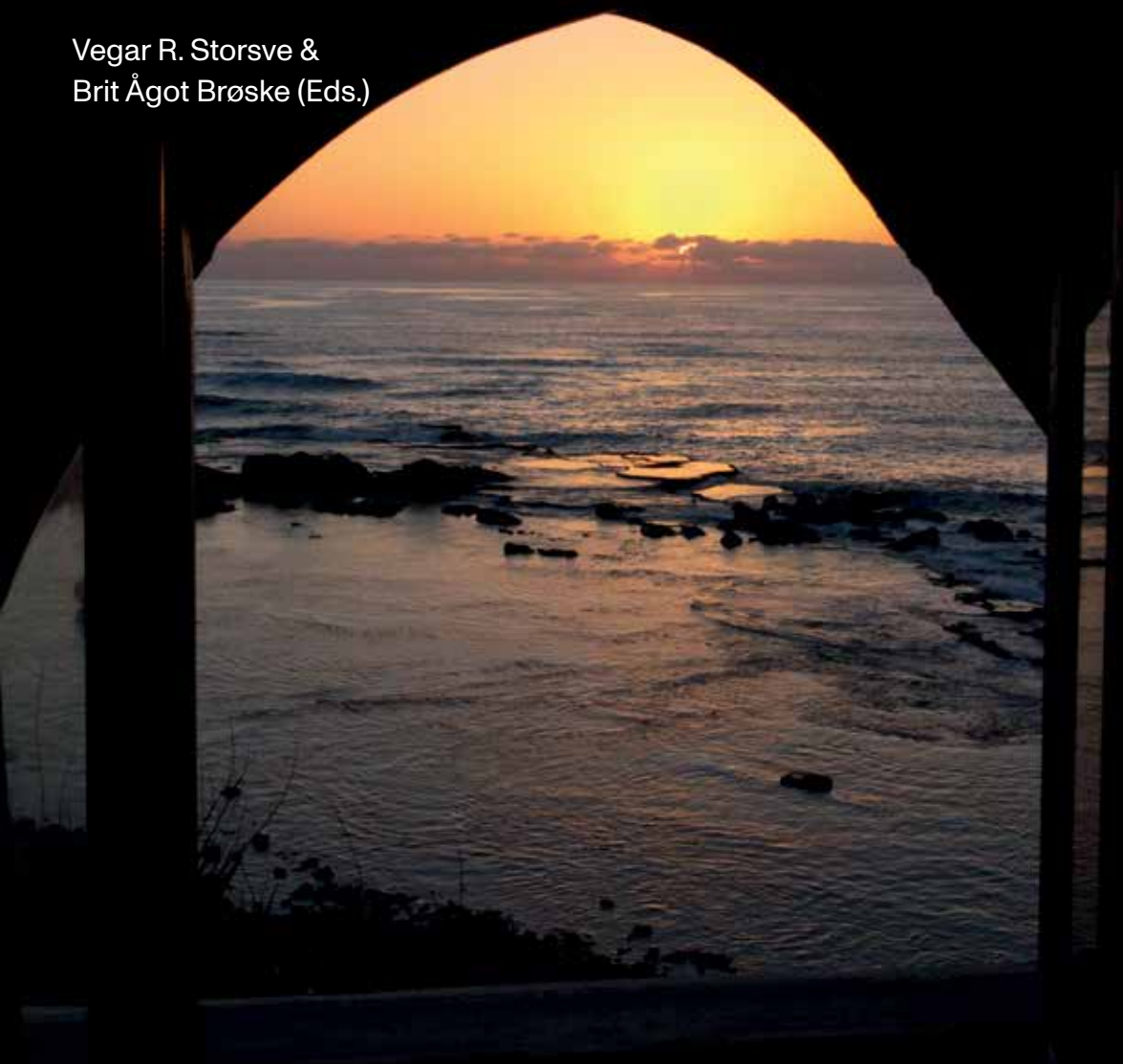
Look beyond – make a difference

Experiences from a music project in Lebanon

Vegar R. Storsve &
Brit Ågot Brøske (Eds.)



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Preface

The book ***Look beyond – make a difference*** presents developments, experiences and outcomes on the *Lebanon project*, focusing on 15 years of music activities. This edition of the book is a translation of the Norwegian edition from 2013. Chapter 1 and 5 are revised in 2017.

The *Lebanon project* involves developing music tuition in the Rashidieh Palestinian refugee camp, the introduction of music as a subject in several Lebanese schools, skills development and training of local music teachers in Lebanon, project practice for music education students from the Norwegian Academy of Music (NMH) including both teaching and outreach practice, and research and development (R&D) at both master and senior research level. With the texts contained in the anthology, we aim to highlight the complexities and correlations in the project while also shedding light on its individual components.

The contributions are written by authors examining different aspects of the project from a variety of perspectives. One thing the writers have in common is that they have visited Lebanon at least once for shorter or longer periods. The anthology is published by the NMH, and the *Lebanon project* is therefore examined from the viewpoint of the academy. However, we have also sought to convey the voices and roles of the project partners by describing the different roles of our partners on the project and presenting the views of individuals representing the various organisations. As a whole, the chapters provide a comprehensive picture of the music activities on the *Lebanon project* and should be viewed in context. However, the format of the different chapters also means that they can be read independently of each other.

Part 1, Chapters 1–4, contains presentations and contributions which together paint a broader picture of the *Lebanon project* and can almost be seen as background material. Chapter 1 describes the development of the project through its different stages. The chapter offers the reader an insight into how the different components in the project relate to each other. It follows the project from the first attempts at music tuition in the Rashidieh Palestinian refugee camp to the successful introduction of music tuition as a permanent weekly fixture with permanent music teachers both in Rashidieh and in several Lebanese schools. The *Lebanon project* would not have been possible without good partners both in Norway and Lebanon. Chapter 2 introduces all the organisations and enterprises involved in the project. Since 2005, the Lebanon project has also served as an arena for work experience for music education students

at the NMH. Chapter 3 presents the students' teaching practice in Rashidieh, focusing on planning, execution and evaluation. It also discusses the students' teaching experiences on the project. To promote music tuition, one important aspect of the project has been to train music teachers. One of the initiatives to that end is the X-art education programme described and discussed in Chapter 4. The chapter highlights discussions surrounding the choice of teaching materials on the education programme, exemplified by statements made by some of the X-art participants.

Part 2, Chapters 5–7, describes some of the numerous aspects of the Lebanon project that have been the subject of Research & Development (R&D). There has been increasing R&D activity since 2009. Chapter 5 gives an overview of past research and development initiatives on the *Lebanon project.* Although there has been an increase in R&D activities on the project, there is still room for more. This is the subject of Chapters 6 and 7, where Chapter 6 discusses how music provision in the Rashidieh camp could provide a springboard for R&D in general and Chapter 7 examines potential future master theses based on the project.

Part 3, Chapters 8–11, presents contributions that in various ways highlight and build on experiences from the project while also discussing new opportunities for both research and development. Based on the experiences gained from an 8-month-long stay in Lebanon, the author uses Chapter 8 to discuss how cultural exchanges between Palestinian children and Norwegian children and students can enable Palestinians to feel a sense of recognition and see their cultural identity strengthened. Chapter 9 investigates the impact of the NMH students' concert activities in Lebanon on the weekly music activities taking place within the different partner organisations. The photoessay in Chapter 10 offers an insight into the diverse and unpredictable world that we met on our travels to Lebanon. It also looks at the value of music in terms of children's health. In conclusion, Chapter 11 of the anthology offers a number of perspectives on possible justifications for a Norwegian higher education institution getting involved in an aid project such as this.

It is with a certain degree of pride that we look back at the years we have been involved in music-making with Palestinians and Lebanese in Lebanon. It is our hope and wish that even more children and young people will be offered music education or participation in music activities. That even more students can gain experience in Lebanon through various types of practice projects, that even more music teachers will be trained locally in Lebanon, and that the R&D activities associated with the project will expand in both scope and content. We hope and believe that in the future

the Lebanon project can help reinforce the social perspective in music education by stimulating the students' social conscience, by helping to enable participation in cultural activities by marginalised groups, and by strengthening their cultural rights.

Oslo, May 2020
Vegar Storsve and Brit Ågot Brøske

Chapter 1

What is the Lebanon project?

Project development, content, participants and future aspirations

Vegar R. Storsve

In 2002, I had the pleasure of being invited to an event at Algarheim Elementary School in Ullensaker municipality in Norway. This elementary school had a group of Palestinian refugee children visiting from Lebanon, and the school's music teacher probably knew that this might interest me. The event was to be the conclusion of the visit to the school, and the pupils were going to show what they had been working on. I must admit I was somewhat sceptical, as it would not have been the first time I had had to endure noisy, foul smelling and fluorescent-lit low-budget arrangements in a gymnasium in a Norwegian school. In addition, it was springtime, the roads were free of snow and ice and the sun had started to warm the air. My mode of transport was a bicycle, and it was with a sense of freedom I wheeled down from the Jessheim bridge and across Gystadmyra on a brand new bike and a pedestrian trail on my way to the school this April afternoon. Should I whiz straight past or stop by for a short visit? It was not the first time a music teacher has considered the relationship between work and leisure, I am sure.

In a packed gymnasium, I was greeted with a tremendous show, a mix of Palestinian and Norwegian dance and music performed by children who had practised together and exchanged cultural knowledge for a whole school week. They were bursting with energy and the joy of playing. It looked as if they wanted to give it their all, and they demonstrated to me that friendship and being together in play, song, dance and music could not be prevented by huge differences in culture and in social and ethnic backgrounds. Neither was the lack of a common verbal language a hindrance to these children. I completely forgot the low budget, the gymnasium smell and the fluorescent lighting. Sometimes, noise is a positive thing in a broader perspective. An entire school district had gathered to see their children play, learn and culture exchange with children from a culture often presented by the media as indoctrinating, fundamentalist, frightening and incomprehensible. Of course, we also heard stories about

children having lost both parents and grandparents during conflict and about their hopeless situation in Lebanon and the poor conditions in the refugee camps. Strong emotional reactions from both children and adults, Palestinian and Norwegian alike, were evident that evening. I believe the concept of solidarity was revived in this school district that week. At least it was for me. This meeting at Algarheim was summarised by the Norwegian health organisation Norwegian Aid Committee (NORWAC) as an important experience in their mental health work among Palestinian refugee children in Lebanon. They particularly stressed the way the cultural activities functioned. NORWAC was founded in 1982 with the support of the Ministry of Foreign Affairs and has since continuously monitored developments in Lebanon and contributed to emergency aid and the building of hospitals and health institutions in that country. In recent years, NORWAC has greatly contributed to the work on psychological health, both in the Palestinian refugee camps and in local Lebanese communities. It was these experiences that sparked the idea to invite a group of children and youth from the camps to visit the Algarheim Elementary School in 2002. The aim of the visit was to give the refugee children an opportunity to get out of the camp for a while, experience freedom, play, fresh air and a different school culture. For the Norwegian children, the visit was to allow them to experience another culture, teach them solidarity and show them that not all children in this world are as fortunate as they. The experience of this visit made NORWAC decide to conduct some trials to use music more actively in its work in Lebanon. Together with Petter Barg, then music teacher at Algarheim, I was challenged to participate in these trials.

This was the starting point of the work to, among other things, establish permanent cultural activities for children and youth in some of the 12 Palestinian refugee camps in Lebanon. It was also the start of the development of a cultural cooperation project that now involves several Norwegian, Palestinian and Lebanese schools and organisations, and—not least—it was the starting point for the establishment and development of a professional placement arena for bachelor students at the Norwegian Academy of Music (NMH).

10 years later—and an almost ordinary Friday in Rashidieh

After several project trips with many different cooperating partners and loaded with considerable experience, Petter Barg and I went to Lebanon in June 2013. We had our ups and downs with big and small challenges during these years, and now the war in neighbouring Syria was having considerable extended effects on Lebanon and represented a major potential hazard. This time, we encountered several challenges

and delays on our way; for example, we had to stay in Beirut for an unexpectedly long time, we could not pass Saida on our way to Tyre due to local battles and we did not get the admission permit from the Lebanese military quarter to enter the Palestinian refugee camp of Rashidieh. Therefore, the tension was high when we were about to pass the Lebanese checkpoint at the camp entrance. Together with our local Palestinian colleague in a private car, we were not spotted this time and therefore were not stopped. The soldiers were occupied with checking the merchandise in a small, battered lorry that had been pulled aside.

In the centre belonging to the Palestinian health and social organisation The National Institution of Social Care and Vocational Training (NISCVT) / Beit Atfal Assumoud (BAS), the children were already in full swing rigging instruments and equipment for the reception concert the same day. Throughout the years, we have provided a lot of instruments and equipment for ensembles with around 50 children and youth aged 7–20. This Friday, as usual, a lot of work needed doing to arrange all the equipment: 20 fiddles, 10 guitars, keyboard, guitar amplifiers, xylophones, microphones, cables and percussion instruments such as local drums (derbeka) and Western drum kits. Most of it was in place this Friday morning, as it usually was. Chadi Ibrahim, who has been the musical leader at the centre since the beginning, had a cheeky twinkle in his eyes when he counted in *vahad, tnen, tleti, araba* (1, 2, 3, 4).

'Hallingen' from Alexander Rybak's *Fairytale* echoed in the concrete building. It was brilliantly performed, with both English and Arabic lyrics in the refrain. The musical arrangement was based on the 'multi-function score' concept and contains everything ranging from a two-tone melody on xylophone and melodica and three-tone backing-parts for violins, with few chords, to a rather complicated 'Halling'[1] tune and with intense rhythmical patterns in the drums. This was one of the tunes the student music teachers from NMH were working on during their placement project in Lebanon in April that year. At today's concert, the Palestinian children also performed two traditional Arab tunes and a Hungarian folk melody.

When our enthusiastic applause had subsided, there was absolute silence, and everybody directed their gaze to us Norwegians. 'Your turn,' Chadi said. As always, when we turn up at one of these Activity Fridays at the BAS centre in Rashidieh, they expect a new repertoire and new ideas from us. Petter and I perform a somewhat funky blues piece on guitar and melodica, a simple tune and four accords and with a little

1 A type of old Norwegian folk dance.

improvisation. True to tradition, the children respond with a rhythmic pat-a-cake, terminating in a resounding 'bravo'.

An ordinary Activity Friday often starts, like today, with everyone joining an ensemble shift. Afterwards, the children join different instrument groups with a dedicated teacher or with one of the youth functioning as an assistant teacher. This Friday, we split the group in two—one melody group and one backing group. The first group get instructions on various simple backing parts, while the other group is practicing the melody. All of it is based on ear, supported by visualisations using the instruments and a range of adapted notations. After a while, the groups come together again for the first attempt at the ensemble. The tune is repeated over and over again, as we and the local teachers show, support and assist where we see and hear there is a need for it. The atmosphere on the premises is good, and the joy of mastery and the sense of community appear to be the most prominent among the participants. When the ensemble is over, many of the children are reluctant to leave and take several detours and find pressing duties to take care of before they leave the centre. Some want contact through questions such as 'What is your name?' (even though they know the answer very well) and 'How old are you?' Others want to show what they are able to play on their instrument or just to talk with and fool around with their friends. Suddenly, a group of young people starts a dance that gradually evolves into a big circle dance where everyone joins in. Again, I get a strong feeling that this centre and this music activity represent an important 'breathing space' in an otherwise gloomy daily life for many of these children. The minutes fly by, and the leaders have to nag and chase the children who are supposed to go home. Many of the slightly older ones are supposed to go to Friday prayers in the mosque, and the lunch, prepared by the volunteers at the centre, is now ready for the employees and the visitors.

After lunch, the oldest youth return and are ready for a new session directed at them and the teachers. The objective is to prepare for the teaching on Sunday, the second weekly activity day at the centre. We go through, repeat and test out the parts we have presented up to now, as well as new possibilities in the musical arrangement. If the teaching material and tunes are to be put into use later, it is paramount that the teachers and assistant teachers get an outline of the content and are able to pass it on to the younger participants. This session emerges into a jam session with a fine mixture of blues, Norwegian 'Reinlender' music and traditional Arabic music. Just when we think it is all done for today and are supposed to have some meetings with the leaders of the centre, the premises is once again filling up with children and youth

making ready to practice Palestinian folk dance (debke) for the following week's performance at a prominent event in the UNESCO hall in Beirut.

In the remainder of this chapter, I outline the development of the *Lebanon project* so far, the main content of the music part and those who are involved in the project. I will also share some ideas for future development. The presentation will be chronologic, and I will divide the time span into six periods: 2003–2005, 2005–2007, 2007–2009, 2009–2012, 2012–2014 and 2014–2018.

The music activities in Rashidieh have developed over a period of 15 years, and this has been a central part of and the most stable arena for professional placement in Lebanon for NMH student music teachers since 2005. In conjunction with the *Lebanon project*, NMH has also been involved in establishing music teaching at several Lebanese schools, which again has prompted these schools to employ music teachers and to make the music discipline an integral part of their curriculum. Every year, our NMH students visit these schools and hold concerts as part of their project placement.

Palestinians in Lebanon

The UN recommendation in 1947 to divide Palestine into an Arab and a Jewish state and the subsequent proclamation of the state of Israel in 1948 resulted in major political conflicts leading to what is called the Arab–Israeli war. As a result, 750,000 Palestinians were urged and/or forced to flee their farms and homes. The UN estimates that approximately 300,000 Palestinians fled to Lebanon in the spring of 1948 under what the Arabs calls Al Naqba, 'The Catastrophe'. It is difficult to establish the exact number of Palestinians living in the country today, 70 years on, not least because the last census in Lebanon was conducted in 1932. The UN's organisation for Palestinian refugees in the Middle East, UNRWA, reckons there are between 350,000 and 450,000 Palestinians in Lebanon. More than 90% of them are under the age of 60, which means that most Palestinians living in Lebanon today were born there and constitute 10% of the population. The country is marked by its history of Israeli occupation and internal civil wars and continuing major political, religious and ethnical conflicts. The war in Syria has resulted in a continuous stream of new refugees, many of them Palestinians moving in with relatives and friends in the already overcrowded refugee camps.

Palestinians in Lebanon are still denied basic human rights such as citizenship, the right to vote and the right to own a house or other properties. Furthermore, Lebanese laws prevent Palestinians from holding a multitude of occupations. Their only safety net is what minimal help they receive to survive, basic healthcare and basic education of, by our standards, poor quality provided by UNRWA. UNRWA was established by the UN General Assembly as a temporary arrangement on 8 December 1949. Their mandate was to be renewed every three years if needed, and in the absence of a permanent solution, this has been renewed several times (http://www.unrwa.org).

The Palestinian refugee camp Rashidieh

An UNRWA survey on the 12 official Palestinian refugee camps in Lebanon reveals that the Rashidieh camp is divided into 'old' and 'new' parts. The French government built the old part in 1936 to accommodate Armenian refugees fleeing to Lebanon, while UNRWA built the 'new camp' in 1963 to house Palestinian refugees evacuated from the Gouraud camp in the Baalbek district in Lebanon. Most of the inhabitants of the Rashidieh camp come from the northern part of Palestine. The camp is situated by the coast, about 5 km from Tyre. Today, more than 27,500 registered refugees are living in this camp, an area of approximately 2 km2. The possibility for employment is very limited. UNRWA runs four schools, including a high school, in Rashidieh. They also run a health centre and programmes for food and emergency aid (http://www.unrwa.org).

Support from NGOs

In addition to UNRWA, these refugees are dependent on help from family abroad and/or local and international non-governmental organisations (NGOs). Our most important partner in this project who runs the aforementioned music project is the Palestinian health and social organisation BAS. For more than 40 years, this organisation has worked with deprived children and their families. BAS runs a centre in each of the 12 Palestinian refugee camps in Lebanon, offering among other things family guidance, dental services, kindergartens and help with homework. They regard international contact and culture as important in their work, and the combination of culture and mental health has become a trademark of their activity.

Cooperation and network

During a period of relative political optimism in Lebanon in 2000–2005, NORWAC was engaged in numerous mental health projects in cooperation with several organisations in Lebanon. They have been working to establish a network of professionals from Norway and Lebanon to build better organised facilities in this field in Lebanon. The Marouf Saad Foundation (MSF)[2] in the city of Saida has started a schooling facility for mothers to teach them to better help their children who attend the MSF schools. The Imam Sadr Foundation (IAS)[3] in the city of Tyre has started courses for nursing students on mental health issues. At one of their schools, NORWAC has also helped establish a separate department for teaching children with special needs, a group one usually does not see much of in the Lebanese school system. Family Guidance Centres have also been established in Beirut and Tyre in cooperation with BAS. These centres were established to diagnose children with learning difficulties and to help determine which facilities can best assist them.

This network is the starting point for the common culture project that NMH is a part of and that we discuss parts of in this anthology. This cooperative project is informally referred to as the *Lebanon project* and has developed into a collaboration between NORWAC, the Forum for Culture and International Cooperation (FORUM), NMH, Jessheim High School and Algarheim Elementary School[4].

An extensive and good cooperative climate has gradually developed over the years, and all the partners constitute important parts of a large network of solidarity work, health work, cultural exchange and teaching. Last but not least, this collaborative project has turned into an important arena for fieldwork and professional placement for NMH students.[5]

2 Conf. Chapter 2 for information about the organisations.
3 Conf. Chapter 2 for information about the organisations.
4 Conf. Chapter 2.
5 Conf. Chapters 3 and 9

2003–2005

The music project is established

During the period from 2003 to the first visit by fieldwork students from the Bachelor's Programme in Music Education at NMH in April 2005, Petter Barg and I headed 10 project trips to Lebanon. We initiated cooperation with three local musicians at the BAS centre in Rashidieh. The Palestinians have a long tradition of folk dance (debke), which is a common activity for the children and youth at the centres and which our collaborating local musicians were already involved in. What was to be our challenge, then, was to demonstrate that children and youth are also able to learn to play a musical instrument without having to attend lessons regularly and to solo with a 'master performer'. We wanted to show that music and ensemble could have a social function, giving the participants the experience of mastery and assurance, as well as actually learning something from it. The goal was to present music activities in the camp using the motto 'coziness and chaos, a breathing space in everyday life, from playing to learning and music for everybody (Storsve, 2008, p. 62 and 63).

We invited friends and colleagues, teachers, kindergarten teachers, musicians, music therapists and music students, both privately and through our own workplaces in Norway, to participate in the work. We found there was enormous interest and enthusiasm and that the activities in the refugee camps were very positively received by the participants and the BAS leaders.

Parallel to the work in refugee camps, we also attempted to demonstrate music teaching and carry out teacher training activities in schools run by IAS. All this work was organised through NORWAC's contacts in mental health projects. These activities were financed mainly by NORWAC, although many were also based on private funding and idealism.

Local contacts and cultural encounters

Throughout, we have worked to gather musicians and other professionals to work continuously to support the local activities in Lebanon. As previously mentioned, there is no tradition in Lebanon for teaching music, especially not in the Muslim culture, and musicians do not have high status. On the contrary, they are often regarded as frivolous and not serious.

On our visits, we have placed importance on doing a multitude of demonstration lessons at several schools and culture centres. We have encouraged learning through experiencing mastery and joy and have demonstrated customised training regarding the level of competence, function, gender and age. The teaching material we have presented is inter-cultural, but at the same time we have encouraged participants to incorporate music from their own culture.

These early experiences from Lebanon were distinguished by many new challenges in the meeting between Norwegian, Lebanese and Palestinian cultural traditions, especially regarding how music is viewed, who should be playing music, which music genres are acceptable and which are haram (sinful). Gradually, we detected changes and nuances. First, I will emphasise the differences in how music is viewed. We were mainly in contact with Muslim culture but could detect no standard for what was accepted and what was not. Some people were used to considering music as sinful and were sceptical about music activities in general. Some considered music as something associated with certain people of low standing. Second, there were divisive opinions regarding different genres and instruments. Some hold that 'classical music' has an edifying function and that popular music is something to avoid. Others are, for religious or political reasons, opposed to using, for example, traditional debke drums in the teaching or believe that the jazz saxophone symbolises American imperialism or a culture with roots in frivolity, promiscuity and drunkenness. We even had a six-month halt of the project at one of the schools when we wanted to acquire guitars for the teachers at the beginning of a supplementary training course. The school board regarded it unfit to have string instruments in the school. Eventually, guitars were purchased for the teachers participating in the project, and the only explanation for this seemed to be that guitars would be accepted for pedagogical use. Third, we were faced with a few gender-related challenges, especially regarding dance activities with both men and women in the same room. However, we had witnessed breakneck speed dancing at local weddings and were familiar with the strong dance tradition of several cultures in the country. Despite the many objections, we could also find spokesmen/women for the important role of music in breeding and discipline, improving concentration and fine motor function. Others would argue for the function of music activities in developing creativity. Many different arguments and motifs (many more than I can mention here) emerged in the discussions. A common element in the discussion was a positive curiosity and interest in the activities, particularly related to children and youth. Several of the musicians we have collaborated with have stated that they gradually experience a growing respect for their music competence and an understanding that this competence may have a positive value.

We have also followed the attempt of one of our partners to gain acceptance in their local community for arranging a school concert for the students at their school. In many respects, music education appeared to be a new and exciting theme for discussions in many of the institutions, and we experienced much positive wonderment and openness. What the basic grounds for music activities in the various institutions and schools are here today I am not quite sure. But then I guess we are not fully aware of the situation in Norwegian society, either.

Many teachers and heads of organisations expressed a wish to have music activities established at their schools and organisations in Lebanon. The main obstacle seems to be a lack of professional music teachers, both in schools and in voluntary music organisations. The music conservatory in Lebanon[6] offers traditional teaching focusing on music theory and instrumental tuition and runs both an Oriental and a Western orchestra. They also have a kind of music school with instrumental teaching for all levels, from beginners to students at a professional level, with branches in Saida and Tripoli.

In a conversation my colleague from NMH Inger Anne Westby and I had with the then president of the music conservatory of Lebanon, Walid Gholmieh (1938–2011), he voiced an interest in collaborating with NMH on music teacher education in Lebanon. His predicament was that there was no tradition for the music discipline in Lebanese schools and was therefore a risk of music teachers being educated only to find no work. He also told us that plans for music as an elementary school subject had been prepared, whilst the teachers we were in contact with told us they did not have music in their curriculum due to a lack of music teachers. The situation might appear rather grim, and with only a few Norwegian idealists and a rather small budget, we came to acknowledge our limitations for this work at the time.

New possibilities

During this period, we contacted artist Sophie Rodin, who at that time worked on a decoration project at the newly built BAS centre in Rashidieh. Our meeting and collaboration in Rashidieh resulted in Sophie inviting some of us to help establish a foundation that would have some means at its disposal for international culture work among children and youth. She writes:

6 More on the music conservatory in chapter 2.

> I can see the development potential in the project and want to continue this work. In order to expand the frames and possibilities, the foundation Forum for Culture and International Cooperation (FORUM) is established. Two musicians, Vegar [Storsve] and Petter [Barg], the coordinator of NORWAC, Kjersti [Fiveland], Gro [Gjestrud], who is a translator, and myself will form the foundation's board. We aim to develop culture projects in Rashidieh and maybe expand to other camps. I can see a possibility of introducing drawing and painting activities as a permanent offer. We are also discussing getting engaged in the library of the centre and working to better their command of English. We have lots of ideas (Rodin, 2006, p. 61).

With the establishment of the FORUM, the project expanded considerably in terms of funding, predictability and impact area. The objective—to offer as many children and youth in a difficult situation due to war or poverty as possible continuous culture education facilities—was ambitious, and FORUM soon saw its limitations regarding the need for and the possibility of increased activity. FORUM discussed ways to involve more people in this work. I therefore presented the possibility of initiating a collaboration with NMH. Through employee and student participation, NMH already had several experiences and ideas to continue the work. This led to FORUM giving NMH students some economic support to travel to Lebanon and participate in the project.

2005–2007

NMH enters the field

Based on all the interesting issues we encountered in Lebanon and the promise of external economic support from FORUM and NORWAC, the notion of student participation in the project was presented in early fall 2004. The response was very positive, and as NMH was in the process of strengthening the content of music educator training by means of a broader multicultural profile, we thought this project might provide a useful arena. Furthermore, we hoped NMH's participation would help fulfil the intentions of FORUM's objectives.

A budget was set up and some preconditions for participation presented, which the students had to consider. In addition to the grants from FORUM, NORWAC and NMH, the field trip entailed a small economic deductible for the students. A programme

for the trip was set up. We held three planning meetings with nine students who had chosen to participate in this pilot project in the spring of 2005. NMH took this opportunity to send more teachers, and Signe Kalsnes, who could support the students and help assess the potential of future activities in the project, joined the team. The NMH funding was drawn from the Department of Education and Research to develop the vocational aspect of the teacher training. In their letter of allotment, some of the provisions were as follows:

> Interdisciplinary topics and disciplines, such as adapted teaching, multicultural diversity, entrepreneurship, cooperation with the parents, preventing bullying and the ability to meet children and youth in different crises, should be emphasised (Department of Education and Research, NMH).

The present project was regarded as exceptionally relevant for our institution because it included several of the criteria listed by the Department, and as it focused on new arenas for fieldwork and because it had a cultural exchange and internationalisation perspective.

Report from a field trip to Lebanon for the students in the Bachelor's Programme in Music Education 31.03–09.04.2005

Nine students from the Bachelor's Programme in Music Education and three teachers from NMH participated in the first field trip to Lebanon. The time spent on this field trip was legitimated by the working methods of the curriculum for the subject 'Minority cultures/ethnical music orientation' (Norwegian Academy of Music, 2003, p. 48)[7], in addition to a great deal of voluntary effort from both students and teachers. After this experience with what we termed *a pilot project* in the discipline 'Minority cultures/ethnical music orientation', a report was written. This report was based on the experiences of both students and teachers and was meant to document the project content and form the basis of planning for later placements for students and of a strategy for the development of the *Lebanon project* as a whole at NMH. To present this background material, I choose to reproduce an excerpt from the report.

7 'Through the work on this subject, the student shall obtain insight into the main features of the ethnomusicological discipline history, develop the ability for critical reflection and problematising through studying other music cultures and obtain experience of a broad specter of ethnic music. The teaching shall be held in the form of tutorials, projects, workshops and possibly excursions.' From the curriculum for the Bachelor's Programme in Music Education (Norwegian Academy of Music, 2003, p. 48).

Excerpt from 2005 report

A pilot project in the subject 'Minority culture/ethnic music orientation'. Vegar Storsve and Inger Anne Westby

The work in the Palestinian refugee camp Rashidieh, Tyre

BAS is a health and social organisation working inside the Palestinian refugee camp. At their centre, both students and teachers did practical work with the children and exchanged musical experiences with the musicians Chadi, Nabil and Haider. The idea was to continue the work by expanding the repertoire and methods for the music teaching. We worked with music in terms of both general joint activities and instrumental groups. A common repertoire was rehearsed, which was to culminate in an ensemble with everybody. The NMH students contributed with teaching and guidance of both individual students and mixed-age groups of students on different levels. Some of the NMH students also got the opportunity to try instructing and directing the entire ensemble.

The teaching culminated in a fantastic show where everyone participated. A grand orchestra with 40 children and 14 adults sang and played 'Sambalele' and 'Look, the sun is rising'. We got to see and hear Palestinian dance, polka and 'Reinlender' (Norwegian folk dance) performances, Palestinian/Arabic drumming and a couple of songs by Tom Næss in Norwegian. The NMH students had also planned their own section in the concert.

The work at Imam Sadr Foundation Elementary School, Tyre

The NMH students observed how the teachers worked in their student groups using adapted teaching and music activities from previous courses. In collaboration with the school's music teacher, the NMH students arranged a concert for all the students of the Special Education Department.

Visit to the conservatory in Lebanon

We had made an appointment with the President of the conservatory in Lebanon, Walid Gholmieh, to witness a rehearsal of the symphony orchestra and the

Oriental orchestra at the conservatory. In addition, the NMH students were taken on a guided tour, and they were invited to attend individual teaching of the main instruments. The conservatory in Lebanon does not offer music teaching education but is very keen to develop the collaboration on music pedagogy with NMH regarding music teaching in schools.

Student evaluation 10.05.05

Before we go:

- Important to prepare ourselves in advance concerning the music material we will be working on. The students' preparation may, for example, involve preparing ensemble arrangements of the material.
- It is hard to make preparations when one does not know the groups, relevant tasks, space, materials, etc. To what extent are we able to do more research here, and to what extent is this fieldwork experience relevant?
- All the students ought to have 1–2 games they can teach here and now. Everybody ought to have written down and tested ensemble arrangements for the material we will use.
- The students ought to have rehearsed material suitable for off-the-cuff performance.

In Lebanon:

- Time for summary, planning the next day—approximately 30 minutes at the end of each workday.
- Clarify the need for guidance. What do the students need?
- Should the assignment tasks or research questions be clarified before we leave?

Value of a project like this in the study:

- 'I can't envisage a better way to learn about teaching in another culture.'
- 'Have to practice teaching on a wholly new level due to language problems. As well as being an important experience as teacher, it will provide a unique insight into how schoolchildren with a different linguistic background

may experience teaching in a classroom in Norway, where teaching takes place in Norwegian.'
- 'Offers unique insight into how music can contribute to life quality. Hard to find equivalent professional placement/experience in Norway because music has a very different standing in school and cultural life.

Our experiences (participating lecturers), April 2005

The students have the possibility of personal and musical meetings at several levels. From a multicultural perspective, it means a lot that the students can encounter other music cultures in their original context and get a feel of the challenges of teaching and guiding children of another linguistic, musical and cultural background.

For the adult musicians in the camp, it is inspiring to meet students that have significant pedagogical skills in addition to being competent performers. Both the adults and the children are very motivated to acquire more knowledge and are eager to introduce new instruments and activities. They also greatly appreciate being able to share their culture with us. The dance group has achieved a very high competence level and serves to inspire the younger children. This group is being invited to present their folk dances abroad. This creates further inspiration and provides support for the performers in the cultural identity work.

Teachers and leaders at the Imam Sadr Elementary School are also motivated for further courses. It turns out that our rather frequent presence inspires continuous practice. Every time we visit, they want to show us what they have been working on. The regular visits are paramount for keeping up the motivation and providing more subject-specific material.

Regarding the work at both the camp and at Imam Sadr Elementary School, NMH's professional contribution is most significant. By running courses for teachers and schoolchildren, our teachers educate teachers and adult musicians, and prepare a potential professional placement arena for our students.

In addition to the practical teaching activities, another objective is to motivate NMH students and the music academy as an institution to engage in this type

of activity in the future and to show how international work can also be a professional arena for musicians and music teachers.

Assessments of NMH's possibilities and future role in the Lebanon project

From an internationalising perspective

Traditionally, the internationalising work of Norwegian educational institutions consists of student and teacher exchanges and education collaboration between educational institutions of equal standing. the *Lebanon project* does not have this focus but adds a new dimension to the internationalising work by focusing on cultural diversity and education as international aid. Both perspectives are important in UNESCO's work for education from a global perspective and may be of increased importance in the internationalising work of the education sector. In the *Lebanon project*, NMH's participation in music pedagogy, both in Palestinian refugee camps and at the Imam Sadr Elementary School, bears evidence of professional and pedagogy-related aid work. The work will entail both training of the teachers/leaders/musicians involved and work with schoolchildren. Any future NMH participation in the Lebanon project might therefore have an education perspective.

From a teacher training perspective

In Norwegian teacher training, there is an increasing focus on the multicultural challenges facing teachers in both elementary and secondary schools, and municipal music and arts schools. Is it sufficient to open the gates to students with a different musical and cultural background and have them participate in the activities traditionally offered by the schools, or is it necessary to change these activities in line with the wishes and musical/cultural prerequisites of the users?

Future music teachers will be expected to be familiar with schoolchildren's different musical/cultural expressions and to be able to meet them with insight and knowledge. Furthermore, it is of great value to the NMH students to experience teaching children across musical/cultural affiliations and without a common language.

From an R&D perspective

If NMH decides on a more long-term involvement in Lebanon, R&D projects related to this activity will be well prepared. In this type of project, student involvement will be both welcome and necessary. In Lebanon, we see great potential for developing an R&D project where music teaching, cultural exchange and a multicultural perspective are emphasised and where students participate actively.

New ideas, new field trips

Many exciting and positive experiences form the basis of further development and planning for the project. The project had ambitions to expand the target group in Lebanon, and at NMH there was an interest in further development and in involving more student groups and teachers from other study programmes. We felt a need for a tighter organisation in Lebanon, an improved preparation process for the students and integrating more lines of study at NMH. We also saw the need for securing a close collaboration with relevant organisations in both Norway and Lebanon, for economic and organisational reasons. At NMH, two lecturers who applied to the Committee for Educational Quality were granted resources to prepare a more systematic documentation of the students' stay in relation to the potential of the professional placement experience of the field trip. We used these allocated resources on a trip to Lebanon to make a detailed plan of the content for the next field trip for the music educator students. Again, we were to run a music course for the local teachers and social workers and establish contact with more institutions and relevant arenas for professional placement for our students. Three master's students in music therapy who wanted to use our local contacts in Lebanon for fieldwork for their master's theses joined us on this trip, and the participating teachers took on the roles of tutors and facilitators for their activities and observations. We implemented courses for teachers at Imam Sadr Elementary School in Tyre and new ideas for the work at the BAS centres in three Palestinian refugee camps. We also visited and carried out demonstration teaching at the schools of the Marouf Saad Foundation in Saida. As music therapy students had joined us this time, some of the courses and the demonstration teaching were devoted to music therapy activities and discussions around this. The activities were well received, and this was an important contribution beyond what we music educators usually

present. Not least, it resulted in good discussions on the differences and similarities of music in therapy, music in educational activity and music as a recreational activity. Again, we saw the enormous impact of this project

A new project report from 2006 and experiences from 2005 provided us with ideas for development opportunities and issues we wanted to follow up on concerning the student field trip, potential R&D activities and measures for further development in Lebanon. We wished to:

- convey the unique placement opportunities, both of an educational and a performing nature, embedded in encountering the multicultural perspective in a culture different to our own;
- convey how we, with our culture traditions, are perceived by and in other cultures;
- investigate the multicultural encounters, focusing on which educational challenges these encounters offer when we are the ones who are the 'strangers';
- develop new arenas for reflection on our own basic views of music education (humanitarian and educational views, views on knowledge, etc.)
- get the students more involved in the R&D activities through their experiences and logs and
- generate R&D projects at NMH that can provide new knowledge about the relationship between music education and the field of professional placement.

Further work on project development

The multicultural field is a reality in the society for which student teachers are educated. At the same time, we know that educational institutions are slow in changing their traditions and working methods. From this perspective, we found the project unique in that it did not require anything more from us than testing out new ideas in new cultural contexts. We thought it would offer our students valuable experiences.

As an institution, NMH is able to make the knowledge and experiences from the project available for people other than those participating by working systematically on the project as R&D work. We considered the possibilities of designing one or more R&D projects as very good. In spring 2006, practitioners in the music education specialist environment wrote an application to the Research Council of Norway focusing mainly on this theme. We were not granted external research funding in this round, but internal priorities at NMH gave new inspiration to continue evolving the project.

We still held this to be a very interesting and a strategically important area for the education sector. Therefore, we wanted to:

- develop the joint R&D project that formed the basis for the application to the Research Council in 2006;
- use personal R&D time (with individual adjustments) to make the Lebanon project into a combined professional placement and research project;
- assess the possibility for increased NMH participation in the form of more student and lecturer groups and
- investigate the possibility of initiating an international cooperation project with one or more educational institutions in Lebanon/the Palestinian territories to improve qualifications/provide further education in music for teachers and musicians.

2007–2009

Formalising the activities at NMH

In the process of involving lecturers and students from both music education and music therapy studies at NMH, a professional placement project for our students was established in Lebanon and was anchored in the curriculum as an integral part of the subjects offered students in the bachelor's programme in music education.[8] Furthermore, we launched an opportunity for music education and music therapy master's students to participate in the project as fieldwork. Several master's students expressed interest, and colleague Rita Strand Frisk joined as an observer and tutor for music therapy students.

More than 100 students have participated in the work in Lebanon in one way or another. Some students have used their experiences in their master's thesis, while students at the bachelor's level write reflection logs of their teaching and concert experiences from their placement in Lebanon. The focus has been on music education, music education development work, community music, music dissemination, concertising, cultural exchange, studies of foreign cultures' music and music and health in music therapy. Since 2007, the project has had a separate budget post at NMH, and

8 Ref. Chapter 3.

the tutors participating in the project have to a great extent applied their experiences in their R&D work, both in the preparation of teaching materials and by publicising and disseminating their research findings.[9]

Student logs

We have now established a fixed routine for the music education students to write a log in the aftermath of the placement in Lebanon to reflect on their experiences in the project. The logs have developed over the years, and we have focused on systemising and collecting them as they might offer valuable insight regarding the development of the project.

The logs have been used as empirical data in the R&D work (Brøske Danielsen, 2012; 2013), have been used to make adjustments to the course and the content of the field trips and have been used to legitimise the project as part of the NMH activities. In addition to R&D, the planning process for new field trips and guidance during the project implementation, the logs provide an important pedagogical opportunity for the students to seriously reflect on these experiences. The students write about strong personal interactions with foreign cultures that have given them new perspectives on both the music discipline and other more personal matters. Many of the students see new opportunities for occupational arenas in the future. They find their placement in Lebanon a most relevant background experience for educational music activity in multicultural Norway (Brøske Danielsen, 2012). Even Ruud (2012) also uses the *Lebanon project* as an example in his discussions on which qualifications music teachers and music workers will need in the future and has coined the term 'new health musicians' (Ruud, 2012, p. 95).

Students as performers

An important part of our activity that we have continuously developed and made a priority in the *Lebanon project* is to give different audience groups in Lebanon a live music experience. The NMH students prepare a concert to be performed at various institutions and schools in southern Lebanon that contribute to the objective of giving the students experiences in holding concerts in unfamiliar and foreign cultural environments.[10] In 2007, our students contributed to a historic breakthrough by

9 Ref. also Chapter 5.
10 Ref. Chapter 9.

holding a concert in a public high school in the village of Shohour.[11] Under previous principals, music had not been welcome at this school. The new principal showed a great interest in our work in Lebanon, and he joined NMH students' concerts at other schools on several occasions. He had applied to central school authorities and local imams for permission to invite us, and his application was finally granted. Since then, we have followed up with annual concerts at this high school, and through contacts in this project the high school in Shohour has also signed a friendship and cooperation agreement with Jessheim High School.

2009–2012

The need for further education

Our experiences from working in Lebanon have showed that it is difficult to find qualified teachers willing to teach music in classrooms or as a leisure time activity, as done in Rashidieh.[12] Furthermore, there is no tradition of applying music as a tool in the teaching of other subjects or in health and social work. Neither the conservatory nor the universities in the region offer courses in music pedagogy. Starting in 2009, NMH has, in collaboration with NORWAC and FORUM, established a three-year long educational programme for 40 people from our partner organisations working as elementary school teachers and/or culture, health and social workers among Lebanese and Palestinian children and youth. Through workshops and tutoring in The X-art Project[13], the participants have obtained certain basic qualifications to apply different art disciplines in their work. NMH lecturers have contributed by teaching basic skills in music and dance and didactic thinking around the use of this competence in various teaching situations. The feedback on the project from the participants and their respective principals/heads of organisations has been very positive. They report a great need to continue developing competence in recruiting and educating more music workers. They also voice a big need and wish to increase the competence of those who have already participated in The X-art Project.

11 More on the school in Shohour in Chapters 2 and 9.
12 More on the music project in Rashidieh in Chapter 3.
13 Ref. Chapter 4.

Increasing involvement

Throughout the entire period, and especially after 2009, the *Lebanon project* has been subject to greater attention at NMH. This is not least due to the project becoming better known, and we detect an increasing involvement among the students as well as the staff. The students have arranged fundraising for instruments and teaching, held support concerts, recorded a Christmas CD for the benefit of the project and taken on the responsibility of hosts for visits to NMH. We continuously receive inquiries from students who have previously participated in the project and other young musicians about the possibility of joining the project. We have succeeded in involving many of them. For example, we have managed to facilitate fieldwork in Lebanon for a Danish master's student at Danmarks Pædagogiske Universitetsskole. He spent more than eight months in Lebanon collecting empirical data for his thesis and working as a music teacher. He shares with us some of his experiences of cultural exchange in this anthology.[14] In addition, since 2009 Brit Ågot Brøske has been heavily involved in the work by participating as a tutor for the music education students in their project placement, being a course instructor in the X-art Project, doing research and being one of the editors of this anthology.

The presidency and administrative management of NMH have had a positive attitude towards the project. In order to obtain a better assessment basis for the frequent applications for funding of the activities in Lebanon, the vice-president of NMH Ingrid Maria Hanken requested an evaluation of the project in 2010. The NMH administration was commissioned to design and implement a study in connection with the evaluation. All the NMH students and lecturers who had been involved in the project were invited to participate in a survey. In addition, three Palestinian teachers from one of the refugee camps and the leaders of the local organisations in Lebanon got the opportunity to comment on the project (Norwegian Academy of Music, 2011). The results of the survey were available in 2011, and the conclusions from the survey were predominantly positive in favour of continuing the project.

The results of the survey inspired us and the presidency to initiate further work to continue and expand our engagement in Lebanon. This is based both on the social mandate of our institution and on the potentially wide scope of this project for our students' education. We now wanted to strengthen dissemination of our experiences and continue to contribute with our competence. This has resulted in the work on

14 Ref. Chapter 8.

this anthology, and it is most pleasing to be able to present parts of this work at NMH that show a social involvement beyond educating good musicians.[15]

2012–2014

Optimism and further planning

Throughout the 2012–2013 academic year, we discussed how we can help increase expertise in Lebanon. In connection with this, we have designed an education programme and have applied to the Norwegian Ministry of Foreign Affairs for economic collaboration on this.

Pending an answer from the Ministry, we continue with project development internally at NMH. In particular, we are trying to involve additional student groups. The then Vice-Principal and Artistic Director, Kjell Tore Innervik, participated as an observer at the students' concerts in connection with their project placement in Lebanon in April 2013. As a follow-up, we prepared a project specification for the course 'Music in perspective' for performing master's students. The students now have the opportunity to choose to participate in a concert tour for our network in Lebanon; this began in Spring 2014. Seventeen students expressed interest in this.

On a project trip to Lebanon in June 2013, Geir Johansen, coordinator for the master's programme in music pedagogy, participated as an observer. His work in this connection targets potential problem areas and ideas for future master's projects and further R&D related to the *Lebanon project*.[16]

From autumn 2013 onwards, we were again engaged in preparing new students for the annual professional placement project of the third year KAMP students.[17] The first edition of this anthology was also published in autumn 2013. The aim was to facilitate further development and continuity of the work, and we think the milieu at NMH has an obligation and are qualified to move this work forward.

15 Ref. also Chapter 11.
16 Ref. Chapters 6 and 7 for details.
17 More on this in Chapter 3.

New challenges – Rejection by UD

UD rejected our application for support for the competence building of music workers in southern Lebanon. In addition, the economic support of student participation from our partners was about to be phased out, as the FORUM fund was dwindling and NORWAC was faced with new restrictions on what they could allocate means to as a health organization. NMH's budget was earmarked for supervision of students' professional placement, project management and R&D activities—in other words, means that primarily should be allocated to teacher activities. Therefore, we knew we had to provide some new financial support from an external source to be able to offer our future students this professional placement project. However, the student placement for spring 2014 was secured economically and was well planned for both bachelor student music teachers and master's students.

A temporary halt

We live in a turbulent world. In Norway, we experienced a terrorist attack against the Government Quarter in Oslo and mass killings at a political youth camp on the island of Utøya in Buskerud on 22 July 2011. In the latter incident, 69 people were killed, and another 66 young people were seriously injured. The aim of the terrorist was to punish political organizations enabling what he termed an Islamist takeover of the world.[18]

Due to increased vigilance against terror in general, further intensification of, for example, the war in Lebanon's neighbour Syria, the political conflicts across the world and growing support for the activities of fundamentalist groups and resulting terrorist acts, the Norwegian government felt the need to run through the security and preparedness routines of our public institutions. NMH was also challenged on this. One of the conclusions drawn from this review was that NMH would not offer any field trips to areas that UD discouraged Norwegian citizens to travel to. Since the civil war in Lebanon and some later conflicts, such as along the border between southern Lebanon and Israel, UD's official travel advisory has warned against non-essential trips to certain areas of Lebanon, including south of the Litani River. Our main partners reside in the town of Tyre, which happens to be located in that area. Therefore, the professional placement in Lebanon had to be called off in spring 2014.

18 https://no.wikipedia.org/wiki/Massedrapene

2014–2018

The work continues

The situation in Lebanon is still perceived as chaotic and under pressure on several fronts. There is a huge influx of Syrian refugees, leading to new challenges, antagonisms and conflicts. The Palestinian refugee camps are also being overcrowded by new Palestinian refugees who have fled the war in Syria. According to the Norwegian Refugee Council, every fourth inhabitant in Lebanon is a refugee from Syria or Palestine.[19]

The politicians in Lebanon are finding it hard to form a functioning government, and basic community services are being neglected. This imposes new challenges on the many NGOs that are doing their best to provide basic aid and health services. The schools have become overcrowded, and many children cannot attend. Unemployment is on the rise, especially among marginalized groups fighting for the few jobs available. Despite this, we witness our partners go to great lengths to continue to develop cultural activities and education for children and youth. Many of them hold that the need for activities focusing on community, mental health, learning and knowledge are especially important in times like these. We notice that music activities, such as participating in choirs, dance groups, ensembles and other forms of music training, have been established and have evolved in the Beit Atfal centres in several Palestinian refugee camps. The inspiration from Norwegian musicians and teachers has always been considered a vital contribution to the motivation and development of the programme, according to Mahmoud Seidan, the current director of the centre in Rashidieh. He adds that the Norwegian economic support of the programme has been a prerequisite for running it. We also notice that several Lebanese schools are rising to the challenging situation, maintaining and continuing to develop music activities and music as a subject for their pupils.

The threat of terror from fundamentalist groups and individuals creates a dilemma regarding further involvement. Is the threat of terror going to prevent us from carrying out our social responsibility as an educational institution to help secure what is termed cultural human rights in areas that are under threat?[20] This question will continuously be debated. Nevertheless, we still think that based on our experiences

19 https://www.flyktninghjelpen.no/herjobbervi/midtosten/vart-landprogram-i-libanon/

20 See Chapter 11.

as aid workers in the *Lebanon project* and the high value this arena has for learning in the international field, the project deserves continued existence in the future.

Alternative arenas for professional placement

As an arena for new and alternative international professional placement for our students at NMH, this project has provided us with valuable experiences. A tightly knit collaboration with Arts for Young Audiences Norway[21] has enabled our students and us to participate in and develop some of their international projects. We particularly note their collaboration with the Subramaniam Academy of Performing Arts in Bangalore, India, the aim of which is to encourage the discipline of music in Indian primary schools in Bangalore, including Western music and methods. This has resulted in cooperation with NMH, which is now contributing with both tutors and students to increase competence among music teachers in India and to teach children in Indian schools.[22]

A similar project integrating NMH students has been set up in Tbilisi, Georgia. Here, NMH is involved in a four-year project with the Tbilisi State Conservatoire to establish a music teacher education programme, including competence building using an active-musicking approach.[23] The project is financed through the Norwegian Centre for International Cooperation in Education.[24]

New strategies for the *Lebanon project*

Currently working on several placement arenas, NMH tutors want to simultaneously contribute to further work on the *Lebanon project*. We have a budget for international project development that allows us to travel to Lebanon. Our tutors contribute with workshops for musicians and teachers in Lebanon and with teaching materials and other R&D. Some of these experiences are presented in the form of research articles in scientific journals and books and as presentations at Norwegian and international conferences. In the fall of 2015, Kim Boeskov was employed as a PhD scholar at NMH. The theme of his PhD is 'The musical practice as cultural performance: Relations of meaning, musical agency and social transformation in community music'. The empirical

21 http://www.kulturtanken.no/
22 http://www.sapaindia.com/sapa-in-schools/sapa-in-schools/brochureforms-and-payments
23 https://nmh.no/ansatte/nyheter/5-millioner-til-meir-samarbeid-i-tbilisi
24 https://www.siu.no

material for his work is based on field work in Lebanon in 2016. His thesis is set to be completed in June 2019.

New project collaborators

Interest in the project has come from multiple quarters, such as from students who participated in the professional placement in Lebanon and from the Norwegian Council for Schools of Music and Performing Arts (NCSMPA). With some economic support from the Forum for Culture and International Cooperation, we have succeeded in engaging former students who participated in the project during their period of study. Following new project trips in 2016, they are now about to organize a volunteer special interest organization to support the continued operation of music groups in the Palestinian refugee camps in Lebanon.

Through our contact with Anders Rønningen, a consultant at The Norwegian Council for Schools of Music and Performing Arts (NCSMPA), we have established a collaboration with NCSMPA. This has resulted in Rønningen and some teachers from municipal schools of music and performing Arts (referred to as culture schools) joining us on a trip to Lebanon to observe the activities. In light of the limited ability of the culture schools to offer refugees in Norway proper facilities, increasing competence in music work in Muslim cultures has been the main objective of employees' participation and engagement. We also see that teaching material and our working methods for the music group in Rashidieh may provide fresh ideas in the work on the brand new broad-ranging educational programmes in the culture schools, as outlined in the new curriculum plan. We are now developing a further educational programme at NMH for culture school teachers, including placement in our network in Lebanon.

Exciting future

We hope our experiences in Lebanon will be a source of inspiration to projects geared towards sharing professional competence to give marginalized groups the chance to participate in music activities, and we hope to get the opportunity to continue developing the *Lebanon project* in the years to come. We believe the project will be resumed as an arena for professional placement for students. We now notice that UD's adjustment of their official travel advice from 2015 is somewhat more specified under the heading 'Lebanon travel information': 'Non-essential travel or staying south

of the Litani River is dissuaded, *with the exception of the town of Tyre* (our italics).'[25] Rashidieh and several other Palestinian refugee camps are situated in Tyre; hence, we see the possibility of resuming an exciting and informative placement project that means a lot to those involved. We also know this travel advice is continuously being revised by UD.

We have witnessed many warm moments in the meetings with children allowed to experience an instrument they have never touched before let alone play. A lot of eyes were opened wide and filled with tears. We believe this makes a difference to children, young people, students, teachers, researchers, parents and others who are concerned about children's right to have cultural experiences.

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25 https://www.regjeringen.no/no/tema/utenrikssaker/reiseinformasjon/velg-land/reiseinfo_libanon/id2415116/

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Chapter 2

Partner organizations in the Lebanon Project

Vegar R. Storsve

As the Lebanon Project has consolidated itself over the years, a network including both Lebanese and Norwegian organizations has gradually evolved. All the partners are important for the project's goals as well as the various organizations' potential to succeed in their fields of interest. This network constitutes diverse and comprehensive experience and knowledge in the project, whether the organization's focus is mainly on cultural exchange, teaching, health-related services, solidarity-building activities, and providing humanitarian and financial aid. In this chapter, we provide a more thorough overview of this network by describing the various organizations involved and explaining their affiliation with and role in the Lebanon Project.

Beit Atfal Assumoud (BAS)

The National Institution of Social Care and Vocational Training (NISCVT), better known as Beit Atfal Assumoud (BAS), which translates to "House of the Proud Children" in English, is a humanitarian NGO that works in refugee camps and other Palestinian communities in Lebanon. This organization was founded by Kassem Aina in the aftermath of a massacre at the Tal El-Zaatar Refugee Camp in 1976 to help children who lost one or both parents in the massacre. In 1982, after the second Israeli invasion of Lebanon, the Sabra and Chatila refugee camps were struck by two new horrendous massacres, this time targeting women and children as well as men. This resulted in a serious social crisis, affecting the entire local community. To help residents cope with extremely challenging living conditions, BAS extended its scope of services to include the whole family. Today, BAS helps Palestinian refugees and people of other disadvantaged nationalities living inside or near the camps.

The aim of BAS is assisting and developing Lebanon's Palestinian society through various services and projects. The organization administers 3 types of programs in all 12 of the country's Palestinian refugee camps: education, society and economy, and health and culture. Services provided include the following:

- sponsorship programs to improve each family's socio-economic situation
- special programs directed at women, children, and youth to develop families' economic and professional potential
- venues for dialogue with young people from other countries to provide them with a platform for self-expression
- maintenance of the Palestinian cultural heritage to strengthen national identity
- kindergartens, homework assistance, and other measures designed to encourage school completion
- dental clinics
- family guidance
- cultural activities such as scouting, sports, music, and art, in addition to libraries and Internet cafes[1]

At the Rashidieh refugee camp, our collaboration project contributed to establishing weekly music-related lessons and activities at the BAS's culture centre. Four teacher-musicians, Chadi Ibrahim, Haider Najeeb Shohrour, Nabil Alachkar and Yasser Wakkal, were involved in teaching and leading the music activities in the initial phase. Some of these are still involved and active in the project. Approximately 55 children and youth have received music training yearly since 2004. This "music school" has been closely monitored, both professionally and financially, by several of our partners in Norway, and presently serves as a motivational model for other centres. Furthermore, student music teachers from the Norwegian Academy of Music (NMH) have their annual professional placement at this cultural centre.[2] Members of a Palestinian music and dance group that visited Norway during this project period were recruited primarily from this "music school" in Rashidieh.

We started equivalent projects at the Tripoli-area Nahr el-Barred and Beddawi camps in 2006. This was halted, however, when the Nahr el-Barred camp was obliterated by acts of war during fighting between the Lebanese army and the radical Islamist group Fatah al-Islam in 2007. Some music activities have been restarted at the Beddawi camp since then, run by locals.

Social workers and kindergarten teachers from BAS have participated in the X-art program.[3] Drawing, dance, literature, drama, and music activities are now frequently provided to kindergarten groups. In 2011, BAS also initiated a new music project at

1 http://www.socialcare.org
2 Ref. Chapter 3 for further details on this professional placement.
3 More on the X-art educational program in Chapter 4.

their centre in the Burj el-Shemali camp. The remaining nine centres located throughout Lebanon desire similar projects.

Imam Sadr Foundation (ISF)

The Imam Sadr Foundation (ISF) is a volunteer organization originating from the Amal movement in Lebanon. This is a political party founded by the Shia Imam Musa al-Sadr. Like most parties and movements in Lebanon, Amal organized a militia during the civil war. After the war ended, most of these militias were abolished, and the parties began focusing on political and social activities. This type of movement usually has NGOs taking care of healthcare, education, and other types of social services, and this also applies to the Amal movement. The movement still wields considerable political influence in Lebanon, and many of its members are elected to parliament.

The Imam Sadr Foundation claims its goal is creating social equality and justice through providing people with opportunities to improve their lives. They also promote social equality so more people will feel capable of making good decisions in their lives and changing their environment. The institution cooperates closely with local communities in southern Lebanon, working to reach the following objectives:

- improving the living conditions of specific groups in Lebanon such as orphaned children, disadvantaged women, some local communities in the districts and poor urban areas, and assisting them by providing educational and job training opportunities and developing the competence needed to take advantage of economic and social opportunities
- meeting the basic needs of those who are marginalized and victims of armed conflict, as well as boys and girls with special needs, to increase their self-confidence and enable better integration within the local community and society in general.
- encouraging a culture of openness, dialogue, and reconciliation to build a just society with equal opportunities, participation, and responsibility for all, regardless of faith, skin color, or gender.

The ISF has initiated and implemented several programs to create a stronger society. This includes kindergarten, primary, and vocational education for girls, in addition to educational opportunities for disabled children and programs for health, empowerment, and community development. ISF members believe education is crucial for social progress, and that only a comprehensive approach addressing poverty, social

exclusion, and social, cultural and political conflicts can create an environment where children can blossom academically.[4]

NMHs cooperation with the ISF began in 2002 at their special education department established and developed in cooperation with the Norwegian Aid Committee (NORWAC). At that time, they did not have any experience with using music in teaching, and some of the leaders and employees were sceptical that any benefits would result from incorporating it into the curriculum. We perceived contradictory religious attitudes concerning this issue among the school staff and board. This was addressed and solved via intensive effort from Norwegian and local music instructors. Diana Mostafa, educated at the music conservatory in Lebanon, was employed as a music teacher at the school. Through this work, she gained valuable experience that was important for her professional development. Teaching special classes was inspiring, and the project grew steadily. The school later bought guitars, xylophones, and percussion instruments. Music and dance workshops were held for dozens of teachers, and eventually, the school designated a room for the purpose of teaching music. Currently, all primary-level classes at the school have weekly music lessons, two full-time music teachers are employed, and a youth choir has been established. The choir participates annually in national school competitions at American University in Beirut (UAB) and achieve increasingly higher rankings. NMH student teachers perform at annual school concerts and present performances they've prepared themselves. Furthermore, a tradition of conducting workshops in Arabic singing for NMH student teachers lead by the school's music teachers, Diana Mustafa and Raji Mustafa, has been established.

Through participation in the X-art project and training their colleagues, many of the teachers at ISF have encountered art-related disciplines and gained an understanding of their potential use in teaching. The school's leadership claims their eyes are now opened to additional art forms and that art has become an integral part of many subjects taught there.

Maarouf Saad Social and Cultural Foundation (MSSCF)[5]

The Maarouf Saad Social and Cultural Foundation (MSSCF) was founded in the city of Saida, Lebanon in 1980. This NGO also began as a political party – the Popular Nasserist Organization (PNO) – that had its own militia during the Lebanese Civil War.

4 http://www.imamsadr.net/News/newsphp?NewsID=6885
5 https://www.facebook.com/MaaroufSaadFoundation

To recruit members and supporters, most parties had to give something back to the people. The PNO has collaborating with the Palestine Liberation Organization (PLO) and is mainly associated with Sunni groups. The PNO's present leader, Osama Saad, was a member of Parliament in Lebanon until the 2009 election.

Osama's sister Mona Saad is the Maarouf Saad Social and Cultural Foundation's current leader. In their preamble, we find that they aim to offer education as well as health and social services to underprivileged people in the local community. They focus mainly on vulnerable groups, and they intend to contribute towards spreading awareness of human rights and public services available in the community. In addition to running two primary schools, three centres for primary health care, and their own projects for struggling people, the MSSCF is also engaged in social development programs in collaboration with other local organizations. These include, for example, healthcare, social assistance programs, and summer activities for children.

Due to a lack of efficient public services in Lebanon, grassroots NGOs such as the MSSCF have played a crucial role in helping people secure their social rights. When the Lebanese Civil War was raging between 1975 and 1990, volunteer organizations mainly mobilized and provided aid and assistance. Post-war times generated expectations that these organizations' efforts would be redirected towards developmental work, but they have been met only minimally. Ongoing inadequacies in government-provided public healthcare services coupled with chronic political instability have forced Lebanese voluntary organizations to continue their aid and assistance work. Having so few resources left over to invest in developmental projects and creates massive frustration for the organization itself and for the people they serve.

The MSSCF runs two schools which annually provides up to 700 Lebanese and Palestinian children with kindergarten and primary school education. These are mainly children from deprived local communities in Saida and in the Palestinian refugee camp Ain al-Hilweh. The schools are based on an integrated holistic approach to develop the children's social, emotional, psychomotor, intellectual, psychological, and artistic capabilities. Children's rights, their right to participate, and the inclusion of children with special needs are focused on in the curriculum and in all the schools' activities. Efforts contributing to cooperation between children, their parents, and the community are emphasized.

Through facilitating learning and social growth in a physically and socially friendly environment, the MSSCF strives to combat illiteracy, early school dropout, and child

labor and generally increase opportunities for children and parents to participate in the development of society. The present leader of MSSCF, Mona Saad, has been interested in incorporating cultural activities into the education curriculum for a long time, and she has had many worthwhile experiences concerning drawing and visual arts expression in school. The inspiration arose while she was working and living in Denmark and became acquainted with Anna Kanafani's projects and methods related to art in education. The art teacher at MSSCF has acquired this method for use in the schools. During the Lebanon Project's initial years, we continually received requests from Mona to coordinate with her schools on music education. NORWAC was already engaged in a health-based project educating mothers through the MSSCF, and through this project, she learned about our work. Mona had already made a few attempts to employ music teachers, but they did not have the competence level or the type of classroom teaching approach she had envisioned.

Our cooperation began with NMH bachelor students holding a concert at one of the schools in 2007. These concerts have become an annual tradition, and the students of the MSSCF schools have always played an active part both on stage and in the audience. Raji Mostafa is presently employed as a music teacher at these schools, combined with an equivalent job at the Imam Sadr Foundation. When we later started the X-art project, MSSCF joined on equal footing with two other local institutions and participated with 12 teachers in the supplementary education program. Today, all students at the schools are taught music weekly by a music teacher, and several other teachers apply music in their approach to teaching other subjects.

Shohour Public High School (SPHS)

The Shohour Public High School (SPHS) was established in 2003 and is situated in the Shohour village in southern Lebanon, approximately 20 km inland from Tyre. This school has 250 students recruited from the 20 nearest villages. The facilities have been relatively limited and run-down, but they are now in the process of moving into a new location that will allow for an increased number of students in the future. Languages used in the school are French, English, and Arabic.

There are no practical aesthetic subjects at the school, and the activities in music, dance, drama, and sports were not well received initially. This part of Lebanon is governed by Shia culture, strongly dominated by the Amal and Hezbollah[6] movements. This

6 Hezbollah is a Shia political party still having their own militia in Lebanon.

resulted in the school being characterized by religious activities from the start. Our contact at the school was Abed Rashid, who was employed as headmaster in 2007. He belongs to an independent and non-religious tradition, and he thought the religious influence was too prominent, leading to exclusion and one-sided dominance in the student environment. Therefore, it was decided that religious activities outside the religious discipline should take place off school premises and after school hours. The headmaster had contacts in many different environments, in Lebanon as well as in Norway and other countries, and showed great interest in the Lebanon Project. He was present when NMH student teachers held concerts in Lebanon on several occasions. Arguing that art, culture, and aesthetic experiences, as well as contact with an international environment, could give the students a wider platform for knowledge and personal growth, NMH student teachers were invited to hold a concert at the school. Applications were sent to the central school authorities and discussions were held with colleagues and local political and religious leaders to obtain permission to cooperate with NMH, which they received. Thus, in April of 2007, a historical breakthrough took place: school concerts in this part of Lebanon. Since then, NMH student teachers continued performing annual concerts at this school in Shohour. Interest among the teachers for this type of activity was further strengthened by a visit from Norwegian music, dance, and drama students from Jessheim High School (JHS) the same year. They held workshops with the students on music, dance, and drama, which piqued the curiosity of several students who later expressed a wish to become more involved in these activities.

The public schools' budget in Lebanon does not appear to cover the more non-traditional disciplines, and it is hard to establish new subjects. The curricula for public schools includes aesthetic disciplines, but they are rarely implemented, primarily due to a lack of qualified teachers in these subjects. Furthermore, the Lebanese system entrusts individual schools with obtaining funding for additional needs such as equipment, teaching material, and social activities for students and teachers. Recruiting sponsors is an important part of headmasters' duties. To initiate music, dance, and drama classes, the high school has applied and received initial funding from the Forum for Culture and International Cooperation (FORUM). It has been difficult to recruit qualified teachers, but occasionally this has worked for a small group of students that have chosen to participate in music activities after school. Recently, this has mainly entailed teaching students that are going to represent SPHS during exchange visits to JHS. As part of the cooperation and exchange agreement made between these high schools in 2008, SPHS has a need to demonstrate and impart Lebanese cultural traditions. This activity is expanding, and before the annual exchange visits, they rehearse

diligently. The Lebanon Project network often contributes teachers, especially through the collaboration with teachers from Beit Atfal Assumoud.

Cultural and international activities at the high school have garnered attention within the local community among politicians, religious leaders, other schools, and residents. Local and national competitions in various subjects between schools, failure rate comparisons, grade averages, and increased numbers of student applicants are all indicators of the strong influence these activities have on the schools' economic situation in Lebanon. The SPHS's headmaster thinks the cooperative efforts with Norwegian educational institutions have had positive effects on several subjects taught, and thus strengthened its reputation, including the attention it receives when students from SPHS perform at various award and other ceremonies. School authorities have also awarded honours to the school for its achievements and development.

Lebanese National Higher Conservatory of Music (LNHCM)[7]

The Lebanese conservatory of Music (LNHCM) originates from a music school founded in 1930 by Wadie Sabra, also known as the composer of the Lebanese national anthem. His supporters at this school comprised a small group of musicians and artists whose objectives were to promote classical music through concerts and teaching.

In 1953, the then Lebanese President, Camille Chamoun, assigned the Minister of Education the task of establishing a state music conservatory based on the LNHCM. The pianist, composer, and conductor Anis Fuleihan was assigned the responsibility of running the conservatory, and a board was appointed consisting of both artists and politicians. Simultaneously, an association called *Les Amis de la Music* (The Friends of Music) was established to find economic support for the conservatory. Later, in 1959, the conservatory was officially established as a national institution under the minister of education. Its mandate was to teach, hold concerts, and manage a professional chamber orchestra.

During the Lebanese Civil War (1975—1991), all activity stopped at the conservatory, and its buildings were badly damaged. All the instruments, documents, and library were looted and burned. In 1991, teaching resumed and was later upgraded as part of the national institutions for higher education. Composer Dr. Walid Gholmieh was

7 http://www.conservatory.gov.lb

president of the conservatory from 1992 to 2011, and the activities and cultural diversity expanded considerably under his leadership.

The LNHCM has around 5,000 students today and has hired more than 2,000 teachers. They are now teaching both music theory and instrumental lessons. They operate an oriental Arabic orchestra and a Western-style symphony orchestra on a professional level. At several of their branches in Beirut, Saida, and Tripoli, they also offer lessons for children and amateur musicians at all levels. According to the current president, Hanna El Amil, additional branches are planned for several different locations in Lebanon.

Our contact with the LNHCM has so far been limited to visiting and observing rehearsals of the oriental Arabic orchestra. In 2005, we discussed the possibility of cooperating with the president on issues related to the organization's wish to establish an education program for music teaching. This was not followed up on because communication problems developed during and after the new acts of war in Lebanon in 2006 and later due to limited time and resources. However, in 2013 we reconnected to cooperate on workshops presented for our student musicians in February of 2014. Also, agreements have been made to discuss the potential for cooperation on a future music teacher education program at this conservatory.

Algarheim Primary School

Students at the Algarheim Primary School in the Ullensaker municipality of Norway have been in contact with children from refugee camps in Lebanon since approximately 1994. Following an initiative from two parents who had worked for NORWAC in Lebanon, a so-called Lebanon group was appointed, consisting of parents of first-grade students. In the beginning, letter writing and dispatching of toys and clothes constituted the contact.

In the fall of 1997, some of the fifth graders visited their pen pals in the camps in Lebanon accompanied by their siblings and parents. This turned out to be an intense and unique experience for both the Norwegian guests and the Palestinian children. In 1998, the Lebanon group merged with the school's parent council, and in the following year, reciprocal contact with the Palestinian refugee children became more formalized through a friendship agreement entered into by the Parent Council of Algarheim and the Beit Atfal Assumoud organization.

In April of 2002, the Algarheim Primary School was visited by 16 Palestinian refugees (10 dancers, 4 musicians, and 2 adult escorts) who contributed to a cultural exchange of dance, music, and cooking. After this first visit in 2002, contact and commitment have been ongoing. Parents and teachers sum up the experiences as professionally and socially important and useful in addition to promoting increased interpersonal understanding. Several groups of teachers, parents, and students from the school have later visited their friends in the refugee camps. Musicians, social workers, and children from the camps in Lebanon have visited Algarheim Primary School on several occasions. One example of the results of this cooperation is a live performance at the Jostein Gaarder's Sophie Prize award ceremony in 2003. Prior to this event, a group of children at the Algarheim Primary School participated in workshops for several days with Palestinian musicians where they collectively prepared an act that included Norwegian children and the Palestinians presented traditional dance and music from Palestine.

This school also played an important role when the organizations currently collaborating in the Lebanon Project invited Palestinians to accompany them on a cultural exchange trip to Norway in May of 2008. A comprehensive program had been organized and was ready to proceed when the airport in Beirut was occupied and closed a few days before departure due to internal conflicts in Lebanon. Extensive organizing had been carried out, mostly by a group of parents at the school. The host families in the school's district were prepared, the program at the school was finalized, and important elements of the program had been announced. For example, the local 17th May committee[8] in the municipality of Ullensaker had relied heavily on this visit in their festivities. Of course, the most negatively impacted was the Palestinian youth, who had been anticipating spending a couple of weeks away from the miserable camps to experience what was possibly their first visit abroad. The memories, fears, and traumas from the summer of 2006, when Israel occupied and bombed southern Lebanon, were obviously awakened. It all had to be cancelled, however, this conflict happened to be resolved quite quickly, and new preparations were made both in Norway and Lebanon. It is amazing how efficiently a planning process can be carried out when all resources are mobilized. Importantly, we saw how a strong commitment from the school parent group was. In September of 2008, the Palestinian group was there, and a comprehensive culture exchange project was carried out. Approximately 170 Norwegian school children encountered Palestinian children and culture, and

8 17th May is the Independence Day of Norway. It is celebrated with an extensive program in the municipalities.

their siblings and neighbours also got a glimpse through various local performances. The group performed at the NMH's Lindeman Hall and was also invited to take part in Oslo's Mela Festival (see YouTube: Palestinian roots II)[9].

During the Lebanon Project, teachers, headmaster, parent council, and students at the school have been replaced. Despite this, the project has survived and continued. The teachers pass on their knowledge of Palestinian dancing and drumming as part of the curriculum, and photo collages from the visits are still hanging on walls in the school. Some of the school's students re-encountered the Lebanon Project when they entered high school at Jessheim and experienced a new facet of the project.

In 2002, yet another visit occurred, this time with especially motivated teachers, parents, and the school leadership following an educational trip to Lebanon. A lot of voluntary work lies behind these visits. Furthermore, inviting a group like this requires a relatively large sum of money. The first visit in 2002 was funded mainly by NORWAC, while FORUM was the main sponsor in 2008. The third visit was planned in cooperation with Friendship North/South, a part of NORAD[10], and the costs were split between Friendship North/South and FORUM, with minor contributions from the Ullensaker municipality and private sponsors. And thus, yet another adventurous project for some Palestinian refugees and a lot of involved Norwegians could be realized, and once again the visit was considered exceptionally valuable for all the participants. This contact creates great interest in cultural exchange, and attitudes towards other cultures and ethnic groups are challenged in a very positive way. It will be interesting to see if this contact will continue and if this school community is afforded new opportunities to carry on with the project.

Norwegian Aid Committee AS (NORWAC)

Norwegian Aid Committee AS (NORWAC) is a humanitarian organization running health-related projects through local partners in Lebanon. Their work is based on the principle of solidarity and equality regardless of religion, race, or ethnicity. Supported by the ministry of education, NORWAC was established in Lebanon after the invasion in 1982. The initiators wanted to continue the work that was being carried out and is still being done by the Norwegian solidarity movement for the Palestinians. In Lebanon, NORWAC supports health-related projects of great benefit to refugees and

9 http://www.youtube.com/watch?v=hfoUjZAU0ZI
10 NORAD: Norwegian Agency for Development Cooperation

poor Lebanese. NORWAC has worked uninterruptedly in Lebanon since it was established, including periods of war and internal conflicts.

In recent years, NORWAC has collaborated with local partners to increase awareness of and services for mental health issues locally in Lebanon. The project has also contributed to cooperation among local partners, across cultural and political divisions. NORWAC has contributed via Norwegians with specific competence on mental health. The mental health programs focus on preventive measures for the main target group: Palestinian children and youth in the refugee camps. An important measure to prevent and manage psychological problems and suffering among Palestinian youngsters is supporting cultural exchange between Norway and Lebanon. In 2002, the first group of Palestinian children and youth from the refugee camps was invited to Norway on a stay hosted by the Ullensaker municipality's Algarheim Primary School. Since then, the Palestinian children and students at Algarheim Primary School have visited each other on several occasions. This exchange has strengthened NORWAC's belief in the value of using culture actively in improving mental health. NORWAC and the NMH have cooperated to develop and implement cultural and music-related projects since 2003. NMH has been able to benefit from NORWAC's well-established network in Lebanon. NORWAC believes this cooperation has strengthened their potential for success in their mental health-related projects with local partners in Lebanon.

FORUM for Culture and International Cooperation (FORUM)

The forum for culture and international cooperation, known simply as "FORUM" is a Norwegian humanitarian NGO established in 2004. It is organized as a foundation and run by a board of four members. FORUM works primarily within three art forms: music, visual art, and literature. They focus on providing services in countries and regions where either war or poverty have created difficult living conditions and art activities can contribute to better quality of life and cause synergistic effects in the local community. This foundation has run projects in Lebanon and Uganda, and it emphasizes a reciprocal exchange of culture and knowledge across geographical borders and cultures.

In Lebanon, FORUM and the NMH cooperate on projects targeting children and youth in the Palestinian refugee camps, on the exchange between Norway and Lebanon, and on networking between institutions, voluntary organizations, and schools. FORUM has arranged many cultural activities in several Palestinian refugee camps and Lebanese schools since 2004. This organization has organized workshops for numerous children

on visual art, drama, literature, and music as well as library activities. Several groups of Palestinian and Lebanese youth have had the opportunity to visit Norway through cooperation with and economic support from FORUM. Since 2005, this foundation has given substantial support to the everyday operating costs of the cultural activities in BAS and travel grants to more than 100 NMH student teachers who have participated in the project.

A cooperation on establishing the X-art program for teachers and social workers in Lebanon began in 2009 between FORUM, NORWAC and NMH began. These three partners have also formalized future cooperation through a letter of intent. The main objective of this cooperation is reaching more children and for a longer period by educating those who are directly involved with the children daily. We also consider this program an important arena for cultural and professional exchange between different groups within Lebanon, and between Scandinavians, Palestinians, and Lebanese.

Jessheim High School (JHS)

The seed of engagement for the Lebanon project at Jessheim High Scool (JHS) in Jessheim, Norway was sown during a lecture at the school in 2002, held by one of the visiting Palestinians at Algarheim Primary School. Later, sporadic contact and the participation of music teachers from the school in the first music trials under the auspices of NORWAC contributed to increasing the awareness of and interest in this project at the school. Engagement increased considerably following new acts of war in Lebanon in the spring of 2006 when the school sought experience in alternative fundraising relating to ODW for projects in Lebanon. These funds have supported the endeavours of Beit Atfal Assumoud and the Abu Jihad al-Wazir Rehabilitation Centre in the Palestinian refugee camps. In later years, the funds have also supported the Marouf Saad Foundation's efforts in Saida for rehabilitating youth who have dropped out of school or are unemployed.

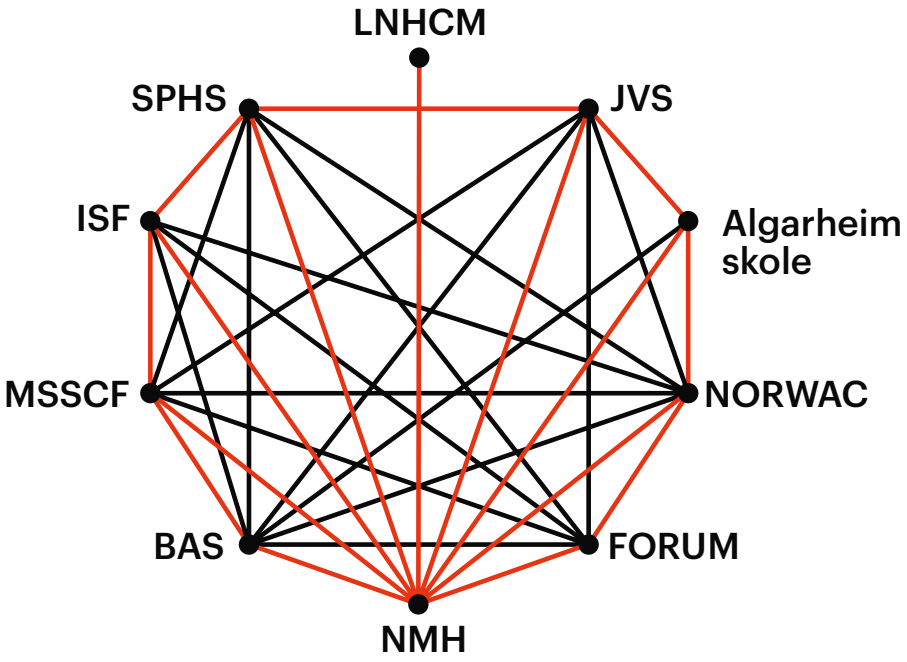
Additionally, the JHS has had an exchange agreement with the Shohour High School in southern Lebanon since 2008. Teachers and students have visited each other's schools in alternating years, focusing on different disciplines. On their homepage on the Lebanon Project's website, JHS writes:

> […] this is to promote friendship and understanding between people from two completely different worlds. Religion, culture, language, upraising, habits, political systems, climate nine and traditions are keywords for describing the

> differences and similarities of our countries. The fundraising for Palestinian refugees and the work with our friendships school in Shohour provides us with a fantastic opportunity to experience and acquire knowledge about others' cultures. Knowledge is the best way to combat racism and prejudice. This unique opportunity to visit Lebanon, and for Lebanese and Palestinians to visit Norway, enhances mutual understanding, and maybe we have more in common than we thought? We also have the pleasure to see results of, and can report directly on, the effect of the money from the fundraising, the school stresses.[11]

The engagement of JHS in Lebanon contributes greatly to the overall project and cooperation between the described partners in Norway as well as in Lebanon. NMH has no formalized cooperation with JHS, but we do derive great pleasure from the network, both when they visit Norway and when we work in Lebanon. On several occasions, teachers from the high school's music, dance, and drama programs have taught X-art courses and the music group in Rashidieh.

11 http://www.jessheim.vgs.no/sok/?q=Libanon



Partner network of the Lebanon Project

Abbreviations:
NMH: Norwegian Academy of Music
BAS: Beit Atfal Assumoud
MSSCF: Maarouf Saad Social and Cultural Foundation
ISF: Imam Sadr Foundation
SPHS: Shohour Public High School
LNHCM: Lebanese National Higher Conservatory of Music
JVS: Jessheim High School
NORWAC: Norwegian Aid Committee AS
FORUM: FORUM for Culture and International Cooperation

Chapter 3

NMH student music teachers in Lebanon

Professional placement for bachelor students on the music education programme at the NMH

Vegar R. Storsve and Brit Ågot Brøske

Ever since 2005 bachelor students on the music education programme at the Norwegian Academy of Music (NMH) have been travelling to Lebanon to take part in a professional placement program. Even after the first two study trips we began to realise how much potential there was in the Lebanon project, both as a learning arena for the students and as a starting point for institutional development at the NMH. The placement in Lebanon is made up of three main components: teaching music to children and young people in the Palestinian refugee camp Rashidieh; concerts in Rashidieh and Lebanese schools; and culture seminars. The Lebanese context and culture are quite unfamiliar to our students compared with other professional placement situations that the students have found themselves in.

Feedback from the students in the first few years revealed that they had experienced a unique environment in which they were able to put many aspects of their training to use – both musical and pedagogical – and which had led them to engage strongly with social issues. The students also called for a more thorough process with regard to teaching preparations, concert repertoire preparations, and information about Lebanese society and culture.

In an internationalisation perspective, we found that the project could add a further dimension beyond the most traditional approach, which often involves meeting other cultures and cultural exchange. We felt that the NMH could offer expertise and resources that would be attractive to the project and thus approach the project as an arena for professional teaching placement and cultural exchange as well as humanitarian aid. Meeting children and young people who are living as refugees under difficult circumstances makes an impression and causes engagement. Seeing how musical activity can help improve quality of life for children and adolescents also adds another

dimension. Furthermore, these study trips corroborated our theory that this type of practice may be well suited to R&D activities at both master and senior research level.

In this chapter, we will give an account of the role of the Lebanon placement project on the music education bachelor programme, how we prepare for the project and what the project entails, including a presentation of the idea behind the concept of "multi-function score". Finally, we will present some of the results of an R&D project focusing on the students' learning experiences from the placement. We will be concentrating on the teaching taking place at the BAS centre in Rashidieh. The teaching activity can be seen as a sub-project of the placement project. The concert part of the programme involves school concerts in a number of schools and will be described in a separate chapter of this anthology. The culture seminars attended by the student music teachers are not covered by their own chapter.

Implementation in the curriculum

A great deal of work took place after 2007 to implement the Lebanon project at the NMH. As well as making room for the project in R&D and allocating funding in the annual budget, the academy also worked to implement the possibility of student participation in the project in the new curriculum for the bachelor programme in music education. This involved incorporating a freer form of professional placement – project placement– as a supplement to the students' obligatory placement arenas in primary and lower secondary schools, instrumental tuition and ensemble direction. Below we will explain how the placement project was defined in the curriculum after 2007, while also providing an insight into the various aspects of the music education bachelor programme at the NMH.

The curriculum for the music education bachelor programme describes the course as "a four-year performance course with integrated pedagogical training." It continues:

> The programme shall produce talented and independent musicians and music educators who take responsibility for their own artistic, creative and pedagogical development and who should be able to fill a variety of music-related roles.
>
> Various forms of organised musical training are offered outside the education system, too: in choirs, brass and wind bands, orchestras, churches, kindergartens, and in special needs and social education.

> The course is a varied, genre-independent and broad music education programme.

As we can see, the bachelor course is a performance and music education programme aimed at a wide range of vocational roles. The course also places strong emphasis on versatility and broader skills. We are finding that the student music teachers identify themselves with different roles during their course of study, whereby some of them see themselves primarily as musicians with teaching skills, while others assume a stronger teacher identity. We have also seen that for some students this can change over the course of the programme or after they have completed the programme.

The pedagogical topics on the programme are split into Pedagogical Theory and Didactics, where the latter comprises the following sub-topics: General Subject Didactics and Music Education Philosophy, Subject Didactics for General Music Education, Subject Didactics for Instrumental Tuition, and Subject Didactics for Ensemble Direction. There is also a professional placement element to the course, which is described in the curriculum thus:

> The professional placement element should prepare the students for the various teaching and communicative aspects of being a music educator. The placement element should be integrated in all subjects on the programme to the greatest possible extent. The placements should total last for 12–14 weeks, they should be supervised, and they should take place in an authentic setting with pupils. The main elements are: Assistant teaching practice, Own teaching practice, Student collaboration, Teacher collaboration, and Project practice and cross-disciplinary collaboration.

As we can see from the curriculum, the course embraces a wide range of teaching situations. Professional teaching placement on the music education course is organised as follows:

> Year 1:
> Primary school, 2 weeks
> Project placement in municipal arts and music school and primary/lower secondary school, 1 week

Year 2:
Instrumental teaching at in-house practice school, 3 weeks
Instrumental teaching in municipal arts and music school / secondary school

Year 3:
Lower secondary school, 2 weeks
Ensemble conducting with chosen ensemble: choir, wind/brass, band, strings or orchestra, 1 week
Ensemble conducting with mixed project ensemble, 1 week
Project placement in various settings, 1 week

Since 2007, project placement in Year 3 has thus comprised the Lebanon project. The curriculum describes this placement as follows: "[…] linked to a multidisciplinary or other collaborative project. A minimum of 12 hours of active, supervised teaching practice in groups." We believe that the placement is well timed in terms of the progression of the course of study. The students complete the pedagogical part of the programme in the same semester and have thus finished all earlier placement elements and associated didactic subjects by the time they start the placement project in Lebanon. This means that they have gained experience of teaching music in the classroom, of instrumental tuition and of ensemble conducting with both specialised ensembles and larger, mixed orchestras. In other words, they now have experience of organising larger performance projects and have met pupils from across a wide age range. Musically, they have been able to develop both broad and specialised skills through performance practice, music theory and a number of supporting subjects. Although the project in Lebanon draws upon many of the students' past experiences on the course, it has proved beneficial to link the preparations directly to specific subjects and placements that take place in the same year. This also helps meet the objective described in the curriculum of integrating the professional placement elements in all subjects on the course wherever possible. We have opted to link this project to the subjects Didactics for General Music Education II and Minority Cultures / Ethnic Music, the latter now incorporated into the subject Extended Musicianship II. We therefore hope the lack of preparation that the students identified in the first two years has now been redressed by these subjects.

The Lebanon professional placement project

Participation

Student participation in the project in Lebanon is not compulsory. The NMH does not offer full funding for the students' participation, and we can therefore not insist that they take part. The student music teachers who do participate make a financial contribution, most of which goes towards accommodation, travel insurance and food. Some students also feel unsafe and uncomfortable travelling to a country in one of the world's conflict zones and thus decide against going. The students are therefore able to choose a different placement project for the week in question in consultation with the course co-ordinator where the students themselves develop a guided project incorporating a multicultural perspective.

Over the years, 19 students have opted for alternative projects, while 103 students have participated in the placement in Lebanon. The size of the student groups has varied from 5 to 16 participants with 2–3 accompanying teachers/tutors.

Content

The Lebanon placement has taken on a relatively consistent structure in recent years. As mentioned previously, it is made up of three main parts: music tuition with children and young people, concerts, and culture seminars.

1. The music tuition takes place during a 4-day project at the premises of the Palestinian health and social care organisation Beit Atfal Assumoud (BAS) in the Rashidieh refugee camp.

2. Some of the concerts are short recitals for the participants at the start of the music sessions in Rashidieh, concluding with a final concert together with the participants to which parents and siblings are invited. The students also give school concerts at the schools of the Imam Sadr Foundation, the Marouf Saad Foundation and at Shohour Public High School.

3. The culture seminars take place in the form of workshops on Arabic music and dance at the BAS centre and on Arabic singing with the music teacher at the Imam Sadr Foundation. Several information meetings are also held where the students get to hear lectures and participate in discussions with leaders of

various organisations. These meetings can be about relevant issues relating to Lebanese politics, history, education and culture, or about the Palestinians' situation as refugees. The students are given guided tours of Palestinian refugee camps and visit families living in the camps. Considering how different the culture is, it can also be both fascinating and useful to experience the country as a tourist.

In order to give readers an idea of the scope of the project, we have included the full programme below for the 2013 Lebanon placement.

Main program for students from NMH, Lebanon, April 2013

Wednesday 3 April	12:20	Departure from Oslo via Istanbul to Beirut, Turkish Air
	22:00	Arrival Beirut International Airport Transport to Tyr – Al Fanar Hotel
Thursday 4 April	09:00	Departure from Al-Fanar to Lebanese Army in Sayda, to get permissions for Rashidieh camp
	13:00	Rehearsing, planning and meetings
	14.00	Arabic song workshop
	16:00	Return to Al-Fanar Hotel, relaxing, planning and meetings
Friday 5 April	09:30	Rashidieh camp, Workshop
	16:00	Return to Al-Fanar, relaxing, planning and meetings
Saturday 6 April	09:30	Rashidieh camp, Workshop
	13:30	Visit families in the camp
	15:15	Arabic music workshop
	16:00	Return to Al-Fanar, relaxing, planning and meetings
Sunday 7 April	09:30	Rashidieh camp, Workshop
	16:00	Return to Al-Fanar, relaxing, planning and meetings
Monday 8 April	09:00	Rehearsing, planning and meetings
	13:00	Rashidieh Workshop, concert planning
	17:00	Concert
	19:00	Return to Al-Fanar, relaxing, planning and meetings

Tuesday 9 April	09:15	Imam Al-Sadr Foundation. Presentation and sound/hall preparation
	11:00	Arabic song workshop with children
	12.00	Concert
	13.30	Lunch and feedback
	14:30	Return to Al-Fanar, relaxing, planning and meetings
Wednesday 10 April	09:00	Departure from Al-Fanar
	10:00	Arrival Shohour secondary school
	12:30	Concert
	14:00	Picnic by the river
	17:00	Departure from the river
	18:00	Relaxing, planning and meetings
Thursday 11 April	10:00	Planning in Concert Hall in Sayda
	11:30	Concert
	13:00	Lunch
	14:00	Departure from Sayda
	15:00	Arrival Hotel Mayflower – Beirut, relaxing
Friday 12 April	09:30	Arrival Shatila Refugee Camp, visiting BAS centre in Shatila. Brief presentation of Palestinian history in Lebanon Guided tour in Shatila Camp
	12:00	Arrival Hotel Mayflower – Beirut, relaxing
Saturday 13 April	09:00	Departure from Hotel Mayflower. Guided tour in Bekaa valley and Baalbeck
	17:00	Back in Beirut
Sunday 14 April	01:30	Departure from Hotel Mayflower
	04:10	Departure Beirut International Airport
	11:25	Arrival Oslo Airport/Gardermoen

Teaching practice in the Rashidieh refugee camp

Some key aspects of the context in which the students carry out their teaching practice are the lack of a shared language between the students and young participants, the unknown and complex teaching situation, and the large number of children of different ages and with varying degrees of experience of playing an instrument. The teaching practice ranges from one-to-one tuition with a single child to rehearsals with small and large groups of children playing different instruments and public performance.

The music group in Rashidieh

The size, instrumentation and ability levels of the music group in Rashidieh vary from year to year. As with most organised musical activity for children and adolescents, new pupils continually join while older participants leave. We have found that the music group attracts slightly more participants during our student visits and that the event is used to introduce the project to new children. Over the last few years, the group has had more than 50 participants every year in the 7–20 age range, and even 4 and 5-year-old children will often come to watch.

The instrumentation also varies somewhat according to the number of participants and ability levels across the different instruments. One year we may have ten beginners on the violin along with three participants who have been playing the violin for a few years. The next year there may be four beginners, some who have been playing for a year and some with a bit more experience. The drums and percussion group comprises around ten performers, and we frequently have up to 5–7 young guitarists. There are two to three participants on bass guitar, and sometimes we will also have two electric guitars. The so-called keyboard group comprises performers of varying ages on electric keyboards, xylophones, accordions and melodicas. The number of saxophone players varies from two to five from year to year. Some groups have also been working with a local teacher or teaching assistant. Some of the local teachers play traditional instruments such as the oud, ney, bagpipes and darbuka. It can sometimes be difficult to keep on top of this motley group of participants, and that is indeed one of the challenges facing the students in Rashidieh.

Preparing to teach in Rashidieh

Most of the teaching preparations for the professional placement take place in the subject Didactics for General Music Education. The subject addresses topics within various didactical categories in the context of different teaching situations.

All teaching preparations take into account the didactical categories of objectives, content, methodology, framework conditions, the experiences and backgrounds of the pupils and teachers, as well as assessment to a greater or lesser extent, and they are discussed in relation to the placement in Rashidieh in particular. Topics such as classroom management, how to organise the teaching, teacher co-operation and musical performance are also relevant to this subject and have high transfer value in terms of the teaching in Rashidieh. The subject Didactics for General Music Education dedicates a great deal of time to singing, movement and ensemble performance in big groups, focusing especially on making adaptations for children of varying abilities. Having the skills to deal with such varied teaching situations is important in Norwegian music classrooms and even more critical in exceptional situations such as the Rashidieh project.

There are many reasons why we have chosen ensemble performance as one of the main activities in the music activities in Rashidieh. Firstly, we have found that performing in an ensemble is a big motivating factor for the refugee children. This poses a number of challenges for the student music teachers as they plan and execute the teaching activities. The challenges are linked to the high number of participants of varying ages and ability, the fact that a large number of students are having to co-operate, the great number of instruments involved, and the fact that the students have to organise tuition for individual pupils, groups of pupils, instrument groups and ensembles. We must also ensure that the local teachers are able to continue working on the different songs once we have left. Music educators often find themselves in teaching situations with non-standard ensembles, preventing them from using existing musical arrangements or compositions. When working with mixed or randomly assembled ensembles, it is important to adapt the repertoire and musical material to suit the group in question. To give the students some experience of working with mixed and unusual ensembles, they are asked to create a "multi-function score", which is tried out and evaluated before we set off for Lebanon. Some of the student arrangements are used during the teaching practice in Rashidieh.

The "multi-function score"

A "multi-function score" serves as a bank of ideas containing a number of varied ensemble parts for a piece of music that can be used in a variety of settings, be it different instruments, ability levels or group sizes. It must be possible to continue to develop, simplify and vary the arrangement almost indefinitely, and it should contain everything from simple rhythmic figures to short two-tone melodies, riffs or ostinatos. There should also be opportunities for varying the complexity of the rhythms and incorporating more challenging parts, and it should be possible to perform the different parts on different instruments to accommodate the participants' different ability levels.

The main objective of using arrangements with different parts of varying degrees of difficulty is to give each participant new challenges as and when they need it. Once a pupil has mastered a two-tone melody they might quickly get bored. That is when it is good to have a new challenge up your sleeve, be it additional notes, an expanded rhythmic pattern or even a brand new section. At the same time, the challenges should not be so great that the pupil is unable to see the bigger picture, i.e. communicating, listening to the others, and responding as the performance progresses. This is possibly one of the main reasons why we prefer playing by ear and moving away from musical notation when we perform.

We have found that it is best to start with something very basic when developing an arrangement based on this principle. We are effectively creating something out of nothing; a bit like in the old stone soup fable. We start with almost nothing, but we need to know which ingredients to add in order to make it taste good – or in this case sound good. A wide range of musical elements can be used as a starting point for the arrangement. A drone, a chord progression or a short melodic phrase from a selected song is often a good start.

One example of a working process to develop an arrangement is to identify a song that you want to present to an ensemble – ideally one with a simple melody and few chords. Most of the time this means creating a version of a song that someone has heard or would like to perform. Inspiration can be found in past recordings of the song – anything from solo recordings to large-scale orchestral versions. It may also be useful to look at sheet music to find ideas for the arrangement. When producing a multi-function score it is often a good idea to start by playing the chord progression and singing the tune to get a feel for the song. Next, you can explore and process

various options. This could be exploring the simplest ways in which the chords can be played and which instruments should be playing the chords. The chords are often also a starting point for creating ostinatos or other simple melodies by either looking for notes in the chord that you can work with, alternatively other notes that might fit. This could be used as an underlay for strings or winds, or perhaps even voices. All of this can be combined with an "ordinary" accompaniment for guitar, piano and bass. If so, the bass line must be decided upon, perhaps using the root of each chord as a starting point or trying out different variations with more complex bass lines with passing notes and different rhythms.

The melody can usually be performed by a number of instruments, or it can be sung. Decisions must be made on which key to use, whether the melody should be broken up and performed by different instrument groups, and whether variations of the melody should be created. The melody can often also be suited to improvisation, or you could create a multi-part arrangement with either parallel or polyphonic voices.

A multi-function score will often require ideas for a multitude of rhythmic instruments. It is possible to keep it simple, but you must always be ready to set challenges when necessary. Simple individual rhythmic elements can become quite refined when you put them all together. The scope for variation is almost unlimited, and we often find that the group or class ought to have been bigger in order to achieve the best results.

While the options are countless, the simplest and perhaps the first ideas to spring to mind are often the best. It is important to have a recording device and/or notebook to hand when working on arrangements like this. For many students it is also natural to use music software in the process.

Teaching the arrangement to pupils involves playing by ear combined with demonstrating on instruments or using various hand signals. This can be supplemented with various forms of written notation if needed, e.g. chord charts, tablature for remembering how to play the chords, simple graphic notation, letters, or even ordinary notes. The whole idea is that the pupils do not have to be able to read music to take part in the ensemble. When leading an ensemble activity, it is important to know the song well and to be able to perform most of the parts, ideally on the right instrument. It is therefore essential that the students are not afraid to use instruments that they do not have expert knowledge of. By knowing their material well, they can begin to explore the opportunities, and it may become easier to be spontaneous and to use improvisation. It may become necessary to create new, adapted parts when rehearsing

a song like this. This process is likely to throw up a number of new ideas, which can be put down on paper or recorded for future use. While we are keen to highlight the opportunities that multi-function score offer, we also have to warn of the risk of overloading the arrangement and turning it into an over-seasoned "stew" which tastes of nothing because one ingredient is drowning out or overpowering the other. It is important to make room for each and every part by varying the arrangement. Every participant should feel that he or she is performing an important part of the music. Repetition and variation can add changing textures and make the music flow.

The Fly as a starting point for a multi-function score

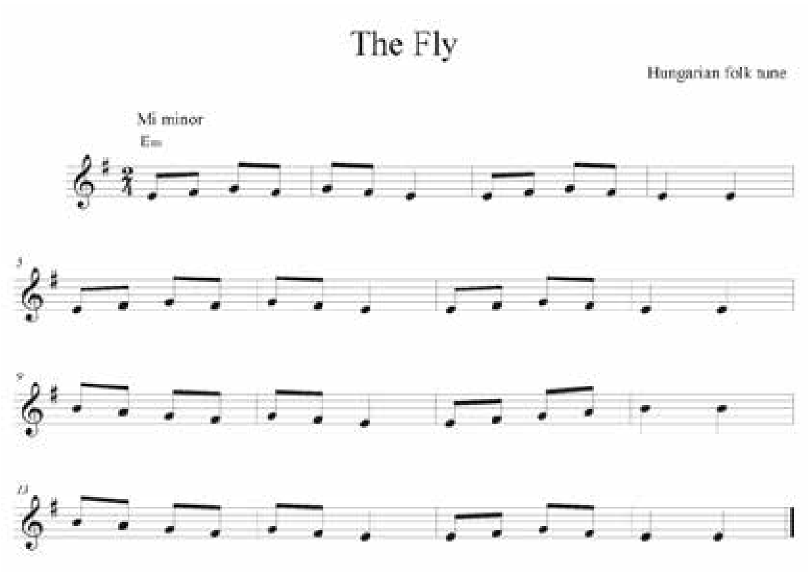
One song in particular has been used frequently since the start of the Rashidieh project: "I have caught a little Fly". This is a Hungarian folk tune often performed with just a single chord. The melody contains five different notes, which most of the participants in the music group in Rashidieh can learn to play or sing. English lyrics have been written for the song, entitled *The Fly*, which has since also been translated into Arabic.

Everyone is able to learn at least one variation of a rhythm or a rhythm or chord ostinato with one to three notes in the chord. The rhythmic instruments can also be given various tasks to fit with the rest of the music. The sum of the above makes for a good performance with a varied accompaniment and different soloists / solo groups for each rondo.

The melody

As we can see from the music, the melody comprises only three different notes in the first part (bars 1–8) and only two new notes in the second part (bars 9–16). It moves in steps with the exception of the transition between bar 8 and bar 9. Many of the phrases are repeated, making the tune easy to learn.

Once you have memorised bars 1 and 2, you have also learnt bars 5 and 6. And once you have memorised bars 3 and 4, you have also learnt bars 7 and 8. Put together bars 1, 2, 3 and 4, then repeat for bars 5, 6, 7 and 8. You have now learnt half of the song. If you then proceed to rehearse bars 9–10 followed by bars 11–12, you have learnt the entire song since bars 13–14 are the same as bars 9–10, and bars 15–16 the same as both bars 3–4 and bars 7–8.



The Fly *(lyrics: Kjetil Lilleås)*

||: I have caught a little fly, fry it in the evening :||
Fly was flying in the sky, asked what was the meaning
Caught her and I smile and said, fry you in the evening

اهيوشب اسملاب ةنابد طقلأ يدب

يكيب وش ينتلأس امسلاب
اهتكسم ةرياط تناك يكيوشب
اسملاب اهلتلقو

(translated from the English by X-art participants)

||: Baddi oloot dobbini ble masa beshweha :||
Kinit tayri be sama saalitni sho biki Msaket-ha w eltelha bel masa beshwiki

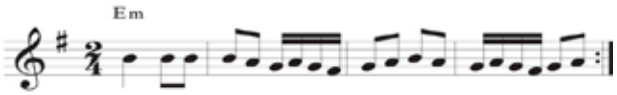
Phonetic notation of the Arabic

Chord ostinato

As we can see, this song has only one chord. Since it is an E minor chord, it can easily be performed by a guitar accompaniment, here with the bass note E on the open 6th string and the offbeat on the three lowest strings. With standard tuning this would give us an E minor chord. One nice little effect is to perform the same guitar accompaniment with harmonics by carefully placing a finger across the strings at the 12th fret.

The same accompaniment can also be transferred to other instruments. Sharing the task between violins, xylophones or metallophones has proved to work well. It could look like this:

It may also be a good idea to think about incorporating some more melodic ostinatos. Here is one example:



Rhythmic ostinatos

Using different rhythmic patterns can give the song a touch of different genres. This particular song can be performed as a slow ballad, as a mysterious and chilling horror film soundtrack, as a jaunty polka or a fiery samba. We have also performed a more rocked up version of the song as well as versions involving traditional Palestinian dance rhythms, to mention but a few. As a curiosity, we should also mention that dropping the last quaver every second bar creates a fun variation on the song. This gives us a nice tune in 7/8 time for those who like odd time signatures.

Ensemble play

This arrangement is designed to work with any combination of participants and for any mood or function that the song should serve. The ensemble's conductor makes the necessary adjustments and conducts the performance by bringing in and out parts and instruments in every rondo. It might also be an idea to add an eight-bar interlude without the tune in order to prepare new soloists/solo groups. One can also add variety to the interlude by introducing different parts, instruments, dynamics or even improvisation and sound effects.

This can give the music a nice sense of flow, varied dynamics and different soundscapes and tonal qualities. It may also generate anticipation amongst both audience and musicians as to what the next rondo will bring. We have found this song to be a surefire hit, and nobody seems to mind playing it time and time again. We have probably performed this song in hundreds of different versions, and it would be impossible to put a figure on how many different soundscapes we have created in the process. The latest addition to the song is its Arabic translation, something that came about when developing teaching materials for the X-art courses. The strange thing is that neither the participants nor we ever seem to tire of the song.

Organising the teaching practice in Rashidieh

In addition to the multi-function score and ensemble sessions, the students also prepare various musical games, dances, singing and rhythmic activities. They can be activities that serve as preliminary exercises before the ensemble sessions, as focal points before or after breaks, as a way of getting to know each other better, or as a diversion during periods of rehearsal and practice. A main programme for each day is drawn up containing joint activities, group rehearsals, ensemble play and activities for the music education students only. The student music teachers distribute responsibilities between themselves and ensure that the teaching material is reviewed and that the children are where they should be at all times. The students' supervisors/teachers monitor the different groups to observe the teaching and ensure that there is communication between the groups and the student music teachers.

A day in the camp can last between 6 and 9 hours, and the activities therefore have to take place on days when the participants are not at school or college. The day will often start with a mini concert where the NMH students perform music from their concert

repertoire or pieces that will be used later on in the project. Next, the children will often perform an activity – maybe a dance or a song from their repertoire. Sometimes this will be a song that we are planning to work more on in the group rehearsals. This first session will often continue with joint activities supervised by the students. After that, it is usually time for the group rehearsals. The participants are split into groups according to instrument types, and the students pick their groups according to what they feel they are able to teach. Most of them want to teach their own principal instrument, but that is not always possible because of the make-up of the group. The students may therefore find themselves teaching instruments they are not experts on, e.g. singers or wind players may coach the keyboard group, or guitarists with some knowledge of the violin may instruct the violinists. This way the professional placement accommodates the objective of the music education programme of giving the students a versatile and broad skills base.

We try to vary the teaching tasks, which means that the students may switch groups during the process. There may also be more than one student music teacher working with each group, and they may then split the group into sub-groups according to the participants' ability levels. The students also work with a local teacher or teaching assistant, who must also get an idea of the teaching material. This is a challenging situation for the students, but most of them say that they find it educational and that they are happy to be challenged by being set different tasks.

When the groups come together to perform as an ensemble, they usually first show each other what they have been working on. We may then listen to the guitar and bass group, followed by the singers or saxophones before either listening to some of the groups together or the entire orchestra performing. When the full orchestra performs, it may involve as many as 70 musicians, including our students and the local teachers who will keep the music going under the direction of one of the students. The different groups are conducted in and out of the different sections or repetitions, and the other students help out in their respective instrument groups. The volume is always high and the atmosphere good during these ensemble sessions, and everyone deserves a good lunch break afterwards.

After lunch, we often follow a specially planned programme for our students, involving workshops on Arabic music with the local music teachers or on traditional Palestinian dance. Incorporated into the programme are also visits to some of the families living in the camp as well as a briefing and discussion with centre manager Mahmoud Zeidan. The afternoon session is often similar to the morning session and increasingly focuses

on ensemble performance since the programme often concludes with a joint concert where parents, siblings and others come to listen.

A typical teaching timetable from the professional placement spring 2013

Friday 5 April	09:30	Concert with performances by the group in Rashidieh and NMH
	10:00	The students direct games, singing and rhythmic activities
	11:00	Group rehearsals in instrument groups
	12:00	Ensemble play
	12:30	Lunch
	13:30	Workshops on Arabic dance and music for the students
	14:30	Group rehearsals in instrument groups
	15:30	Ensemble play
	16:00	Close
	17:00	Summing up, evaluation and planning
Saturday 6 April	09:30	Mini concert with NMH students
	10:00	The students direct games, singing and rhythmic activities
	11:00	Group rehearsals in instrument groups
	12:00	Ensemble play
	12:30	Lunch
	13:30	Visit to families in the camp
	14:30	Meeting with centre manager
	15:15	Workshops on Arabic dance and music for the students
	16:00	Close
	18:00	Summing up, evaluation and planning
Sunday 7 April	09:30	Mini concert with NMH students
	10:00	The students direct games, singing and rhythmic activities
	10:30	Group rehearsals in instrument groups
	11:30	Ensemble play
	12:30	Lunch
	13:30	Ensemble play and concert planning

	15:00	Workshops on Arabic dance and music for the students
	16:00	Close
	16:30	Summing up, evaluation and planning
Monday 8 April	13:00	Workshops on Arabic dance and music for the students
	14:00	Concert planning and rigging at the BAS centre
	14:30	Break
	15:00	Dress rehearsal
	17:00	Concert with invited audience
	18:00	Party
	19:00	Thanks for having us!
	19:30	Summing up, evaluation and planning

The student music teachers` learning experiences

The student music teachers participating in the practice project in Lebanon have written about their experiences by keeping reflective journals. Many of the students describe the project as the single most important teaching experience on the study programme.

In 2010–2011, a study was carried out into the students' reflective journals following the completion of the 2010 project (Brøske Danielsen, 2012; 2013). The study looked especially at what the students actually learn from participating in the professional placement and at how these learning experiences can be linked to the students' development as professional music teachers. The empirical evidence in the study is made up of the students' reflective journals from 2010. The reflective journals are full of stories about adventures and experiences from the placement. The richness of the stories is down to the powerful experiences the students encountered in Lebanon.

We will now present and discuss the students' teaching experiences according to the following categories[1]: teaching strategies and language; prejudice and preconceptions;

1 More exhaustive information about the study and its results can be found in Brøske Danielsen (2012; 2013)

co-operation between colleagues; value base and the significance of the placement to the students.

Teaching strategies and language

One of the challenges the student music teachers faced in this unique teaching context concerns the lack of a shared language between the students and the young participants in Lebanon. This meant that the students had to make immediate adjustments to their teaching strategies and methods. By exploring the rich opportunities afforded by body language and the value of musical communication as an integrated part of the teaching strategies, the students began to understand the potential of the non-verbal nature of music. The students were forced to refine their body language and use imitation and demonstration more than they normally would. One student writes:

> Yet the language barrier was less prominent that I'd expected. So much about music can be communicated by demonstrating and playing together.

It also appears that the absence of a shared language made performing alongside the children a more central part of the teaching strategies. The lack of a shared language also gave the students a more nuanced understanding of the necessity of language in general, not just in this particular context:

> You therefore have to be very proactive with non-verbal communication: clear body language and imitation are effective solutions.

> I will definitely take this experience with me in my work in Norway. […] More activity makes for a good learning model in many situations.

As we can see, the students value non-verbal communication as a tool, and it helps them recognise body language and musical communication as significant elements in teaching. It also appears that this encourages reflection and ideas surrounding teaching strategies and makes them appreciate the value of body language and musical communication more generally, including in settings where teachers and pupils share the same language.

Prejudice and preconceptions

The professional placement challenges the students' preconceptions in several ways. The students write about how they were expecting to meet desperate, sad and introvert children. Instead, they were surprised to encounter happy and highly motivated children and adolescents. In particular, the students noticed the high level of motivation amongst the children for performing music, learning to play an instrument and generally taking part in the musical activities. One student writes:

> The participants in Rashidieh displayed extraordinary interest and enthusiasm, unlike pupils in Norwegian schools. [...] It was touching to see a high-spirited crowd who just loved playing, singing and dancing. […]

The context in which the students were able to experience Arabic culture and personally witness the situation that the children, youngsters and adults are in has also given the students greater respect and acceptance for other cultures in that they themselves got to experience the feeling of being different. This has led them to reflect on their own understanding of and arguments surrounding multicultural issues:

> This project has made us more reflective and better human beings, better prepared teachers, less prejudiced, prepared for a multicultural classroom. Most definitely a very good thing for us.

> In my opinion, having the opportunity to work in a foreign culture is an advantage to any music teacher. There are pupils from foreign cultures in Norway, too, and I think that having encountered other cultures gives us a broad frame of reference for understanding our pupils. [...] I for one have started looking at this differently after the trip.

Co-operation between colleagues

In terms of the co-operation between the students, it would seem that joint planning, execution and evaluation of the teaching practice made them more aware of their own capabilities by observing themselves and their peers acting as competent music teachers. Their competencies were being affirmed, they found that they are capable, and they see each other as competent. The student music teachers seem to act as mirrors for each other:

> It strikes me that I've learnt quite a lot in my three years at the NMH and now possess a number of skills that I can't quite remember when I learnt. It's clear that pedagogy, didactics and practice must have taught us something over the years. This extends to my fellow students, too; I was surprised to see how competent they have become.

These kind of experiences are clearly important to their self-confidence as music teachers and increase their motivation to work as music teachers in the future.

Value base and the significance of the professional placement to the students

This category looks at justifications and value bases – at the students' take on the value of music and music education. The experiences in Lebanon have helped make the students proud of their education and motivated them to go into music teaching.

> In many ways, this trip legitimises my entire education.

> I'm exceptionally proud of having gained this qualification, and I now understand that after much back and forth I'm in the right place.

> This just confirms to me why I want to become a teacher, and it's just wonderful. For me, there is no greater reward than the validation you get by seeing how much fun the children are having when I teach.

The students are given affirmation that they are suited to being music teachers, and they are given plenty of opportunity to reflect on and discuss the value of community music activities. The reflective journals clearly show an awareness of the value of music thanks to the students' participation in the project. The following quote sums it up well:

> The placement in Lebanon has been a decisive factor for my future as a music teacher. It's the single most important teaching situation I've experienced for the duration of my training. Of course, the learning outcomes in terms of practical teaching strategies have been great, but even more important is getting a broader perspective on music education. I have developed and become more conscious of my view on music, on humanity and on education. Maybe it hasn't changed all that much, but it has become clearer and more thought through.

In other words, many of the students are highly motivated for the placement in advance, and it also appears that participation in the project leads to increased motivation for the music education profession. One student writes:

> Ever since I first heard about this project I've considered it to be the highlight of my training. When I experienced low periods at the academy in previous years, one motivating factor for carrying on was that in my third year I'd be going to Lebanon to do some proper work for once.

This student sees the teaching practice in Lebanon as more "authentic" than the other placements and therefore highly motivating. One explanation for this could be that the unique circumstances of the Palestinian children help reinforce the feeling that this is meaningful work. This is highlighted by other students:

> One nice thing for me personally was the feeling that we are doing something important. We experienced that when working with the children in Rashidieh, where you could see the pride, joy and humanity in doing something musical together.
>
> I felt that the participants in Rashidieh displayed extraordinary interest and enthusiasm, unlike pupils in Norwegian schools.
>
> I can see much more clearly now how important music education is, and I feel even more confident that my future career will be meaningful, rewarding and important.

It would therefore appear that the students are being motivated for their future profession by the joy and motivation displayed by the children in Lebanon. Many of the reflective journals reveal a personal commitment from the students participating in the placement. It is clear that the students are moved on a human level and that the placement project becomes a revelation once they realise how much the children appreciate their teaching.

The students' input is therefore of significance and value both to themselves and to the children they meet. The feeling that this is something real combined with the close relationships they forge with the children and their realisation of the value of music make this a meaningful and game-changing placement. The game-changing nature of the project differs from most of the students' other placements, although this is not an express goal or focus for the professional placement in Lebanon.

Concluding perspectives

The focus of the study has been on how the students' experiences from the placement can help them develop professional skills as music teachers.

It appears that all the student music teachers have had positive and valuable experiences on the project, which seems to have offered them a number of varied learning experiences. The project helps the students improve their skills at various levels. This can be related to Erling Lars Dale's (1998) perspectives on professional skills linked to three different contexts of practice. The first context of practice concerns the teaching context – when they meet the children. The second context of practice relates to the planning and evaluation of the teaching and takes place in partnership with colleagues, while context three is about legitimation and value perspectives on the teaching context. The results from the cited study can be related to these perspectives in that the teaching practice helps improve the students' skills in all three contexts of practice. Of particular interest is how and to what extent the experiences help develop the students' skills in context three and how they contribute to the ongoing relationships and interactions between the skills at the three different levels.

The students do not know in advance which teaching strategies will work in this given context, which means that they must act on the basis of what they have learnt in other contexts. This way their experiences from one context contributes towards reconstruction and enhanced skills in the same context, e.g. when experiences from the first context of practice contributes to enhanced or reconstructed teaching skills (skills in context one). Through testing and reflection-in-action (Schön, 1987) the students are able to challenge and reconstruct their skills and try them out in the situation in question.

It is also interesting to note the significance of the teaching practice to developing the students' skills in the third context of practice. Analysis, discussion, reflection and participation in argumentative dialogues take place outside the actual teaching context, independently of the teaching context and free from the interventionist aspect of teaching (Dale, 1998).

The students were given ample opportunity to take part in dialogues and discussions, thus enabling them to develop skills in the third context of practice. Allocating time for reflection is not the only issue here, however. The results also suggest that

the students' experiences from the actual teaching situation (P1) are a key factor in their strong motivation for analysing, discussing and reflecting on theory, values, convictions and ideas through exploration, action and skills development in context three. This enhanced motivation can be seen as a direct consequence of the students' participation in the extraordinary context in the refugee camp, which was entirely new and unfamiliar to them and where they therefore had to act on the basis of the skills they had already acquired. The students had to familiarise themselves with the unfamiliar, take note of what they had already learnt, and reflect on their skills in new ways and through new lenses – something which helped make them more aware of their own capabilities.

By identifying the unspoken conditions and by reflecting on and assessing them, it is possible to gain a new understanding (Lauvås & Handal, 2000). The unique context contributed to the students' reflection-in-action and reflection-on-action as their experiences identified the need for reflection at various levels (Schön, 1987). The unique context that faced the students along with the feeling of doing something meaningful for others were important to the students and made it impossible for them to remain unaffected. This can be described as discontinuous and existential learning experiences with parallels to Bollnow's (1976) meeting concept. A meeting according to this concept comprises existential and pivotal experiences, which require personal involvement and force the individual to reorientate themselves in that their existence is affected.

It would also seem that such existential learning experiences motivate the students to develop skills in the third context of practice. The relationships between the children and the students were crucial to the students' personal and professional development because discussing, analysing and reflecting on the teaching process and the value of music and music education results in increased enthusiasm and interest. The students write that they could see the value of their future profession and that they gained a greater understanding of the importance of community music activities and music in general. Experiences from the professional placement also helped the students see themselves as competent music teachers. It seems that the placement offers rich opportunities for developing the students' personal and professional identities.

All in all, it would appear that the teaching practice in Lebanon is of great significance to the students – that is significance in terms of meaningfulness, emotional involvement and inner motivation in the students. Firstly, the new and unknown context gives the students greater awareness in terms of their choice of teaching

strategies. Secondly, the students feel that they are doing "proper work" when they see how valuable music education and music is to the children. Thirdly, the students are beginning to see themselves as competent teachers suited to the profession, something which increases their motivation for the profession. Fourthly, the context in which they meet children in an extraordinary situation and the relationships that are forged between the students and children also help make the professional placement a significant experience for the students. The placement in Lebanon becomes a revelation to the student music teachers, and many of them say it is the single most significant learning experience on the entire course. That could perhaps be adopted as a goal for placements in general: for the placements to provide important teaching experiences for the students, to have an impact on their development as music teachers, and to increase their motivation for the profession. It appears that significance in this context can be related to the concepts of meaningfulness, emotional involvement and inner motivation, and this could perhaps pave the way for discussions about whether professional placements should focus more on which factors can help make the students see the placements as significant to their development.

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Chapter 4

Educating teachers – the X-art programme

Brit Ågot Brøske

One of the objectives of the *Lebanon project*[1] is to develop arts provision for children and young people in Palestinian refugee camps in South Lebanon and to promote different forms of art and culture in Lebanese schools. During NMHs engagement in Lebanon we have found that there is a significant shortage of local, qualified personnel capable of teaching music and movement as a school subject or leisure activity. There is not much of a tradition of such activities and tuition in schools or in broader society. Musicians do exist, but they usually lack pedagogical training, while school/kindergarten teachers often lack musical expertise. There is also a lack of expertise on the use of music as a tool when teaching other subjects and in health and social care work. Neither the music conservatoire – which trains musicians – nor the universities in the region – which train teachers and health workers – provide such training. Against this backdrop, three Norwegian organizations – the not-for-profit FORUM for Culture and International Cooperation, the medical aid organization NORWAC[2] and the Norwegian Academy of Music (NMH) – established a three-year education programme called X-art[3] in Lebanon in 2009 in partnership with three local organizations.

In this chapter I will present and discuss this education programme, focusing in particular on the choice of teaching content and on how three factors – the justifications for the choice of content, the participants' conditions for learning, and the context in which the programme is taught – affect the choice of teaching content. In other words, the chapter will address a range of didactical issues. Starting with the interrogatives why (justifications), who (conditions for learning) and where (context), I am looking to discuss how reflection on these three aspects has influenced the choice of teaching content for X-art, which we can see as an answer to the question of what. The text is based on my own experiences as a teacher of music and dance/movement in the X-art programme. My teaching experiences in Lebanon have led me to reflect on my fundamental principles of music education and on my justifications for choice of content.

1 See Chapter 1 for a summary of the Lebanon project
2 See Chapter 2 for a presentation of the collaborating organisations
3 http://www.interculture.no/x-art7.html

In addition to my own experiences, I will also be quoting from an interview with an X-art participant in order to provide examples of the various perspectives that come to light.

The teaching context for X-art is marked by most of the participants' speaking relatively poor English, the fact that the participants have very different backgrounds as teachers in Lebanese schools or as social workers and activity leaders in different Palestinian refugee camps, and the fact that the teaching takes place in a Muslim culture.

The X-art programme

The X-art programme was launched in 2009 with a view to improving skills in music, dance, drama, literature and visual art amongst Lebanese and Palestinian school teachers, kindergarten teachers, special needs teachers and social workers. The education programme is founded on a belief in the value of art and culture to children's learning and education, albeit in different perspectives. In order to incorporate art and culture when working with children, you need a suitable location, adequate equipment and not least competent teachers and tutors. Music is not a common subject in Lebanese and Palestinian schools, and there is therefore no tradition of training music teachers capable of providing music tuition to all children as is done in the Norwegian education system. Lebanon does have an instrumental teaching tradition, but instrumental teachers are generally not interested in teaching in contexts similar to our classroom teaching practices, which are based on the notion that all children should be taught music, not just those who show special interest. Nor is there a tradition of teaching how to perform music by ear or of using playful activities in learning situations.

The participants in the X-art programme have been offered a total of 180 hours of workshops over a three-year period – that is 60 hours a year spread across seminars during the year. In the first year all participants received instruction in music, dance, drama, visual art and literature. In the second and third years the participants pursued in-depth study in either music, dance and some drama, or in literature, visual art and some drama. The teaching content in the music module of the programme has predominantly involved practical musical and dance activities but with the necessary theoretical grounding. The teaching methods have involved playing by ear with focus on imitation and demonstration. We have attempted to incorporate the participants'

own cultural traditions in the programme. Much of the focus has been on enhancing the participants' musical skills, both on various instruments and in terms of teaching skills.

In addition to the three above-mentioned Norwegian organizations, the programme has also collaborated locally with three NGOs in Lebanon[4]: the National Institute of Social Care & Vocational Training (NISCVT), also known as Beit Atfal Assumoud (BAS); the Imam Sadr foundation; and the Marouf Saad Social and Cultural Foundation.[5] These NGOs represent different religious, political and ethnic groups in Lebanon, and the X-art programme has resulted in co-operation between the organizations in a number of other areas, too. One important contributing factor has been that around 10–12 selected representatives from each of the NGOs have participated in X-art together and that the organizations have taken turns to organise the seminars, allowing the participants to witness each other's activities first hand. Many of the Lebanese participants have visited Palestinian refugee camps for the first time in their lives, while for many of the Palestinians it was a new experience to be invited to a Lebanese organization through this project. Sunnis and Shias, Christians and non-believers have worked side by side in a constructive partnership, something that all parties involved speak warmly of. We also have good experiences from X-art in terms of the organizations' interest in the arts as a learning and leisure activity, the skills that the participants have acquired, and how they are now putting them to use in their work. The three-year programme ended in December 2011 and was followed by some local follow-up and workshops over the next two years.

Our local partners report that there is still a great need for skills development, both when it comes to recruiting and training new music workers and for further developing the skills of those who have already participated in the project. The shortage is confirmed by heads of schools and organizations we are in touch with in the region. They are keen to see their teachers develop their skills further – both past X-art participants and new participants.[6] The NMH has applied for funding from the Norwegian Ministry of Foreign Affairs in order to continue and further develop the education programme. We have identified a need for different types of skills development going forward, especially within music and music education for teachers and health and social workers. Bearing in mind that these people have never received basic musical training in their childhood and schooling, developing their musical skills is bound to

4 NGO: Non-Governmental Organization
5 See Chapter 2 for information about the collaborating organizations
6 See also the evaluation report *X-art, a culture education program from Norway to Lebanon 2009–2011*. (2012) FORUM for Culture and International Cooperation

be a long-term project. The need for training is generally great. Secondly, musicians with no teacher training involved in cultural activities with children and young people also need to improve their teaching skills. Thirdly, there is also a demand for special needs teachers capable of using music in their teaching. A recruitment drive is also needed to attract young people with some musical experience to train as tutors and teaching assistants. For all of the target groups the training would involve practising their instrumental skills, gaining knowledge and understanding of musical teaching materials and developing teaching strategies, albeit with varying degrees of weighting of the different components.

Theoretical perspectives

Selecting teaching content and activities is a key task for music teachers, and is related to the question of *what*. Teaching strategies could be defined as a separate didactical category linked to and interrelating with other didactical methods, something which is often illustrated with the didactical relationship model or the didactical diamond (Bjørndal & Lieberg, 1978). The model shows how decisions made in one of the didactical categories are dependent on decisions made in the other categories while also having an impact on the choices and decisions made within those categories.

As mentioned at the beginning, I wish to discuss perspectives relating to teaching situations using the interrogatives why, who and where. *Why* will address the justifications behind the choice of teaching content, various legitimation arguments, and objectives for the teaching on the X-art programme. *Who* is in many ways linked to the didactical category learning conditions – understood here as the X-art participants' conditions for learning. *Where* will very much relate to the didactical category frames or settings, although I will be focusing in particular on the context and its meaning.

Content, context and learning conditions – *what, where and who*

In line with Hanken & Johansen (2013), I have opted to use the term content to describe both teaching content and learning activities, because I consider learning activities to be a central element in music education. I believe that this is particularly relevant in

this context in that playing, singing, dancing, listening and composing are key skills that must be practised in order to meet the objectives of the education programme and allow the participants to develop the necessary musical knowledge.

The didactical category setting or frames describes a range of conditions for the teaching activity (Ibid.). It could involve the physical setting such as access to equipment, instruments or funding. It could refer to the organisational setting such as time or group make-up, or it could describe more informal settings such as expectations, traditions and cultural perspectives.

I will be focusing largely on the significance of the context and will therefore introduce perspectives on religious traditions in which the education programme is conducted and must relate to. As mentioned at the beginning, X-art takes place in a religious and cultural Muslim tradition. In *Music Education and Muslims*, Diana Harris (2006) writes that music gives rise to ethical dilemmas for some Muslims, and that this must be acknowledged as a challenge. Working on music education with Muslims can throw up a number of challenges, since music is often considered haram (forbidden) in certain circles. Differing attitudes towards music in Islam can be linked to differing interpretations of religious texts and what they do or do not describe (Ibid.). Interpretations may range from advising against or even proscribing any association with music to acceptance under certain circumstances, in certain contexts and with certain instruments, or even considering music as being generally important to human beings. Muslims hold a range of diverging views on the matter, in other words (Ibid.). It can therefore be difficult for someone from a different culture and with a different mindset to always be able to understand or deal with challenges that arise on the back of religious convictions. But these are nonetheless aspects that must be considered in one way or another when choosing teaching content and carrying out the teaching.

Conditions can be linked to the didactical category learning conditions (Hanken & Johansen, 2013) but must in this context be understood as the X-art participants' conditions for learning, not those of pupils in the traditional sense. It will therefore be appropriate to focus on individual participants' conditions for learning as a result of their past experiences, teaching and musical skills, and on sociocultural conditions where we need to reflect on the contrasting living conditions of the Palestinian and Lebanese participants respectively. This could manifest itself in the form of language skills or levels of education generally. The relationship and dynamics between the two peoples could also become significant in that the Lebanese could conceivably represent something that the Palestinians desire: the freedom to live where they want, the

opportunity to study and work, and democratic rights, to mention but a few. These factors could constitute a significant part of the participants' conditions for learning and affect motivational and emotional aspects of the teaching situation. The participants' profession or employment situation – be the school counsellors, kindergarten teachers, primary school teachers or activity leaders – along with which institution they come from are other aspects that can be placed in the learning conditions category.

Justifications – why

Making justifications for music involves balancing outside expectations (society, school) on the one hand with the opportunities for getting involved in musical activity and the music itself on the other (Nielsen, 1998). The legitimation arguments for music education can be divided into three groups: legitimation based on cultural heritage, based on the individual, and based on society (Hanken & Johansen, 2013). These different justifications can variously be related to the contradiction between understanding music education as nurturing for or through music, which in turn can be linked to the contradictions between material and formal education theories (Hanken & Johansen, 2013; Nielsen, 1998) whereby material education theory places the teaching material at the centre and development takes place by the pupils' "absorbing" the information. Such justifications can be assigned to the concept of nurturing for music (Hanken & Johansen, 2013; Nielsen, 1998). The core concept of formal education theory is that humans are shaped into acquiring certain skills, and the teaching content and the music are thus justified by their ability to develop desired skills in the pupils. This affords them the status of a means.

Legitimation based on cultural heritage involves arguing the case for music in order to preserve and pass on our cultural heritage (Hanken & Johansen 2013). One challenge associated with this position is to define what makes up our cultural heritage. It may involve a certain repertoire but also different forms of activity. It also involves arguments based on music as a cultural phenomenon, albeit one that is not linked to cultural heritage, e.g. the importance of music education in developing a cultural identity. Legitimation based on society involves arguments to the effect that music education is important because it concerns and affects society as a society. It involves arguments that give music education a preservative role in society (Ibid.) and arguments concerning the scope for music education to change society for the better. A connection can be drawn between such arguments and cultural identity, and important justifications for music education in such a context could be that music education can help increase self-awareness amongst various groups, build relations across differences,

and encourage better understanding and tolerance of the cultural identities of other groups (Ibid.). Legitimation based on the individual could involve encouraging the development of versatile and complete individuals in that music has a particular ability to touch our emotions, stimulates our imagination, or triggers our capacity for self-activity (Nielsen, 1998). Music as a means of self-expression is often held up as an argument in this context, as is the view that music education develops sides of the pupils that could have an impact on their attainment in other subjects and contexts (Hanken & Johansen, 2013). This could be intellectual development, creativity, co-operation skills and motor skills. Other arguments in this category of justifications focus on improving concentration and memory skills, on gaining experience of co-operation, and on adapting and showing consideration. Such concepts credit music with having a strong socialising effect and thus attach great value to music education (Ibid.). On the other hand, it could be claimed that the value of music stems from its very nature, whereby aesthetics is key. Aesthetic experiences can in themselves provide important justifications for music education in that the value lies not in its practical intentions but rather in the insights, satisfaction and joy that music education elicits and should therefore be considered a goal in itself. Through such aesthetic experiences, music education can allow for diverse personality development. However, it is very rarely a case of either-or when it comes to education for or through music. Few people set out to focus on the musical material alone, and educating a person using music without considering the musical content is usually only done in therapeutic settings (Nielsen, 1998).

Perspectives on methodology

This text cites from an interview with one of the X-art participants as an example of the various perspectives that are being discussed.

Mariam, the interviewee, is a Palestinian and has lived in the Rashidieh refugee camp all her life. She has participated in the music project at the cultural centre (BAS) in the camp, where she has learnt to sing and play the saxophone. When X-art was launched she was selected to take part. Mariam is now working as a social worker and teacher in the BAS kindergarten, and she is studying to obtain a formal kindergarten teaching qualification. She is also involved as a teaching assistant on the Rashidieh music project and runs various music activities with the scout group at the centre. Thanks to the project, Mariam has become a resource whose skills can be deployed in a number

of areas. The interview took place in Lebanon in spring 2013 as a semi-structured research interview (Kvale, 1997) and was conducted with the help of an Arabic-English interpreter. I asked questions in English which were translated into Arabic by the interpreter, and the answers were then translated directly back to me. The background for the interview was that I wanted to catch up with some of the X-art participants to see how they had put the music teaching skills they had acquired to use. So far I have only carried out this one interview, which lasted around 45 minutes. Afterwards I transcribed the interview and analysed it on the basis of the following research questions:

- What teaching content does Mariam employ?
- Which skills does Mariam think she has acquired through X-art?
- Which challenges does Mariam encounter in her music teaching?
- How does Mariam describe the use of music in her day-to-day life?

Relying on an interpreter in an interview situation will always pose a potential risk of error, but since Mariam herself speaks relatively good English, I believe that her experiences and observations have been accurately conveyed. In the transcription process I chose to moderate the language from an oral to a written style without changing the meaning of the text.

As well as teaching in the X-art programme, I have also been involved in musical activities in the Rashidieh camp, and I have served as a supervisor and teacher for the Norwegian music education students travelling to Lebanon. I therefore represent both expertise and power in my meeting with Mariam. I also represent a culture noted for the freedom of individuals, good opportunities for education and employment, and high welfare standards. I have therefore tried to be conscious of my own role both when conducting and analysing the interview. Yet there is a degree of risk that Mariam has given me the answers she thought I wanted to hear. This is also one of the reasons why I elected to use results from the interviews only as examples to help gain an understanding of my own experiences from the programme. I must also stress that I have only interviewed one X-art participant and can therefore not make any general claims about the X-art participants' views on these issues. Nor can Mariam, whom I interviewed, be considered representative of the rest of the X-art group since she has participated in music activities in Rashidieh for several years and thus has more personal experience of practical music-making than many of the other X-art participants. Nonetheless, her statements provide a valuable insight into the experiences and observations of one X-art participant.

Choosing teaching content in an unfamiliar culture and context

I will now present and discuss the selection of teaching content for education programmes based on perspectives on justifications, conditions for learning and context/framework.

Justifications

In the three years that X-art has been running, we have frequently asked the participants what kind of activities and content they would like to see and why. One key argument appears to be the utility value of music and musical activity. Utility value in this context encompasses a number of functions. Firstly, the participants have wanted to see activities and materials that they can quickly adopt when working with children and young people. Secondly, they have expressed a desire for activities that can aid learning in other areas, too, e.g. English or mathematics. This can be illustrated with the following statement:

> With music I can reach out to the children. I use music as a kind of means to make the children understand things they are supposed to learn, because they will understand them better than with a classical way of teaching. […] I use music when teaching maths and other subjects, because the children in kindergarten will understand it better. […] I think it is difficult for the children in classical teaching. But through music they can catch the idea directly, they like it, it´s like a kind of game for them. (Mariam)

Music is being mooted almost as a teaching method or means of approaching academic content. The statement can also be seen as an example of how using music in other subjects, too, can increase motivation for learning generally. Yet it is not clear how music can be used to make the children learn in other subjects. Other justifications that can be linked to this kind of reasoning include how musical activity can be seen as a means of recreation and a diversion from the other learning processes or activities. The following statement by Mariam illustrates how:

> I use music so that the children don't get bored.

Thirdly, it would seem that the participants justify music education by how music can help develop more general skills and abilities in the children such as co-operation, self-confidence, creativity or co-ordination. Mariam says:

> Music builds self-confidence. At the beginning you will be afraid, but when you study and train well, you will not be afraid and you can do it. Of course, it builds self-confidence.

Mariam links music to self-confidence, but the X-art participants have also focused on skills such as co-operation, creativity and co-ordination, to mention but a few.

Relatively rarely have we encountered arguments directly linked to perspectives on nurturing for music. This must be seen in the light of the cultural and religious context in which we operate, which could result in pedagogical justifications for music education becoming the most important. At the same time, we cannot conclude that the participants do not acknowledge the intrinsic value of music, as this is in many ways not relevant in this particular context. On the contrary, it could be that its intrinsic value enables music to touch people's emotions. This could involve music helping to push things that are difficult into the background and a belief that music performance generates concrete positive emotions such as happiness. Mariam says:

> I think that the children are very happy when they are doing music.

As we can see, the justifications for music education can largely be placed in a pedagogical context in which music is considered a means of learning in other subjects or as a means of developing desirable skills in the children. These arguments or justifications for music education can primarily be classed as nurturing through music.

The importance of context

In respect of the context and framework, I should like to focus on the cultural and religious aspects, including perspectives on gender roles, because I believe that these perspectives help make this particular context unique. Frameworks in terms of society and religion are particularly relevant here, including perspectives on music education and Islam in terms of gender issues.

As mentioned previously, the Lebanese and Palestinian cultures in our network do not have much of a tradition of music education in schools or in society in general.

Performing music is seen by many Muslims as haram (forbidden), although views amongst Muslims differ greatly. In any case it is important to choose content where genre, instruments and lyrics are well within what is acceptable to the participants. These types of issues can also be linked to perspectives on gender roles, exemplified by an extract from our interview (I = Interviewer, M = Mariam):

> I: Do you encounter any difficulties working with music being a Muslim?
> M: Of course people talk about that I sing, because music in Islam is haram; it is not a good thing to do, especially for women. And I wear the hijab.
> I: What do you mean – especially for women?
> M: I wear the hijab.
> I: Yes – and how does that affect your role in doing music?
> M: A woman who wears the hijab, it means she has to follow the rules of the religion, and when she is a musician – a singer – it is haram. But, in my heart I want to be a singer, I want it, and I don´t care about what people say. And I sing at the centre, but not outside. And of course I sing good things about Palestine, and songs with good purpose. I sing good songs, traditional songs and folk songs. And with music it's the same: nothing bad, everything good.

We can infer from this that it is deemed problematic to be a woman and a musician/singer but that it is acceptable as long as the music is performed and used within a given context: an educational setting within the confines of the cultural centre. Nonetheless, I believe this constitutes an important backdrop to music education in this context and consequently also to the choice of teaching content on the education programme. Bearing in mind that all but one of the X-art participants are female, all content must be pedagogically justifiable if we are to take Mariam's statements as a prescription. Justifications for choosing teaching content thus become more closely related to perspectives on culture, tradition and religion than we are used to in music teacher training programmes in Norway. To illustrate this further, we can mention that there were reactions to the use of saxophones at one of our student concerts because it was deemed haram. After some discussion the saxophones were accepted, however.

The X-art participants' opportunities for practising their instruments at home between seminars vary due to the availability of equipment. Most of the participating Palestinians do not have regular access to guitars, for example. The range and quantity of equipment that the participants encounter and have access to when working with children and young people also vary greatly. Thanks to Norwegian contributions

towards purchasing equipment, the Palestinians living in the Rashidieh refugee camp and who are involved in the activities at the cultural centre will have very different opportunities in terms of access to equipment compared with those living in other refugee camps.

The participants' conditions for learning

As previously mentioned, there are both Palestinians and Lebanese amongst the X-art participants. The two ethnic groups have very different backgrounds in terms of living conditions, financial status, healthcare and not least access to schooling, education and employment. On the whole, therefore, X-art is made up of a group of people with very different backgrounds and different conditions for learning, which means that the teaching content must generally allow for individual adaptation.

Compared with music teacher training in Norway, the participants in Lebanon have had little or no previous experience of music in their own schooling and education. It is therefore essential to choose content that can help develop and improve the participants' skills in musical performance and interaction with music, including instrumental skills amongst other things. The content should also help develop the didactical and methodological competencies that the participants need when they teach. This could be content with a potential for learning about principles on rotation or the use of instruments, playing by ear, or moving from auditory material to theoretical understanding, for example. There are significant variations within the group in terms of didactical skills, too. The Lebanese participants are all teachers in the Lebanese school system and will often hold a teaching qualification. The Palestinians, on the other hand, are affiliated to the cultural centre as school counsellors, kindergarten teachers, scout leaders or tutors of drop-out children, or they are involved in after-school activities. The Palestinians are not necessarily qualified teachers, therefore. This poses additional challenges in relation to choosing content that can meet each participant's development needs based on their individual circumstances and which can help ensure that the participants acquire skills that are of use in their day-to-day dealings with children and young people.

What content have we chosen in the past three years?

As we have seen, there are a number of factors influencing the choice of teaching content for X-art, and in this text I have focused particularly on factors that differ from music teacher training in Norway.

A relatively varied set of teaching materials has been developed for the Lebanon project by Norwegian music teachers. Three CDs[7] with songs and melodies have been produced and make up the core material, followed by multi-function scores of these songs and melodies.

This material is also widely used when teaching music to children and adolescents in the Rashidieh refugee camp. The material has been supplemented in response to requests and needs that have arisen along the way, incorporating material from the participants' own cultures with regard to dance, music theory and other factors that have contributed to the participants' professional development. We have also used a variety of musical games and creative and imaginative activities. It would appear that these types of activities accommodate the participants' desire to adopt the activities almost directly in their own work. The activities do not require as many skills on the part of the "teacher" as does guitar tuition, for instance. Training the participants' instrumental and more general musical skills is a long-term process which also requires a degree of effort by the participants between the seminars.

Discussion

As we have seen, the justifications for the choice of content from the participants' perspective are predominantly about acknowledging music as a means of meeting other pedagogical objectives when teaching music to children and young people or to develop more general skills. Why is this perspective so conspicuous in this context? Firstly, I take the view that it has to do with the project's associations with mental health work and how the musical activities on the Lebanon project on the whole were linked to mental health at quite an early stage. Furthermore, the first school to introduce music education in the wake of the project was a school for children with reduced functional ability, and the children at this school were the first to take part in the project's musical activities. The musical activities at the school have since been

7- Storsve, V. and Barg, P. (2009). *Sing and dance and play along.* (EPS-023 2009) CD published by the FORUM for Culture and International Cooperation with support from the NMH.
- Storsve, V. and Barg, P. (2005). *Sing and dance and play Sambalele.* (EPS A-014 2005) CD published by the FORUM for Culture and International Cooperation.
- *X-art, a cultural education program from Norway to Lebanon.* Addition to the X-art report 2009–2011. CD published by the FORUM for Culture and International Cooperation with support from the NMH.

expanded so that all the children are now taught music every week. As the project has been relatively closely linked to music in a therapeutic context in this way, it would be logical to use music to meet other objectives, too. Although the Lebanon project in general and the X-art programme in particular are explicit music education projects, it may well be that the arguments about music as a means become the most relevant for the education programme as well. Secondly, the broader recognition of nurturing through music must be seen in the context of social and religious aspects.

As we have seen, attitudes towards music and musical performance vary in the Islamic world, and over the years we have encountered many objections to music being performed in various arenas. For that very reason we have been able to argue in favour of using music in a pedagogical context, thus helping to ensure that the X-art participants are not met with further disapproval in their day-to-day work. However, it may be appropriate at this stage to reflect a little on whether it is morally right for us, from a Western culture, to force "our" arguments – our convictions about the value of music – on a society which is this disapproving of it. Yet it is important to stress that through our choice of content and teaching we are presenting certain perspectives on music that it is up to the individual to adopt. X-art has been a voluntary project, and the evaluation report from the programme has revealed a desire to develop it further, including amongst the leaders of the different organisations. The evaluation that was carried out found that the participants and the leaders of the organisations are highly positive about the project and would like to help and participate in any further development of the programme. In other words, we are now seeing more calls for expanding the programme than we are seeing objections.

Whether we should work for cultural change or attempt to ignore any obstacles posed by cultural and religious aspects can be related to gender perspectives, amongst other things. Our viewpoint as teachers from Norway is that women and men should have equal opportunities and rights, including the same opportunities to make decisions on education, career and participation in various types of activities. We are therefore trying to be good role models and representatives of a culture in which women and men mostly enjoy the same opportunities and rights. This stance is visible by the fact that we allow women to play instruments not traditionally played by women in a Lebanese context. We adopt the same stance for the music activities in Rashidieh. It is also important that we do not accept, but instead ponder, what Mariam stated in the interview – that women must not be musicians or singers. This can be seen in light of perspectives on cultural human rights which, with reference to the UN's Universal Declaration of Human Rights and the UNESCO convention on cultural

diversity, conclude that everyone is entitled to participate in cultural life, enjoy art and experience, express and further develop their own culture[8].

Which of the teaching content or materials used on the X-art programme have the participants chosen to adopt in their work, and why? The fact that the project, that is the entire Lebanon project including X-art, has been running for several years has allowed us to identify which content the participants continue to work on in teaching situations in between the seminars. We have not allocated time for visiting each organisation and X-art participant to discuss or observe which content they use, but we have been able to gain some insight through conversations with and observations of a few of them.

We have noted significant differences in the extent to which the participants have adopted materials and skills acquired on the X-art programme. Firstly, it appears to depend on whether or not they actually teach music or have been able to establish musical activities where they work. It is also dependent on the extent to which the participants have access to premises and equipment and the degree to which the leaders and structures of the different organisations make allowances for musical activity to take place. Secondly, it appears to be linked to how well the participants feel that they master the teaching materials. Thirdly, it is about the extent to which the participants are able to use our examples as a starting point, in the sense that we use classroom modelling, and make the activities and content their own while adapting them to each group of pupils. Fourthly, it may also be linked to the degree to which the participants, or at least the Palestinian participants, feel that the material could help maintain and strengthen their cultural identity. To Mariam this was quite an important aspect, as we heard in the interview. It is possible, of course, that priorities with regard to the material presented on the X-art programme can be related to such perspectives. Fifthly, based on our observations of Mariam , it appears that the musical material – encountered by the participants a number of times when the students are visiting or when we model it for the children – has become increasingly durable. The reason could be that in addition to learning the activities themselves, it has become clearer to them how they can use the activities when working with children and young people. However, it is also important to not just assess which materials have been useful based on an interpretation of the materials' direct utility value and to think that materials which will not be used in the future are of no value. Activities and teaching materials can often be of personal value in developing in the

8 See Chapter 11

participants' music skills even if they are unable to use the materials when working with the children and young people.

Concluding comments

One key objective of the X-art programme has been to help raise skills levels amongst Palestinian and Lebanese teachers and social workers in respect of using music to educate children and adolescents. In addition to skills development in Lebanon, the education programme has also helped raise the professional skills of the Norwegian participants. And last but not least, the X-art programme has encouraged increased reflection on important perspectives within multicultural music education, raised awareness of Arabic and Muslim cultures, increased our understanding of the use of language in music education, and challenged us on our justifications for music education.

Participation in X-art has also added valuable skills and experience in terms of how music and other forms of cultural expression can help reduce tensions and differences between different ethnic and religious groups such as the Lebanese and Palestinians.

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Chapter 5

Past R&D activities on the Lebanon project

Brit Ågot Brøske

This anthology introduces and describes the *Lebanon project*[1], a development project which has been running for more than a decade. Annual reports have been produced detailing the activities and actions that have been carried out. In addition to the work taking place locally in Lebanon, it has also been the intention to involve and inspire various types of research and development activities in connection with the project. Amongst other things, R&D initiatives in music education have focused on different aspects of learning amongst the children and young people participating in the music activities in the Rashidieh refugee camp and amongst music education students from the Norwegian Academy of Music (NMH) while on professional placements. A study of the musical content of the music activities has also been carried out. Furthermore, projects and studies on music therapy have been conducted, especially in relation to the concept of health. Some of the work carried out straddles both music therapy and music education by incorporating themes such as hope and recognition. A master thesis in music education also looked at the Lebanon project as a form of aid work.

Some of the research into music education has taken place under the research partnership *Music Teacher Education as Professional Studies Between the Institution, Practicum and Labor Market within the Multicultural Society* (MUPP) at the NMH. The process culminated in the anthology *Educating Music Teachers in the New Millennium* (Danielsen & Johansen, 2012) with three chapters dedicated to the Lebanon project. Some of the perspectives highlighted by the project are briefly addressed in the opening and closing chapters. There has been increasing research activity on the Lebanon project since 2009, partly as a result of the above-mentioned MUPP project.

This chapter presents research that has been carried out on the Lebanon project. I have chosen to include research that has been disseminated in written form. Various presentations have also been given, and teaching materials in the form of song arrangements and repertoire have been produced along with CDs containing relevant teaching

1 You can read more about how the project has evolved in Chapter 1.

materials, created and recorded for use on the Lebanon project. This represents an invaluable collection that those involved in the project can use in their work. Some of the reports and books published by the FORUM for Culture and International Cooperation foundation also contain descriptions of teaching content and ideas.[2] At the end of the chapter is a complete list of publications, presentations, teaching materials and student papers resulting from the Lebanon project. Studies and papers presented for the first time in this anthology will not be addressed further in this chapter.

Perspectives on health, identity, hope and recognition

Two research projects have focused on the potential impact of participating in the music activities at the arts centre in the Rashidieh refugee camp on children and young people. The two projects resulted in the articles *Håp og anerkjennelse [Hope and recognition]* (Storsve, Westby and Ruud, 2009) and *Musikk med helsekonsekvenser. Et musikkpedagogisk prosjekt for ungdommer i en palestinsk flyktningleir [Music's impact on health. A music education project for adolescents in a Palestinian refugee camp]* (Ruud, 2011).

Based on the authors' own experiences and observations of the music activities, the article *Håp og anerkjennelse* (Storsve, Westby and Ruud, 2009) discusses the extent to which participation in musical activity can boost self-esteem, identity and a sense of belonging amongst the Palestinian adolescents in the refugee camp. It also looks at the project's potential in terms of musical learning and personal growth and at how the participants are offered new role models and responsibilities that can give them hope of a better future. The article thus incorporates both music therapy and music education perspectives. Health is a key concept in the article in terms of the Palestinian refugees' personal circumstances with high unemployment, social problems and mental health issues. In this context, health is defined as something more than just physical health. The focus is on a definition of health which depends on cultural factors relating to human rights, social status, sense of belonging, identity, recognition and perceived dignity. The authors claim that the health of Palestinian children and young people living in refugee camps is closely linked to how they perceive personal identity,

2 - Rodin S. and Gjestrud, G., ed., (2008). *Flyktning i Libanon. Fra al-Nakba til Nahr el-Bared*. FORUM for Culture and International Cooperation.
- *X-art – a culture education program from Norway to Lebanon 2009–2011*. FORUM for Culture and International Cooperation.

continuity and affinity in terms of Palestinian history and identity. Experiencing musical learning and development can have a valuable impact on the participants' perceived health through achievement and recognition. The point is made that the communal setting of the music activities in Rashidieh is very generous and multi-dimensional in that it offers opportunities for the participants to position themselves in different roles at one and same time. This generous communality appears to work particularly well where different musical cultures and learning traditions meet and amongst pupils of differing abilities and ages, the authors claim. According to Storsve, Westby and Ruud (2009), the participants in the music project gain social skills that have a positive impact on their expectations for themselves and help strengthen their identity. They gain experience of playing multiple roles, they acquire knowledge of and skills in musical traditions, and they get a fundamental feeling of being seen and acknowledged by those around them. This shows that there is a close link between learning and identity formation. The music project can therefore be said to aid identity formation by empowering the participants. The concept of hope is also central in this context, whereby hope in itself is seen as a health-promoting process by believing that the goals you set yourself are achievable.

The issues addressed in this article are further elucidated with empirical studies in the article *Musikk med helsekonsekvenser. Et musikkpedagogisk prosjekt for ungdommer i en palestinsk flyktningleir [Music's impact on health. A music education project for adolescents in a Palestinian refugee camp]* (Ruud, 2011). In his article, Ruud looks more closely at the potential health effects of participating in the music activities at the arts centre in the Rashidieh refugee camp, in particular how participation generates health benefits known as "generative mechanisms" (ibid., p. 61). The study on which the article is based is an ethnographic study using participant observation and interviews. The author made three field visits between January 2009 and June 2010. During 2009, interviews were conducted with six young Palestinians – three girls and three boys – and a social worker at the Beit Atfal Assumoud (BAS)[3] arts centre in the camp. The main research question in the study is: *can musical activity have an impact on individuals and groups?* To seek answers to the main question, Ruud also asks: *how do the participants feel about performing in a group?* Ruud identifies generative mechanisms and looks at whether musical collaborations such as this can give the participants experiences that could be seen as being beneficial to health. This article, too, adopts a definition of health as "perceived health", that is to say, a subjective perception of improved well-being and better quality of life. The respondents

3 See chapter 2 for more information about the partner organizations in the project.

feel that participating in the music activities is very important to their vitality and self-experience, whereby mastering an instrument is key. The informants believe that life would be empty and boring without the music project. The girls say they have been given new opportunities and roles and that the project therefore offers them renewed purpose in life. The article also looks at how the project helps strengthen the participants' cultural identity, especially through their own musical traditions in the form of singing, playing and dancing. The article concludes by addressing the relationship between health, subjectivity and the self. In short, we could say that the article and its associated investigations show how participation in the project has the potential to improve the participants' quality of life as they experience achievement, receive recognition and discover contexts and meaning.

Perspectives on health are also central to the article *The new health musicians* (Ruud, 2012), which draws attention to the skills music professionals need in order to engage in health work through musical activity. The article is based on the interviews conducted in 2009 which it uses to discuss a *new kind of health musician*. In order to reap health benefits from music it is vital to be actively involved in music-making in the form of contextual practice where the focus is on the dynamics between person, situation and music (Ruud, 2012). Ruud investigates how musical activity can have an impact on the health of individuals or groups and seeks to identify the characteristics of successful musical interaction. The music project in Rashidieh provides the participants with concrete opportunities for learning and for developing their personal identities. Ruud also discusses whether such projects can promote health more generally by seeing health as something more than just the absence of physical or mental illness. By defining health as a subjective perceived phenomenon, it comes to have everything to do with the feeling of purpose and continuity in life, of control or achievement, and of vitality and emotional flexibility. In this context it should be noted that good health also involves a feeling of having the right or the opportunity to participate in social and political processes (Ruud, 2001). Ruud asserts that such projects have the potential to inject something unique into the relationship between cultural work and the promotion of mental health. What is needed is a kind of musician, therapist, community musician and music teacher – a *health musician* – with the necessary musical knowledge, methodical skills, theoretical background and, not least, the necessary personal, ethical and political values to be able to conduct such *health musicking* project**s.**

Student music teachers' experiences and learning in an unusual professional placement setting

Both on its own and as a professional placement element for student music teachers at NMH, the music project has provided a platform for investigating topics such as skills development and identity formation for student music teachers as well as our understanding of teaching practice and placements.

In 2010–2011 Brit Ågot Brøske Danielsen conducted a study of the students' reflective journals following the completion of the placement project in the Rashidieh refugee camp. The study formed part of the MUPP[4] research project at the Norwegian Academy of Music and resulted in two articles: *Community music activity in a refugee camp – student music teachers` practicum experiences* (Danielsen, 2013) and *Praksisbegrepet i musikklærerutdanning [The practice concept in music teacher training]* (Danielsen, 2012).

In the article *Community music activity in a refugee camp – student music teachers` practicum experiences* (Danielsen, 2013), the author sought answers to the following questions: *what do student music teachers learn from participating in the professional placement project, and how do these learning experiences relate to the students' development as professional music teachers?* As a theoretical starting point, the article focuses on what characterises professional skills and reflection on different levels. The article is based on an empirical study with a qualitative approach whereby the empirical material is the reflective journals written by the student teachers. The journals were written by students participating in the project in Lebanon in spring 2010. A total of 13 students took part in the study. The students describe the project as the single most important learning experience on the entire course. They also say that to their surprise they found that they could have gained similar experience on other placements in Norway. Further analysis of the material suggests that this apparent paradox relates to a perception of "learning" that does not involve existing knowledge and skills being reconstructed and put to use or applied in new ways and new contexts. The learning experiences that the students felt were unique included challenges concerning the

4 See brief description at the beginning. See also Danielsen and Johansen (Eds.), (2012) *Educating Music Teachers in the New Millennium. Multiculturalism, professionalism and music teacher education in the contemporary society. A Report from a Research and Development Project.* NMH research publications 2012:7.
http://www.nmh.no/forskning/senter_utdanningsforskning_musikk/musikklererutdanning_som_profesjonsutdanning

lack of a shared language between the students and children. By exploring the rich opportunities afforded by body language and the value of musical communication as an integrated part of the teaching strategies, the students began to understand the potency of the non-verbal nature of music. Their participation in and experiences from the Lebanon placement project were a significant motivating factor for reflection on different levels and led to deeper insights into the values and functions that working with vulnerable and marginalised groups may engender. The students' experiences from the project also had an impact on the development of their professional identities, something the students found to be important in motivating them for a future career and giving them a feeling of being suited to the music teaching profession.[5]

The same student journals were also the starting point for the article *Praksisbegrepet i musikklærerutdanning [The concept of professional placement in music teacher training]* in which Danielsen (2012) investigates the scope for refining the concept professional placement and gaining new perspectives on the concept itself and on placements for music education students. The following issues were addressed in the article: *how can a placement project in a Palestinian refugee camp challenge our thinking around the concept of placements in music teacher training?* The students' journals were examined and analysed anew from a theoretical angle that focused on practice versus theory (Kvernbekk, 2001; Lauvås & Handal, 2000; Grimen, 2008) and on teaching practice as an element in teacher training (Lampert, 2010; Richards & Killen, 1994). The results suggest that the Lebanon placement project challenges both organisational and skills-related issues surrounding music teacher training. The project is organised differently to other placement situations in terms of the number of students teaching together, the context in which it takes place, and the time allocated to participation. A high degree of complexity in the context challenges the students in that they have to reconstruct skills obtained in other contexts to be able to deal with the highly unpredictable situations they encounter. According to Danielsen, the students' existing practices – defined as the habits, routines and behaviours we normally adopt when teaching (Lampert, 2010) – are challenged, and the students have to adapt and change their practices to suit the new context. The terms decomposition and reconstruction (Lampert, 2010) are used to describe the process whereby the students become cognisant of their practices and thus break them down, amend and adapt them for a new context. The author claims that these are key skills for music teachers tasked with teaching in a variety of different contexts and settings. The term "high-leverage practices" (Lampert, 2010) is discussed and defined in order to throw light on the

5 Chapter 3 contains more details of the students' practice experiences in Lebanon.

significance that the students ascribe to the placement project. Significance in this context refers to meaningfulness, emotional involvement and inner motivation in the students. The results of the study also show the importance of taking a relational perspective on the way student music teachers learn, linked to learning experiences gained in different professional placement arenas.

Master theses

In her master thesis *Musikk som buffer for barn. En studie av en musikkgruppe som mestringsarena i en flyktningleir i Libanon [Music as a buffer for children. A study of a music group as a platform for achievement in a refugee camp in Lebanon]*, Anne K. Råmunddal Kippenes (2007) looks at how participation in a music group can have health benefits for refugee children. Her music therapy paper was completed at the Norwegian Academy of Music. Kippenes adopts a definition of music in line with Small's (1998) concept of *musicking*, whereby music is seen as an activity, and a definition of health consistent with Ruud's (2001) interpretation of the concept as a subjective perception of mastering life skills. The paper is based on interviews with the head of Beit Atfal Assumoud (BAS) in Rashidieh and with Vegar Storsve as well as a survey of 23 children aged 9–16 who participate in the music activities in the Rashidieh refugee camp. The survey was conducted via email to the head of the BAS centre. The results suggest that music is very much seen as an indicator of the Palestinians' cultural identity through traditional music and dance. Participating in the music activities also enables the children to experience achievement, both in terms of mastering an instrument and developing social skills by playing an equal role in a musical collaboration. Music is used as a medium for channelling and expressing emotions, especially positive emotions in the children. The thesis also highlights how the music activities help create a sense of affinity with others, positive recognition and access to positive role models. Kippenes concludes that the music group plays an important role in promoting a positive self-image and social skills amongst the children, something which can be linked to their perception of health and quality of life. Through music the children are able to participate in society and exert influence in their local community. On that basis, Kippenes takes the view that music can serve as a buffer against struggles in other aspects of life.

As part of his master degree in music education at the Danish School of Education, Kim Boeskov spent eight months in South Lebanon teaching music on the Rashidieh

music project. Boeskov discusses the choice of content for the music activities in the refugee camp and the scope for local teachers to learn from the context in question. The empirical material comprises a 30-minute-long video of music activities involving singing, dancing and playing in the Rashidieh refugee camp. In the video Boeskov works with two local music teachers as well as a few young project participants. Using the video recording, Boeskov seeks to examine his own practices, thus becoming a *researcher-teacher* (Fink-Jensen, 2003). The co-operation and relationships between the Palestinian teachers and teaching assistants on the one hand and Boeskov on the other are the main focus as he sets out to study the selection and realisation of teaching content. In terms of theory, the paper draws on Nielsen's (1998) four content categories (phenomena; facts and context; professional activity and methodology; and personal and social experiences), thus signalling an interest in the function of the teaching content. Boeskov discusses how the functions of the content vary when working with different types of music. Some content helps connect different categories, e.g. multi-function scores[6] linking professional activity and methodology with personal and social experiences. The ability of such arrangements to meet all pupils at their respective skills levels and enable the participants to feel that they are making an important individual contribution to the greater whole is one significant factor in connecting the different categories. The author also points out that Arabic and Palestinian music holds a different kind of status than the other content in that it is a key part of Palestinian culture. This content is therefore valuable in terms of the cultural reproduction and context that it helps bring together. He also asserts that all four content categories and their justifications can be at play simultaneously, something which can occasionally create conflict between the local teachers. However, different content categories and justifications can also change over the course of the teaching process. The second half of Boeskov's paper focuses on the local teachers' learning through perspectives on communities of practice, legitimate peripheral participation and situated learning. The author seeks to shed light on how the Palestinian teachers and teaching assistants develop their music teaching skills by participating in the teaching practice. Examples are cited to demonstrate how a novice music teacher on the project is given partial responsibilities under the guidance of a more experienced teacher. This allows for new ways of participating in the collective. Seen in light of social theories on learning, it is clear that meaningful moments of learning can be linked to the scope for participation. The two teaching assistants are given greater responsibility for the activities. Such a change in participation can therefore be classed as learning. The learning can also be linked to identity in that the learner changes

6 See Chapter 3 for further information about multi-use arrangements.

their attitudes towards practice and towards the world of which the practice is part. This is a process that can be interpreted as a continuous negotiation of meaning in practice (Boeskov, 2012).

In 2010 Tone Jordhus submitted her master thesis *Musikkpedagogikk som utviklingshjelp? En studie av kulturelle utviklingsprosjekter og deres rolle i norsk utviklingspolitikk [Music education as development aid? A study of cultural development projects and their role in Norwegian aid policy].* Jordhus's study examines the extent to which music and arts projects can contribute something unique in relation to one of the key objectives of Norwegian aid policy, which is to help "reduce poverty and promote human rights".[7] Her thesis investigates two arts projects: the project in the Rashidieh refugee camp in South Lebanon and an arts project in Southern Africa. The thesis aims to answer the following questions:

- How do selected participants and leaders judge the outcomes of the arts projects in Lebanon and Southern Africa, and how do their assessments correspond to the objectives of the projects?
- How do the participants from the South feel about the impact of the arts projects in relation to their personal development and future plans?
- Can music and arts projects contribute something unique in relation to Norway's foreign aid objectives, and to what extent can the experiences from Lebanon and Southern Africa help elucidate this question?

The empirical material from Lebanon comprises qualitative interviews with six young Palestinians, both male and female, who have been part of the music project for some time and who have been on exchange visits to Norway at least once. The interviews were conducted in collaboration with Even Ruud in November 2009. Two Norwegian leaders were also interviewed to establish how they evaluate the projects and how their views correlate to the objectives of the projects. The participants state that the music activities in Rashidieh are particularly beneficial when it comes to instrumental, music, singing and dancing skills. They also feel that it is important to develop arts provision and that they themselves wish to make a contribution by volunteering at the centre in the form of teaching the youngest, thereby giving something back to the organisation.

7 http://www.norad.no/no/om-bistand/norsk-utviklingspolitikk

The music activities are also important in highlighting their own life situation. The leaders who were interviewed use words such as recognition, achievement, democracy, integrity and identity when evaluating the participants' outcomes. In response to the question of how the project impacts the participants' personal development and plans for the future, they describe how the music provision is important because this is the only opportunity to learn music in the camp. The participants note that gender roles can change over the course of the project and that this can boost self-confidence and instil a belief that there are opportunities available to them. At the same time, most of them express a pessimistic view of their future in Lebanon and hope that they will be able to travel to Norway or another country where they may have an opportunity to study or work. The evaluations of the project are overwhelmingly positive amongst both participants and leaders. However, Jordhus (2010) holds that the objectives for the projects are so wide-ranging and diffuse that it can be difficult to determine whether they have been met. As for the question of whether the arts project has something unique to offer, Jordhus (2010) concludes that the Lebanon project helps challenge perspectives on gender roles and break down social norms that prevent equal opportunities from being afforded to everyone. Jordhus examines the project with a critical eye, especially in terms of the extent to which such a project can be deemed a contribution to Norway's aid efforts. She argues that clearer objectives and more and better systematic evaluations should be introduced in order to be able to say something concrete about the effects of the project on the participants.

Project evaluation

The NMH has echoed this call for analyses of the Lebanon project, and in 2010 an extensive evaluation project was launched. The evaluation was carried out on the basis of information about project participation and activities from project manager Vegar Storsve, a survey of 78 students who have been on professional placement in Lebanon, written evaluations by participating teachers at the NMH, written evaluations by the partner organizations in Lebanon, and interviews with staff in the Rashidieh refugee camp. The aim of the evaluation was to measure the value of the Lebanon project to the different stakeholders. The evaluation looked at how the Lebanon project has helped develop the NMH students' teaching skills and professional identity, how the teachers at the NMH have developed as educators and researchers over the course of the project, and how the partner organizations in Lebanon judge the project.

The Lebanon project is seen as significant by the different stakeholders. The students feel they have learnt a great deal about music teaching/therapy as a result of their

participation. The experiences from Lebanon have had an impact on their professional awareness, strengthened their belief in the function and value of music in society, and helped develop methodologies and repertoire for teaching pupils from different cultural backgrounds than their own. The report cites strong and unequivocal statements from the students whereby the benefits they describe extend far beyond the academic aspect. They find that they have developed as people, gained deeper insights and social understanding, and are better prepared for a career as professional music teachers in a multicultural Norway following their Lebanon placement.

Teachers at the NMH find that they have developed their tutoring skills, research expertise and understanding of what it means to be a music teacher in a multicultural society. The children and teachers in Rashidieh describe the visits by the NMH students as the highlight of the year. The music teachers who were interviewed feel they learn a great deal by observing how the Norwegian students teach, and they believe that it is good for the children to receive instruction from different kinds of people and teachers. They find the students to be skilful and interested in learning about their culture. For the partner organizations and people in Lebanon, the project has brought about considerable change. As a result of the project, around 600 children now receive weekly music tuition in Lebanon and in Palestinian refugee camps, and a growing number of teachers are being trained through the X-art programme.[8] The partner organizations in Lebanon see the school concerts given by the NMH students together with their pupils as something that gives direction to the tuition during the year. Many of the organizations believe that the concerts have encouraged the children to take pride in their own music and culture by having students from Norway coming to learn from them, and that being on stage boosts their self-confidence. The partner organizations in Lebanon say they are grateful for what the project has helped create and hope that it will both be continued and expanded further.

Research and engagement after 2013

A total of four articles on the Lebanon project have been published following the Norwegian publication of this anthology in 2013. The research interest of these articles has centred on the concept and theory of community music. The Lebanon project can be seen as a community music project in a number of ways. However, the project has also enabled discussion and critical reflection on the theory behind community music (CM).

8 See Chapter 4 for more information about X-art.

Vegar Storsve and Brit Ågot Brøske (2016) wrote the chapter "Musikkarbeid med palestinske flyktningbarn i Libanon – et community music perspektiv" in the anthology *I transitt – mellom til og fra. Om musikk og deltagelse i barnevern*" *[*"Making music with Palestinian refugee children in Lebanon – a community music perspective". *In transit – between to and from. Music and participation in child protection]* (Stensæth, K., Krüger, V. and Fuglestad, S., 2016). In light of the theory behind community music, Storsve and Brøske discuss how the concept of multi-function scores can help include refugee children in musical interaction. They discuss the relationships between music-making and *musicking*, between facilitation and teaching, and between the long-term and short-term aspects of community music projects. Looking at the different elements of multi-function scores and at managing the process of creating such scores, the authors also discuss the relationship between musical learning and personal and social development. Here the authors argue how multi-function scores can be a useful tool for keeping both these perspectives in focus during the musical practice.

Based on its experiences and past research associated with the Lebanon project, the NMH was tasked with curating a special edition of the *International Journal of Community Music*, with Kim Boeskov and Brit Ågot Brøske as guest editors. The term community music is not widely used in the Nordic countries, although the concept is very much in existence (Karlsen et al., 2013; Veblen & Olsson, 2002; Boeskov & Brøske, 2017). In the special edition entitled *Community music and the Nordic countries* professionals and researchers were invited to explore the CM concept and CM practices in the Nordic region. The extent to which the term and the concept are justified and relevant in a Nordic context remains unclear, however. In our social democratic tradition there is perhaps less of a need for a concept that focuses so strongly on musical activity outside formal structures. Yet the values and ideas on which CM is based remain relevant in a Nordic context. We still have some way to go in creating inclusive musical practices for different groups of people in society, not least refugees. This discussion is also about the term community music and how the term and the concept can be translated into a Nordic context. In the themed edition Kim Boeskov and Brit Ågot Brøske wrote one article each on the Lebanon project.

Based on the theory behind community music, Brøske (2017) addresses dilemmas and challenges in the meeting with a Muslim culture in the article The Norwegian Academy of Music and the Lebanon project. Challenging characteristics of community music when working with Palestinian refugees in South Lebanon. The article discusses three perspectives or dilemmas that reveal themselves when applying the theory of CM to the Lebanon project. The first perspective is about how the aim of cultural

democracy and equal rights can come into conflict with ideologies, traditions and social structures in the local culture. The debate is then about whether or not it is right to be promoting cultural democracy if this could further marginalise vulnerable children and young people, thus affecting their future. The second perspective is the degree to which learning should be central to CM projects. Brøske argues that long-term goals can be reached by creating arenas for musical learning and by exemplifying various teaching roles spanning from that of facilitator to more traditional roles. The third perspective addressed in the article concerns how a formalised infrastructure can be an important prerequisite for participation in music activities. Here, Brøske challenges some of the scepticism towards formal structures that she believes exist in CM literature.

Kim Boeskov has written the article "The community music practice as cultural performance" (Boeskov, 2017). This article is an outlining and discussion of a theoretical framework inspired by anthropological and performance studies that allow for a deeper understanding of the connection between community music practices and processes of social transformation. By conceiving the community music practice as a cultural performance, Boeskov suggests that the relationships enacted in community music practices involving socially marginalised groups are better understood as inherently ambiguous, which challenges the idealistic perspectives often encountered in community music research.

Kim Boeskov is also working on a doctorate based on the Lebanon project. *Music and social transformation: Exploring the significance of music making in a Palestinian refugee camp.* In his thesis Boeskov looks at how music-making is linked to social, cultural and political structures and how participation in music activities could potentially help change these structures. In an ethnographic investigation of the music activities in Rashidieh and the social and cultural context that frames them, Boeskov explores how the music-making helps build a social, cultural and national identity. Using insights into anthropological theory and performance studies, he constructs an understanding of musical practice as an arena for exploring alternative positions and experiences but also as a cultural practice where important social narratives are handed down and assimilated by the new generation of Palestinian refugees. Boeskov completed his doctorate in 2019.

Reflection and conclusion

Seeing that the NMH has been involved in the Lebanon project for more than a decade, it could be claimed that relatively little research has been carried out by the project. Research activity and interest has increased in the past few years, however. The research that has been carried out is qualitative in nature, and studies based on empirical material have largely involved interviews and observation. Overall, the research is based on relatively limited empirical data, especially when disregarding the NMH's evaluation report. The research has by and large been conducted by researchers and professionals who either teach on or take a particular interest in the project and who have spent extended periods in or made repeated visits to Lebanon. A relatively large proportion of the research has been concerned with investigating the effects of the project on different participants. Different stakeholders in the project have served as informants in various studies: children and young people participating in the music activities in the refugee camp, project leaders in Lebanon and Norway, and student music teachers from the NMH who have been doing professional placement in the camp. The emphasis has been on the effects of the project in terms of perceived health, developing skills and a professional identity, aid work and cultural exchange. The choice of focus may be linked to what motivates the studies and who conducts them. This could perhaps be explained by a desire and a need to legitimise the project within the NMH as an institution. Such projects rely on a positive reputation in order to be "viable". Another possible reason may be the particular context that the Norwegian researchers and participants encounter. The motivation for investigating the effects or consequences of the project could therefore be down to the fact that the project is taking place in a unique context that creates existential encounters between music and children, adolescents, students, teachers and researchers in Lebanon.

In this chapter I have sought to demonstrate how the Lebanon project has been subject to systematic research and development work. The project in itself is a complex one. It is founded on co-operation between multiple partners in Lebanon and Norway with a common desire to create a music teaching practice to benefit Palestinian refugees. The development perspective is therefore paramount. The research has been similarly diverse and brings in a number of perspectives, ranging from studies on values, health, meaning and life skills to studies on learning, methodology, teacher training, and formal and informal music teaching models. There are several common themes across this spectrum, however, particularly in relation to a number of ever relevant questions. What is music? What is the purpose of such teaching practices? How should we interpret the relationships between music

education, personal development and social circumstances, norms and needs? How do tradition, culture and power affect music teaching practices, and how does this interrelationship play out as an obstacle to and opportunity for development? And last but not least, how do we see ourselves in the reflection of cultures as different to ours as the Lebanese and Palestinian cultures? It is a sign of recognition for the Lebanon project that various people have chosen to carry out research and development studies in connection with the project. This interest should not be taken for granted, however. The Lebanon project also involves important aspects of a political, ideological and religious nature. These perspectives are not easy to relate to when conducting research into music education or music therapy, and they become particularly conspicuous when scrutinising cultures like the Lebanese or Palestinian cultures. But again we have an opportunity to advance our domestic understanding of our own practices thanks to the courage of researchers and teachers in taking up the challenge.

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Chapter 6

The music project in the Rashidieh refugee camp as a focus area of research and development projects

Geir Johansen

People live with war, threats of war, or repercussions of war in many parts of the world. Civil losses and injuries are extensive. Many of the countries and regions where conditions of war characterize people's everyday lives, also suffer from public as well as private poverty. Societal groups, such as children and people with intellectual disabilities are particularly vulnerable in such conditions. Additionally, large parts of the surviving population may be traumatized and deprived of the opportunity to realize their goals and aspirations. Increasingly, when knowledge about such conditions reaches the rest of the world, international relief organizations such as the Red Cross, the Red Crescent, and Médecines Sans Frontières have mobilized to provide assistance. On the national level, this also applies to Norwegian and multinational organizations such as ActAlliance, NORAD, NORWAC and Norwegian People's Aid. These desperate, disheartening circumstances constitute the context of the Norwegian Academy of Music's Lebanon music project. Thereby, they also institute the ground on which scholarly studies of the Lebanon music project must take their points of departure.

Lebanon

One of the countries that suffers from the consequences of war as well as wars in its neighbour countries is Lebanon. The Lebanese Civil War lasted from 1975 to 1990 and resulted in the deaths of 120,000 people, and a considerable number of orphaned children. Many of the religious and cultural conflicts that caused the Civil War are still present and are destabilizing forces in the society. This situation, combined with the Syrian Civil War and internal conflicts in Israel, cause Lebanon, a comparatively tiny country, to receive a constant flow of refugees. Immense newly built refugee camps have been established in the northern areas close to the Syrian border. In addition, 12

older refugee camps exist elsewhere in the country. Despite their congestion, these camps experience ongoing growth in population due to a constant influx of Syrian-Palestinian refugees, and the relationships between the various groups within the camps as well as among the camps' inhabitants and the surrounding Lebanese society are sometimes problematic.

Some of the many international organizations attempting to help the Lebanese people and Palestine refugees also collaborate with the Norwegian Academy of Music (NMH), laying the groundwork for the Academy's music project. Being described elsewhere in this volume, they are considered to constitute some of the frame dimensions, discussed below, that research and development projects can direct their attention towards. Moreover, these frame dimensions will also affect the ways in which the project can be characterized as a community music project (Veblen, Messenger, Silverman & Elliott, 2013).

NMH's Music Project as Community Music Education

Community music is a term designating the music making, or musicking (Small, 1987) in a community (Finnegan, 2007), primarily outside formal music education. It can be conceived as including a wide array of self-initiated music making from garage bands to recorder quintets. The learning taking place and the needs of instruction it entails have led to a growth in the attention of music teachers and music teacher educators towards this phenomenon. In this manner, the term 'community music education' (Veblen & Olsson, 2002; Veblen et al., 2013) was coined. Specifically, the interest is directed towards aurally based teaching and learning, the teaching and learning of folk music around the globe; and lifelong learning. In recent years, the concept of community music therapy (Stige, Ansdell, Elefant & Pavlicevic, 2010) has also been developed.

The NMH's Lebanon music project carries clear traits of community music. It offers everyone the possibility of participating in a musical activity that is shaped according to the group of participants. It is not based on a defined curriculum or policy documents of any sort but rather exists as a wish to invite the participants into processes wherein they can experience musical meaningfulness.

The music project has given children and young people in the Rashidieh refugee camp many opportunities to participate in meaningful music-related activities over the years. However, scholarly studies capable of providing the rest of the world with systematic knowledge about the initiative and its outcomes have been less extensive. Some studies have been carried out from the music therapy perspective, and a master's thesis in music education (Jordhus, 2010) has been published. On the senior research level, Brøske Danielsen (2012) discussed how the experiences of the Lebanon music project might enlighten some aspects of student music teachers' professional placement training. Moreover, she also studied the learning outcomes of student music teachers' own participation in the Lebanon music project (Brøske Danielsen, 2013). Storsve (2008) and Storsve, Westby and Ruud (2010) have also documented the project's activities and perspectives. Finally, Boeskov (2019) focused his PhD dissertation on the Lebanon music project. Still, the Lebanon music project demonstrates many characteristics that make it a unique subject of research and development-based projects. Increased knowledge about multiple aspects of the interrelationships between music, humans, and society can be developed. Thereby valuable contributions can be made to fields such as music dissemination, music and health, music therapy, and specifically, music education.

Music Education as a Research Field

The field of research in music education has developed significantly over the last decades, especially regarding the increasing number of issues to which research interests have been directed. Nielsen (1997) contributed significantly to a needed overview over this thematic manifold by providing a systematic model of dimensions describing the territory and potential of music education research along with suggesting what might be the main concepts and distinctions within this field. His model includes six dimensions of music teaching. They are the *core area*; *frame dimensions*; *reality dimensions*; *historical dimensions*; and *geographical-societal dimensions*. Each dimension can constitute a focus area for scholarly studies of the music project in Rashidieh, enlightening it in various significant ways. When related to each other, the dimensions can also assist in identifying additional perspectives. Below, based on Nielsen's (1997) model, I will discuss and suggest possible themes and issues.

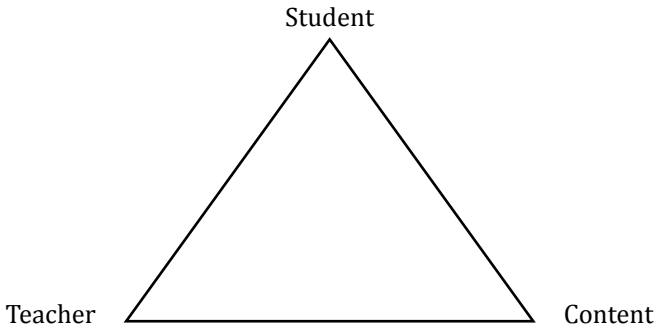

Fig. 1. The *didaktik* triangle (after Nielsen, 1997, p. 165)

The Core Area

Nielsen describes the first dimension, the core area, by drawing on the *didaktik* triangle (see for example Künzli, 2000; Jank & Meyer, 2003) where the three corners illustrate the positions and functions of the student, the teacher, and the educational content.

The *didaktik* triangle illustrates, among other things, the ways in which music as the teachers' knowledge base differs from music as an educational subject. When a student comes into the picture, the knowledge base changes into a ground for selection of teaching content, since no teacher can teach the totality of the subject or her or his knowledge base in full. Furthermore, the teacher constitutes not only a subject expert but also performs a mediating function with respect to the relationship between the educational content and the student. This relationship is primary in music as an educational subject.

I suggest that this manner of depicting the basic relations in music as an educational subject is also valid for the basic dimensions in music dissemination, music therapy, and music and health, for example, by changing the triangle categories to include musician, repertoire, and audience, or music therapist, repertoire and client. Whether we study the music project in Lebanon within the perspective of music education or any one of the others suggested, the relationship between the participants and the music must be considered primary. The musician, therapist, or music teacher must be perceived in the role as a convener of other people's experiences, learning, or development.

Moreover, applying the triangle relations on the music project in Lebanon affords increased insights into cultural and ethical challenges by making clear that the musician, therapist, or music teacher needs to see her- or himself as someone interfering into and changing other people's relations with music. Such interferences may have different implications in a foreign culture than when operating in domestic arenas.

Frame Dimensions

Nielsen's (1997) second level of dimensions is called the frame dimension. Here, he points to institutions, external agents, economy, discourses, and policy decisions.

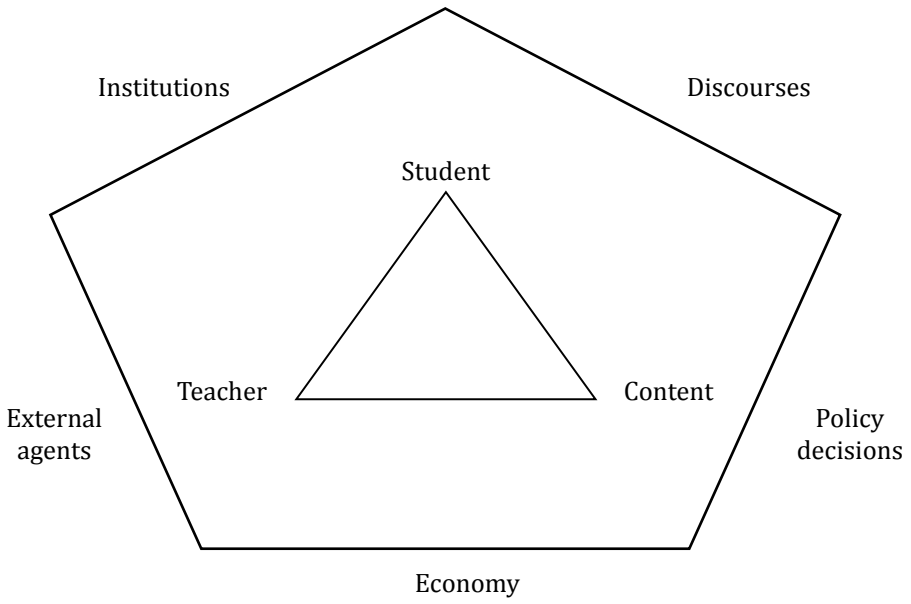

Fig. 2. The *didaktik* triangle and its frame dimensions (after Nielsen, 1997, p. 165).

In the Lebanon music project, the role, which all these dimensions play, might be described based on their specific characteristics. The *institutions* in question might include the refugee camp, Norwegian support organizations, and the Norwegian Academy of Music, all with their institutional frames, structures, and priorities, which constitute

the basis for their contributions in Lebanon. Studies focusing the institutional perspective can observe how such institutions, including changes in their conditions, may influence the actions made possible within the project. From a sociological perspective on institutions, the Lebanon music project itself can also be described according to its own institutional characteristics, and how those traits have been developed and shaped over the years of its existence. With such a notion as a point of departure, research questions can be posed about how the project has developed such traits, what characterizes them, and how they have emerged in relation to the traits of the other institutions involved. Perhaps the contributions made by the project towards other institutions in the Lebanese society surrounding the refugee camp might be addressed as well.

External agents include people not directly participating in the project, but who still wield a significant amount of influence. Personal contacts have been, and still are, decisive in the development of the project because they operate in a culture wherein written deals and communication do not have similar functions as they have in Norway. In this connection, the research interest, for example, can be directed towards how the project was established and built via personal contact with external agents, who they have been or are now, and what kinds of influence they had, for example, followed by formative dialogue research over a period of time.

Economy has been a basic frame dimension in the project from the beginning and has played a significant role in enabling the Norwegian Academy of Music to make the Lebanon music project part of each student's practicum in the music teacher program. The establishment of an economic basis and priorities made within those frames, as well as the endeavors to find new funding can be established as a research focus. So can also the socio-economic conditions: Which socio-economic conditions and layers exist in the camp, and to what extent do the project participants come from some of these layers and not from others?

In the category *discourses,* Nielsen highlights the importance of revealing and describing discourses, which, in the Lebanon music project may emerge over a continuum from scholarly underpinned considerations to slogan-like, politically biased statements and opinions. It is possible that such studies might contribute significantly to arriving at new knowledge within all the fields sketched above: music dissemination, music therapy, music and health, and music education. This potential relates to the culture dependent, discursive characteristics that can be revealed, in addition to the equally culture dependent ways of influence on the project dynamics that those discourses

may have. This may affect ways in which various religion-based discourses meet, and in turn also meet secular, Nordic discourses on music activity and repertoire, and thereby regulate the participants' room for action. In these connections, the concept 'hidden curriculum' may prove relevant as an analytic tool, enabling fruitful insights in the span between formal and informal learning practices (Folkestad, 2006; Green, 2008; Karlsen & Väkeva, 2012).

The category of *policy decisions* includes legal documents, formal curricula, student guidelines and the like (Nielsen, 1997, p. 161). In the Lebanon music project, this dimension proves an interesting connection with the discourse dimension in that the project in Rashidieh is not based on the kinds of policy documents mentioned by Nielsen (p. 161). Discursive regulation of the actions and project processes thereby become significantly higher than in, say, the Nordic countries. Simultaneously, the participation of Norwegian student music teachers is based on the Norwegian Academy of Music's formal curriculum and the institutional connections of the Norwegian project leaders and teachers are also regulated by formal documents with potential impact. Questions about what kind of function such guiding and regulating documents obtained in a project that is as strongly discursive regulated as the Rashidieh project are among those that can be enlightened in this connection, different from what is possible within Norwegian conditions. When frame dimensions such as these can direct as well as specify the research interest of scholarly studies, several interesting perspectives emerge that studies of the Lebanon music project can enlighten. In Nielsen's (1997) model, these kinds of perspectives arise out of turning the two parts of the core area (triangle) and the frame dimensions (pentagon) around their centre so they appear in different positions to each other.

In this connection, I will restrict myself to suggesting two examples of research questions emerging by different constellations between the categories of the core area and frame dimensions. The first example involves the connection between discourses and the student-content relation.

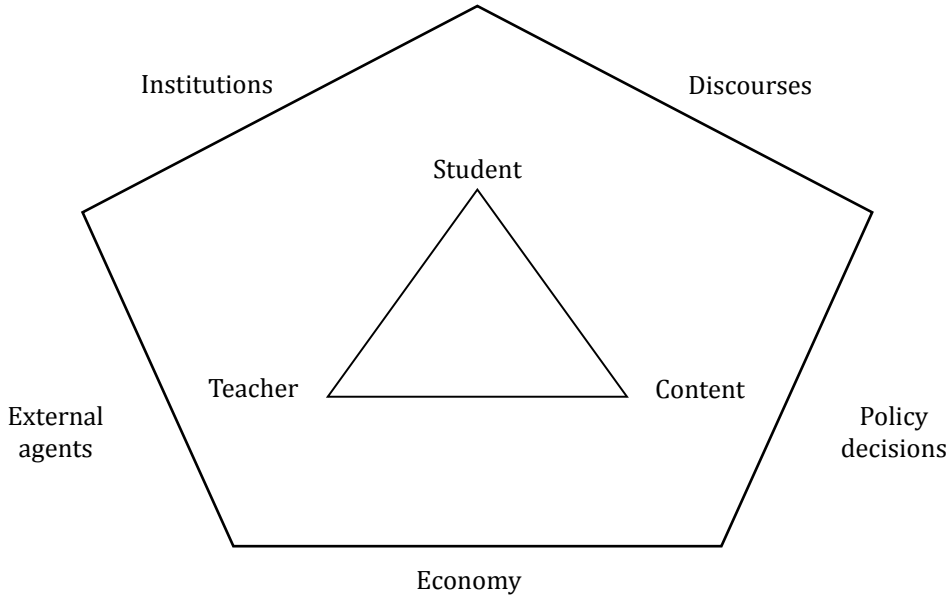

Fig. 3. Constellation no. 1 between the core and frame dimensions (after Nielsen, 1997, p. 165).

Here, questions can be raised, such as:

- How is the relationship between the content and the participants of the music project in Rashidieh discursively regulated?
- Which subject positions are made available for, respectively, girls and boys, children and adolescents when working with the repertoire?

The other example takes as its point of departure a possible constellation that occurs if the two parts of the model are turned so that the frame dimension 'economy' connects with the core dimension 'teacher'. It enables questions such as: How frequently do the economics allow teacher visits to Lebanon from Norway, and which possibilities exist for solving the need for teachers in the periods between the visits?

If we now connect this with the already established connection between the teacher and the content, we might ask:

- What role do economy-teacher relations play in the teacher-content relation?
- How does economy enhance or restrict the teachers' content selection?
- How does access to specific musical instruments and equipment regulate the repertoire as well as the teaching and learning strategies?

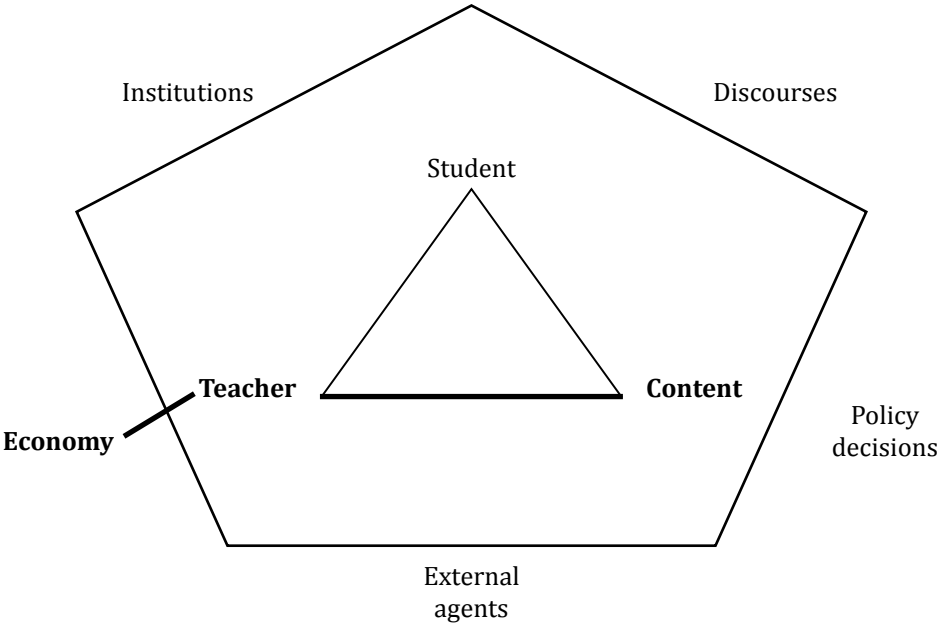

Fig. 4. Constellation no. 2 between the core and frame dimensions (after Nielsen, 1997, p. 165).

As described above, Nielsen (1997) suggests three additional levels of 'layers' surrounding the core- and frame dimensions. These are the dimensions of reality, history, and geographical/social-cultural factors. I will now describe those three dimensions and some of the possibilities they point to before I, towards the end of the chapter, give some examples of how research interests can emerge and be described in various constellations between them as well as in the perspective of the three dimensions described earlier.

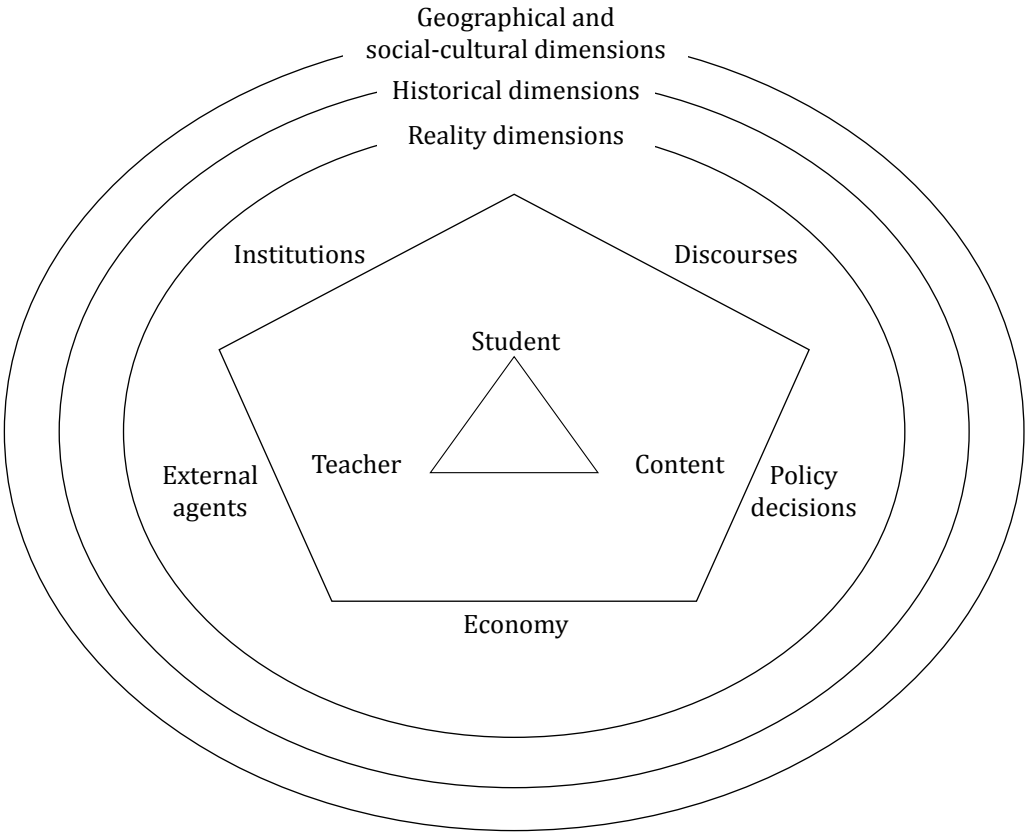

Fig. 5. The dimensions of music teaching (after Nielsen, 1997, p. 165)

Reality Dimensions

The focus of research in music education can be directed towards various dimensions of reality. *Intended reality* designates the teachers' pre-understandings of the reality wherein the teaching and learning will take place. Such pre-understandings are typical components of planning. In the Lebanon music project, this factor is designated by distance, geographical-cultural as well as time. This is due to the planning going on partly in Norway, while the reality for which the activities are planned is in Lebanon. Here, this intended reality can include the camp, the culture center wherein the music activity takes place, and the activities themselves.

The *experienced reality* dimension designates reality as actually experienced by the leaders, teachers, and participants. A systematic and nuanced description of what you experienced reality might reveal several of the characteristics that make the Lebanon music project unique as an empirical field for research in music education.

Methodologically, *experienced* and intended realities can primarily be attended to by drawing on qualitative interviews. If an observation design had been applied, the researchers' *observed reality* would have emerged. This is Nielsen's (1997) next reality dimension (163). Instead of directing attention towards someone's anticipated or experienced teaching and learning situation, here it is directed towards the situation itself. Seen together, focusing on both the experienced and the observed reality enable several different perspectives on the same practices. This can be particularly fruitful in the Lebanon music project with respect to describing what happens in addition to analyzing and interpreting the observed reality to discover what is expressed thereby.

The *possible reality* (Nielsen, 1997, p. 163) dimension designates a reality that is neither intended nor realized. Here, we face a dimension of reality that can be identified and described by drawing on empirical data from studies utilizing the other reality dimensions, however with heavier weight on the analytical and interpretive sides of the development of results. It thereby poses different requirements to the researchers' creativity. The possible realities that can become visible as different from the intended and observed ones can prove to serve as important contributions to the project's further development. This can be the case with respect to revealing new research perspectives and connecting the actions and research closer to each other by an action research design. Finally, it can assist the participants in seeing new future possibilities for themselves.

Historical Dimensions

The historical dimension of music education points to the idea that all situations or projects of music education can be seen in a historical perspective. Here, Nielsen (1997, p. 164) points to the terms *past*, *present*, and *future*. In the Lebanon music project, it is natural to look back on what has happened during its first 10–15 years. Traditionally, historical research interests have entailed some challenges for research on teaching practices, Nielsen (1997) states. This is due to problems of documentation. In the Lebanon music project, however, these possibilities are greater. Firstly, there has been no turnover in teachers or leaders during all its history. Furthermore, video recordings have documented much of what has taken place.

A historical research perspective can contribute valuable knowledge about the project's development by comparing what happened in its first years with what happens today. In other words, this would draw on past and present perspectives within a comparative research design. A historical perspective may also uncover how changes in the political situation in Lebanon and the neighbor countries have influenced the music project during the same period. Moreover, knowledge developed with a focus on the 'past' can constitute a fruitful point of departure for considerations about which ways to develop the project in the years to come, attending to the 'future' perspective of the *historical* dimension along with the 'possible' reality dimension.

Geographical and Cultural Dimensions

Looking closer at the geographical and social-cultural dimensions of the Lebanon music project can contribute to development within two significant areas of music-educational knowledge. One concerns the sociology of music education (Froehlich, 2007; Green, 2010, Johansen, 2013a; Karlsen, 2012, Wright, 2010). The other is the philosophy of music education (Elliott, 1995; Reimer, 2003; Small, 1998; Varkøy, 2003), a field wherein the justification of music education constitutes a recurring theme. The potential of contributing to these areas lies primarily in the Lebanon music project's societal environment as characterized by challenges and problems of vastly different kinds than in the northern countries. These are problems affecting people more directly, dramatically, and existentially than in societies studies of the sociology and philosophy of music education regularly refer to or address. This is a challenging field to approach for research studies in music dissemination, music therapy, music and health, and music education. In sociologically and philosophically oriented studies, an ethical dimension emerges. There is a danger of giving the interesting aspects of

the situation priority above the highly necessary attention to the kinds and degree of the social-cultural problems of the people, and meet them with respect.

There is a danger that simplified and romanticized notions of all the good effects of music dominate the research interest. There is also a danger of directing the research interest towards a simplified problem description built on how conflicts in the Middle East look when observed from Norway. The challenges include to understand the complexity of the problem area. Neither the conflict with Israel nor the internal, religious, and cultural tensions that have smolder since the Lebanese Civil War, the increasing flow of refugees from Syria, or the tensions between the refugee camp inhabitants and the surrounding society can be separated as isolated factors and studied separately as if the others might be held constant.

Sources of Access to Knowledge

If we now look at the core area and the various connections emerging by turning it and the other layers of the model around their axes, various issues and themes for possible future research studies emerge. However, the emergence of such themes and issues point to another question as well: in what ways and by what means can we gain access to the information we seek? Here, Nielsen (1997, p. 174) suggests four possible sources of access to knowledge: texts, the researchers' own preconceptions, physical artefacts, and non-textual articulation forms. In the Lebanon music project, this might include *texts* such as the described policy documents, various forms of musical notation, and interview transcripts and videotapes. The researchers' *preconceptions* include systematic studies of their own musical experiences and other experiences in the group music situations and contexts as a point of departure for mirroring others' experiences in the same situations. *Physical artefacts* can include musical instruments, instruction tools such as written texts with guitar chords, equipment such as amplifiers, among others. *Non-textual articulation forms* may include spoken language, musical, gestural, and iconic expressions, alone or in combination. In the Lebanon music project, aurally-based ways of teaching have a central position because problems with understanding each other's verbal language often hamper ordinary verbal communication. As a result, non-textual articulation forms can prove to be among the most fruitful communication forms to be addressed by a research study.

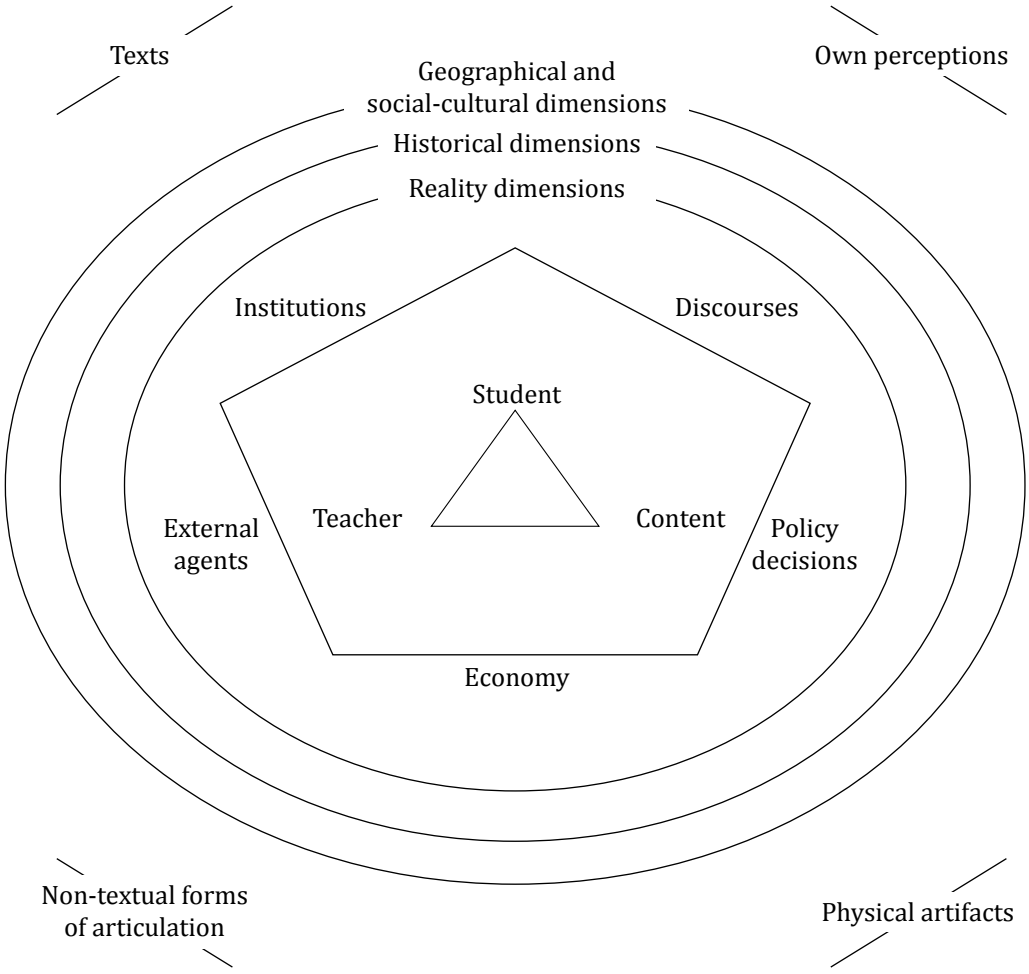

Fig. 6. The dimensions of music teaching and sources of access to knowledge (after Nielsen, 1997, p. 174)

An Imagined Project

Drawing on some of the examples given above, I will now suggest a specific research interest emerging out of combinations of the categories and layers of the model. Thereafter, I will sketch some possible approaches which may prove relevant for arriving at new knowledge in this field. Then I will attend to some of the methodological implications that such points of departure may actualize.

Within the core area, the imagined project can direct attention towards the relationship between the project participants and the educational content, and ask how that relationship can be described as discursively regulated (the frame dimension of discourses) by meetings between various political and religion based discourses (geographical/socio-cultural dimensions) operating in the refugee camp and between these discourses and secular Nordic discourses about musicking, the leading of music projects, and repertoire. Furthermore, one can investigate how such meetings between frame- and social-cultural dimensions affect dynamics in the project, or specific musicking situations. It can also focus on how leaders and teachers conceive these dynamics (perceived reality) as different from what they envisaged beforehand (intended reality).

To enlighten such a complicated research interest, several combinations of sources of knowledge can prove relevant. Here, I will point to the connection between the researchers' own preconceptions, and non-textual articulations, forms, and texts. Preconceptions can provide information about teachers' intended reality. The discursive play going on in the situations can be described by focusing on non-textual articulation forms. Complementary to this, possible texts in use may provide related information.

Methodologically, a research study such as the one suggested would require a thorough triangulation of strategies, an ideal often expressed in the literature regarding case studies (Stake, 1994; Yin, 2009), mixed methods (Hesse-Biber, 2010), or Grounded Theory (Bryant & Charmaz, 2007). Among the relevant strategies in the proposed study are video recordings (Rønholt, Holgersen, Fink-Jensen & Nielsen, 2003) combined with observations (Bjørndal, 2002), qualitative research interviews, (Kvale & Brinkmann, 2009) and text studies (Silverman, 2006).

Such forms of knowledge development can connect to research studies as well as development projects, separately or in combination. The latter can be carried out by

drawing on various action research designs. There is also a potential for comparative designs (Johansen, 2013) because other institutions in higher education in the Nordic countries also run projects in other parts of the world, similar to the Lebanon music project. Hence, it is not impossible to develop a competence base for developing and exchanging competence with regards to these kinds of actions.

Other Perspectives

The above sketches and alternatives do not provide an extensive picture of the potential of arriving at new knowledge by studying the Lebanon music project. Among other possible perspectives, I will point to three specifically. The first perspective concerns the relationship between music education and society, as frequently addressed by scholars of the sociology of music education[1]. On such a ground, the project actions and processes can be studied in a sociological macro-meso-micro perspective, wherein the relationship between the individual inhabitant, the camp as a context, and the surrounding Lebanese society can be described and discussed, based on earlier theory and research on such matters. Such a point of departure also enables questions of social change (Johansen, 2013a) that, in turn, can be related to traditional as well as more recent notions of critical *didaktik* and *musikdidaktik*. Knowledge developed this way will be valuable for music education in general and specifically for music teacher education as professional education (Danielsen & Johansen, 2012).

The other perspective concerns the possibilities of making new contributions to some of the subfields of music education, which, in addition to community music, are increasingly discussed in the international scholarly literature. Here, I will point to fields such as formal/informal music education (Folkestad, 2006; Green, 2008; Karlsen & Väkevä, 2012), world music education (Schippers, 2010) and the increasing fields of multicultural music education (Campbell, 2005; Volk, 1998), and music education in multicultural contexts (Karlsen, 2012; Sæther, 2008). By drawing on multicultural perspectives, music education as identity shaping and identity carrying action can also be described.

Within the field of music teacher education, significant studies have already been carried out with respect to the Rashidieh camp as a location for student music teachers'

1 See footnote no 3 above.

professional placement (Brøske Danielsen, 2012; 2013). Here, insights have been gained about the concept of professional placement training and the learning outcomes thereof, something which can be followed-up on in new studies. Finally, perspectives connected with the professional self, professional development, music teacher identity, and educational quality in music teacher education can be studied systematically. A third perspective concerns the potential of comparative research designs (Johansen, 2013). In this connection, new knowledge can be developed by, for example systematically comparing the contexts of the group music making in Rashidieh with the contexts of similar activities in, for example, Norway, as actualized by Brøske Danielsen (2013).

Final Considerations

It is not easy to summarize all the valuable contributions to our knowledge about music, human beings, and society – as well as their interrelations – which studies of the Lebanon music project may entail. We face a unique possibility of getting access to information about such relations that we hardly might have access to otherwise. Firstly, it is due to the context, being so different from the ones of the Nordic countries, affording new insights regarding even traditional approaches and research questions. Secondly, the specific challenges the Lebanon music project presents to teachers and student music teachers as well as scholars, actualize new and different research questions. Research studies of the project can thereby contribute new themes and issues to the international scholarly field of music education. In a worst-case scenario, it can contribute to maintaining a simplified, romantic stereotype about all the good things music can entail. In the best-case scenario, we can arrive at nuanced discussions and insights in musicking as a contribution to peace work and democracy.

Acknowledgements:

This text is dedicated to the late Frede V. Nielsen (1942–2013), a good friend, a great inspirator and in recognition of his great influence as one of the most brilliant and systematical scholars of music education in the Nordic countries.

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Chapter 7

The Lebanon Project as a Master's thesis theme

Vegar R. Storsve and Geir Johansen

In Norway, the prevalence of master theses has increased dramatically since the end of the 20th century. The political decision that everyone has the right to upper secondary education laid the foundation for increased recruitment to higher education. Simultaneously, the amalgamation of small institutions into larger higher education units together with new accreditation criteria in the university sector increased the number of university colleges and universities offering master's programmes. Whilst master's programmes had exclusive status in the beginning of the 1960s and were offered by only two universities and five state colleges, today master's programmes are offered across the higher education sector. In addition, a political discussion about requiring a master's degree to become certified as a teacher, such as in Finland, clearly demonstrates the tendency to regard a master's degree as a kind of necessary, general academic education.

The current master's programmes at the Norwegian Academy of Music (NMH) cover many subjects. The first programmes were introduced in the 1970s and included performance studies only. In the beginning of the 1980s, the Diploma in Music Education was created, which later was renamed Master of Music Education. In the 1990s, master studies combining performance and music theory were added, and in 2003 the first thesis in the Master of Music Therapy programme was published. Despite this growth in the scope of master's programmes and master's theses, very few theses have addressed topics such as the Lebanon project.

Parallel to the increasing number of master's students and theses, the issue of educational quality in higher education has emerged as a core priority. This has occurred in connection with the Quality Reform of higher education (Ministry of Education and Research, 2001), the Bologna Process (Danish Bologna seminar, 2003) and international scholarship on educational quality (Steensaker & Maasen, 2005). Among the challenges of maintaining and strengthening the educational quality of master's programmes is the issue of relevance. This applies both to the programmes and the thematic content of master's theses, including the research studies on which those

theses rest. Directing interest towards projects such as the Lebanon project can increase the thematic relevance of all these aspects.

Relevance as an aspect of master's theses

Relevance in higher education can be conceived of in a restricted way as being directly connected with the labour market and concepts such as accountability and employability.[1] Seeing it this way runs the risk of blurring other, significant ways of understanding educational relevance that may be highly important in master's theses. We will point to four such significant notions of relevance that, we suggest, may be of importance when considering the Lebanon project as a potential thematic topic of master's thesis projects.

One such conception of relevance is the commonly under-communicated notion that in order to be relevant, higher education should train students to become critical citizens in a democratic society. In other words, they should acquire the competence of contributing to the further development and constructive change at the vocational and societal levels. This demands the skill of critical analysis be part of students' vocational and professional competence. Systematic studies of the Lebanon project may challenge master's students to conceive new ways of developing such critical competence because of the vast differences between the Lebanese and the Norwegian contexts.

Another conception of relevance is connected with the research on which theses are built. This is directly connected with the general question of how research can be said to be relevant and what kind of relevance criteria can be applied in that connection. Here, relevance connects to the choice of focus, design and methodology. In order to be thematically relevant, a thesis should focus on an issue or knowledge area with the potential for developing new knowledge. Furthermore, the research design and methodology must support the chosen focus and research question. In the Lebanon project, new possible issues and thematic perspectives are opened up. In addition, the project affords new perspectives on traditional music education questions. We will discuss both below. In addition, challenges of methodology, such as language,

1 For a more detailed discussion of employability and accountability, see for example, Horsley, 2009; Johansen & Ferm, 2006; Yorke, 2004; Johansen, 2016.

cross-culture encounters and ethics hardly seen in Norwegian contexts, must be handled.

A third notion of relevance concerns the master's thesis' relationship with the latest developments in the knowledge area wherein it is positioned—in our case, the area of music education. Studies of the Lebanon project can contribute new knowledge to several such areas of development. Among these are the fields of community music education, adapted music education, music education and gender and music education and religion. We will discuss these below. A fourth conception of educational relevance refers to the students' experience of themselves as capable of taking part in the development of their subject area and whether the work involved in the master's thesis supports such a self-image.

When compared to such definitions and notions of relevance, the Lebanon project reveals great potential for master's thesis work in an array of music fields, such as music therapy, music and health and particularly music education. Most probably, exciting challenges relating to the boundaries between such areas can also be described, even if we concentrate on master's theses in music education in this chapter. In order to more closely examine this potential, we will first turn to a short description of the Lebanon project.

The music project

The Lebanon project is extensively described in the first chapter of this volume. In this chapter, we will direct attention towards the music part of it. In particular, we will address some sides of it that, in our opinion, will be particularly interesting in a discussion about master's theses and the potential for knowledge development.

The music project can be seen as divided into four main categories or parts. The first part includes the work done with refugees in the Rashidieh refugee camp, which during the last few years has also received Palestinian refugees who previously stayed in Syria. The second part of the music project includes music in Lebanese elementary and secondary schools and students' music activities outside school. The third part includes the professional placement training of student music teachers at NMH, as described in chapter 3. The fourth part includes collaborative projects between Lebanese

and Norwegian schools, including the collaboration projects involving the Algarheim elementary and Jessheim upper secondary schools, as described in chapter 2.

Altogether, these four parts of the music project reveal the potential for master's thesis work in areas where we have needed new knowledge for some time. This becomes clear if we look back on the thematic content of some earlier master's theses in music education at NMH.

Master's theses in music education at the Norwegian Academy of Music

Slightly more than 100 master's theses in music education have been written in the master's programmes at NMH since its start in 1980. They have used both empirical and theoretical designs and have covered a great variety of thematic issues. Still, it is possible to see some main traits. The vast majority address instrumental and vocal teaching, followed by issues connected with primary and secondary school, culture schools and higher music education. The overall profile is self-referential. Putting it in a very straightforward way, we might say that at the NMH we think a lot about ourselves; we are closest to ourselves and believe we can define what the world looks like by referring to ourselves.

However, an examination of previous master's theses reveals one music education thesis (Jordhus, 2010) and one music therapy thesis (Kippenes, 2007) explicitly addressing the Lebanon project; see chapter 5. In addition, three other theses have dealt with issues that are somewhat relevant in this respect. Hagevik (1993) studied music education with foreign language students. Svidal (2012) studied the Argentine orchestra project El Sistema with respect to how that concept may be transferred to Scandinavian contexts, including how the basic idea of offering children and adolescents a music education programme might prevent their recruitment to criminal communities. Strøm (2012) studied participants' musical agency in a collaborative Nordic project called *Are you with us?* that facilitated intercultural meetings in Nordic countries between children and adolescents from all over the world. This was done by composing a concert programme that presented 'a musical version of the new Scandinavia' (Strøm, 2012, p. 9). In particular, Strøm was interested in the relationship between musical agency, music learning and self-confidence, identity and personal development. In addition to describing such connections, she found that the

participants experienced their participation as important for their own inclusion in society, as well as that of their peers.

The Lebanon project falls naturally within the category of community music education, which is further elaborated in chapter 5 and 11 in this volume. This is a field of music education that has not been dealt with in master's theses at NMH. Another field of increasing relevance is multicultural music education or music education in multicultural contexts or with multicultural participants. A third is music education across national borders.

We suggest that if the master's programme in Music Education at NMH is to remain relevant, theses must comply with all the notions of relevance described above. They should address issues like those we have exemplified and should relate to recent developments in international music education.

Music education as an international scholarly field

After the millennium shift, some of the development traits emerging during the 1990s manifested themselves as visible changes and new issues in the scholarly field of music education. The changes include the expansion of concepts with regard to music learning, music teaching and education in music (Johansen, 2013). Studies about formal and informal music learning (Folkestad, 2006; Green, 2002; 2008; Karlsen & Väkevä, 2012), the teaching and learning of world music (Schippers, 2009), multicultural music education, music education in multicultural contexts (Campbell, 2005; Sæther, 2008; Karlsen & Westerlund, 2010; Karlsen, 2012) and Internet-based music education (Partti & Karlsen, 2010; Waldron, 2011) have contributed to this extended knowledge base. Interest in the relationship between music education and society has also increased, a development made clear at international conferences on 'the sociology of music education' and 'the philosophy of music education', and the number of publications on these topics has increased (Roberts, 2008; Froehlich, 2007; Wright, 2010; Varkøy, 2012). These topics should also be reflected in master's theses in order for theses to be relevant.

Themes for master's theses

Master's theses dealing with music education projects such as the one in Lebanon can be carried out based on three principles that encompass the notions of relevance described above. First, they can set out to map and describe what is going on, for example, how teachers teach and what characterises the participants' learning outcomes. Second, they can bring more general music education issues into focus and enlighten such issues in new ways made possible by the particular Palestine–Lebanon context. This can include everything from the participants' informal learning practices to the personal teaching philosophy of the teachers (Handal & Lauvås, 2000) and those teachers' professional identities (Heggen, 2008). Third, they can apply a comparative perspective comparing the actions in Lebanon with similar actions in other countries, for example, by focusing on exchange projects *between* Norway and Lebanon.

In addition to providing a better understanding of the actions taking place in Lebanon, master's theses dealing with such issues may help in developing knowledge of music education in general. This can be achieved by collecting their basic theoretical grounds from scholarly works on such areas as we described in connection with music education as an international scholarly field, along with complying with all our sketched relevance criteria. New knowledge can be developed in individual studies and by participating in larger research projects and in various research designs, particularly comparative designs.

We will now suggest eight thematic areas that have the potential to be incorporated into future master theses of various designs. They have all grown out of observations and experiences from the Lebanon project, having provoked curiosity or amazement among the Norwegian participants and therefore indicating the need for of systematic study.

Gender

Gender roles are played out in music education and all other educational endeavours worldwide and have been addressed by music education scholars such as Bjørck (2011), Green (1997), and Lamb, Dolloff and Howe (2002)[2]. Applying a gender perspective to the Lebanon project can give us valuable insights and sharpen our focus on gender roles in music education generally. In turn, this can shed new light on how

2 See also http://post.queensu.ca/~grime/bibliography.html.

gender roles are played out in Norwegian contexts as well. Comparative designs appear as particularly prosperous in this connection.

Observations and experiences of gender roles have prompted discussion among the Norwegian leaders and the participants in the Lebanon project. Some of the topics of those discussions constitute good examples of where the development of thematic foci and research questions can start. For example, boys and girls clearly chose different instruments and different roles when playing together in groups. Questions have been raised regarding whether this has to do with where students come from, or in other words, their cultural preconditions. Others have asked if it is influenced by the leaders or teachers during the process, or whether it may have to do with the variety of instruments available.

Another impression is that girls become very competent and skilful during the periods they participate but that their participation abruptly ends when they become teenagers. The regular exception is those who take on the role of instructor. In this connection, there have been discussions about whether girls who continue to sing or play are looked down on by their family or within Palestinian or Lebanese culture. Do the cultural expectations they face point them in other directions, such as establishing traditional families and taking on traditional female roles? Is it the dimension of taking care of others—included in the instructor role—that makes this role available for girls? The boys, however, demonstrate no tendency to suddenly end their participation in the project. The reasons why they choose to continue or quit have not been systematically studied. Master's theses may help increase our knowledge of these issues by using longitudinal observation designs wherein sets of defined parameters might be utilised for analysis and interpretation. This way, such pre-understandings might be confirmed or rejected and further elucidated by drawing on gender theory. Therefore, if master's studies of The Lebanon Project addressed gender perspectives, they would be responding to the general lack of gender issues in music education master's theses in Norway.

Age mixes

Mixed-age groups in particular were discussed in connection with progressive education currents in Norway in the 1980s and 1990s. The most influential publication was Jon-Roar Bjørkvold's (1992) book *The muse within*. However, age mixes have also constituted the frames of the everyday practice of, for example, wind band leaders and choir conductors since the beginning of the twentieth century.

The BAS Center in Rashedieh. Parts of the large orchestra.
Photo: Vegar R. Storsve

In the Lebanon project, age mixes constitute a frame factor in different ways than in Norway. This has contributed to important experiences and interesting discussions among the leaders and participants. The music activities in the Rashidieh refugee camp are directed towards children and adolescents but also include adults who are trained to keep up the work and activities during the periods between the visits of Norwegian leaders and participants. An important part of this adult training consists of participating in the activities together with the children and adolescents. This results in different roles and functions being played out during a day of activities (Storsve, Westby & Ruud, 2012). For example, some of the adolescents shift between functioning as an

> [….] apprentice (when they practice with a master), a "local journeyman" (when they work together with students in groups) and a "mini-master" when they take on responsibilities to lead rehearsals with the younger children (Ibid: 78).

Children younger than those included in the Lebanon project's target group also visit from time to time. Even if silently observing, they apparently 'pick up' a lot of what is going on. In Norwegian eyes, their participation is better accepted within the Palestinian culture than it would have been in Norway, a phenomenon worthy of further elaborations.

All these aspects of the Lebanon project can be addressed in master's theses. For example, the research interest can be directed towards how the learning going on can be described and understood by drawing on socio cultural terms, such as 'legitimate peripheral participation', 'full membership' and 'inbound and outbound trajectories' (Lave & Wenger, 1991; Wenger, 1998; 2006). Starting from a more critical perspective, discussions can be initiated about whether age mix is something that has been implemented by the Norwegian leaders out of convenience and whether it collides with local cultural traditions, including a stricter, hierarchical relationship between teachers and students. In that case, can the structure and organisation of the project be described as cultural imperialism? This question can also be rephrased as a starting point for discussions if it is rather the Western traditions that prove traits of hierarchies and age separation. Moreover, such perspectives can constitute a basis for discussions of more general music education issues; for example, does a closer co-existence between adults and children in learning groups foster better learning than in age segregated groups? How can the organisation and dynamics in the Lebanon project activities shed light on the relationship between authoritarian and democratic

leadership in music education? Further, how can aspects of the Lebanon project help elucidate questions about children's rights, non-violence and the pedagogy of peace? We will discuss the latter below.

Content and repertoire

The skill and competence in selecting relevant content for teaching and learning is a priority in most teacher education programmes. As a concept, 'content' can be understood as the content of the education as a whole and as subject content, a side ordered category together with aims, teaching methods, assessment and frame factors (Bjørndal & Lieberg, 1972; Hanken & Johansen, 2013; Jank & Meyer, 2003). In the latter perspective, criteria for content selection are the focus (Klafki, 2000; Johansen, 2007). Both these perspectives on content can be elucidated in master's theses that take the Lebanon project as a point of departure.

Master's theses can illuminate the content of the Lebanon project in terms of how it enables the activities to proceed and how the participants learn music. Among many possibilities, this can be discussed in comparison to how children and adolescents traditionally learn music in Palestinian and Lebanese culture and if the content of the project enhances or inhibits such processes. Master's theses can also include discussions about power with respect to the selection of content. In the Lebanon project, it is mainly the Norwegian leaders and participants, such as student music teachers, who decide and bring with them most of the repertoire used. This repertoire is often selected because it functions well in music groups with various instruments in Norway. Therefore, the question of whether a 'canon' of teaching repertoires for playing together is emerging. Moreover, the selection process itself can be questioned and analysed with respect to being imperialistic, authoritarian or anti-democratic in terms of culture. Any subsequent discussion can include how the Palestinian and Lebanese participants can be more directly involved in selecting content or in other words how the selection processes can become more democratic.

Master's theses can also discuss what happens with the repertoire in the periods between the visits from Norway, when participants and local leaders work alone. For example, are 'natural selection processes' taking place, wherein some of the repertoire appears to function well and is maintained whilst other parts of it disappear? In that case, can such processes be said to be democratic and show evidence of the participants' musical agency (Karlsen, 2011)? Or are other informal selection criteria at work? Anyhow, the issue of the repertoire's cultural basis remains to be further

dealt with. How can traditional Lebanese and Palestinian music be included in the activities? What about the participants' clear preferences for patriotic songs? And what about the working strategies brought into the project by the Norwegian leaders and participants? Do they simply impose some traditional Western ways of engaging with music on children, adolescents and adults from different cultures? Or do the chosen working strategies rather represent a breakaway from traditional Western ways of teaching and learning music? By throwing light on such questions, master's theses can bring important knowledge to the music education field.

Student music teachers' professional placement experiences

Several of the perspectives dominating earlier master's theses at NMH can be elucidated further, based on systematic studies of the Lebanon project. In particular, the activities in the Rashidieh refugee camp stand out in this connection because a one-week stay here is included in student music teachers' professional placement[3] (Danielsen, 2012; Brøske-Danielsen, 2013). This fact enables master's theses to reflect on those student music teachers' experiences of planning and carrying out activities in Lebanon, for example, by focusing on the relationship between the repertoire, teaching methods and the principle of adapted education. This might include the learning strategies and processes actualized by the multi-function scores.

When in Lebanon, the Norwegian students also take part in Arabic music workshops led by local musicians. In addition to broadening their musical perspective, they also experience how those local musicians teach and thereby the cultural music teaching strategies the local musicians employ. Master's theses could direct attention towards student music teachers' experiences of differences and similarities between the local musicians' teaching strategies and those employed by the student music teachers themselves when teaching in the Lebanon project.

Adapted music education

Whilst the principle of adapted music education is well established in the educational philosophy of the Norwegian school system, the notion of teaching music to children with special needs is rather new and uncommon in Lebanon. This difference opens up

3 A four-year bachelor's programme qualifying student music teachers for a variety of jobs teaching music. See http://nmh.no/en/study/undergraduate/bachelor-music-education.

possibilities for master's theses studying how various groups of children, adolescents and adults are approached within the frames of the Lebanon project.

Particularly well suited for such studies are the music activities at a girl's school run by the Imam Sadr Foundation, as described in chapter 2. This school has developed from being a deeply religious, music-free school to being one that, while still religious, has music as an integral part of the curriculum. This development started with some minor attempts at incorporating music activities for special needs students and then gradually expanded into the present situation with music at all levels, along with in-service music training for teachers on a weekly basis. Moreover, by incorporating music, teachers have realised that students in the ordinary classes and those in the special needs classes have a wide variety of different learning preconditions.

A *didaktik* model, such as that developed by Heimann, Otto and Schulz (1965) or Bjørndal and Lieberg (1992), is well suited for systematic enlightenment of this development in a master's thesis format. In the case of the Imam Sadr Foundation School, the success of implementing music in the curriculum can be discussed by focusing on the interrelations between *didaktik* model categories, such as the teaching content, teaching methods and students' learning preconditions, and on how these interrelations have positively influenced teachers' preconditions and frame factors. In other words, this concerns the conception of music as a school subject among teachers and school leadership.

Among other theoretical perspectives emerging in this regard, some are connected with the justification and philosophy of music education. The Imam Sadr Foundation school case invites critical discussions about the relationship between musical and non-musical justification and the positive effects of music and the danger of developing simplistic, over-romantic notions about them.

Religion

The case of the Imam Sadr Foundation School constitutes one example of a relationship between religion and music that can be elucidated in master's theses about The Lebanon Project. A systematic study of music in the private sphere, such as at weddings and other ceremonies, along with connections between different forms and degrees of religiosity and the relationship between religion and politics in Lebanese and Palestinian society might provide master's students with insights that are unachievable when focusing on Norwegian contexts. Such studies also enable comparative designs

by which the conditions of religion and music in the countries can be reflected in each other. For example, research questions such as 'What characterises the relationship between religion and music in a Palestinian refugee camp in Lebanon compared with the similar relationship in Norway?' can be formulated.

Other research questions can be posed concerning the relationship between, say, Minaret prayer calls and other musical forms. For example, can connections between such calls and Lebanese or Palestinian folk music be described? How are prayer calls learned as compared to folk music in terms of recent, Western studies of formal and informal learning practices (Folkestad, 2006; Green, 2002; 2008; Karlsen & Väkeva, 2012)? Do connections between these music forms have any significance with respect to music education in Lebanon and in Palestinian refugee camps generally? In what ways may religious practice regulate informal music education in Lebanon and the possibilities and limits of music education in Lebanese schools?

Perspectives on religion and spirituality can also be included in master's theses dealing with the justification of music education, as described in relation to adapted education. The complexity of music-religion-society relationships in the Lebanese society can constitute a possible point of departure. In order to exemplify this complexity, we will draw attention to some of the organisations that, despite their differences, take part in the Lebanon project[4].

- Beit Atfal Assumoud (BAS), a religious and political party independent of non-governmental organisations (NGOs) that runs the culture centre in the refugee camp where one part of the music project is located.
- Imam Sadr foundation, the NGO that runs the girl's school described above. It is connected with a political party and is founded on a Shia Muslim platform.
- Marouf Saad foundation, an NGO that runs two schools in Saida. It is non-religious but is still anchored in Sunni Muslim culture and is connected with another political party.
- Shohour official secondary school, located in a village dominated by Shia Muslim culture and several political parties.

Master's theses would contribute significantly to our knowledge about music education if they addressed, for example, the rationale for including music in the activities

4 See chapter 2 for a closer description of these organizations.

of such different institutions and why they are interested in collaborating with NMH representatives. Does this interest reside in the attitudes of the leadership, independent of religious affiliation? Can it have to do with the different religious, political and cultural priorities of different organisations? Or are there other reasons? And why are no Christian schools in Lebanon included in The Lebanon Project activities? By including such questions, the prospect of comparative designs emerges, along with the possibilities of contributing to the international debate on the justification of music education in general.

Society

We consider the Lebanese society to be characterised by a complex web of religious, cultural and political powers. This may constitute an overall perspective of a master's thesis, still helpful to decide on a more specific focus area to arrive at a fruitful point of departure. On the way to defining such a focus, the themes of previous studies in music, society and education can be considered. Here, we will point to music and peace education, music education and nationalism and music education in multicultural contexts.

Music and peace education

Among the most significant student preconditions of the refugee camp participants are, naturally, their status and identity as refugees. Master's theses can elaborate on how these preconditions influence, enable and restrict project activities. A possible, theoretical basis can be found within the tradition of peace education from which connections can be drawn between historical and present initiatives focusing on issues such as human rights, social equity and participation in democratic processes. Historically, peace education can be traced back to the 1970s and the Inter-University Centre in Dubrovnik, Croatia led by Johan Galtung, the first world congress of peace education arranged by the World Council for Curriculum and Instruction at the University of Keele in England in 1974 (Haavelsrud, 1976) and the establishment of the Peace Education Commission (PEC) in 1975. The 1980s emphasis on disarmament, dedicated written curricula for peace education in Germany and the establishment of the International Institute on Peace Education at Columbia University in New York led by Betty Reardon are parts of the history of peace education

By drawing connections and discussing the relationship between the peace education of the 1970s and 1980s and contemporary initiatives such as *Music Intervention: Conflict*

Transformation, Music Education , Youth Empowerment [5], *Music bus goes Palestine*[6] and *Musicians without borders*[7], a fruitful theoretical basis for master's theses addressing the Lebanon project can be established.

Music education, nationalism and national identity

The primary function of the refugee camps' culture centres and music activities is regarded by many inhabitants as supporting and maintaining Palestinian national identity. This priority is expressed in the musical repertoire. Whilst the Norwegian leaders and participants bring with them a repertoire rooted in a Nordic tradition of musical 'playing together' activities, the repertoire brought in by the Palestinian participants is dominated by patriotic Palestinian songs. The Palestinian participants give those songs priority above other Palestinian music, other kinds of folk music and even pop music. This observation points to several of the issues discussed above with regard to the selection of repertoire and educational content.

However, the preferences for patriotic songs also points to other issues that can be elucidated in master's theses. This includes the relationship between music and national identity and between music and nationalism, two subject areas that can prove to be particularly interesting when examined from the perspective of music education. The question of how patriotic songs are maintained and passed on in a culture is basically a question of music education insofar as music education is conceived as connected with formal and informal contexts and practices. If the attention is directed towards the informal side, a master's thesis can draw upon a rich body of recent scholarly work on formal–informal music education (Folkestad, 2006; Green, 2008; Karlsen & Väkeva, 2012), wherein adult learning (Karlsen, 2007) and lifelong learning are also addressed.

A complementary perspective includes questions about music in the relationship between society's micro, meso and macro levels (Bresler, 1998; Johansen, 2013) and about music and nationalism (Hebert & Kertz-Welzel, 2012). On such grounds, research questions can be formulated about challenges in the gap between constructive national building and identity work versus extreme nationalism and racism overshadowing

5 http://musicintervention.wordpress.com/
6 http://www.musicbusgoespalestine.blogspot.no/
7 http://www.musicianswithoutborders.org/#

ideas of music education for democracy (see, for example, Ferm Thorgersen, 2013; Westerlund & Karlsen, 2010; Woodford, 2005).

Multicultural music education

Studies of music education in cultural contexts that are different from the Norwegian context can by their nature contribute new knowledge about multicultural music education. However, even if the Norwegian context is becoming increasingly culturally heterogenic, the context is still Norwegian. Contrary to this, studies of the Lebanon project must reflect the fact that the social-cultural as well as the geographical context is different. It raises different challenges and makes different possibilities and restrictions visible, such as those we have tried to describe above. Within such frames, master's theses can take various forms.

The most common way of carrying out multicultural music education seems to include selecting the repertoire from the traditional music of the different cultures represented in the classroom or student group. In the Lebanon project, however, the student classes and groups are characterised by their homogeneity. Multicultural challenges appear in different ways. One is the meeting between the repertoire selected by Norwegians and the musical preferences of the Lebanese or Palestine participants. Another is the way Norwegian music teachers and student music teachers operate within cultural frames that are not their own. Therefore, research questions addressing several different perspectives are enabled.

If we examine the general literature on multicultural education (see, for example, Banks, 2004), it describes several approaches other than selecting a representative repertoire. Banks (2004) discusses four such approaches, in addition to let the repertoire reflect the cultural diversity of a class or group, which is called *content integration* (p. 5). The first is to base the teaching on different cultural ways of learning (see, for example, Schippers, 2009). Consequently, research questions can be formulated about what characterises such culturally anchored learning practices among the participants in the Lebanon project and how they can be supported. The second is connected with *prejudice reduction*; the third relates to *an equity pedagogy* (p. 5) and the fourth actualises the students' agency by aiming at *empowering school culture and social structure* (p. 5).

Master's theses can discuss and highlight how musical (Karlsen, 2011) and general agency (Barnes, 2000) is expressed and maintained in Lebanese or Palestinian culture

and to what extent it may be possible for the Norwegians to work on strengthening the agency of the Lebanese or Palestinian participants without risking conveying the message that real agency is only achievable in Western cultures. Master's theses can also address the risk of cultural oversimplification and describe the often vast individual differences in students' relationships with music (Karlsen, 2012; Sæther, 2008).

Concluding remarks

In this chapter, we have restricted the scope to include only NMH and have almost exclusively focused on master's theses in music education. However, we suggest that the issues and challenges discussed are relevant for master's theses in other NMH programmes and in other branches of higher music education as well.

The Lebanon project opens unique possibilities for dealing with traditional issues in music education in alternative ways. In addition, new, unaddressed fields can be identified and dealt with in master's theses and in larger projects wherein master's students participate with, for example, PhD research fellows and senior researchers.

The challenges and opportunities emerging when dealing with perspectives and issues such as those described in this chapter might also help shift the focus away from a possibly self-referential way of thinking at NMH and widen the scope by addressing the ideal of employing music in supporting people to change their lives on a more general basis.

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Chapter 8

The significance of intercultural music activities: A study of Norwegian Palestinian cultural exchange

Kim Boeskov

Introduction

This article discusses a community music project in the Palestinian refugee camp Rashidieh in southern Lebanon. The *Lebanon Project*, as it came to be called, was established by Norwegian music educators in collaboration with the Palestinian organisation Beit Atfal Assumoud (BAS), which runs the project at a social centre in Rashidieh. The music project offers music and dance activities for children and adolescents aged 7–20 two days a week. The activities are led by 3–5 Palestinian teachers and consist of band activities where all participants play together and group activities where the children are divided into instrument groups. In the afternoon, the instruments are put aside and the dance activities begin. The children learn the traditional Palestinian dance *dabke*, which continues to gather generations on the dance floor at weddings and other special occasions. Additionally, the older participants are taught various choreographed dances.

A central part of the music project is the cultural exchange between Norwegian and Palestinian children and adolescents. Music students from the Norwegian Academy of Music (NMH) visit the camp every year as part of their education. The Norwegian students provide the musical material in a four-day musical workshop for between 50 and 60 children from the camp. On the final day, the Palestinians perform together with the Norwegians in front of families and friends. Groups of Palestinian students have also visited Norwegian schools and institutions during the past 10 years and have performed and taught Palestinian music and dance. The Palestinians stay with Norwegian hosts and participate in the daily life of these families. They go on trips together and sing, dance and play with Norwegian children and youngsters throughout their two-week stay in Norway. During this time, they have opportunities to tell about their lives and the living conditions in the refugee camp.

This article is a study of these cultural exchange activities based on my own experiences from a longer stay in Lebanon during which I worked as a teacher for the music project in Rashidieh. Drawing on ethnographic methods and anthropological theory, I will attempt to reach a better understanding of the meaning the Palestinian youngsters attach to their participation in the cultural exchange activities, how they connect these experiences to their life in general and what meaning these activities have in the social and cultural context in which they live.

In the field of music education, increasing attention has been focused on how music can be employed to create positive changes for people, and often this research is connected to the term *community music*. Veblen and Olsson (2002) highlight some characteristics of community music projects; such projects often focus on active music making through performance, improvisation and composition and direct attention to the personal and social well-being of the participants as well as their musical learning. Further, Veblen and Olsson note that community music projects seek to include marginalised or disadvantaged individuals and groups in musical activities and to promote intercultural acceptance and understanding. Therefore, the music project in Lebanon can be understood as a community music project that aims to provide a marginalised group of people opportunities for musical participation and thereby create positive change for individual participants and in the broader context in which they live. This article is an attempt to facilitate a clear understanding of how engagement in musical practice potentially generates positive personal and social changes for participants.

Background

The living situation in the Palestinian refugee camps is marked by substantial health and social challenges as a result of the high unemployment rate, the population density and the general feeling of insecurity associated with life as refugees with limited rights and possibilities (Chaaban et al., 2010). The Palestinians in Lebanon have limited opportunities for travelling. Being stateless, the refugees are banned from entering Europe unless close ties to family members can be proved, and even then a visa is almost impossible to obtain. For foreigners, getting access to the refugee camp is similarly troublesome. The only way in is through a check point controlled by the Lebanese military, and entry requires special permission. For the Palestinians, these obstacles make the cultural exchange activities part of the larger story of their oppression in Lebanon and of their limited rights and the powerlessness they feel to change

the situation. The Palestinians feel that the international world simply does not care about them, and they describe themselves as 'the forgotten people' (Hanafi, 2008). This makes the cultural exchange activities particularly significant. These activities give the Palestinians opportunities to show the outside world the conditions in which they live and to propound 'the Palestinian cause'—the liberation of Palestine and the refugees' right to return. The young Palestinians who participate in the cultural exchange activities in Norway feel that they represent the Palestinian people and therefore find themselves occupying a social role with high significance. Travelling to Europe must be seen as an important event in the lives of these youngsters, just as the Norwegian students' annual visits to Rashidieh must be considered special occasions of great importance to the Palestinians.

Field work and interviews

I lived in Lebanon from February to December 2012, during which time I worked as a music teacher for the music project in Rashidieh. I participated in the weekly music activities, taught and performed with the children and the other teachers. I also had the chance to participate in and observe the cultural activities, both in Rashidieh and in Norway (in April and September 2012, respectively). It was clear to me that the cultural activities were considered to be something very special by the Palestinians. A certain energy was brought to the place when the Norwegians were visiting, affecting both children and adults, and these visits were talked about both long before and after they took place. The cultural exchange activities could, in my experience, be seen as the core of the music project, as the ordinary weekly music activities were directed towards these special occasions. The music we played in the weeks before the Norwegians' visit was the music we wanted to perform for them, and after their visit we would continue to play the songs the Norwegian students had taught. Similarly, the months prior to leaving for Norway were filled with intense rehearsals for the dance group members, who struggled to perfect the dances. The significance that I found these activities to have for the music project as a whole prompted me to explore how the Palestinians experience these activities, and what aspects were especially significant to them. Taking ethnography as a methodological starting point (Hastrup, 2003), I have attempted to take part in—or at least gain a deeper understanding of—the cultural experiences (Hasse, 2003) shared by the Palestinian participants that constitute the basis for how they understand and interpret words, actions and events associated with the cultural exchange activities.

A few remarks about my own position in this context must be made. As a 'Westerner', my presence in the camp is significant to the Palestinians because I represent 'the outside world', the international community that the Palestinians feel has neglected them and their struggle for the right to return to their homeland. Further, I represent to them—regardless of whether this is actually the reality—the Norwegian institutions that financially support the Palestinian non-governmental organisation (NGO) running the music activities. These circumstances possibly affect the way informants express their views of the music project to me and necessitate a critical view of potential negative sides that might not be put forward by the Palestinian participants.

As in all anthropological research, ethical issues are evident and must be considered. The anthropologist participates in field work to generate new knowledge. Access to this knowledge is secured by temporarily sharing the daily lives and practices of local informants. Therefore, the relationship between the researcher and the informant is the basic component in the generation of knowledge. This, however, entails an ethical dilemma for the researcher; informants become a tool for the anthropologist in his or her attempt to gain a deeper understanding, which implies the existence of more or less hidden agendas in the social interaction. However, it is not necessarily just the researcher who seeks to use the informants as tools for his or her own purpose; the informants can have agendas of their own and use their relationship with the researcher strategically. During my time in Lebanon, I was often thanked for being in the camp, not only because I contribute by teaching in the music project but also because the Palestinians expect me to call attention to their poor living conditions in Lebanon after my return home to Denmark. Just as I use the informants to obtain knowledge about themes I am interested in, the informants try to use me to advance issues important to them. As an anthropologist, loyalty regarding the concerns and agendas of the people in the field is crucial in order to obtain a legitimate position in the social context. For example, the Palestinians expect me to be on 'their side' in the conflict between Palestinians and the State of Israel, and just the fact that I am present in the refugee camp is to them a confirmation of my sympathy for Palestinians (Buch, 2009). But loyalty regarding the agendas and issues important to the Palestinians is also necessary because they are a part of the foundation for the continuous creation of meaning that occurs in this particular context. In my analysis, when I write about the *fight of resistance* (the implication being the fight against the State of Israel), I do not necessarily take a firm position in the multifaceted conflict between Israel and the Palestinian people. However, for my Palestinian informants, this conflict is an inevitable part of their existence, and the cultural exchange activities they engage in acquire their meaning based on this fact.

In this study, all informants are anonymised. They have all voluntarily agreed to participate and have been informed of the study's theme, aims and dissemination.

Interviews

Field work experiences and participant observation during the cultural exchange activities provide the necessary background for coming to a deeper understanding of the social world of the Palestinian participants. Additionally, semi-structured interviews (Kvale, 1997; Merriam, 1998) have been employed to gain insight into the experiences and feelings the informants themselves have regarding the music activities. Two group interviews were conducted, one with three boys aged 15–17 and the other with two girls aged 15 and 16, all of whom participated in cultural exchange activities both in Norway and in Rashidieh. Other participants also fulfilled these criteria, but these informants were chosen for practical reasons, as they were among the most active participants and were always in attendance at the music activities on Fridays and Sundays. However, they are to be considered representative of the group as a whole.

The interviews were conducted in groups to provide the informants with the comfort of being together with peers in the interview situation. Further, interviewing groups of informants allows the researcher to observe the interaction between them and how potentially divergent experiences are negotiated. However, the social interaction between informants can also cause specific views not deemed appropriate in the social context to be excluded or marginalised. Based on experiences from her field work in the occupied territories of Palestine, Lotte Buch (2009) suggests that informants can be inclined to reproduce certain dominating narratives that are deemed socially acceptable even if their personal opinions and feelings about an issue might be more nuanced. During the interviews, the young Palestinians stated that because they are seen as representatives of the Palestinian people, they feel obliged to be role models and to behave in an exemplary way while in Norway. This sense of obligation is probably also present in the interview situation, prompting informants to emphasise aspects they feel obliged to draw attention to. Even if this makes it difficult to show the individual differences in the participants' experiences of the cultural exchange activities, the study will show which interpretations of these experiences are accepted and therefore available to the participants in the sociocultural context they are a part of. In this way, this study not only provides us with insight into the participants' personal experience *or* the possibilities for interpretation made available by the social

context but also with insight into both aspects in their interconnectedness. This is a precondition for all experiences of meaning—that personal and individual experiences are intimately connected and intertwined with broader social and cultural experiences.

At the beginning of each interview, a short film comprised of video clips from the cultural exchange activities, recorded and produced by me, were shown. This film showed the informants in different situations both in Rashidieh and in Norway and functioned as *stimulated recall* (Lyle, 2003), a method to stimulate informants' memories of specific events employed in order for informants to come into contact with the feelings and experiences connected to these situations. This method was deemed relevant because some of the events took place half a year prior to the time of the interviews (October 2012). Stimulated recall, however, includes the possibility that exposure to a video film of past events provides the participants with new experiences not available to them before. The time distance and the opportunity to see oneself from an outside perspective can change the original experience so that it becomes something other than what it was. However, the interview was not only employed to understand these experiences 'as they were' but also to understand how the participants make sense of these experiences later on. Not just the experiences 'in themselves' are interesting but also the continuous re-interpretations.

The interviews were conducted with the assistance of a local Palestinian who tranlated the informants' accounts from Arabic into English. Some of the statements were given directly in English, but the informants were encouraged to speak Arabic to let them express themselves the way they wanted without linguistic limitations. The translator was informed about the study's themes and aims in advance and received an interview guide with relevant questions prior to the interview. As the translator lived in Rashidieh, she had some knowledge about the project and about the informants, as she had previously been employed at their school. The informants did not in any way seem impeded by the translator's presence but appeared to be sharing their thoughts openly and without reservation. As the informants talked, their accounts were translated into English every few minutes, which gave me the opportunity to take control of the interview, direct the conversation and formulate additional questions to elaborate interesting points. The interview guide was formulated based on my own field work experiences. During my stay in Lebanon, I got to know these informants and thus gained a deeper understanding of their lives and the social and cultural context they live in. This understanding was used during the participant observation of the cultural exchange activities, and the 'amazements' (Fink-Jensen, 2012; Hastrup, 1992) I encountered during these observations, which I subsequently

noted in my field journal, inspired the interview questions. A video recording was made of the interviews, which allowed us to create better translations of the informants' accounts and to identify and discuss any ambiguous or unclear statements of meaning. Quotations used in the following text are given in English in collaboration with the translator.

An anthropological perspective

This section is devoted to outlining the theoretical perspectives that form the basis of my observations. The study is informed by anthropological research, not only methodologically but also in terms of understanding how the music project participants attach significance to the cultural exchange activities. *Symbolic anthropology* (Ortner, 1984) and two great scholars associated with this line of anthropological research, Clifford Geertz and Victor Turner, provide us with the starting point.

The cultural exchange as a cultural practice

Geertz (1973) points to Max Weber when he suggests that 'man is an animal suspended in webs of significance he himself has spun' (p. 5). The central aim of Geertzian anthropology is to understand how cultural symbols 'shape the way actors see, feel and think about the world' (Ortner, 1984, p. 129), in other words, how cultural agents use symbols to interact with and interpret their surrounding world. Geertz takes a symbol to be 'any object, act, event, quality, or relation which serves as a vehicle for a conception' (Geertz, 1973, p. 91), and the members of a given culture are continuously involved in a (re)negotiation of the meaning and significance of the cultural symbols. A symbol is not necessarily interpreted the same way by all members, and this tension between established meaning and individual variations lends culture a processual and ever-changing aspect. Geertz sees culture as a text under constant revision. The members of a culture are involved in the production and interpretation of this text, and new 'readings' generate further interpretations in a continuous process (ibid.). The text or part of the text is employed by the cultural agents to create meaning and coherence in their lives (Wilken, 2006).

According to Geertz, artistic practices can be seen as an expression of this continuous negotiation of meaning. The artistic expressions of a society or a community of people can be regarded as a way of communicating the usually inexpressible that nonetheless

constitutes deep and significant truths of the group (Geertz, 1983). Art can 'materialize a way of experiencing, bring a particular cast of mind out into the world of objects, where men can look at it' (ibid., p. 99). Central to an adequate understanding of the lives of the Palestinian refugees is that cultural expressions, like traditional music and dance, are considered to be significant expressions of Palestinian identity—an identity under pressure due to the exile and the circumstances in which the Palestinians live. These cultural symbols are connected to some very foundational experiences of what it means to be Palestinian, to be a refugee and to long for a homeland. Through music and dance, these foundational truths are expressed and experienced in significant ways. In the cultural exchange activities, these cultural symbols are employed in an alternative social and cultural frame in which other cultural agents and symbols become a part of and affect the continuous negotiation and (re)interpretation of meaning. From a Geertzian perspective, the cultural exchange activities can be seen as a distinct cultural practice that provides the participants opportunities to express their own cultural identity by means of the symbols employed in the practice. The central questions of this study are therefore: How do the Palestinian participants experience the significance of their engagement in this specific cultural practice? And how do they use this distinct frame to create or uphold a sense of meaning and coherence in life?

The cultural exchange activities as a ritual practice

The cultural exchange activities can also be conceptualised as a *ritual* practice. The study of rituals is central to Victor Turner's work, in which he explores how rituals and ritual practices are used to create coherence and meaning in a social structure. During his field studies, Turner (1969) observed that ritual actions are often connected to an ongoing crisis or conflict in a social context. Ritual actions can be seen as a way of re-establishing balance in the social life of a community and thereby give reality coherence and meaning that would otherwise be lost. An example is the juridical system. A crime constitutes an interruption of social order, thus bringing the system out of balance. When a criminal faces the court, a ritual is enacted that allows the members of society to uphold a feeling of justice and thereby to re-establish order and balance. Such ritual processes, whether juridical, religious or artistic, can according to Turner be understood as *reflexive.* They reveal the underlying structures and values of a community and thus allow people to investigate, picture, understand and transform the structures they live in (Turner, 1982, p. 75).

Turner (1969) connects ritual participation with the concept of *liminality*. To be in a liminal space is to move on the edge of the existing realities, free of the 'old', determining structures of everyday reality but not yet absorbed by the 'new'. Turner describes this as a position 'betwixt and between' two modes of existence (ibid., p. 95). In this state of liminality, a condition of *communitas* is potentially established for the participants (ibid., p. 96ff). Communitas is a special social field that can be said to exist out of time and out of the normal social structure. As an experience of existential character, communitas provides a feeling of unity and integration between an individual and the surrounding world marked by equality and fellowship (Turner, 1969; 1974). Communitas holds a transformative potential, as this experience produces alternatives to the existing social structure in the form of abstract cultural domains in which new modes of social interaction, values and symbolic representations are revealed and explored. Communitas is not a permanent condition but is rather created spontaneously in a dialectic relationship with the existing social structure. It is a mode of existence reached with the help of cultural artefacts as part of a cultural process but that cannot be upheld for longer stretches of time. At some point, it will freeze and become social structure, but communitas is at the same time what provides this structure new life and that which offers alternatives to these social structures. Turner regards experiences of communitas as a dynamic force in human existence, a catalyst for action and change in the social reality of human life. The symbols and metaphors created in the experience of communitas become tools for understanding and transforming existing social structures: 'They incite men to action as well as to thought' (Turner, 1969, p. 129). Turner's theory is interesting because the lives of the Palestinian participants are marked by a continuing social crisis that places them in a marginal position in their social and cultural context. Because they are refugees, the Palestinians' lives are characterised by instability and insecurity. The cultural exchange activities can be seen as ritual actions that potentially create experiences of communitas and thereby provide them with experiences of meaning, equality and communality.

An anthropological view of a musical practice

The anthropological perspective outlined here is utilised in this article to explore the music project and the cultural exchange activities in particular as cultural and ritual practices. Drawing on Geertz, I suggest regarding the musical practice and the cultural exchange activities that are a significant part of this practice as a distinct social and cultural frame in which the participants, by means of the cultural symbols that are enacted in the frame, are provided with opportunities to understand and interpret their

own existence in new ways. Due to the liminal position that the Palestinian refugees find themselves in, these cultural processes are, with reference to Turner, understood as ritual actions that allow experiences of communitas to occur. According to Turner, such rituals are means of (re)creating experiences of meaning and coherence in life.

In order to tie these concepts and perspectives to music education research, I wish to draw attention to a scholar who has presented a similar anthropological perspective of musical practices. Christopher Small (1998) characterises music as something people *do,* a social and cultural practice, as *musicking*. According to Small, the meaning of a musical practice is to be found in the broader cultural context in which the musicking takes place. In his book, *Musicking: The Meanings of Performing and Listening* (1998), Small undertakes an analysis of a symphony concert and draws attention to the cultural symbols and actors that constitute the event—from the layout of the concert hall to the gesture the conductor greets the audience with. In other words, focus is directed towards the cultural symbols that comprise the musical event. The central object of analysis is the musical performance, an event that Small characterises as a ritual in which the cultural agents and symbols interact and in which the meaning is created. In the course of the musical performance, relationships are brought into existence and are experienced, affirmed and celebrated by the participants. These are the relationships that the participants perceive to be an expression of the *ideal relationships* 'between person and person, between individual and society, between humanity and the natural world and even perhaps the supernatural world' (Small, 1998, p. 13). Small's concept of ideal relationships is closely related to Turner's notion of communitas, which articulates the same sense of collective experience of communality and unity that provides us with an alternative to the 'normal' social structures. To both scholars, the performative aspect is central. The experience of communitas emerges due to the participants' engagement in the musical performance or ritual; it is through this engagement that the experience of the ideal relationships is possible.

Small's ideas can be said to provide the anthropological theory with a layer of music educational thinking. The meaning of music is created in the interaction between the cultural symbols and agents that participate in the musical practice, and this interaction potentially creates experiences of communitas or, pointing to Small, experiences of ideal relationships. These theoretical considerations provide us with a conceptual foundation as we turn to an exploration of how the Palestinian participants perceive their engagement in the cultural exchange activities.

Findings

In this section, the interviews with the Palestinian participants are presented. These interviews focussed on the informants' participation in the cultural exchange programme. During the analysis of the interviews, three main themes emerged; the cultural exchange activities were described a) as an opportunity to *experience oneself in a new way*, b*)* as an opportunity to *experience emotions and a feeling of communality and recognition* and c) as a way of *fighting for the Palestinian cause*.

Experiencing oneself in a new way

During their stay in Norway, the Palestinian participants live with Norwegian families and become a part of these families, and this aspect of the journey has made a significant impression. Several informants believe that staying with the Norwegian families was the best part of the trip to Norway, as they were treated nicely and got attached to the families. The informants compare the life in Norway with the living conditions in Rashidieh. They find that Norwegian children behave better, are more calm and disciplined and therefore are also quick learners. This difference is explained by pointing to the disparity between the living situations in Norway and in Rashidieh. These two places are generally described in opposing terms: neat/messy, spacious/dense, open/closed, clean/dirty, opportunities/lack of work, nature/garbage, well-being/illness. The experience of these disparities in living conditions makes the Palestinians feel like 'different persons' during their stay in Norway. This feeling of being a different person is connected to a different way of living in which people treat each other nicely, show up on time, are a part of 'the system' and like their jobs. Further, the Palestinians experience a different kind of freedom in Norway. They are able to do things here that are not possible in Lebanon; for example, they eat and sleep with their friends, go on trips and spend a lot of time together. Staying in Norway allows the Palestinians to have new experiences of life that differ significantly from their everyday lives in Rashidieh.

These experiences are also connected to the social roles that the Palestinians occupy while in Norway. During the two-week visit, they teach in a Norwegian elementary school, a high school and at an association for traditional folk music. The informants say in the interviews that they thrive in their roles as instructors. They feel comfortable, do not want to go home and like their students, who they regard to be both skilled and easy to teach. A number of informants state that they have developed

personally because of the responsibility they are given, that is, to teach Norwegian children traditional Palestinian dance:

> *Boy 1:* Even our personalities are changed a lot. (…) We learned how to hold a responsibility. Our personalities grow from this; we feel more mature. This is the most important thing we have learned.

By having responsibility for the teaching practice, these young Palestinians get an opportunity to participate in social life in a new and significant way. On other occasions, these new social roles are not related to teaching but to the performance of Palestinian music and dance. The Palestinians have prepared dance shows in which they perform traditional Palestinian dances in schools and public places. Generally, the informants state that they are proud to have had an opportunity to act as representatives of Palestinian culture through teaching and performing Palestinian music and dance.

Experiencing emotions and feelings of communality and recognition

The Palestinians refer to themselves as a 'forgotten people', but the interaction with the Norwegians challenges this experience. The Norwegians treat the Palestinians as equals:

> *Girl 1:* They treat us very good and they said, you are beautiful[1], and not like the people who say, we are not good people, the world says Palestinian are not good, they [the Norwegians] say you are good. (*Stated in English*)

The experience of equality and communality is especially present when groups of Norwegian music students visit Rashidieh. Such visits are significant events and are anticipated with great excitement by the Palestinian children. The informants describe the Norwegian students as understanding, calm and friendly, and they especially notice the way the Norwegians teach. The Palestinian children and youngsters are used to the rather authoritative teaching style of the UNRWA schools[2], and the Scandinavian pedagogical style practiced by the Norwegians makes a lasting impression on the participants. One of the informants explains that she particularly liked how one of the music students 'high-fived' his students after they finished playing a song. A 'high-five'

1 The word 'beautiful' must in this context not be understood as referring to a person's looks but as a description of a person's character, as a beautiful and decent human being.
2 The UN organisation UNRWA (United Nations Relief and Works Agency) holds responsibility for the Palestinian refugees and runs schools and hospitals in the refugee camps.

must be regarded as a sign of recognition—a 'well done'—and this pedagogical style can be said to underpin the participants' general feelings of recognition and equality that permeate the relationship with the Norwegians.

In addition, the musical material that the Norwegians bring with them to Rashidieh is interpreted as a sign of recognition and communality. One of the informants tells about which songs she remembers from the last visit, and it is noteworthy that these songs mean something to her because of the lyrics and what the songs have come to symbolise in relation to the music project.

> *Girl 1:* I like *Come Together* and *L-O-V-E*. *Come together* means to be together like the Norwegians and the Palestinians are together and the song *L-O-V-E* is about the fact that we love each other, there is no difference between us and them. (…) The songs have a very nice meaning.

This interpretation of the meaning of the songs is underpinned in the final concert, in which Norwegians and Palestinians perform these songs together on the stage in front of family and friends.

It means a lot to the informants that the music students from Norway take part in their lives and in their culture and traditions. During the most recent visit, this aspect was expressed in the final concert in which the Norwegian students performed the dabke dance wearing traditional Palestinian outfits.

> *Girl 1:* We taught them dabke and they accept that they learn dabke and they want it. And they wear our clothes because they like to wear our clothes and because they want to be like us, not only dancing dabke but also wearing our clothes. This means a lot to me because the Palestinian traditions means a lot to us.

The informants emphasise how the Norwegians want to learn the Palestinian cultural symbols, here represented by Palestinian dance. This suggests, according to the informant, that the Norwegians want to be like Palestinians, in other words, that they accept them and consider them to be equals.

Fighting for the Palestinian cause

For the young Palestinians, both teaching and performing are ways of representing the Palestinian people and promoting the Palestinian cause.

> *Girl 1:* When I teach somebody my Palestinian traditions (…) I feel very proud with myself and at the same time I am very happy because I spread the Palestinian traditional dance to the world, for them to know about us and to change their opinion towards the Palestinians.

To the informants, learning Palestinian music and dance is a way of acquiring knowledge about the Palestinian people. The cultural exchange activities provide the participants with an opportunity to do something of significance and to engage in the fight against oppression, a fight that the political leaders are not sufficiently engaged in, according to this informant:

> *Boy 2:* We do something that the prime ministers and the president can't do. We fight for our cause, but the prime minister does nothing.

The performing of Palestinian traditions is seen as an expression of Palestinian identity. By teaching these traditions, the Palestinians show that they exist, and this is considered to be of importance.

> *Boy 3:* [To be a teacher for a group] is nice because it shows our identity, that we exist, that we have a home and traditions. This is very important to us and to our cause.

The informants believe that the expression of Palestinian culture in front of an international audience will generate respect for Palestinians, which they need in order to gain support from the international community. Some of the informants describe the teaching of Palestinian culture as a duty, something they do because they are Palestinians and therefore are obliged to participate in the fight against oppression. This sense of obligation is also connected to the BAS organisation and the music project, which the participants also represent on their trips to Norway. By making a good impression, being excellent performers and behaving properly, the informants feel that they help to secure the continuation of the music project and maybe even a potential expansion of the programme to include other activities of benefit to the Palestinian community.

The cultural exchange activities also provide the participants with opportunities to express their thoughts about their situation on a personal level. During a meeting with a Norwegian high school class, the Palestinians sat with Norwegian students in smaller groups and told them about the living conditions in the refugee camp. One of the informants explains how he felt there was not enough time to talk about these issues:

> *Boy 3:* We talked a lot but we needed more time to talk about a lot of things (…) because there are unlimited things to talk about. When a person suffers he can't talk to anyone about it all, because he needs a lot of time. (…) The youth from the camp need opportunity to talk more [about the suffering].

It means something to this informant to tell about his life, but he was afraid to take up all the time. He also wants his friends to have time to explain how they feel. Possibly, this informant experiences some kind of therapeutic effect in explaining his situation to others, an effect he wishes his peers to benefit from as well. In this way, the trip to Norway offers opportunities to the young Palestinians, both personally and collectively, to show who they are, tell about their lives and fight for the Palestinian cause.

Summing up

Through the cultural exchange activities, the Palestinian participants have the chance to experience themselves in new ways. This is especially pertinent when going to Norway, where participants get insight into a whole different way of life by staying with Norwegian host families. This experience is also connected to the new social roles that participants fulfil as instructors and performers of Palestinian music and dance and thereby as representatives of the Palestinian culture.

The relationship with the Norwegians is in some instances connected to feelings of recognition, respect and equality. The participants experience these feelings in the way they are taken care of in Norway but also in the pedagogical practices of the Norwegian music students during the cultural exchange activities in Rashidieh. The music and the musical activities are interpreted the same way—as symbols of recognition and friendship.

The cultural exchange is also connected to the fight for the Palestinian cause. The expression of Palestinian traditions can be seen as a way of explaining the oppression of the Palestinians. The cultural exchange is therefore regarded by the Palestinian participants as an act of resistance. By engaging with the Norwegians, the Palestinian

participants gain opportunities to tell about their lives and about being refugees, experiences that are regarded as valuable and necessary.

Analysis

The cultural exchange as an alternative framework of meaning

According to Geertz (1973; Ortner, 1984), culture can be seen as a web of meaning that shapes the way we experience ourselves and our surrounding world. When the Palestinian participants feel that they become 'different persons' during their stay in Norway, we might understand this as an experience of a distinct frame for the negotiation of meaning constituted by the cultural exchange activities and the cultural symbols, events and agents that are included in these activities. With reference to Geertz's idea of culture as text (Geertz, 1973; Wilken, 2006), the cultural exchange is an opportunity for the Palestinians to re-interpret and re-write the cultural text that provides the foundation for their experience of their own lives through interaction with the Norwegian participants. The cultural symbols enacted in the cultural exchange and the new and different social roles the Palestinians fulfil become tools in this process.

The cultural exchange, however, is not just framing 'the new' but also the performance of the Palestinians' own cultural symbols, the traditional Palestinian music and dance. According to Geertz (1983), artistic symbols can be said to express deep cultural experiences and knowledge. The cultural symbols discussed here can be seen as an expression of Palestinian identity and of a deeper sense of what it means to be Palestinian and thereby what it means to be a refugee and live in exile. In the cultural exchange, these cultural symbols are enacted in a distinct social and cultural frame in which other cultural agents and symbols influence the continuous negotiation of meaning. When the Palestinian cultural symbols are enacted in the cultural exchange in front of, with or by the Norwegian participants, the Palestinian identity is connected to the feelings of recognition and equality that the relationship to the Norwegians have come to symbolise to the Palestinians in multiple ways. This positive perception of Palestinian identity and culture challenges the general experience the Palestinian refugees have of their own identity, which is formed by the difficult situation they find themselves in. Life in the refugee camp is marked by marginalising structures, both in regards to the surrounding Lebanese society, in which the lack of rights excludes Palestinians from opportunities to find work and education but also in relation to the

international community, which the Palestinians feel has forgotten about them and their fight to return to their homeland. The cultural exchange activities constitute an alternative to this marginalisation. Through the cultural exchange, the Palestinian participants are able to create a connection to an *alternative framework of meaning*, in which general feelings of exclusion are challenged by an invitation to fellowship and celebration of the Palestinian culture expressed in the cultural exchange.

Music activities as expressions of equality

Feelings of recognition and mutuality are realised in the musical activities that frame the meeting between Norwegians and Palestinians. The music offers a frame, something to do together, that both Palestinian and Norwegians experience as something meaningful. The songs, games and dances become symbols of friendship between Norwegians and Palestinians, and through the performance of music and dance, the Palestinians are enabled to experience feelings of equality and recognition connected to this relationship. Turner's notion of communitas (Turner, 1969; 1974) is relevant for understanding this process. The Palestinians' living situation is marked by a fundamental social crisis that has placed them on the fringes of society as a marginalised and excluded group of people. When perceived as ritual actions, the music activities can be seen as ways of creating alternative frameworks of meaning characterised by communality, balance and unity—communitas. The performative aspect is essential. When Norwegians and Palestinian youths perform music *together*, the possibility of experiencing a shared meaning emerges. The music allows for the experience of a relationship despite language barriers because this relationship is based on a shared musical performance. When Norwegian and Palestinian participants play and dance together, they perform an intercultural ritual, and in this performance feelings of equality and communality—communitas—are experienced. It is therefore through a ritual practice, a shared performance of cultural rituals, that the connection to alternative frameworks of meaning is established. According to Small (1998), the musical performance enables the participants to explore the *ideal relationship*, the world as it could be. This connection between the music activities and feelings of recognition and equality also influences the everyday activities of the music project. The songs the Palestinians learn are seen as symbols of the relationship with the Norwegians, and these songs live on and become a part of the musical repertoire of the programme. Performing these songs is a way of re-establishing a connection to the meaning related to the cultural exchange activities, to re-create the alternative framework of meaning. The cultural symbols that Norwegians bring into the cultural exchange context in this

way become important resources for the experience of communitas in the everyday activities of the music project.

To take part in the fight

As stated above, the cultural exchange provides the participants with an opportunity to fight for the Palestinian cause. The participants regard the performance of Palestinian music and dance as an expression of their cultural identity. Therefore, teaching Norwegian children and adolescents Palestinian music and dance becomes a way of making the Palestinian culture known and thereby a way to fight against the experienced oppression.

The Palestinians' long-lasting situation as refugees marks every aspect of their existence. However, the Palestinians generally feel totally incapable of changing this situation. The cultural exchange provides the Palestinians with an opportunity to take part in the fight and to affect their circumstances. This proved to be very important to the informants. However, this introduces a political aspect to the cultural exchange activities that we as music educators do not necessarily feel comfortable dealing with in our work. It must be emphasised that the mere existence of these Palestinian refugees is political, and any contact—or abstaining from contact—with this group of people has political implications. A thorough discussion of these matters is beyond the scope of this article. Central for this study is to point out that the informants feel enabled to affect the social structures determining the lives of Palestinians by engaging in the cultural exchange activities. The informants emphasise in the interviews that travelling to Norway means something special because it provides them with opportunities to promote the Palestinian cause, and this makes the participants special compared to the other people living in the camp who do not have this possibility. Therefore, the Palestinians consider the cultural exchange activities to be meaningful events because they offer an alternative social and cultural frame that enables participants to affect central issues in their lives, which they normally cannot do. The cultural exchange can in this way be seen as a way of providing the participants with agency in relation to their own lives; they become agents in the fight for recognition of the Palestinian people, which could influence the participants' self-image and quality of life (Ruud, 1998).

A critical perspective

In this section, I will highlight some critical perspectives that were not addressed in the interviews but which I feel are relevant. These concern how some aspects of

the cultural exchange activities have negative implications. Through their encounter with the Norwegians, the Palestinian participants will also be confronted with large differences in living conditions, and these differences must be perceived as highly arbitrary and unfair. While the cultural exchange can provide positive experiences of recognition and mutuality on one hand, on the other it reveals the great differences between Palestinian and Norwegian life. As one of the informants stated, 'The Norwegians have everything.' We have to be aware of the potential negative feelings that the cultural exchange might create.

Another aspect worth mentioning is how the cultural exchange activities create dependency on the Norwegians. From my experience, the music project is strongly dependent on these activities and the relationship with the Norwegians. These events are highly valued and give meaning to the music project as a whole. During my stay in Lebanon, I experienced how the everyday activities undertaken after the Norwegians left can feel quite 'heavy', both to teachers and students. If the cultural exchange activities provide the music project with its value and meaning, in the local and everyday context the project might be in danger of falling apart if the relationship with to the Norwegians for some reason should be broken. The cultural exchange can in this way be seen as the project's greatest strength and its greatest weakness.

These critical remarks also concern whether this music project can be said to create lasting positive personal and social change for the participants in the problematic situation in which they find themselves. It is difficult to see how the Palestinians themselves are able to change the fundamental structures that limit their freedom, rights and opportunities to live a decent life or how the music project can contribute to changing these circumstances in any way. However, the music project can be seen as a catalyst of both personal and social change. On a personal level, the experience of communitas provided by participation in the musical practice enables the participants to temporarily experience themselves in a state of balance, unity and fellowship; in other words, they are provided with a sense of meaning. The music project constitutes special opportunities for the participants to get in contact with significant feelings of acceptance and recognition. These feelings, which in many ways can be said to be totally absent in the everyday context of the Palestinians' lives, are connected to certain cultural symbols through the cultural exchange. By participating in the musical practice, the Palestinians are granted access to these alternative frameworks of meaning. According to Even Ruud (1998), experiences of coherence and meaning conveyed through important experiences of music can potentially affect the participants' experience of themselves, the construction of identity and their perception of

quality of life. These claims are supported by Ruud's own study of the music project in Rashidieh (Ruud, 2011).

Whether the music project can contribute to social change in any significant way is difficult to say. Any radical changes in the social and political structures that limit the Palestinians and their opportunities to live a decent life seem to be beyond reach. However, it is important to acknowledge that the Palestinians themselves feel that they are actually enabled to contribute to the struggle against oppression and thereby to improve their situation. I will not go further into the issue of whether these feelings should be considered as an expression of hope rather than an effect of any real change. However, the personal changes that both this study and previous studies about the music project conducted by Ruud indicate could potentially have some influence on the social life of the Palestinians, as the participants' individual experiences of meaning, health and quality of life can affect the social life of the refugee camp as a whole. The experiences of recognition, joy and quality of life brought about by the music project can be seen as resources that can be utilised by the participants to create change in the surrounding social context. In this way, the music project can be said to contain potential for both personal and social change.

Conclusion

Participating in cultural exchange activities with the Norwegians provides the Palestinian participants with special and unique opportunities to experience and create an alternative sense of meaning compared to that experienced in their lives as refugees who are excluded and neglected by the surrounding world. The cultural exchange activities offer the Palestinian participants an alternative framework of meaning. By performing their own cultural activities for and with the Norwegians, the Palestinians experience feelings of recognition, equality and mutuality and feel empowered to take part in the fight against the oppression of Palestinian refugees. The shared musical practice provides a common ground for Norwegian and Palestinians, and the Palestinian participants consider both the cultural symbols and the pedagogical practices enacted by the Norwegians as signs of acceptance and communality. In the shared performances of these cultural rituals, the Palestinians are allowed to experience, explore and celebrate an ideal relationship, in other words, they experience recognition and communality. This experience can be said to provide a sense of meaning and balance in a life marked by insecurity and loss of meaning.

A final music educational reflection

Two preconditions seem to exist for establishing a connection to these meanings. These are worth highlighting, especially when considering the music project from a music educational perspective. The Norwegian music students' visit to Rashidieh lasts for four days, and in this time the Palestinian participants are allowed to immerse themselves in and work intensively with the musical material and the Norwegian students. This opportunity for immersion in a shared practice has, in my opinion, a significant effect on the experience of a shared sense of meaning. Another crucial point is that it is through their mastering of the musical material that the Palestinian participants are able to take ownership of the experiences of meaning they attain in relation to the Norwegians. By engaging in the practice in an adequate way and by actively contributing to this practice, the Palestinian participants become co-creators and agents in the continuous negotiation of meaning that takes place in the shared practice. Mastering the musical material is important after a cultural exchange event has finished. In recreating the music without the Norwegians being physically present, the meaning connected to the Norwegians' visit can be re-enacted. The immersion in and mastering of the musical material potentially provides the participants with a sense of ownership and attachment to the meaning related to the musical practice. Immersion and mastering can in this way be seen as significant pedagogical landmarks in the cultural exchange activities in Rashidieh.

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NIKE

Chapter 9

Music outreach in Lebanon

What do the concerts on the Lebanon project mean to the local participants, and what are their views on the pupils' involvement?

Signe Kalsnes

One key element of the *Lebanon project* at the Norwegian Academy of Music (NMH) is music education and concert performances for and with children and young people living in the Palestinian refugee camp Rashidieh near Tyre in Southern Lebanon. The project also involves school concert collaborations with several Lebanese schools[1]. The project is part of a wider collaboration between a number of organizations[2] working to protect the interests of refugees in Lebanon. The project has its roots in NORWAC's[3] mental health programme. Every year since 2005, a group of third-year students[4] from our music education bachelor programme has travelled to Lebanon to teach and perform concerts as part of the professional placement module of their course. Outreach work and concerts are becoming an increasingly important part of the *Lebanon project* at the NMH, and in recent years the students have given school concerts in several Lebanese schools in addition to the concerts performed with children and young people in the Rashidieh refugee camp. The school concerts have evolved into collaborations between the students and the schools they visit – primarily by increasing pupil participation and having the children prepare their own material, which they then perform together with the students.

In this article, I will be looking more closely at the music outreach element of the project and how this aspect has evolved. Approaching the subject from a music education perspective, the following questions will be discussed:

1 See Chapter 1 for a more detailed presentation of the *Lebanon project*.
2 See Chapter 2 for more information about the project partners.
3 NORWAC: Funded by the Norwegian Ministry of Foreign Affairs, the Norwegian Aid Committee is a humanitarian organisation involved in providing healthcare. http://norwac.no/
4 An average of 10–12 students travel to Lebanon every year, but the cohorts have ranged from 5 to 16 participants from year to year.

- What do the concerts on the Lebanon project mean to the local participants, and what are their views on the pupils' involvement?

By local participants we mean our partners in Lebanon – both in the Rashidieh camp and in the participating Lebanese schools – especially the children and young people.

First, I will describe the concert activities on the *Lebanon project* with particular focus on certain challenges that arise when engaging in music outreach with children and adolescents in a foreign culture and on how pupil participation in the concerts has changed over the years. Next, I will present the results of seven interviews conducted in the summer of 2013 with teachers and leaders at the schools and organisations with which the NMH collaborates in Lebanon. The findings from the interviews will then be discussed in view of the questions that this article seeks to answer.

The Lebanon concerts

The concert activities in Lebanon have evolved in several ways over the years, both in scope and in terms of venues/audiences and the degree of pupil participation. The changes have been driven by the contributions made by the *Lebanon project* towards boosting the teaching skills of Palestinian and Lebanese music teachers and by a growing interest in introducing music as a school subject in our partner schools. Schools in Lebanon are partly state-run, partly operated by various organisations. Music and arts are not normally part of the curriculum, nor are school concerts or other arts projects. Lebanon does not have a tradition for training music teachers, and the music conservatoire in Beirut does not offer a teacher training programme. Most of our partner schools are run by religious and/or political organisations and have been able to include music as a school subject, while the UN-run (UNRWA[5]) schools attended by the Palestinian pupils do not offer music education. For many of the pupils, the Norwegian students' school concerts would have been their first concert experience.

The collaboration with our partner schools (a school in Tyre run by the Imam Sadr Foundation, two primary schools in the town of Saida run by the Maarouf Saad Social

5 UNRWA (United Nations Relief and Works Agency for Palestine Refugees in the Near East) is a UN agency working to improve living conditions for Palestinian refugees in Jordan, Lebanon, Syria, the West Bank and the Gaza Strip.

& Cultural Foundation[6], and Shohour Official High School) has evolved over the years and now includes regular school concerts for the pupils and an increasing degree of pupil participation whereby the pupils give their own performances at these concerts. The concerts in the Rashidieh refugee camp are slightly different in that they mark the end of the students' placement project and see the children and youngsters work with the Norwegian students to rehearse musical numbers which they then perform together at the final concert. The Palestinians have also put on their own musical and dance numbers, while the Norwegian students have performed their prepared repertoire. These concerts thus involve a greater degree of musical collaboration than do the school concerts at the partner schools.

Preparing and performing school concerts in a foreign culture poses linguistic, cultural and religious challenges. Many of the pupils – especially the youngest – speak little English. The two schools in Saida teach French and English respectively as second languages, and the Norwegian student teachers have from time to time tried to use both languages when communicating with the audience. When the language barrier has become too great, we have used an interpreter to translate from English to Arabic. The cultural and religious challenges are partly down to how music generally or certain instruments and/or forms of music specifically are considered by some to be *haram* (forbidden) and partly due to the way in which certain constraints are imposed on the concert programme when it comes to the meaning or lyrical content of some pieces. Another major challenge is that the Palestinian and Lebanese pupils have quite different musical experiences and preferences to the Norwegian students, and most of the music performed by the students will be entirely new and unfamiliar to the children. Only a minority of the pupils have attended concerts before.

The music education students who participate in the *Lebanon project* specialise in classical music, folk music or improvised music (jazz, pop, rock), and they all play a principal instrument as well as multiple secondary instruments. The students are musically versatile, something which has resulted in concert programmes that are varied in both repertoire and instrumentation. When preparing for the Lebanon placement project, the students put together a school concert programme lasting around 45 minutes and comprising relatively short pieces in different genres and involving different instruments. The programme has historically consisted of one or two a

6 http://imamsadrfoundation.org/ and https://www.facebook.com/MaaroufSaadFoundation
A presentation of the partners and NORWAC is also available in *Forum for Culture and International Cooperation, 2012* and at http://www.norwac.no/index.php?option=com_weblinks&view=category&id=39%3Aliban&Itemid=48

cappella pieces (often involving the entire student group), a few jazz/pop/rock songs, a couple of Norwegian folk tunes, some classical pieces for various instruments, and a couple of humorous and playful musical items, often with audience participation. The aim has been to make the concert programme so flexible that elements of it can be presented at the different school concerts with timings and content adapted to the performances that the schools themselves have prepared. Since music outreach is becoming increasingly important to the *Lebanon project*, the work going into preparing the repertoire and concerts has become more structured over the years. Before departure, the students have worked to create coherent projects taking into consideration musical variation, pupil involvement, scene changes and verbal communication.

I will now look in more detail at the different concerts that the students have performed in Lebanon. I will also provide a very brief account of the schools and their music provision as a backdrop to the (school) concerts.

Concerts in the Rashidieh refugee camp

The musical activities and most of the concerts in the Rashidieh camp take place at the Beit Atfal Assumoud centre in the camp[7]. The centre has a large instrument collection containing band instruments (keyboard, electric guitars, bass guitars and drum kits), saxophones, accordions, violins, guitars, *darbukas* (Arabic hand drums), xylophones, glockenspiel and a range of smaller instruments. A number of permanent teachers teach on the music project weekly, and the centre has developed a fairly extensive musical repertoire in the form of multi-function scores and CD recordings for use as teaching materials and therefore also as a substantial part of the concert repertoire in Rashidieh. The repertoire contains folk music from all over the world, ballads, pop and rock songs and songs written for educational purposes[8]. The students also prepare their own multi-function scores of pieces of their choice and rehearse these together before the concert according to the instruments available and the musical abilities of the pupils. The centre houses a large room with a stage as well as several smaller rooms used for practice. The concerts, which take place in the room with the stage, are the direct result of the students' teaching activities with the children and young people in the camp. To mark the end of three days of intensive learning, the songs they have been practising (usually two or three) are performed for family and friends at the centre along with the students' own concert programme and performances of

7 Beit Atfal Assumoud / National Institution of Social Care and Vocational Training (NISCVT) http://www.socialcare.org/. See also Rodin and Gjestrud, 2008, and Rodin, 2006.
8 See chapter 3

Arabic music and dance. Many of the children and adolescents also receive instruction in Palestinian folk dancing (*dabke*) at the centre, and several of the dance groups keep a very high standard with participation in festivals both in Lebanon and abroad – including the MelaFestivalen in Norway. The dances and music represent important aspects of Palestinian culture and, as part of the cultural exchange element of the project, the Norwegian students learn parts of the *dabke* and Arabic music and songs. One permanent feature at these concerts is a performance by the students of these dances and songs dressed in Palestinian national costume – to much applause from both the audience and the Palestinian pupils.

In addition to these final concerts, the students put on short performances – both of the joint repertoire and their own material – in between lessons and rehearsals. Hearing the music several times allows the pupils to recognise and familiarise themselves with it, and it can also be an inspiration to hear the Norwegian musicians perform. This way, these brief and intimate performances enable the pupils to discover and engage with the music.

The concerts with the Palestinian pupils have often also been moved out of the camp to larger venues in Tyre or Beirut. On those occasions they have often taken place in conjunction with a bigger event – e.g. the marking of an important Palestinian occasion – and audiences have come from other parts of Lebanon, primarily from other refugee camps. These concerts are extended to include speeches and music and dance performances with Palestinians from other camps in addition to the material presented by the Norwegian students and the children and young people from Rashidieh.

School concerts at the Imam Sadr Foundation School in Tyre

Imam Sadr is a private Lebanese primary and vocational school educating mainly girls from troubled homes. NORWAC has helped establish a special education department for disabled pupils and pupils with learning difficulties. It was in these special classes that the school first chose to introduce music activities 10 years ago. The teachers noticed how many of the pupils began to make good progress, and the school management therefore decided to offer music education to the ordinary classes as well – first for Years 1–3 in 2007 and then for Years 4–6 in 2011. The school actively provides in-service training for its teachers through the *Lebanon project* (singing, dance and guitar), and its music teachers have been trained in subject didactics and developed

both teaching and musical skills by participating in the training programme *X-art* (Forum for Culture and International Cooperation 2012)[9].

The Norwegian students have given concerts every year since 2005, and their concerts at this particular school have changed significantly over the years. From a fledgling start with the students performing a few songs in the school's foyer, the concerts have evolved into well planned events at which the Lebanese pupils from both the special and ordinary classes participate with their own material. Concert programmes are printed, sound and lighting rigged, the concert hall decorated, and school management and other key people join pupils and teachers in the audience. Many of the classes and a large number of the pupils have contributed with music and dance numbers that they have prepared, and the standard has risen noticeably from year to year. The improvements resulted in a choir from the school winning a national school choir competition in Beirut in 2013. The pupils' performances at the school concerts have comprised dances, songs and performances on rhythmic instruments, metallophones and xylophones. The concerts have become important milestones in the academic year, and here, too, the cultural exchange element of the project has seen the Norwegian students learn Arabic songs which they then perform at the concerts alongside the Lebanese pupils. Pupil participation in the school concerts has increased as the music education provision and the school's music activities have evolved. In recent years this has resulted in the pupils and students performing for 20 minutes each in a show lasting 40 minutes in which the Lebanese pupils have given the first part of the concert.

School concerts at the Maarouf Saad Foundation Schools in Saida

Since 2008 the students have also performed school concerts in two primary schools in the town of Saida. The schools started to provide music tuition in 2001 as a result of their involvement in the NORWAC mental health programme. These schools take creative subjects seriously, and drama and art are also on the timetable. The pupils receive music tuition for six years starting in Year 1, and music is considered an important tool in delivering the schools' curriculum. For the first few years, the school concerts were held in a recital hall seating around 100 people in the town's arts centre. This is where the Palestinian and Lebanese pupils would have had their first concert experience. The pupils also prepared their own material that included singing, dancing, rhythmic instruments, glockenspiel and metallophones. In the first couple

9 X-art: http://www.interculture.no/x-art.html

of years, pupil participation was somewhat experimental and informal. After the Norwegian students had finished their concert programme, the pupils would leap to the stage and start their performance under the direction of their music teacher. Since 2010 the school concerts have taken place in a larger concert hall in the Maarouf Saad Foundation arts centre in Saida, and the pupils have opened the concerts with a series of well prepared music and dance performances. Next, the Norwegian student teachers have performed the bulk of their programme before concluding the concert with a joint number in which everyone sings a traditional Arabic song that the student teachers have learnt during their stay in Lebanon.

School concerts at Shohour Official High School

The school is located in upcountry Southern Lebanon and is run by the Lebanese education authorities. The school concerts were launched in 2007 and have since been a regular annual event despite some resistance on cultural and religious grounds. Some families consider music and dance to be *haram* (forbidden) and do not want their children to attend the concerts. The school does not have music on the timetable, but in the last couple of years it has offered voluntary music tuition to pupils who express an interest in it. In the beginning, the school had no premises suitable for musical events, and the first concert with the Norwegian students took place in a large shared space with no stage and difficult acoustics. Investments and improvements have been made every year since then, and more recently the school concerts have taken place on an outdoor covered stage in the school grounds. Here the students have performed their concert programme for the pupils and teachers. Prominent guests such as the local mayor, representatives of the school administration and municipal council, religious and political leaders and the Norwegian ambassador have also attended. It has been important for the school to gain acceptance for the music and concert activities both from the education authorities and from the pupils and their parents. The presence of public figures and religious and political leaders has therefore been significant. Since 2009 the Lebanese pupils have also presented their own material – initially dance and drama performances and later also musical items. In 2012 we began to see the results of the voluntary music education programme. That year many of the pupils participated in the school concert with their own performances in which they sang and played saxophones, keyboards, *darbukas*, accordions and guitars.

What do the concerts on the Lebanon project mean to the local participants, and what are their views on the pupils' involvement in the school concerts?

Method

This article investigates aspects of a broader study into music outreach in Lebanon. The study as a whole is based on repeated field visits, participant observation, interviews and student diaries about the teaching and outreach practice in Lebanon. My own field notes and extensive video documentation of the teaching and concert activities on the project are central to the study.

In the part of the study discussed in this article I have chosen to conduct qualitative research interviews to try to ascertain how the local participants evaluate the importance of the concerts and how they see pupil participation in the (school) concerts. All the interviews except one (which took place partly with an Arabic interpreter) were conducted in English and took on the form of a semi-structured interview in line with what Kvale (1997, p.73) describes as a conversation between two people about a topic of shared interest.

The informants were selected on the basis of their key roles as leaders or teachers at the schools and organisations participating in the *Lebanon project*. One of the interviews was with two young Palestinians who have been involved in the music project in the refugee camp since the very beginning and now serve as teaching assistants on the project alongside the Palestinian teachers. The informants were told that the interviews would be included in this study/article, and all of them consented to their names being published and to the content and direct quotes from the interviews being reproduced.

The questions posed in the interviews focus on how the local participants view the concerts and on their thoughts on the pupils' involvement in them. The questions can be divided into the following categories:

- questions concerning pupil participation in the concerts and what this has meant to the children and young people

- questions about the significance of the concerts to the children and young people's learning and development – in music and generally
- questions about the significance of the concerts in developing music tuition in the participating schools / the music project in the refugee camp
- questions surrounding the concerts' impact on the school environment / local community
- questions (to the schools) about how the school concert collaborations can be developed further

The analysis of the interview material was conducted with these categories as a starting point.

The role of researcher and participant in the *Lebanon project*

I have been travelling with colleagues and students to Lebanon for eight years, and I have served as a supervisor to the students for their teaching and outreach practice on the *Lebanon project*. More recently I have also been responsible for teaching and supervision relating to the students' concert preparations and execution. I have also been responsible for producing video documentation of the teaching and concert activities on the project. As a researcher, my involvement in the *Lebanon project* poses a challenge in terms of keeping the research project and the interpretation of results at arm's length. This involves disassociating myself from any good, bad, positive or negative experiences with the project. At the same time, my knowledge of our local partners, the Palestinian and Lebanese cultures as well as my close involvement in the project and the questions the project raises are the very factors that have allowed me to devise a survey that can provide relevant information about both the significance of the school concerts and the pupils' participation in them. The cultural differences between our respective project participants and countries are great – something which also affects the way in which we express ourselves and communicate. Without having been this closely involved in the *Lebanon project*, analysing and understanding the local partners' opinions and experiences would have been more difficult.

The interviews

I will now present the results of the interviews carried out in Lebanon in the summer of 2013.

The Beit Atfal Assumoud centre, Rashidieh

- Interview with Chadi Ibrahim – music and dance teacher on the project since 2003.
- Interview with Ali and Ahmed, both aged 21 – have participated in the music project since 2003 and are now teaching assistants on the project.

One of the first things that Chadi Ibrahim brings up when asked about the significance of the concerts is the music itself and the value of being able to discover music. He puts it like this: "When you feel the music, it's life for you, you feel free… Music helps for everything." He goes on to say that the concerts encourage the local community to acknowledge the importance of music and music tuition and allow parents to see and hear what their children are learning – something which is important in terms of supporting the children's activities. The parents are proud of their children's involvement in the music project, and that has an impact on their support for the project. He points out that not many Palestinian children and teenagers can play a musical instrument and that participation in the project and concerts in Rashidieh has afforded them a high status in the local community and amongst friends and family.

To Chadi it is important that the concerts with the Norwegian student teachers allow the children and young people to discover new and unfamiliar music – "we always see something new in the concerts" – and he stresses the value of being able to appreciate musical diversity. He adds that there is a great deal of inspiration and learning to be gained from participating in the concerts and hearing the students perform: "My kids learn from the performance and from the Norwegian students." One particularly important aspect for him is that student teachers, teachers and Palestinian children and adolescents can play and perform together and share each other's music. He puts it like this: "It´s very important to play with the kids – we are playing with our colleagues – the students. The kids feel proud, and their goal is to play together." Chadi also highlights the impact of the concerts on the cultural exchanges that take place on the project, saying that the concerts are important because they bring people together across cultures: "We also feel proud when the Norwegian students dance Palestinian

dances and sing Palestinian music – that really means a lot to us, it´s our identity. We feel that we – the Palestinians – are not alone, you are our friends."

Some of the young people who have been involved in the project since the beginning now work as teaching assistants. When asked about the significance of the concerts, two of them – Ali and Ahmed – say that the concerts have allowed them to listen to different types of music. "Perfect music," says Ali about the concerts. Both of them agree that they have been "very happy with the concerts". They also say that participating in the concerts has gained them recognition in the local community: "All the people came to the concerts and saying very good – I was very proud," says Ali. Ahmed continues: "All the people hope and dream to play music, and we are the lucky ones." Asked how long they will continue to be involved in the music project, Ahmed nods in agreement when Ali says: "For a very long time. I want to learn more and more and more – I hope to become a perfect teacher."

The Maarouf Saad Foundation Schools, Saida

- Interview with Mona Saad, general manager of the Maarouf Saad Social & Cultural Foundation

Mona Saad explains that introducing music tuition was a challenge and that the schools were met with resistance and scepticism from the local community: "The community was not ready for music." The schools welcome both Palestinian and Lebanese pupils, and many of them come from poor families and communities. Mona stresses that the most important thing about music is that it is considered to be something positive for the students and that it helps improve their lives: "to look at life in a nice perspective". It is not an aim for the schools to train musicians, but if some pupils show a special interest in or talent for music, the music provision allows them to take it further. She goes on to say that music tuition is an "alternative to academic subjects", that it helps prevent pupils from dropping out of school – "music opens doors to stay in school" – and that it is particularly beneficial to pupils with learning difficulties.

When asked about the impact of the concerts and pupil participation on the schools and their pupils, she says that in the first couple of years the schools were somewhat reluctant and the pupils quite reserved about taking part. This is because many of the pupils come from backgrounds where concerts are not commonplace and often considered to be highly formal events. The pupils' involvement has evolved greatly

since the first couple of years, however, and the material they perform in the concerts is now the result of serious work over the entire year, Mona explains. She adds that the pupils are keen and look forward to the annual collaboration with the Norwegian student teachers. She emphasises that the pupils work hard to perfect their concert performances and that being able to actively participate with singing, dancing and instrumental performances has boosted their self-confidence: "This is very important because it also gives them self-confidence … towards music, towards interacting with people from outside their community, outside their environment … there are people who appreciate their playing, so they always do their very best to perform in these concerts."

She also says that music performance has become increasingly common amongst the pupils, and the annual school concerts have inspired them to incorporate music in other contexts, too. For instance, the schools organise special concerts for "Child Day", when many locals come to listen. Up until now it has unfortunately not been possible to invite parents to the school concerts with the Norwegian students, but the school is working to make this happen because parent involvement is important, according to Mona.

She also points to the importance of music as a means of communication between cultures, and she would like to see the Norwegian students spend more time with her pupils, get to know them better, observe the music teachers' lessons and perhaps visit some of the families. In terms of developing the concert collaboration further, she says it would be a priority for the school that the pupils and Norwegian students should rehearse some material together which they then perform at the school concert. "It´s so nice the ending of the concert when your students and our children are singing together a traditional Arabic song … that´s really a good point" … "it´s very important to have more interaction with the Norwegians … and the students".

Imam Sadr Foundation School – primary school for girls and disabled children

- Interview with Fatimah Hobballah, head teacher
- Interview with Leila Basma, co-ordinator of the school's music project
- Interview with Diana Adel Mostafa, music teacher

Fatimah Hobballah – the school's head teacher – starts by emphasising how important music is to the children's development in a number of areas: physically, intellectually and mentally. Music helps the children to learn – "learning in general" – and gives every pupil plenty of opportunities to excel at something. When asked whether music is important in itself, she says that not all music is important – not music that encourages undesirable behaviours – but the music used in school which both relaxes and prepares the pupils for learning is important. She also points to the social aspects of music and says that music provision has helped the pupils get to know each other better. The music provision is not designed to educate musicians. Fatimah puts it like this: "You know we are a girls' school, and girls can do music at home, but not in public. I don`t want the students to become musicians," before quickly adding that it is OK for women to work as music teachers. She also stresses the significance of music as a kind of shared language and says it is important to learn about the music and instruments of other cultures: "Music helps people come together." She is proud that her pupils are participating with their own programme at the school concerts with the Norwegian students and says they also prepare musical items for other school events, including at "graduations" or end-of-term celebrations.

Leila Basma explains how 10 years ago the music project encountered both cultural and religious barriers and how both management and colleagues raised questions about the music activities. Over time the project has garnered increasing support and interest within the school, however. The pupils greatly appreciate the school concerts, and every year they ask what they will be performing and when they can start rehearsing, she explains. She says preparing for the school concerts is good training for the children. They put on mini-concerts in the classroom to decide what to perform and who should play what. Leila says that some of the children receive private tuition from Diana (the music teacher) outside school but adds that many of them do not have the opportunity to receive additional music tuition – or education.

I interview the music teacher Diana Adel Mostafa with a bit of help from her brother Raji acting as an interpreter (English-Arabic). Raji is also a music teacher at the school and at both of our partner schools in Saida. In response to my question about justifying the case for music and whether the children ought to learn music for music's sake or in order to do well at school, Diana says (with Raji nodding in agreement) that the answer is somewhere "in the middle of the two", stressing that music tuition "is good for [the children's] personal development". All pupils therefore receive weekly music lessons, and the best of them are invited to join the school choir.

Diana affirms what Leila said: that the pupils look forward to the school concert for a whole year and put in a great deal of practice ahead of it: "The pupils are very happy, they are waiting for this party". Diana also says she lets her pupils listen to a variety of music as preparation for the school concerts to allow them to expand their musical frames of reference. The children want their performance to be as good as that of the student teachers, and they gain a great deal of inspiration from both the instruments and the music that the Norwegian students play, she says. She adds that the school looks forward not only to the students' presentation but also to its own pupils' performance. The joint finale – in which the students and pupils sing an Arabic song – is also very well received, and Diana, Leila and the head teacher all want to see closer collaboration to allow the pupils and students to perform more such items together.

Shohour Official High School

- Interview with Abdelmagid Rashid (Abbed), head teacher

Abbed Rashid says the school was founded in 2003 and that in 2007 – the year he was appointed head teacher and despite some resistance in certain sections of the community – he invited the Norwegians to visit the school and give a concert. As head teacher he takes the view that music should be taught in the same way as other school subjects and that concerts can play an important role in cultural exchange and multicultural understanding. Abbed has on several occasions said that he sees the music project as a peace project that helps foster peace, hope and co-operation between people in the north and south.

"In addition to the concerts, I also want to offer the pupils regular music lessons, but this is difficult to organise because of a lack of music teachers," Abbed says, adding that the school currently only offers tuition outside ordinary school hours (afternoons, weekends, holidays) to pupils who show a particular interest. This music provision has eventually come to include tuition in a number of different instruments. Abbed says the school concerts are the first concert experience for many of the pupils, and he is clearly proud to have seen an increasing number of pupil performances in recent years. We wish to show off the country's own musical heritage while also introducing our pupils to other musical cultures, Abbed says. He continues: "The school does not yet put on dedicated concerts other than those with the Norwegian students, but we do incorporate music into various school events. We should like to see even

closer collaboration with the Norwegian Academy of Music and for our pupils and the Norwegian students to work even more closely together and rehearse a joint repertoire that can be performed in the concerts."

Discussion

A closer examination of our partners' views on the concerts as expressed in these interviews reveals some interesting perspectives. One such perspective is the impact that the collaboration between the Norwegian student teachers and the Palestinian and Lebanese children and teenagers appears to have on the children's/teenagers' *self-esteem* and *self-confidence* and on the *recognition* they receive as a result of participating in the concerts. The teachers, school leaders and young people we interviewed all mentioned that being allowed to participate alongside the student teachers engenders a sense of pride and that the children and young people work hard to ensure that they put on a good performance. This sense of pride also relates to the way in which learning and communication work both ways: the children are introduced to Norwegian and Western music, but the Norwegian students also have things to learn – they learn Arabic songs and dances which they perform alongside the Palestinian children and teenagers. The interest shown by the Norwegian students in learning about Arabic culture and music makes both the children and the teachers feel proud of their music, according to the teachers on the music project in Rashidieh (Norwegian Academy of Music 2011, p. 28). This way, pride in one's own culture can have a positive impact on self-esteem.

These experiences could be seen in a context in which *participation* has become associated with theories on learning, health and quality of life in recent years. The music therapist Brynjulf Stige (2005) emphasises how learning in this context should be understood as a social practice and the learning process as gradual qualification for competent participation within a given community. With regard to participation, Stige refers to music as a condition of possibility for growth and development in which participation denotes a relationship between a musical situation and a relevant person or group. In our context, that would be the relationship between the concert, the children/teenagers as active participants, and the student teachers. Stige's assertion is that when we use music as a means of participation, the musical perspective cannot be the sole perspective; it must be balanced against taking an interest in both the individual and the situation. For instance, it could mean that the criteria we apply

when evaluating the significance of the concerts cannot merely relate to musical or artistic qualities and outcomes; they must also incorporate quality in terms of interpersonal relationships and quality of relevance as regards the participating children and young people as well as the audience. Our case, in which the situation is a cultural encounter between Palestinian children and adolescents and Norwegian students, also involves important perspectives on respect for each other's cultural expressions. Many of the interview statements made by the informants illustrate the importance of balancing these different perspectives:

> It´s very important to play with the kids – we are playing with our colleges – the student teachers. The kids feel proud, and their goal is to play together. "We also feel proud when Norwegian students dance Palestinian dances and sing Palestinian music – that really means a lot to us, it´s our identity. (Chadi Ibrahim)

> This [i.e. actively participating with singing, dancing and playing] is very important because it also gives them self-confidence … towards music, towards interacting with people from outside their community, outside their environment … there are people who appreciate their playing, so they always do their very best to perform in these concerts. (Mona Saad)

Even Ruud (2010) is also concerned with the participation perspective, and in many of his interviews with the young people involved in the music project in Rashidieh he would ask the question: "How do the participants feel about performing together?" He was looking for possible correlations between cultural participation and "perceived health" – that is to say, the subjective perception of increased well-being and improved quality of life. Based on his interviews with the teenagers, he links "perceived health" to vitality and self-experience, belonging, achievement and recognition, and meaning – the last of which containing both hope and affiliation with traditions. Just like the findings in my study, Ruud discovered that being able to play an instrument and participate in the musical collective gave them a sense of pride as well as status and recognition amongst friends and family. There are also several similarities between these two studies. In the same way as the young people in Ruud's study, the teachers and school leaders I interviewed reported noticing a heightened sense of achievement, improved self-esteem and self-confidence. Ruud draws the following conclusion:

> If we assume, then, that there is a link between health and a subjectivity mode in which we are able to open up to the world, to live the music, to conceptualise and express our emotions or to have an aesthetic experience, we can see a correlation between music and health, and we can assert that participating in the orchestra has an effect on health. (Ruud, 2010, p. 73)

Recognition is not just about the status that the children and teenagers achieve by mastering an instrument and taking part in the concerts; it can also be linked to issues surrounding *cultural exchange* and *interaction*. When the children and young people learn to listen to and sing Norwegian folk songs, and when the Norwegian students listen to and sing Arabic songs and dance the *dabke*, it is also a manifestation of mutual recognition of each other's cultural expressions. Chadi Ibrahim acknowledges this by saying how proud the Palestinians feel when the Norwegian students perform local music and dances at the concerts, while Mona Saad describes how important the musical interaction is when the pupils and students sing together during the concert finale. All the informants highlight different aspects of being able to relate to the music of different cultures. It is sometimes linked to social relationships, such as when Fatimah Hobballah claims that music brings people together and when Abbed Rashid views the school concerts as an important platform for developing multicultural understanding. These perspectives are present in established Norwegian education policy, too. In light of the globalised world in which we live, it demands that Norwegian pupils and students be citizens of the world and that this can be achieved by ensuring that education embraces multicultural dialogue, interpersonal understanding and solidarity with people in countries with much poorer living conditions and future prospects than ours (White Paper no. 14 (2008–2009), Section 1.1). If we approach the concerts in light of the informants' observations and this particular education policy context, we could say that working with the music and collaborating over the concerts constitute a small contribution towards interpersonal understanding and solidarity and towards developing the participants' (the children, teenagers and student teachers) readiness for multicultural dialogue, interaction and respect for each other's cultural expressions. Music education in Norwegian schools also emphasises the significance of the multicultural perspective:

> In order to meet the objectives of the subject, it is therefore essential that schools work to ensure a breadth of genres and musical diversity at all levels and in all subject areas. This way, it becomes possible to develop pupils' attitudes to approaching different forms of musical expression with curiosity and an open mind. In a multicultural society the subject can help ensure

> positive identity formation by encouraging children to identify with their own culture and cultural heritage, show tolerance and respect for other cultures and gain an understanding of the importance of music as a culture-bearer and a means of building values locally, nationally and internationally. (LK06, from the music curriculum – objectives)

The curriculum claims that music can serve as an identity former – an assertion that is particularly interesting in this context. Monika Nerland (2004) discusses how different cultures "offer" identities or positions from which individuals can act and give meaning to their existence. In such a perspective it is possible to see Palestinian music and dance as a particularly strong and identity-forming expression of Palestinian culture in a context in which the Palestinians live as refugees without the same opportunities and rights as people who live in freedom. On the *Lebanon project* the music and dance can therefore serve as a leveller that engenders kinship and mutual recognition and respect – despite the participants' highly different living conditions. The concerts are the shared platform on which this takes place and manifests itself, not just to the participants themselves – the Palestinian and Lebanese children and teenagers and the Norwegian students – but to the audience and thus the local community, too.

Another interesting finding worth noting is that the school concerts appear to give some direction to the music provision in the schools that have music permanently on the timetable. Many of the statements made by the informants suggest this is the case: The material the pupils perform in the concerts is the result of serious work over the entire year, according to Mona Saad, while Leila Basma says the children put on mini-concerts in the classroom in preparation for the concert with the Norwegian students. All the schools say their pupils look forward not only to the Norwegian students' performance but just as much to what they themselves will be contributing to the concert.

The fact that the concerts and the children's participation appear to be such a central part of the music provision in the schools helps create a performance subject in which developing the pupils' singing, playing and dancing skills is key. Aural skills are also given an important role as the pupils prepare for – and are expected to deal with – the different musical expressions and instruments they encounter in the school concerts. The fact that music in these schools is performance-driven is not a given, considering that there is no long-standing music tradition in Lebanese primary schools and that there is a shortage of qualified music teachers. Nor should it be taken for granted that the subject should focus on performance and embrace musical diversity, bearing

in mind the religious and cultural barriers I discussed earlier. At the same time, the interviews with the school representatives revealed that the schools justify music in an instrumental perspective in which music is first and foremost seen as an important tool for learning and development. This is also evident in the evaluation of the Lebanon project (Norwegian Academy of Music 2011, pp. 26–27), in which all four partners stress the impact of the concerts on the children and young people: "The concerts that the NMH students held together with children from Rashidieh have boosted the children's self-confidence, and they created good social relations through making music together" (Beit Atfal Assumoud – Rashidieh centre). "The concerts with the Norwegian students have given the pupils self-confidence and training in presenting something before an audience" (Imam Sadr Foundation School). "The school concerts with the students from the NMH have been a great success. The students and the Lebanese children have learnt from each other's cultures. Being on stage alongside the Norwegian students has given the pupils self-confidence, and the concerts are seen by the pupils as one of the most important events of the year" (Maarouf Saad Foundation Schools in Saida). "The NMH has helped heighten interest in music amongst teachers and pupils. This has allowed new talent to be discovered, and many of them are now making money from their band activities" (Shohour Official High School). The evaluation report concludes:

> To the children and teachers in Rashidieh, the visit by the NMH students is the highlight of the year … Our other partner organisations in Lebanon see the school concerts given by the NMH students together with their pupils as something that gives direction to the tuition during the year. Many of the organisations, including the leaders in Rashidieh, believe that the concerts have encouraged the children to take pride in their own music and culture by having students from Norway coming to learn from them, and that standing on stage boosts their self-confidence. (Norwegian Academy of Music, 2011, p. 29)

Concluding comments

In this article I have focused on the significance of the concerts on the *Lebanon project* and on the pupils' active participation seen from the perspective of the local participants. The *Lebanon project* is part of a collaboration with NORWAC's aid programme. Looking at the results from this study from an aid perspective, it would be natural to

emphasise the health benefits that the concerts have produced. The interviews have shown how the children and young people have developed self-confidence and pride in their own culture through music and participation in the concerts and that this has had a positive impact on their identity formation. In a musical perspective, the concerts appear to have encouraged legitimisation of the music project in Rashidieh and music provision in the schools in that the local community – pupils, parents, teachers and leaders – have come to acknowledge the importance of music tuition and musical activity. As far as the partner schools are concerned, the concerts have given a sense of direction to their music performance programmes in which singing, dancing and instrumental performance have been given a key role and where musical diversity is seen as valuable when developing the pupils' knowledge of the music of other cultures. This diversity is also seen as an important factor in the music project in Rashidieh. The concerts and the active participation by the pupils therefore appear to have generated a string of positive consequences and important experiences – both to the local participants, in particular the children and young people, and to the further development of the *Lebanon project*. Yet it is no secret that there are challenges involved in such music making in a culture noted for its cultural and religious barriers where it is held that musical performances by girls in particular are acceptable and positive only when they stay within the school and the private sphere.

There is also potential for further development of the school concerts on the *Lebanon project*. In the Rashidieh refugee camp the concerts are the result of several days of co-operation in which the Norwegian students teach and rehearse together with the children and teenagers. This leads to a joint performance, with much of the concert involving the students and children performing together. The significance of this is clearly communicated in the interviews. One thing the school concerts at the Lebanese schools have in common is that they are not based on a similar collaboration. The students' and the pupils' programmes are two separate elements with a joint performance (Arabic song) as the final number. All the leaders and teachers at the partner schools say they want to see closer collaboration over the concerts – ideally by having the student teachers rehearse with the pupils, alternatively by agreeing on a joint concert repertoire in advance that the students and pupils can rehearse separately. Additional resources from the NMH are required if the students are to spend time preparing the concerts together with the pupils. One solution may be to involve additional groups of students in the project. It would also be possible to strengthen co-operation over the concerts within the existing set-up and resources by planning a few musical items that the students and pupils can perform together. This way the

concerts on the *Lebanon project* can further enhance discovery, learning, multicultural relations and interaction.

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Photo: Vegar. R. Storsve

Chapter 10

Music for Health, Development and Conflict Resolution: Photo Documentation from Lebanon

Text and photos: Even Ruud

How we think about music education has changed significantly since 'singing' was implemented as a school subject in Norway more than 200 years ago. At that time, it was decided that schools should provide all children with some training in singing to improve the quality of song performance in church. What was then called 'singing or song' as a school subject we today call 'music'. But more profound changes have taken place: Music is increasingly taught outside the classroom. Today, music schools, conservatories, departments of music and music academies together establish a chain of values that helps maintain a rich and varied music life in society and provides both quality and cultural diversity. Another shift has gradually occurred: Music is not only taught and practiced because of the implicit musical value and skill involved, but we engage in music because it provides personal and social benefits.

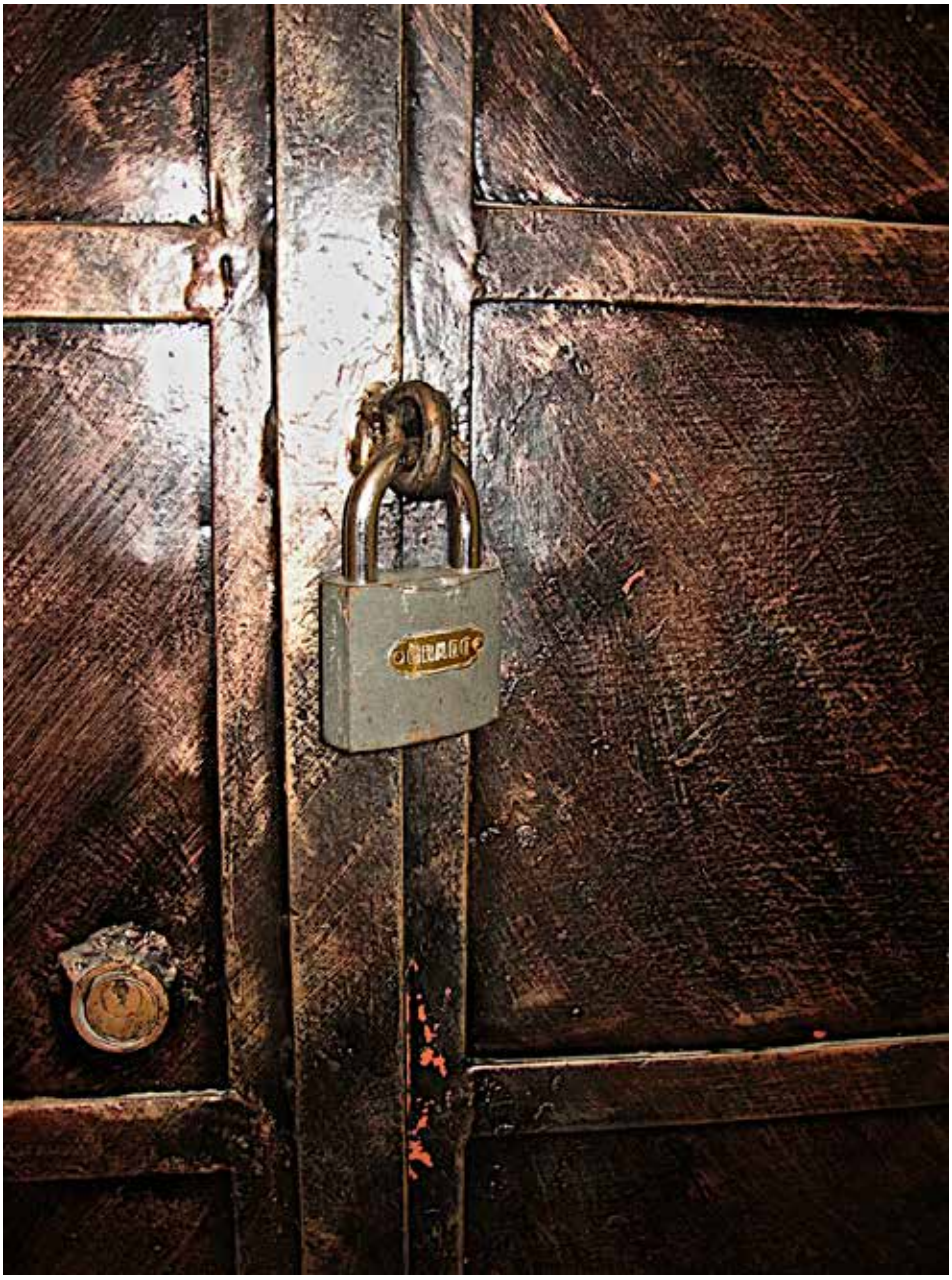
What we see today is an emerging 'community music' movement where music educators, music therapists and community musicians engage in projects to encourage certain groups of people, such as children in hospitals, prisoners, outpatient groups, homeless children and old people suffering from dementia, to take part in musical performances not only to increase their aesthetic experiences but to strengthen their musical competencies, identities and development.

In Norway, we have seen how music organisations send music educators to South African townships or to the Palestinian West Bank and to Jordan. Even though music education is the main goal, some underlying themes related to development and social organisation are high on the agenda. For the past 10 years, the Norwegian Academy of Music (NMH) has sent music education students to a Palestinian refugee camp in Lebanon. There, senior lecturer Vegar Storsve has systematically established an orchestra for children and adolescents. Approximately 50 children and young people receive training on a number of instruments. At the same time, Norwegian music

students have the opportunity to experience what music may come to mean for children living under extremely adverse conditions where future prospects are not good. In these circumstances, health comes to mind when asked why this musical work is so important. Although musical skills are absolutely a focus in this project, it comes easily to mind to ask if this musical community also provides the young participants an experience of safety, mastery, belonging and meaning, which can be preventative and health-promoting.

In collaboration with Sophie Rodin from the *Forum for Culture and International Cooperation (FORUM)*, Storsve has established a three-year programme for pre-school teachers, social workers, special educators and music teachers in Tyre, a town in south Lebanon on the closed border of Israel. This 'community art' project aims to increase the competency of educators in terms of writing, narration, drawing, dance and playing instruments. But at the same time, another process has been going on. For the first time after the conflicts that have dominated the everyday life of Lebanon for so many years, a mixed group of predominately women has come together regularly over a number of years; Christian Lebanese, Shia and Sunni Muslims, Palestinians and Hezbollah are all represented. Could we have imagined how this steady contact affects how these groups now look upon each other, that conflicts may have been reconciled and that hopes for new relationships may appear? Could it be that by creating something together and developing skills in musical interaction and cooperation the arts can be an important arena for conflict resolution and reconciliation among groups and individuals?

The following notes are taken from my dairy and are illustrated with photos taken while following Vegar Storsve over the course of a week-long visit to Beirut and Tyre in June 2012.



1. The locked door can be seen as a symbol of the Palestinian situation in Lebanon. The Palestinians live in camps without the right to own property, to engage in certain professions, to travel freely, etc.

Sabra Street

Sunday, June 6, 2012

We seem to be lost in the middle of Sabra Street in Chatila, a large refugee camp in Beirut. The street was named after the legendary refugee camp that was destroyed in 1982 at the same time as thousands of Palestinians were massacred by Lebanese Christian Phalangists under the protection of Israeli soldiers. Today is a busy Sunday, the market is open and the street is packed with people and sale stands. You can buy almost anything here—shoes, clothes, fruit and vegetables, car equipment, stereo equipment, kitchen tools. Everything is stacked in chaotic diversity.

Vegar picks up the phone to call the driver who left us 10 minutes earlier. The car is gone. We were supposed to visit the Beit Atfal Assumoud (BAS) Centre, a non-governmental organisation (NGO) supporting Palestinian refugees. Sunday should have been the day for children's activities, but we were met by a locked door and a playground for children that looks more like a construction site.

As Vegar is about to dial the number from the card the driver has given us, a stranger suddenly takes Vegar's mobile phone and dials the number. He then hands the phone back to Vegar without a word. 'Well', I think, 'he might as well have taken the phone and run away.' But Vegar keeps calm. He has managed to build a network in Lebanon, and the contact list on his local mobile phone is a valuable asset for culture, social and health workers who need to get involved in Lebanese society.

It turns out that the driver had just parked in the alley around the corner. He is suddenly there, and we are head out of the market. No cars are allowed to drive here, and we are quite relieved as we turn into the main street. The driver is still shaky though. He negotiated a good prize when we left the Hamra district early this morning to go all the way to the Palestinian refugee camp. The camp looks like a poor neighbourhood with immigrants from all over the Middle East.

Vegar cannot help joking with the driver and asks if he can take us to Ain-el-Hilweh. This is a notorious refugee camp in the city of Saida, an hour's drive south of Beirut. The camp is well known for its frequent violent riots. The driver turns pale at first but then understands the joke. He seems happier when we instead ask him to go to

2. Playground or construction site?

3. The elephant foot off the coast, Beirut. War and conflicts have marked the capital of Lebanon. Beirut was once called the 'Paris of the Middle East', a glamorous capital. During the past 20 years, the city has been rebuilt after the civil war. The view from Bayrock Café is memorable.

4. Bambi on ice? The unstable political situation in Lebanon and the whole region has created a backdrop for musical and humanitarian engagement in Tyre. Walls and houses in Beirut are decorated with socially engaged political street art that constantly reminds us about realities, conflicts and different values.

Bayrock Café, a famous tourist attraction. He leaves us outside Starbucks opposite the legendary restaurant with its view of the gigantic rock that looks like an elephant's foot.

This is how we start our stay in Lebanon. The next day, we will continue to the city of Tyre in the south. This is where Vegar has established an orchestra for children and adolescents and where he and Sophie Rodin from FORUM have established a further education programme for pre-school teachers, social workers, special educators and music teachers.

Street art in Beirut

Beirut is replete with street art. This is my fourth visit, and new murals pop up all the time as older ones fade or are painted over. I discover a new slogan on one of the walls: 'Destroy the mainstream'. We adopt this slogan as a motto for the tour and choose to have dinner at a restaurant beside the head office of the Great Syrian Socialist Party, perhaps not a smart move as the war in Syria continues to unfold just a few hours away. Armed soldiers patrol outside the restaurant. This could be because of bomb threats or maybe just because they serve alcohol inside. But mezza with a glass of arak is guaranteed to be a great experience.

A week later upon our return to Beirut, Vegar discovers a small plastic address tag on my photo bag with the logo *Sabra Tours*. The tag was left there after a trip to South Africa I made some years ago through a Norwegian travel company. We make a joke that this could be something to offer the taxi driver who is still hanging around the hotel. He does not offer us any trip this Sunday morning when he sees us.

Hotel Mayflower

Monday, June 25

We have breakfast at the Hotel Mayflower in the Hamra district of Beirut. This is the place to meet other Norwegians, people who work for NGOs and the foreign department, journalists and health workers. This morning, two young Norwegian women approach us. They already know who we are, and we ask what they are doing here.

They are volunteers, one of them a musician. They are on their way to Ramallah, via Amman, to do social work and to give a concert.

Sometimes, musicians think they also are qualified to work as music therapists, which worries me because in Norway you need at least a master's degree in music therapy to do this kind of work. This is especially important if you should work with people with psychological trauma. We often have these kinds of discussions. What is the relationship between music education, community music, performing music and music therapy? Can performing music have some kind of health effect? Can we build bridges between different religious and cultural groups through music, dance, visual art and storytelling? What does it mean to the children in the refugee camp to participate in Vegar's orchestra?

Rashidieh: Arafat's favourite camp

Wednesday, June 2

Together with Sophie Rodin and Gro Gjestrud from FORM, we have caught a wreck of a taxi from the city of Tyre to Rashidieh a few kilometres south of the city. A few days earlier, Sophie and Gro visited the Lebanese military camp in Saida to arrange permission for all of us to enter the refugee camp. They have done this numerous times during the 10 years they have been coming to Lebanon. Yet, there is always a risk that the young soldiers from the Lebanese army will not let us in. And there is not always a logical explanation for why we sometimes have to turn back to Tyre and try again the next day.

Today was just one of those unhappy days. After scrutinising our written permission and consulting their protocols, only Storsve is allowed to enter. We have to turn the car around and drive back a few meters to the main road. We try to call the military centre in Saida, but they ask us to wait. Suddenly, Vegar steps out of the car and walks over to the heavily armed soldiers. Surprisingly, he gives us a sign; we are allowed to go in. He has no explanation. The soldiers communicated only in Arabic, and they repeated a couple of times in English: 'Problem, yes, problem, no.' Then it suddenly was 'no problem' and we could enter the camp.

5. We find this piece of street art on many walls in the Rashidieh refugee camp.

6. There are still Palestinians in Rashidieh with Palestinian passports from the time when the country was internationally recognised as a separate country. The photo shows one of the oldest citizens in Rashidieh proudly showing us his old passport.

Which day is it today?

Thursday, June 28

There is a seminar for the participants in the X-Art project. Vegar takes care of 15 women and 1 man in the music group. Sophie is responsible for the art and drawing group. Vegar is always prepared to meet whoever will show up. He has learned to improvise from years of experience. He never knows who will show up, how many or when. These are some of the conditions that will never change. His repertoire is large and he is skilled on many instruments, even though the guitar is the most useful for following the songs.

After the welcome song (by the music therapist Tom Næss), I suggest he move on to another song from the music therapy repertoire by Paul Nordoff, *Which day do we have today*? I sing it to Vegar and he immediately improvises his own version adapted to the skill level of the group. Most of the participants can perform with one chord on the guitar, and one after another takes the guitar and leads the group. Soon they have made an Arabic version. They change the song to *Which juice did you have today? Which month do we have today?* and so on.

The intensity is increasing and the women conquer the song musically and verbally. To me, I can see a significant change in the group since I visited two years earlier. And this song is an addition to the song repertoire of the pre-school teachers and special educators in their daily work. I also sense the mutual confidence and vitality in the group—a musical force behind their expression.

In the room where Sophie teaches, I listen to a group discussion about how the participants have managed to apply the skills and knowledge they have learned by taking part in the course over the last three years. Do they see any changes in the children they work with? One of the women translates from English to Arabic and back again. I recall the last time I visited when Sophie Rodin and Gro Gjestrud introduced narratives and pictures. There is no tradition for the use of free drawing or narratives as educational tools among the women. Participating in the workshops with different teachers from Norway has taught the participants the value of artistic expression. For many of the children, not least those who are living in the refugee camps, there are also therapeutic possibilities in the use of storytelling and drawing.

9. Palestinian preschool children in Chatila made this drawing of bombers and rockets during the attack on Beirut in 2006.

7. Sophie Rodin illustrates

Draw a face

Friday, June 29

Sophie Rodin stands beside the whiteboard and draws a face. Twenty Palestinian preschool children are curiously watching. 'Now, it is your turn to draw', Sophie tells them. 'But you have to close your eyes while you are drawing.' Everyone gets paper and coloured pencils and starts drawing, even though not everyone is following the instructions. Later, I study all the drawings spread out on the floor, faces in all kinds of colours and shapes.

Sophie likes to demonstrate to the preschool teachers how she actually works with the children. She takes a long sheet of paper and asks the children to draw a line, their own line. The children are divided into groups, and they lie flat on the floor and crawl along the sheet of paper while using their pencils. Some of the children prefer to be independent, while others cooperate in making the lines. Some copy others without showing any sign of independence. I realise how drawing together affords interaction and cooperation in real time, sometimes I always thought of as only possible when making music together.

One of the main goals of the X-art project has been to provide further education to the preschool teachers about how to use drawing and storytelling in their daily work with the children. Now, they have the opportunity to observe how Sophie is working with the children. It is important to teach the children to learn to visually express themselves, Sophie tells us. The children will thus improve their observation skills. When they close their eyes, they train their imagination. Their reality and how they experience the world may come to life through the pictures. The role of the educator is to listen and acknowledge the children's expression. Children who live in conflict in the midst of bombings and where cruel histories impinge on their identities will need a language of symbols to create some distance from the reality. It is a thin line between education and therapy in this kind of work.

Arabic music

The orchestra is practicing and the sound is spreading around the house. Kim Boeskov is standing in the middle of the big room at the top floor and gives his instructions to

8. Draw a face—with your eyes closed.

different groups playing different instruments. Kim is an educated jazz pianist from the Rhythmic Conservatory in Copenhagen. He contacted Vegar Storsve to explore the possibility of working as a volunteer in Rashidieh and other places in South Lebanon. He and his wife Kristine contribute weekly to the music project in Rashidieh. Kim has also taught music in a gymnasium outside Tyre. Both Kim and Kristine study Arabic a couple of evenings each week, and Kim has bought an oud in order to learn how to play this Arabic string instrument.

Vegar has been coming here for 10 years and has carefully laid the foundation for this local music school. Now he can finally see the results. More teachers have been employed. Haider now has 20 violin students. Nabil, a drummer, is surrounded by a group of students. A professional singer and oud player leads the guitar group. Chadi, the local musical leader, takes control of the synthesizers and all other electronics.

I can clearly see the musical progress that has happened since I visited the first time four years ago. The orchestra is better organised, and the skills have improved. New young talents have showed up. The saxophone group is strong on the melodies. More singers give the music a richer expression. The Arabic musical expression is becoming distinctive, both melodically and rhythmically with addition of the percussion section. We can sense the tradition of debke, the folk dance Palestinian children take part in from preschool age on. Vegar shows Haider how to make a simple groove on the violin by using only one single note. He sends all the small violinists out on the floor and it becomes obvious how their bodies now suddenly become part of the musical expression.

Music as a solution to conflict?

June 2010

Two years ago. Vegar is in the middle of a session and the group is about to learn a new song. Vegar wants to divide the group into smaller units. The women are sitting along the wall, and Vegar gives them each a number; 1, 2, 3, 4, 1, 2, 3,4 he counts at the same time as he points to the women. He tells them that everyone with number 1 will go into group 1, everyone with number 2 will go into group 2, and so on. In this way, he breaks up the tendency to always sit beside the same person or in the same

10. A meeting place between different musical cultures

11. Kim Boeskov and Chadi Ibrahim are handling the technology

cultural group. Suddenly, a Palestinian will have to play together with a Lebanese, a Shia with a Sunni and a person from Hezbollah with a Christian.

I ask Vegar two years after this observation how the group process has evolved during these years. He confirms that the pattern of communication has changed. Everybody is talking to each other; there is no longer a one-sided group formation. I can also see how the interaction and the group dynamic have changed. I now experience a cohesive group when I listen to their music or watch them dance. It is more of an Arabic identity. Or, is there an emerging Lebanese identity?

In musicology or the sociology of music, the question of whether music can play a political role has been a central one. Lately, we have seen an increase in the publication of books on the role of music in conflict resolution. This literature is not dealing with how classical music can disseminate a message of peace or affect a political situation. Rather, the trend is to study the role of popular music in contemporary culture. Researchers study what happens when people from different cultural or political groups come together and make music.

A critique of many of these projects is that they are short term. They perhaps last only a few days or weeks. What about this project in South Lebanon that has lasted 10 years? Vegar Storsve and Sophie Rodin have created a unique political and religious neutral network that has given them access to many groups. People from cultural and political groups who have never before talked with one another or who have in certain cases been involved in deep political conflicts for many years now dance, draw, talk and play music together.

Family Guidance Centre

Monday, June 25

We meet many volunteers and representatives of organisations that come to Beirut and Lebanon to help. Cooperation and information is important, and Vegar spends a lot of time contacting, informing and holding together different networks. We have just heard there is a British–Italian music therapist and her musician husband in Lebanon right now. Vegar traces the couple to the same organisation he is involved with—BAS.

12. Vegar teaches how to 'get the groove' into the music.

13. The Palestinian joy of dancing is implanted early in life.

There will be a workshop in Beirut. Through our contacts we are allowed to attend a session, with supervision, for a group of speech therapists, special educators, psychologists and social workers from different family guidance centres in the many Palestinian refugee camps spread throughout Lebanon. I must admit we are somewhat sceptical. There are many musicians who want to declare themselves music therapists, especially in countries like Italy where the discipline is not well organised with national standards. But in this case, we meet a certified music therapist trained at Cambridge who is supervising a group of health workers. They use video examples from different clinical situations in discussing important working principles in music therapy.

But how is it possible to do music therapy without any music skills, Vegar wonders. A few days later we meet the music therapist again, this time in Tyre. We understand there is a lot of idealism and too little money behind their project. And their projects are based upon supervision every second month throughout the next year. Vegar knows how difficult it is to find the right musical competency in Lebanon. Although there are many good musicians, both in the classical and popular fields, many are marked by a formal music educational tradition based upon drilling and musical notation. And we know that therapeutic work through music does not depend solely on skills in Western or Arabic musical traditions. You also need to know how to improvise music and communicate with people based on their skill level and cultural/musical background. But from this workshop we clearly see that there is lot of health-related competency in this group. Perhaps this could be worth acting upon in the long term? There is absolutely an aspect of health in the work that Storsve and his group of teachers are doing in Rashidieh.

Music as therapy

I am talking with one of the social workers at the BAS Centre and ask her if she has any examples of how music may have helped children with special difficulties. She mentions a little girl who was allowed to play violin because she needed to get away from her parents a few hours each week, as her parents had great difficulties. I mention this to Chadi Ibrahim and ask if he has similar stories from his own work with the children. And he has more stories to tell. First he tells about a little girl who did not want to separate from her mother. She did not want to play together with the other children because each time someone laughed or even smiled she thought she was the reason. But Chadi had activities that made her forget about her worries, and

she started to come alone to the music group. Another girl did not want to speak. She started to cry when someone approached her. She would rather sit alone than join the other children. Chadi accepted her shyness, a sort of selective mutism. He gave her space and allowed her to choose when to join the others. Gradually she approached the group, and after a year she started to smile. One day she picked up a small rhythm instrument and started to play together with the others. Then, she joined Nabil's percussion group. Chadi says that now she talks to the older children and sits in the circle with all the other children.

Such examples tell me that Chadi has a good understanding of other people or relational competency, as therapists call it. He also understands how to adapt the music for the children to be challenged based on their ambition and level of functioning. At the same time, the groups are so diverse and the musical repertoire so differentiated that there are many roads into this musical community to participate, perform music and establish new identities.

A Palestinian future?

Saturday, June 30

'We have to stop thinking that Palestinian will ever have fulfilled their rights here in Lebanon'. The words come from Abu Wasin, the leader of the refugee camp Borj el Shemali. 'Those who believe they will ever get permission to own their own house, have civil jobs in the Lebanese community as teachers or medical doctors believe in a mirage', he says. With the help of Kim and Kristine, the two young Danish volunteers, we are invited to meet Abu Wasin. He arrives a few minutes after nine o'clock in the evening outside the BAS in Borj el Shemali, where his office is located. The electricity supply is off for the evening, and he leads us upstairs through the dark. The power supply has been bad the whole summer. Sometimes they have electricity for only two to four hours during the day. There are frequent demonstrations against the profit-driven generator industry and corruption. People are suffering in the heat and dark.

The atmosphere in the little office becomes special when Wasin lights a few candles. I am not able to see how he looks. But he seems to be tall and slim and in his sixties. He speaks slowly and has a soft, deep voice. He exudes authority and charisma, which

14. Gender roles in the traditional Muslim culture are challenged in this music project.

in the dark reminds me of Kofi Annan. Abu Wasin is responsible for all three camps in the south. He gives the impression of a visionary leader. He has launched the idea of a kind of health insurance for all Palestinians living in the camps. This will allow the necessary medical health care in situations of crisis. Now, he presents the idea of a kind of Palestinian community of production. He wants to train specialists, create a Palestinian industry of handicrafts that can generate income and increased welfare.

In the dark office, he tells us more about the idea of BAS. It is an organisation that not only supports Palestinians but also trains leaders to work outside the camps. We are also interested in how he views the musical work going on in Rashidieh. We know he has himself put a lot of effort into re-establishing the tradition of playing bagpipes among Palestinians. He has trained more than a hundred bagpipe players, many of whom now earn money by playing at weddings. Later he becomes more enthusiastic about how music can express the souls of people, and he would like to offer a broader selection of music and instruments. His dream seems to be to establish a big Palestinian orchestra.

The candles are burning down and the tiny amount of light coming from Sophie Rodin's mobile phone in the corner of the room has faded. Abu Wasin offers to drive us back to the hotel. We leave the camp the same way we arrived. We avoid the military checkpoint and sneak out in the dark.

15. Hope for the future? An emerging talent is encouraged.

Photo: Vegar. R. Storsve

Chapter 11

Creating a Ripple Effect. Higher music education institutions as agents for development

Ingrid Maria Hanken

Introduction

Many higher education institutions in Norway have been and are still engaged in development projects. This is also the case for the Norwegian Academy of Music. We have participated in several projects through the years in South Africa, Georgia, East Africa, and Lebanon.

What reasoning lies behind the institution's engagement in such projects? We cannot take for granted that everyone will see the relevance of including development activities in the Academy's portfolio. Even if the projects are mostly funded by external sources, the Academy must nevertheless invest time and energy in the projects. It is therefore important that the reasons for any engagement in such projects are thoroughly deliberated and articulated. In this article, I will discuss the reasoning behind the Norwegian Academy of Music's engagement in development projects. In my role as Vice Principal (2006–2013), I was actively involved in the decision processes behind several of these projects. Therefore, this article does not aim to give a neutral analysis but rather to give some insight into the kinds of arguments on which we based our decisions. In the following, I will use the project in Lebanon as an example.

Culture as a human right

The UN defines cultural rights as a *human* right:

> Everyone has the right fully to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits. (UN, 1948, article 27)

This is followed up by the UN convention on economic, social and cultural rights (UN 1966a) in which the need for actions to preserve, develop and disseminate culture is emphasised. The right to experience, express and further develop *one's own* culture is stated in the UNESCO convention on cultural diversity (UNESCO, 2005), which underlines that cultural diversity is necessary for peace and security on the local, national and international levels.

This forms the basis for a Norwegian strategy document for cultural cooperation with countries in the South, where it is stated that it builds on 'a recognition of the right of every people to develop and nourish its own culture, and that every culture has values that must be respected and preserved, as a precondition for global diversity' (UD/Ministry of Foreign Affairs 2005, p. 7, *my translation*). The quote illustrates that Norwegian development policy defines itself as based on human rights. Two White Papers, *Felles kamp mot fattigdom* (*Fighting Poverty Together*) (Ministry of Foreign Affairs, 2004) and *Regjeringens internasjonale kulturinnsats* (*The Government's international actions on culture*) (Ministry of Foreign Affairs, 2013) focus on the responsibility Norway has to safeguard human rights. They both refer to the UN declaration (1948) and the conventions on economic, social and cultural rights (UN, 1966a) and on civil and political rights (UN 1966b). Cultural rights are therefore part of this policy. Both White Papers underline that Norwegian support for cooperation on cultural development must promote human rights. This will be implemented through different activities, including building up and supporting institutions that play a vital role in securing a free and diverse cultural life and cultural heritage management. Being a wealthy nation also leads to responsibility:

> Norway has a special responsibility as one of the wealthiest countries in the world. We are facing an ethical demand to do something about the injustice, and influence the development in a positive direction since we have the posibility to do so. (Ministry of Foreign Affairs, 2003–2004, p.1, my translation)

In *Kulturutredningen 2014* (*Report on Culture 2014*) (NOU/Official Norwegian Report 2014:4), it is argued that cultural activity is not only a human right but can help in *safeguarding* human rights; it can help facilitate freedom of speech and information. The role of art as a critical voice in society is emphasised:

> Art can turn around taken-for-granted perceptions of reality, which underlies political decision processes. This can, for example, happen when art makes marginalised groups visible to the political community (*my translation,* ibid., p. 66)

The same belief in the important role culture can play for democracy and change in society can be found in the White Paper *Regjeringens internasjonale kulturinnsats* (*The Government's international actions on culture*) (Ministry of Foreign Affairs, 2013, p. 49):

> To strengthen cultural rights is a goal in itself, as well as a means to strengthen civil society as a driving force and a change agent for development towards more open and democratic societies (*my translation*).

When we look at the cultural rights of Palestinian refugees, it is evident there are numerous challenges in that respect, as this group of people can definitely be defined as marginalised. They are exiled from their land and must live in refugee camps. They have no right to education in Lebanese schools and are relegated to schools run by the UN (Ghandour, 2001). The quality of these schools is not always good, and there is no music education there (Jordhus, 2010). They have few opportunities to develop and nourish their own culture, and there are no educated musicians or music teachers who can communicate and further develop their traditions or serve as critical voices. The cultural centres in the refugee camps established and run by the non-governmental organisation (NGO) Beit Atfal Assumoud therefore play a pivotal role in securing the cultural rights of the Palestinian refugees. They also constitute a type of cultural infrastructure in the camps and can function as change agents. A substantial part of the Norwegian Academy of Music's engagement in Lebanon has therefore been to support the work of *Beit Atfal Assumoud* in the camps.

The importance of culture for personal and social development

As indicated above, the right to culture is a human right, and culture has a role to play as a building block in society. This points to the specific function culture and the arts have in developing a society; arts and culture act as channels for freedom of speech and information and can contribute critical perspectives and in making marginalised groups visible. Cultural activities also contribute to a vibrant democracy by providing

arenas and meeting places that enable public life; concert venues, festivals and events give people an opportunity to meet and therefore take part in and contribute to society. This is underlined by the Ministry of Foreign Affairs in its strategy document:

> Cultural institutions and organisations are of vital importance for a vibrant civil society and a functioning general public based on a wide public participation (Ministry of Foreign Affairs, 2005, p. 19, *my translation*).

Cultural centres, such as the ones *Beit Atfal Assumoud* has established in the Palestinian refugee camps, will from this perspective function as important infrastructure for different cultural activities and can act as meeting places where ideas and impulses can be shared and opinions debated.

An important element in establishing infrastructure is to secure local access to cultural expertise. There is no formalised education for cultural workers or teachers in the arts in Lebanon; therefore, an important part of the project has been to educate some of the older teenagers who have taken part in the project for some time so that they can act as assistant teachers. Another important component has been the three-year long X-Art programme in which the Norwegian Academy of Music has been involved. Here, Lebanese and Palestinian cultural workers and teachers in the arts have received further education in pedagogy and the arts. This has contributed to strengthened competency in the area, but it has also facilitated better contact between groups of people who normally do not cooperate. Sunni Muslims, Shia Muslims, Christians, Lebanese and Palestinians have had to cooperate and visit each other's 'territories' thanks to the programme. There is a great need to continue this educational programme. The Norwegian Academy therefore applied for funding from the Ministry of Foreign Affairs for another three-year competency development programme precisely because it is so important to build up an infrastructure to achieve sustainable and self-directed development in the long run. Unfortunately, the application was denied.

Kulturutredningen (NOU/Norwegian Official Report 2014:4) also emphasises culture as a 'social glue', something that strengthens cohesion between people and helps in creating an identity and a sense of belonging. Using cultural heritage as a positive resource for identity formation is one of the goals of the Ministry of Foreign Affair's strategy for cultural cooperation (Ministry of Foreign Affairs, 2005). This has also been a fundamental principle underlying the Lebanon project. Kippernes' (2007) survey among participants in the Rashidieh Palestinian refugee camp clearly indicate that the project is important in this respect. These results are also confirmed by interview

studies by Jordhus (2010) and Ruud (2011) conducted in the same refugee camp. Several of the informants point out that they experience a strong sense of togetherness with the other participants and see them as family. It is also underlined how the music activities contribute to affirming their Palestinian identity.

Ruud (2011) also finds indications of health benefits from taking part in music activities in the refugee camp, benefits that might stem from the fact that these are *cultural* activities. Here, health is understood as 'a subjective experience of increased well-being and increased quality of life' (ibid., p. 63, *my translation*). By engaging in music, the participants experience what Ruud labels 'vitality and self-experience'. They have aesthetic experiences; the music can change their mood and give them energy. They experience the joy of mastery and recognition by learning to play an instrument. They also experience a greater meaning in life by cultivating their own music tradition and by being given the opportunity to pass it on to the next generation; they are offered hope for the future.

Based on this, it can be argued that the project has a specific value stemming from the fact that it offers performance opportunities and creative music activities. Cultural projects therefore have a potential that other projects do not have. This is also underlined in the White Paper *Felles kamp mot fattigdom* (*Joint struggle against poverty*) (Ministry of Foreign Affairs, 2004), where it is stated that cultural exchanges between Norway and countries in the South are based on the fact that arts and culture activities can benefit development in themselves, but they also represent *added value*. This ability to add value, for example in relation to health, makes culture an important area for development policy.

The need for actions to support identity and health among Palestinian refugees is clearly illustrated by Ghandour (2001). She takes as her starting point Erickson's theory on human development and describes how the Palestinians in each developmental stage end up on the negative side of Erickson's dichotomies: 'First mistrust, then shame, which moves on to guilt, inferiority and identity diffusion…'. She points out how difficult it is for young Palestinian refugees to build up a positive identity when living conditions are so challenging:

> How can a Palestinian child become a Palestinian? From where can he or she acquire a strong belief in continuity? What will he or she believe in—poverty, abuse, trauma, and insecurity? Who serves as his or her role model—an unemployed father, an exhausted mother, an unjust rule, or a

> hostile neighbour? Barring such identification, shame and guilt seep easily into the formulation of Palestinian self-identity (ibid., p. 157).

From this viewpoint it becomes important that the Lebanon project offers the participants new and more positive roles. Kippernes (2006, p. 60) gives an example of this when she says: 'The music group is an arena where the children can try out new roles and present a different image of themselves' (*my translation*). Storsve, Westby and Ruud (2012) also underline the importance of offering new and empowering roles through the music activities; girls can move the boundaries for the stereotype gender roles they find themselves in, and the young assistant teachers are offered roles as leaders.

Regardless of what views we have on the conflict in the Middle East, we must relate to the fact that we are facing a humanitarian challenge of huge dimensions in terms of the Palestinian refugees. Among other things, the challenge consists of a lack of cultural rights and the infrastructure to safeguard such rights. At the same time, we have seen that cultural activities in particular are important means to improve the situation—not least because they can enable marginalised groups to express hope for the future:

> Why does culture matter (…) for development and for the reduction of poverty? The answer is that it is in culture that ideas of the future as much as of those of the past are embedded and nurtured. Thus, in strengthening the capacity to aspire, conceived as a cultural capacity, especially among the poor, the future-oriented logic of development could find a natural ally, and the poor could find the resources required to contest and alter the conditions of their poverty (Appadurai, 2004, p. 59).

The question remains: Who is it that the White Paper *Felles kamp mot fattigdom* (*Joint struggle against poverty*) (Ministry of Foreign Affairs, 2004, p. 1) refers to when it states that '*We* are facing an ethical demand to do something about the injustice, and influence the development in a positive direction since we have the possibility to do so' (*italics added*). Is the Norwegian Academy of Music part of this 'we'?

Having a social responsibility and taking it on board

The strategy of the Ministry of Foreign Affairs states that the competency and engagement of Norwegian cultural institutions and organisations have played a decisive role in development projects and that future engagement is expected (Ministry of Foreign Affairs, 2005). The important roles Norwegian academic and professional communities play in securing the quality of the projects is underlined. It is also stated that '…through direct cooperation between academic and professional communities, it is possible to establish broader interfaces for contact and alternative access to important target groups for foreign and development policy' (ibid., p. 13, *my translation*). In other words, if Norwegian development policy is to be realised, Norwegian cultural institutions and organisations need to be involved in development projects. The Ministry of Foreign Affairs cannot do this job by itself.

In the same way, the Ministry of Education and Science expects all Norwegian higher education institutions to take on their social responsibility. This is evident from one of the aims common to all institutions in the sector, formulated by the Ministry:

> Universities and university colleges shall be distinct actors in society and contribute to international, national, and regional development, dissemination, innovation, and added value (Ministry of Education and Science, 2013, p. 4, *my translation*).

Based on this, one must conclude that the Norwegian Academy of Music, both as a cultural and an academic institution in one of the world's wealthiest countries definitely has a social responsibility to contribute in different ways to the development of countries and regions that are less fortunate.

At the same time, many artists and cultural workers who have been involved in development projects underline that there is a greater degree of reciprocity between the 'provider' and the 'recipient' within the area of culture. This reciprocity is also expressed in the Ministry of Foreign Affair's strategy:

> What cultural cooperation and different forms of sports cooperation have in common is that the activity is basically communicative and creates contact between people. It contributes to an enriching exchange of impulses, building of networks, and competency development for all parties involved. Cultural activities and sports create arenas for mutual and equal cooperation between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> actors in Norway and in the cooperating countries in the South, in contrast to a more one-sided transfer of competency and resources from North to South. This is unique in the context of development (Ministry of Foreign Affairs, 2005, p. 7, *my translation*).

For the Norwegian Academy of Music, taking part in development projects such as this one in Lebanon is therefore not only perceived as a duty but is also experienced as an enrichment for the staff and students involved. This will again create ripple effects in Norwegian society, because one can benefit from the competencies generated by the project. In the following, I will elaborate on the benefits.

Development projects as learning arenas

Teaching practice for students has been a central component in the Lebanon project from the very beginning, and the Norwegian Academy of Music has seen this as the primary justification for its engagement. Every year since 2005, the third-year students in the four-year bachelor's programme in music education have spent about 10 days in Lebanon. They have taken part in teaching and other music activities in the Rashidieh refugee camp and have also performed at concerts in Lebanese schools. In some years, a few music therapy students also participated. Brit Ågot Brøske Danielsen (2012) has studied the significance of this type of professional placement compared to regular placements in Norwegian schools. She describes how the traditional thinking on placement is to create situations with 'reduced complexity'. The placement project in Lebanon represents the opposite. Students are confronted with a very complex situation; they lack a common language with the children, the frame factors are challenging, they are expected to use many other instruments than their principal instrument and they must collaborate with many more of their fellow students than in the usual groups of two to four students. It is therefore worth noting that students claim this project is the most important learning experience during their studies. It seems as if this type of placement, precisely due to its complexity, triggers important processes in developing a professional identity. 'It seems as if the students' experiences of themselves when confronted with a foreign culture contributes to raising awareness about their own perspective, their own choices and actions' (Danielsen, 2012, p. 99, *my translation*). The teaching practice also gives them a feeling of mastery. The students in Danielsen's study experience themselves as competent teachers precisely because they are able to master this complexity, and they perceive themselves as suitable for

the profession they have chosen. Most importantly, their practice is experienced as significant because it is evident that their contribution as music educators has great value for the children. They realise that they can actually make a difference.

Danielsen's analysis is based on the reflective journals of 13 students during one specific year. The benefits of the project are also documented by an evaluation carried out in 2011 (Norges musikkhøgskole/Norwegian Academy of Music, 2011) in which all students who had taken part in the project at one point or another were asked to fill out a questionnaire. The questionnaire, which was completed by 52% of the students, consists of both fixed statements that students signal their agreement with using a scale, and questions they respond to using their own words. The results clearly support Danielsen's findings, particularly that students gain confidence by mastering complex situations and thus feel competent. This is how one of the students expressed his thoughts on the subject:

> …I feel that I am less afraid to meet children regardless of who they are and what their background is. I had to try to do things I had never done before in Lebanon, and that has given me a greater belief in that I can handle things even if they are unknown and I have no experience (Norges musikkhøgskole/ Norwegian Academy of Music, 2011, p. 12, *my translat*ion)

Exposing the students to a situation, which is very complex and challenging compared to their placements in Norway, seems to have a value in itself when it comes to developing their confidence as professional practitioners.

The students' comments also support Danielsen´s findings that the professional placement in Lebanon triggers their reflections about their own professional identity and strengthens their conviction that they have chosen a profession where they can contribute positively to other people's lives. There are also quite a few comments on how the experiences in Lebanon are perceived as transferable to Norwegian reality. This is one example of a student comment:

> This project is so important. Students at the Norwegian Academy of Music get a broader competence, which far exceeds what other institutions can offer. This competence makes students more qualified to meet the multicultural schools we have in Norway today, and it creates an understanding and acceptance for different religions and cultures. In addition, it contributes to

> giving students teaching practice that is broader and of high quality (Norges musikkhøgskole/Norwegian Academy of Music, 2011, p.21, *my translation*).

Students also state that they have developed more patience, respect, tolerance, communication skills and cultural understanding in addition to more concrete skills, such as the ability to use flexible musical arrangements, leadership skills, didactic improvisation, methods for teaching bands, etc. Norwegian society is becoming increasingly multicultural, and music educators are increasingly facing the challenge of including non-ethnic Norwegians in music education and music activities. There is very limited participation by immigrant communities in choirs, bands and music and art schools. Therefore, there is a great need for music educators with a broader cultural competency to meet these challenges.

The need for new competences

As Even Ruud (2011) points out, the Lebanon project can be characterised as a 'community music' project. This concept captures a wide range of music activities that take place outside traditional educational arenas, where '…the intention that personal and social wellbeing is as important as learning music and that music is a source for joining people together and strengthening collective and personal identity' (Ruud, 2011, p 60, *my translation*). Ruud shows how many new practices and arenas have emerged, such as rock bands in jails and music activities at reception centres for asylum seekers to name a few. Such activities and arenas require that leaders have a different set of professional skills. Based on this, Ruud argues that there is a need for a new profession— 'health musicians':

> I would suggest, however, that in the near future, we will need a new kind of musician, therapist, community musician, and music educator—*a health musician,* if you will—with the necessary musical and performative skills, the methodological equipment, and the theoretical familiarity, and, not the least, the personal, ethical, and political values to best carry out these health-musicking projects (Ruud, 2012, p. 95)

The Norwegian Academy of Music has for the last several years started to focus on community music with the aim of enabling not only future music educators and music therapists but also music performers to work with new target groups and in new

arenas, such as jails, reception centres for asylum seekers, youth clubs, etc. Projects such as the one in Lebanon seem to be well suited for developing the necessary skills in this context. In addition, they seem to trigger students' reflections about what Ruud calls 'personal, ethical and political values' and their professional identity.

The teachers at the Norwegian Academy of Music, who have participated in the project have also obtained a specialised competency in guiding music education students who work in such complex teaching practice situations. This competency has also proven to be transferable when guiding music performance students participating in community music projects in Norway.

The research projects that have followed have also had a huge impact both in developing a knowledge base in relation to cultural projects as development aids and in relation to how different forms of practicums can contribute to professional development. The teachers involved have also developed methods, workshop models and teaching materials that can be used in developing countries and in different community music projects in Norway. Consequently, not only the students but also the teachers at the Norwegian Academy of Music have broadened their competency through this project, and this can certainly create a ripple effect in Norway.

Creating a ripple effect

When faced with huge challenges in society, such as poverty, suppression, war, marginalisation, unemployment and so on, one can easily feel powerless. One can, with good reason, ask what a small music academy located in the far north can do about all this. I have tried to make the case that what little we can do actually does make a difference for the people involved and that we have an ethical responsibility to contribute in whatever way we can. For the Norwegian Academy of Music it has always been important to think in terms of creating a ripple effect. This is best achieved by focusing on *building competence* among the next generation of teachers and cultural workers. This is achieved both in Lebanon among the young participants who learn to work as assistant teachers and among the Lebanese and Palestinian teachers and cultural workers who receive further education through the X-Art programme. In addition, teachers and students at the Academy will further develop their competence through the Lebanon project, thereby becoming better prepared to take part in other

development projects. Most importantly, however, they will be better prepared to meet the challenges here in Norway when it comes to providing an inclusive cultural life.

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Look beyond – make a difference tells the story of a fascinating encounter with Muslim cultures as seen on a music project in Lebanon that the Norwegian Academy of Music (NMH) has been running for more than fifteen years.

The "Lebanon project" involves developing music tuition in the Rashidieh Palestinian refugee camp, the introduction of music as a subject in several Lebanese schools, skills development and training of local music teachers in Lebanon, project practice for music education students from the NMH with a focus on both teaching and outreach practice, and research and development (R&D) at both master and senior research level. The chapters in the book highlight the complexities and correlations in the project while also looking at various sub-projects.

The book recounts how the project has evolved since 2002 until 2018. It addresses issues such as cultural exchange, music outreach, student practice placements, and materials for teaching music to children and young people and for training Lebanese and Palestinian music teachers. Past R&D on the Lebanon project is presented, and potential future activities are discussed. In conclusion, the book examines the justifications for the NMH's involvement in aid projects, focusing in particular on the ripple effects of building local expertise in Lebanon and on skills development in music education in Norway.

Editors of the book are Brit Ågot Brøske and Vegar Storsve, both senior lecturers in music didactics at the Norwegian Academy of Music.

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