is arguably the medium that best connects the personal and the social; that uses the resources of social and cultural life to optimally support individual needs and wellbeing. The rise of talk about 'wellbeing' rather than just biological health is welcome, but sometimes comes at the price of vagueness. We might usefully ask the slightly unusual questions: when is wellbeing? how is wellbeing?

In this presentation I will continue the logic of the research outcomes from an earlier project in adult mental health on musical wellbeing (Ansdell and DeNora 2016), but this time explore its implications for older persons living with dementia within care settings. The earlier study was a 10-year ethnography of Community Music Therapy that showed how social musicking afforded people living with mental health challenges both a unique place to belong together, but also often a 'musical pathway' to follow away from illness experiences and behaviours, and to help structure a 'recovery narrative'. In this presentation I will explore how the same logic applies to a man who (along with his wife, family, and the staff of a care home) is trying to navigate his physical, social and cultural life within a situation where his progressive dementia is becoming increasingly problematic. How can music and music therapy help within this situation? What does the form of help it gives suggest about how we should think about music, and about care - and the vital connection between these two essential components of wellbeing?

Reference

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Sing and Play: The Co-creation of Growing a Collaborative Dementia-friendly Musical Community
Bela Emerson, Emma Welsh, and Anna Dolphin, Open Strings Music

Open Strings Music's Sing and Play project offers free dementia-friendly creative music sessions for people of all abilities and is intended to be an inclusive and supportive space for people living with dementia and their carers. Through a visual charting, we will show how the overall project has evolved and draw out our learning on social value, wellbeing and music beyond metric measurements of impact. A ripple effect of planned and unplanned outcomes has created an expanding and sustainable dementia-friendly musical community in which the people living with dementia are at the heart.

The Sing and Play sessions are designed with these aims: improving cognition and dexterity, increasing health and wellbeing, reducing social isolation and supporting people living with dementia and their carers to remain active in the community for longer. The project is commissioned by NHS Brighton & Hove CCG between 2016 and 2020, with over 70 sessions per year delivered across Brighton and Hove, including piloting training for carers (currently funded by The National Lottery). Through working with the CCG over a period of four years, we have been able to explore and pilot different approaches to develop the project and evaluate the outcomes. This organic development of the project has led to a number of planned and unplanned outcomes and a cascade of benefits, which has created a growing and sustainable dementia-friendly music-making community.

Unplanned outcomes that have contributed to this musical community include participants becoming volunteers on the project; participants setting up and leading their own projects; participants creating resources for carers' training; volunteers developing their practice to set up projects; collaboration of community music groups; and the creation of a dementia-friendly community band.

Understanding the impact of music on wellbeing in diverse contexts.

Professor Norma Daykin, the Institute of New Social Research at the University of Tampere in Finland

This presentation explores the social value of music through the lens of wellbeing, a concept that has come to the fore in recent research and policy debates. Although complex, wellbeing is a positive concept that emphasises social rather than medical models of health, and connects strongly with participation in music, arts and culture.

I begin with an overview of recent evidence on the effects of music on wellbeing, including findings from evidence reviews commissioned by the UK What Works Centre for Wellbeing. I then consider the processes by which music making affects wellbeing, including identity formation and the generation of social capital, taking into account the potential for both positive and negative effects and experiences. I explore these issues in case studies from research, including a three-year ethnographic study of music making in youth justice settings.

In this presentation, I also discuss current challenges for the broad field of music for health, wellbeing and social cohesion, suggesting a need to go beyond questions of evidence to interrogate successful boundary work in the context of music for wellbeing as a social movement. This broader research agenda may help to address questions of movement development and sustainability, and achieve a wider recognition of the social value of music.

MUSIC IN SOCIETY: Examining the 360Value of Music in Society: An inquiry at the House of Lords (and associated report)

Dr. Julia Jones and Lord Tim Clement-Jones

Background

In recent years Dr Julia Jones had participated in numerous music industry and parliamentary taskforces, committees and commissions at government (saving music venues, saving busking, championing music in education, lobbying for music to be embedded in dementia care and health services etc). It was evident that there was a lack of knowledge transfer and communication happening between these distinct groups. Consequently the full value of music in society was not being sufficiently demonstrated or harnessed. Julia collaborated with Lord Tim Clement-Jones to launch this inquiry with the aim of sparking one single conversation examining the full value of music across society.

The 'Music in Society' Inquiry

The inquiry consisted of 4 evidence meetings at the House of Lords featuring a range of expert witnesses:

- 1) The role of music in building the future workforce (skills & education)
- 2) The role of music in public health
- 3) The role of music in coping with the ageing population
- 4) The role of music in economic development

A number of identified actions have already emerged from this inquiry (such as the quest for an NHS blanket music licence) and the report will be published to coincide with this Nordoff Robbins conference.

A band called Community - music therapy and social integration

Dominika Dopierala, Nordoff Robbins Poland Charity

Since 2016 Nordoff Robbins Poland has been delivering community music therapy sessions in public areas. Music therapy in a social forum creates spaces for participants to make music together, regardless of their diverse lives or musical experiences. Players include children and adults, people with disabilities, the homeless and passers-by who wish to join the sessions. Bringing active music making events to the wider community aims to encourage an openness towards new experiences and collaboration with unfamiliar, often otherwise excluded, social groups.

Playing in a band provides an experience of unity and common focus. It offers a sense of togetherness and belonging to a bigger entity while maintaining the opportunity for self-expression. Community music therapy is seen as a chance to foster and cultivate these band-like qualities in society. Despite the diversity of its members, public musical events highlight the common-to-all ability to respond to music and be musical through gesture, movement and vocalisation. The collective music making resonates with a more global venture presented in Joanna Macy's 'Work That Reconnects'. She describes it as: "helping people uncover and experience their innate connections with each other and with the systemic, self-healing powers of the web of life, so that they may be enlivened and motivated to play their part in creating a sustainable civilization."

Exploring the notion of “musical pathways” in the study of migrant musicians’ career paths

Mariko Hara, Inland University of Applied Sciences

The social value of music and music making manifests itself in numerous ways, tacitly or explicitly, from self-care to protest music. One important, yet under-researched, element of music making is musicians’ actions between different musical fields. Such actions emerge when musicians create social and cultural links to explore new opportunities for music making in new arenas. This certainly led to added social values for participants.

The term that best describes these actions between different musical fields is “musical pathways”. This has been explored in relation to amateur musicians (Finnegan, 2007), among community music projects for dementia sufferers (Hara, 2013) and community music therapy participants (Ansdell & DeNora, 2016). This concept resonates with findings from a research project on migrant musicians in Norway. As a part of their career pursuits they moved between different musical fields to reach arenas where they felt they belonged (Hara, 2015, 2018). This paper will use the musical pathways notion as an analytical lens to examine career paths that migrant musicians take and how they developed and sustained their careers and livelihood as musicians in a new host country.

This paper used ethnographic data from 12 informants to explore how these musicians discovered and developed musical pathways, and how such pathways benefitted musicians, audiences and organisations. Musical pathways allowed musicians to develop their careers by educating themselves about relevant social and cultural links in a new country (Norway). It also allowed them to show the social values of the music that they created by utilizing resources from their previous musical fields (e.g., home country). Looking at these pathways allow us to learn more about opportunities and obstacles that these musicians encountered and how they navigated their own pathways to contribute to and benefit from local social values related to music and music making.

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Music and Social Policy – How Music is Valued by Society and the Dangers of Essentialising Musical Experiences

Dr. Craig Robertson, Head of Research, Nordoff Robbins

How do we attribute social value to musical activity, and what is the nature of this meaning? Once defined, how does it change or stay the same over time, in different contexts? How can this form of understanding provide a basis for music policy in healthcare, social care, education and communities, and how can this knowledge be effectively communicated to those who have capacity for policy change?

These are some of the big questions surrounding the notion of a social value of music that are rarely critically engaged with let alone properly defined. Another aspect that that was not discussed as much either in policy is how meaning is created through musical experiences. The meaning-making process in music is intrinsically social and the narrative around that needs to reflect that aspect, otherwise we are doomed to essentialise musical properties and wonder why randomised control trials (RCTs) do not yield positive results as often as we would like.

A further question is ‘what do we as music and society researchers even want?’ Is all music good? If we can establish a predictable way music can be applied to a given situation and the results will be the same, what are the dangers in that approach? What could the unintended consequences be? If a future policy was decided to use operationalised music for systematic torture or oppression based on evidence that music affects emotions and behaviour in a specific way, is that something to strive for? Also, would the predictability of such an approach ruin the enjoyment and engagement in the music itself?

There are so many questions about the social value of music and no easy answers. This presentation will explore these questions and suggest ways of conceptualising a way forward to addressing them.

BBC Music celebrates the power of music to change lives

Rebecca Sandiford, BBC Music Day Commissioner, Robert Sugden, Assistant Producer, BBC Music

BBC Music runs an annual, UK wide celebration of the power of music to change lives, with events across the UK and broadcasts on TV, Radio and Digital. For the last five years, the BBC's most inclusive music initiative, BBC Music Day, has brought diverse communities and generations together, shining a spotlight on music projects that have a positive impact on health and wellbeing.

Rebecca Sandiford and her team work with over 200 external organisations, including Nordoff Robbins, to create and coordinate over two thousand events and over 150 broadcasts across a wealth of BBC programmes. In 2019, BBC Music Day reached a record breaking 15 million on TV, 16 million on radio and trended on Twitter across the day.

Building on this success, BBC Music has embarked upon an ambitious initiative, bringing together 100 organisations in the field of dementia care to help raise awareness and bring music to people living with dementia across the UK. Harnessing the BBC's broadcast platforms, it aims to create positive change through powerful storytelling, engagement and large-scale collaboration.

To find out more about please visit the website; <https://www.bbc.co.uk/events/e2gfbp>

The value of social singing

Dr Hilary Moss, Irish World Academy of Music and Dance, University of Limerick, Ireland

This paper will report on current research in the area of social singing, health and well-being and reflect on the social value of singing.

Research on choirs and other forms of group singing has existed for several decades. Dingle et al note that current research evidence suggests that singing in a choir or group has several health and well-being benefits, but that there are a number of theoretical and methodological issues. (Dingle et al. 2019). Interdisciplinary research led by the author at the University of Limerick is now bringing together singing researchers through a common thread across many approaches to singing, health and well-being. The focus on the social aspect of singing, (rather than focusing on choir singing which has cultural and class connotations) has allowed a broader conversation to emerge.

This abstract arises from the author's work in both the above initiatives and her presentation aims to:

- Present and reflect on current knowledge regarding the social value of singing
- Pose questions and make recommendations for future research and practice in the area

Issues in the field currently include the need for further research on the societal, educational, and political dimensions of social singing, for example the health and well-being benefit of group singing outside of middle-class amateur or professional singing group. More research is also needed on the negative physical (voice) and psychological (social problems) experiences associated with group singing and the effect of group singing in the estimated 85% of the world population that are not living in Western, educated, industrialized, rich and democratic societies.

Moss' own research includes two mixed method studies on singing in choirs (Moss et al. 2017; Moss and O'Donoghue 2019). Moss will reflect on the benefits and issues of social singing and pose questions that need to be addressed in the future.

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'For people living with dementia, music isn't a nicety, it's a necessity' – Defining and articulating the value of music in dementia care

Grace Meadows, Programme Director, Music for Dementia 2020

Awareness across society as a whole that music is beneficial for people living with dementia is on the rise. The momentum around music and dementia has been building since the publication of the Commission on Dementia and Music report in January 2018. This paved the way for the launch of a national campaign, 'Music for Dementia 2020', with the aim of making music accessible and available for everyone living with dementia by 2020'.

Since January 2019 music and dementia has rarely been out of the media spotlight; with the launch of www.musicfordementia2020.com, the BBC's 'Our Dementia Choir' series, the announcement of Lauren Lavern as the ambassador for the Music for Dementia 2020 campaign, BBC Music Day, and most recently, the campaign launching the Musical Map for Dementia.

With this steady drumbeat of activity, it is undoubted that awareness and understanding of the role music can and does play in improving quality of life for people living with dementia is higher than ever before. However, awareness does not necessarily equal a valuing or an appreciation, resulting in greater support and action being taken to ensure people living with dementia have access to the music that matters to them.

Whilst we can be confident about increased awareness and understanding, has the same impact been made in how society values the role of music in dementia care? What do 'we' mean by 'value'? How do we begin to define and articulate the value of music in dementia care? What are we hoping to achieve by being able to define its value? Who are we trying to convince of its value and role and why?

This presentation looks towards 2020 with the challenge of moving on the conversation around music and dementia from awareness and understanding to one of valuing and action.