



MARS
Music And Resilience Support

Staff Training Guidelines



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www.musicandresilience.net

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MARS - Music And Resilience Support

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Erasmus+

1 Introduction

1.1 Training Statement: MARS Ethos and Aims

The ‘Music and Resilience Support’ project (MARS) aims to equip community musicians, music therapists and other health and education workers with the knowledge, skills and competences to work in problematic multicultural contexts, between hosting and hosted communities, in order to plan and carry out well-matched interventions for the protection in particular of children and adolescents, exploiting the well documented power of music to bridge cultural gaps and stimulate empowerment and resilience.

The priority of MARS Training is to contribute towards the development of new strategies for specialized training, with the objective of making a high level training course accessible to as many potential beneficiaries as possible throughout Europe and beyond. The specific area of specialization is psychosocial music intervention within under-resourced, deprived and marginalised communities, targeting primarily populations of refugees and asylum seekers, which are on a dramatic increase both within Europe and worldwide.

The MARS partnership is composed of organizations already active in the development of music education and health resources for the protection of under-privileged people, and for the promotion of equality and inclusion in many parts of the world. Each partner has built a network of connections with active and potential stakeholders, but developments of teaching and training for this discipline have been restricted to local settings, targeting limited numbers of internal staff. MARS offers a unique opportunity to optimize these high-level resources, to share, exchange, experiment and develop new training opportunities and to make these widely accessible throughout Europe and beyond. The specific training developed is defined in one of the intellectual outputs of the project, the MARS Specialization Profile, and completion of the course will be certified.

1.2 Introducing the MARS Staff Training Guidelines

The Guidelines were initially drafted using the results of the MARS Needs Analysis (Output 1) and the MARS Specialization Profile (Output 2), in preparation for the Joint Staff Training Days (C1).

The draft provided a foundation for the MARS Staff Training Days (C1), which took place in April 2016, led by the partner Nordoff Robbins Music Therapy, London, an institute renowned for its teaching, training and research competences. This training was a well-structured opportunity for staff members to share transversal and multi-disciplinary knowledge and skills, and to experiment, verify and adjust course methodology and contents, build a consolidated and coherent training program and develop a clear teaching/training model.

A thorough documenting of discussions, talks and workshops during C1 enabled the draft document to be expanded into the current completed version. The MARS partners then reviewed the completed version of the Guidelines, and the partner leading the the activity (Nordoff Robbins) coordinated the collection of feedback from the staff team, in order to verify the Guidelines' relevance and efficacy.

The MARS Staff Training Guidelines is a supporting document for the project partnership's teaching staff. The Guidelines promote the project ethos, aim to establish a unified pedagogic approach, and provide a platform for the MARS staff to assimilate current research and theory, together with contextual needs and resources in psychosocial music intervention.

Through the Guidelines, MARS envisages the provision of an aligned teaching, practice, learning, supervisory and delivery stance through the combination of didactic (theoretical, research and practical), experiential and reflective experiences for the students.

The Guidelines describe the content of the Pilot Training C2 (including specifics of activities and resources needed), and presents the training and evaluation delivery that is anticipated.

1.3 Introducing the MARS Training Staff

MARS brings together professional music educators, music therapists, health workers and other supporting staff (anthropologists, sociologists) from the partner organizations to form an international, specialized teaching and training staff group. All of the staff members are active as practitioners within their respective professions, and carry out teaching and training work, which for the most part is work and context based.

The MARS partnership includes an organization from a partner country bordering Europe, specifically Lebanon, due to the unique and essential contribution which will be given by this partner's 2 staff members, who work as clinical psychologists and music therapists with-

in a historically established refugee community. The formation of the MARS staff group is a priority of the project, in order to guarantee the highest possible quality of teaching and training for the specific objectives targeted.

The MARS teaching staff will be responsible for developing resources for the pilot course; for assimilating and preparing teaching materials; for mentoring, teaching and supervision for students who have been selected for the training, following their application via the respective institutions of participant countries: namely, England, Italy, France and Spain. The MARS STAFF competencies are outlined in Appendix 4 of this document.

The MARS training staff are aligned to the project partners as follows:

- Prima Materia, Italy: Henry Brown; Simone Faraoni; Deborah Parker; Ilaria Savini; Anna Sonetti; Davide Woods.
- Nordoff Robbins, UK: Alison Hornblower; Mercedes Pavlicevic; Simon Procter; Oksana Zharinova-Sanderson.
- IMC, France: Dario Gentili.
- NISCVT, Lebanon: Mohamad Orabi; Liliane Younes.
- MCC, Spain: Martí Ferrer; Nuria Tura.
- Euridea, Italy: Alessandro Nisticò.

2 MARS Pilot Training: pedagogical approach

2.1 Pedagogical Ethos and Approach

MARS is committed to Supervised and safe pedagogical experience for the students, through ensuring that the Training provides:

- a) Mentoring and monitoring of students;
- b) ongoing student assessment and support;
- c) personal elaboration of experiences;
- d) Context-Sensitive and Respectful Teaching and Learning.

MARS is committed to Culturally Respectful and Economically viable pedagogy, through:

- e) Attending to the needs of the different social, organisational, musical contexts;
- f) Understanding inter-cultural issues;
- g) Developing Economically Viable Resources;
- h) Creating instruments / working with local materials;
- i) Reciprocal Learning and Teaching between student group; between tutors and supervisors; between tutors and between students and tutors.

MARS is committed to Professionally Rigorous and Socially dynamic pedagogy through:

- j) Assimilating Theoretically Relevant and Informed Learning;
- k) Modelling, assimilating and teaching relevant theory and research in psychosocial interventions;
- l) Introducing and discussing evidence-led theory and evidence based learning: to include evaluation and assessment methods;
- m) Ongoing Monitoring, Evaluation and Assessment;
- n) Documenting Student Self-assessment;
- o) Sharing resources amongst students and tutors
- p) Evaluation of student work.

2.2 Pedagogical Delivery Formats

MARS students learning experience is envisaged as a combination of individual and group learning experiences.

(a) Online Distance Teaching: MARS website

One of MARS' principle objectives is to provide maximum accessibility for training and support in psychosocial music intervention. It is essential to deposit as much material as possible in a freely available on-line, open education resource (OER) environment.

To this end the project's main intellectual output will be the MARS Website, which will accommodate the MARS Online Training Course, a Resource Centre with reference and research materials. The website will also sustain on-line services of tutoring and supervision between students and teaching staff, guaranteeing an essential component of psychosocial formation within this transnational learning community.

The project makes provision for technical assistance to students and staff in the use of the on-line resources. Furthermore, the website will provide the foundation structure for distance communications, sharing and discussing, and collecting of information, not only between project participants, but also with the wider music education and health community at large.

Finally, the MARS website represents the most important intellectual output in order to guarantee MARS' sustainability.

(b) Direct Experiential Learning: Learning Through Doing

Students will learn through participating in hands-on, practical workshops and group discussions. These direct experiences underpin MARS' integrated and aligned approach to integrating theory, experience and practice, together with personal reflecting and professional documenting and reporting.

All experiential aspects of the course will interface closely with the project resources on-line and will be guided by the experience and knowledge of the MARS teaching staff.

(c) On-Site Field Work

Students will engage in practical field work on local sites, where they are required to produce descriptive and reflective journal and note taking. The fieldwork will be mentored, supervised and supported by MARS teaching staff.

Students will complete a presentation of this fieldwork experience as one of the MARS training modules.

3 Summary of Pilot Course Content and development of Teaching Staff Competences

3.1 A Summary of C1 Discussions in Relation to the ‘Specialization Profile’ (O2)

The specialization profile (O2), based on the needs analysis (O1) survey, identified what a student will be expected to accomplish through the MARS training.

During the staff training days (C1), staff also discussed in detail what the training needs to afford students. Below is a summary of how the C1 discussions have related to the specialization profile.

Specialization profile/ Identified MARS students competences	What MARS trainers would like for students, as identified by C1 discussions
Designing interventions based on musical activities	Ability to articulate & propose a project Consider sustainability in projects: topics RE ownership & peer education Musically facilitate social bonding with basic/no instruments Ability to differentiate between pathology and political trauma Identifying community needs without fixed expectations: deep listening Appreciation of how trauma and marginalisation impacts identity in different contexts
Implementation of music-work-based interventions	Ability to plan, implement a project practically Ability to be resilient to change and demonstrate ability to be flexible according to needs in the moment Approach music with open mindedness: WHEN is music (as opposed to WHAT is music) Resilience to transience and disruptive environment Consider continuity of music intervention provision Consider ways of ending sessions/ interventions off sensitively Planning and implementing ‘safe spaces’ in conflict areas. Frameworks: safety, familiarity, musical stability

Summary of Pilot Course Content and development of Teaching Staff Competences

	<p>Distinguishing between observation - description - interpretation (musical / personal)</p> <p>Identify differences between trauma from torture and consider how this impacts needs</p> <p>Develop and assemble a tool kit / reservoir (music, techniques, repertoire etc).</p>
Management of group dynamics and relationship in the framework of socio-educational interventions	<p>Understanding of cultural differences: music aesthetics, social norms and understandings of 'mental illness'; health; taboos</p> <p>Appreciation and flexibility when working with different musical cultures</p> <p>Ability to observe and contain more than one need at a time: inclusive and diverse practice</p> <p>Ability to keep expectations / projections in check. Be realistic and flexible, allowing project to take its own form</p>
Documentation, monitoring, evaluation, presentation and development of psycho-social music interventions	<p>Willingness to question self: co-operative learning. Dialogue and break down of hierarchical model</p> <p>Appraisal and reflection of own work: respond to feedback practically and constructively</p> <p>Reciprocal acculturation: MARS is reciprocal! The ethos is that we are willing to change also.</p> <p>Indexing (detailed description of musical events)</p>

3.2 Developments made to Pilot Training Content, Through C1 Activities

During the C1 staff training, MARS staff refined their approaches to methodology and course contents based on practical/experiential activities, seminars and training on e-learning.

Staff assigned themselves responsibility for each of the MARS modules relevant to their areas of expertise, before consolidating pedagogy and discussing content for each module.

Below is a template of the course structure that staff members discussed. Module content and specific resources were considered and are to be confirmed at a later date.

Module n°	Module Title	Staff
1	Musical Resources and Techniques 1: Creation of musical structures sound objects/instruments.	Simone F, Davide (PM) Alison, Simon, Oksana (NR)
2	Musical Resources and Techniques 2: Vocal activities and repertoire.	Ilaria (PM) Alison, Simon, Oksana (NR) Marti (MCC)
3	Musical Resources and Techniques 3: Instrumental activities and repertoire.	Henry (PM) Alison, Simon, Oksana (NR) Marti (MCC)
4	Inter-cultural comprehension and mediation: Elements of sociology, anthropology.	Dario (IMC) Anna, Simone F (PM) Mercedes (NR)
5	Risk factors in Deprivation and Marginalization: Elements of sociology, psychology, psychopathology.	Lilane, Mohamad (NISCVT)
6	Psychosocial intervention: General objectives, theoretical underpinning, frameworks of thinking.	Deborah (PM) Mercedes (NR) Liliane (NISCVT)
7	Facilitation and Support: Listening and communication techniques, group facilitation with music; developing reflective and responsive musical practices for healing, building resilience and empowerment.	Davide (PM) Alison, Simon, Oksana (NR)
8	Intervention management 1: Analysis of context, target group, direct and indirect stakeholders.	Dario (IMC) Deborah, Anna (PM)
9	Intervention management 2: Project planning, monitoring, evaluation and assessment.	Deborah (PM) Mercedes (NR)
10	Field Training: Personal elaboration of experience.	Each student followed by personal supervisor
Additional focus	E-learning skills	Nuria (MCC) Alessandro (Euridea)
Additional focus	Induction to e-learning	Davide, Deborah (PM) Mercedes (NR)

During C1 discussions, staff also agreed that students will be evaluated through:

- Written reports
- Presentation of work (can be audio-visual; written; power point documentation)
- Case study documentation and presentation
- Aural exams/ discussion

Students will not be required to take a written exam; they will however be expected to keep an ongoing log book of their reflections and progress.

3.3 Content of Pilot Training Course and Its Modules,

The MARS pilot training course responds to the requirements identified by the needs analysis and the table above illustrates how these requirements were confirmed and elaborated in the C1 discussions. 10 key modules underlie the objectives of this training course: the following table lays out the reasons behind each module and introduces the types of activity staff must be able to accomplish in order to meet course objectives.

Module n°	Module content	Topics and activities covered by module	What must staff be able to facilitate/do?
1	Musical Resources and Techniques 1: Creation of sound objects/instruments.	<ul style="list-style-type: none"> - Creation of sound objects / instruments; - Vocal activities and Repertoire; - Instrumental Activities and repertoire; 	Deliver Practical Workshops Observations Study of Filmed Materials Discussions
2	Musical Resources and Techniques 2: Vocal activities and repertoire.	Consider what are useful local musical Resources and Skills available for MARS work?	
3	Musical Resources and Techniques 3: Instrumental activities and repertoire.	How can students best adapt their own skills and techniques and Resources to work with local, contextual resources? How to Build, Document, Store and Share Resources How to Develop, maintain, document, and share contextually relevant Techniques; How to transfer Techniques across age groups, cultural groups; Needs and Resources	

4	Inter-cultural comprehension and mediation: Elements of sociology, anthropology.	Interdisciplinary approaches: Sociology, Anthropology, Ethnomusicology, Music Sociology, Medical Humanities;	Teach and facilitate online study of relevant texts. Source online resources and weblinks.
5	Risk factors in Deprivation and Marginalization: Elements of sociology, psychology, psychopathology.	Link to Identity, Memory, Social Disruption, Refugee / Migrant crises and Psycho-social consequences of disruption and rupture of memory, identity, place, and sense of self / family / community. Post-Traumatic Stress Disorder (PTSD)	Model personal reflections of own cultural / regional / historical / norms and taboos, similarities and differences; othering;
6	Psychosocial intervention		Model and guide students to develop:
7	Facilitation and Support	General objectives, theoretical underpinning, frameworks of thinking. Aligning theory with practice	Listening and communication techniques, group facilitation with music; reflective and responsive musical practices for healing, building resilience and empowerment.
8	Intervention management 1: Analysis of context, target group, direct and indirect stakeholders.	What Resources and Techniques are essential for MARS interventions with Different Groups / Situations	Plan / deliver:
9	Intervention management 2: Project planning, monitoring, presentation, evaluation and assessment.		Music Interventions; Documenting and evaluating Music Interventions? (Recording, Photographing, Note Taking)
10	Field Training	Personal elaboration of experience.	Model to students field work in practice; supporting and aligning theory to practice

3.4 Additional foci by staff throughout the training programme

These foci are already present in the 10 modules, but are listed here additionally, because of the nature of the work being developed in this pilot project – i.e. with vulnerable beneficiaries in demanding circumstances.

Additional foci	Topics and activities covered by foci	What must staff be able to facilitate/do?
Facilitation and support	Ensuring that students and beneficiaries are contained, supported and feel safe throughout the programme.	Ensuring Safe Practice; listening and communication techniques, group facilitation with music; developing reflective and responsive musical practices for healing, building resilience and empowerment.
Evaluating, documenting and disseminating	Evaluation techniques and strategies: what counts for what purpose;	Training students in documenting techniques, monitoring and evaluation planning, evaluating, and reporting to different constituencies. Disseminating relevant knowledge to assist with this.
E-learning skills	Inducting students into how to use the e-learning platform and outlining to students' user protocol	Uploading guidelines, inviting students to online conferences and managing student "subscribers" in relevant discussion forums

4 MARS Staff Competences

The MARS partners identified 10 competences that staff must have in order to facilitate, teach, model and support students.

Staff must be competent in:

- assimilating current research and theory in psychosocial music intervention;
- promoting understanding of inter-cultural issues;
- aligning the project training, supervisory and delivery stance;
- planning overall course balance and integrity, including didactic (theoretical, research and practical), experiential and reflective work;
- planning and preparing on-line learning materials;
- musical resources: adapting, developing and exchanging repertoire;
- planning sessions: preparing, delivering and reporting;
- methodologies for distance tutoring and supervision;
- evaluation techniques and strategies: what counts for what purpose;
- documenting techniques, monitoring and evaluation planning, evaluation and finalization of training course.

5 Developing a Coordinated Strategy for Collecting and Storing Resource

The resources, knowledge, networks experiences of each of the Partner organisations, and the teachers form the basis for the conceptual planning for the course modules.

Resources will range from published materials, available in the public domain, links to blogs, networks and websites, to personal resources developed by trainers. Resources will be multi-media: including narrative text, photos, musical scores, audio and audiovisual files, and written / scanned notes.

Musical resources required will vary and at times include a variety of instruments (from single line or instrumental score to percussive and non-percussive). Recordings made by staff in their own practical work may be used, as well as pre-composed music and case study recordings. Staff may also acquire sheet music.

In terms of online resources, Staff and students will require use of 'Flash' software. MARS trainers will be mixed up with students from different countries and therefore Flash will be used as a means of contact to overseas students. This is to afford students diverse insights from partner organisations based in places different to where they are already familiar.

Our e-learning platform will be designed with a specific structure in mind, for consistency. Each module is designed by a different teacher(s), who will input module content using this structure. This e-learning module structure will have a place for module guidelines, a place to access resources/materials, a place to submit written work, access to the general calendar and links to a discussion forum. There will be one discussion forum for each module, with different topic threads that students can initiate themselves.

Staff and students will also need access to paper, for different modes of notation.

APPENDIX 1

The Staff Training Days: Activities and Preparations for Teaching

Seminars:

- Theoretical approaches (day 1): Partners present 10 minute film of their work and present context, aims, purpose, techniques, theory. 30 mins per partner concerning music in marginalised communities.
- Theoretical Approaches and Training Competencies seminar (day 2): Aligning Theory, Research and Practice for the MARS Training and for MARS teaching. Brief input statements (of 7 minutes each) to be given.
- Music-Health Therapy Practices; Music and Refugees; Music and Resilience (day 2). Based on experience with refugees in Lebanon: Addresses the MARS Staff competency; promoting understanding of inter-cultural issues; music and personal / social flourishing; Music as a force for change.
- Evaluation and Assessment (following MusicWorks practical workshop, day 2): De-briefing; Observation; Description; Interpretation; Evaluation and Value.
- Community Music Therapy and Resilience - Music Work in the Refugee camps: (day 3) Examples and discussions about work in refugee camps - and linked to the MARS Staff competencies: promoting understanding of inter-cultural issues; musical resources; planning and evaluating work; and to promoting a unified pedagogic approach- aligning knowledge; thinking-preparing; doing-reflecting; reporting.
- Linking practice with theory: Working with Refugees based on Berlin work; Case studies and generic - Q&A discussion (day 3). Geared towards music-in-action, focused music techniques (and the complications about interpretations).
- Music-Health-Therapy practices: Accompanying unknown songs (day 4). Working with Songs that people bring that we do not know from different musical systems. Each person to bring a song from their own context and place.

Practical Workshops:

- Considering MARS Supervision and Safe Practice (and how will this inform the Staff training guidelines: What key point must staff trainers hold in mind?) Three 15 minute presentations: experiences and reflections on student monitoring, mentor-

ing; supervising; guiding - linking students' practical experiences with assimilating theory and research knowledge; documenting and recording; the reflective stance.

- MUSICWORKS. ALL to participate; and monitor their own experiences to inform the debriefing and discussion in the SEMINAR that follows.
- Singing and Reflecting (Day 3): Choral Work and doing voice work with groups. Vocal warm-ups, pre-composed songs, improvised / spontaneous vocal choral singing. Interspersed with discussion RE models role of observer, process of unpacking and describing the musical experience and process. Models: How would vocal warm-ups lead to improvised singing? Linking vocal work to whole body participation.
- Developing MARS iterations: Musicking and Reflecting (day 4): Working with conventional instruments; Dustbin and kitchen music; working with large groups of people. Everyone to have a non-conventional instrument (pots/pans/lids ...).

Evaluation / Assessment Discussions:

- Discussion led after 'Theoretical Approaches and Training Competencies' seminar (day 2): Links between this knowledge and psychosocial interventions. Do these promote understanding of the MARS ethos; How will these inform psycho-social music interventions? How will these promote inter-cultural understanding?
- Post MusicWorks Discussion: Debriefing discussion: What did you observe? What did you experience? How would you describe it? How would you interpret? How would you report this? Pedagogical methodology: How will MARS staff and the pilot course teach and reach the students?
- Discussion RE C2 – preparing for July (day 2): Reflection and Discussion - Planning ahead towards PILOT TRAINING COURSE.
- Discussion following 'Linking practice with theory: Working with Refugees' seminar (day 3). Highlight self-questioning voice; model self-questioning.
- Post 'PRACTICAL WORKSHOP: - MUSICKING AND REFLECTING: Working with conventional instruments; Dustbin and kitchen music' (day 4): Practical work is interspersed / followed by discussion to ensure the experience is aligned with thinking about affordances; discussion about skills, knowledge, craft. Affordances of large groups and the role of the leader.
- Debriefing in action: Planning for MARS TRAINING PROGRAMME (Day 5): Planning C2 - on basis of C1.

Online E-Learning

- ONLINE LEARNING SEMINAR (day 1)– online resources will be used and discussed.
- SEMINAR: Evaluation & Assessment and E-LEARNING: (day 3) (Data through numbers, narrative, music - quantitative / qualitative reporting and value) How E-learning facilitates / limits evaluation and assessments of student work; documenting of live experiences; self-assessments etc. (Live examples)
- Review of work so far in context of training delivery: E-teaching and E-learning / Frontal learning (day 4) / How do these materials translate to training formats available? This discussion synthesises the work done so far with how to translate this into teaching and interactive material for training: e-based and direct frontal teaching/learning.

APPENDIX 2

Staff Training Days (C1) Timetable 24-28 April 2016, Nordoff Robbins Centre, London, UK

Date	Session	Time	Content	Who Leads	Notes
Sunday 24 th April	Afternoon	14h00	Agree Schedule for the Week - any additional practical arrangements	ALL	
		14h30 -16h30	<p>SEMINAR: <u>Theoretical Approaches</u> from NR, PM, NVCT, MCC</p> <p>ACTIVITY: Partners present 10 minute film of their work and present context, aims, purpose, techniques, theory. 30 mins per partner Concerning music in marginalised communities - don't be too restricted</p>	NR facilitates, all contribute	PURPOSE: For partners to become familiar with one another's work; with a view to understanding diversity and considering alignment for the training specialisation.
		16h45 -18h00	<p>SEMINAR: <u>Online Learning Seminar</u> By MCC</p>	Nuria (MCC)	
	EVENING: Hotels check-in; get your bearings etc)				

Monday 25 th April	Morning	<p>EDUCATION (MBH BASEMENT)</p> <p>SEMINAR: <u>Theoretical Approaches</u> - and Training Competencies Aligning Theory, Research and Practice for the MARS Training and for MARS teaching:</p> <p>VERY BRIEF INPUT STATEMENTS (7 mins each): SIMON: Music-In-Action; Music as a radical force for Change ; Music and Building Community (Alison+ MARTI); Music building Resilience (IMC + PM); Music, Culture, Society, and Resilience (DARIO);</p> <p>Followed by discussion led by DARIO: do these promote understanding of the MARS ethos; How will these inform psycho-social music interventions? How will these promote inter-cultural understanding.</p> <p>Followed by discussion led by DARIO about links between this knowledge and psychosocial interventions</p> <p>What resources are available for the MARS specialisation Pilot training; How best to deliver this kind of stance and thinking attitude in the training modules.</p>	<p>Simon Alison Henry Dario</p> <p>PLUS group discussion!</p>	<p>PURPOSE: The Theoretical Approaches - to enrich and support Training with current knowledge and research about Music and Resilience Work, informed from music sociology; ethnomusicology; anthropology etc. and how this links with psychosocial music interventions - as per IMC's various International music projects.</p>
		<p>11h30 - 12h30</p> <p><u>Practical Workshop: Considering MARS Supervision and Safe Practice - And how will this inform the STAFF TRAINING GUIDELINES: WHAT KEY POINTS FOR STAFF RAINERS TO HOLD IN MIND?</u></p> <p>Simon, Alison (NR) and Deborah (PM) each present 15 minutes: experiences and reflections on student monitoring, mentoring; supervising; guiding - linking students practical experiences with assimilating theory and research knowledge; documenting and recording; the reflective stance.</p>	<p>Alison Simon Deborah Davide</p>	
Lunch And A Walk On Hampstead Heath				

APPENDIX 2 Staff Training Days (C1) Timetable 24-28 April 2016, Nordoff Robbins Centre, London, UK

Afternoon	14h00 - 15h00	MBH MEETING ROOM SEMINAR: <u>Music-Health Therapy Practices</u> Music and Refugees : Music and Resilience	Lilianne (NISCVT)	Based on Lilianne's experience with refugees in Lebanon: Addresses the MARS Staff competency: promoting understanding of inter-cultural issues; music and personal / social flourishing; Music as a force for change.
	15h00 - 16h30	Conference hall <u>Practical workshop: MUSICWORKS</u> ALL to participate; and monitor their own experiences to inform the debriefing and discussion in the SEMINAR that follows. Alison and Ergina - Ergina leads the session with everyone participating;	Ergina / Alison	Ergina and Alison co-lead the debriefing discussion along the lines of : What did you observe? What did you experience? How would you describe it? How would you Interpret? How would you report this?
	16h30 - 17h30	SEMINAR: <u>Evaluation and Assessment</u> Debriefing - Observation - Description - Interpretation; Evaluation and Value	Ergina / Alison	PEDAGOGICAL METHODOLOGY: How will MARS STAFF and the PILOT COURSE teach and reach the students?
	17h30 - 18h30	<u>DISCUSSION RE C2 - PREPARING FROM JULY</u>	Deborah and Prima Materia	Reflection and Discussion - Planning ahead towards PILOT TRAINING COURSE
Evening: Dinner ensemble nearby (Rosella's?)				

Tuesday 26 th April	Morning	09h30 - 11h00	MBH MEETING ROOM SEMINAR: <u>Evaluation & Assessment and E-Learning</u> (Data through numbers, narrative, music - quantitative / qualitative reporting and value)	Nuria (MCC)	Nuria: How E-learning facilitates / limits evaluation and Assessments of students' work; Documenting of live experiences; self-assessments etc. (Perhaps some live examples?)
		11h00 - 12h45	SEMINAR: Community Music Therapy and Resilience - Music Work in the Refugee camps	Deborah, Henry (PM) / Lilliane + others from PM	Examples and discussions about work in refugee camps - and linked to the MARS STAFF COMPETENCES: promoting understanding of inter-cultural issues; musical resources; planning and evaluating work; and to promoting a unified PEDAGOGIC APPROACH - aligning knowledge; thinking-preparing; doing-reflecting; reporting.
	Lunch Break				
	Afternoon	14h00 - 16h00	MBH MEETING ROOM SEMINAR: Linking practice with theory: Working with Refugees - based on Berlin work; Case studies and generic - Q&A discussion OKSANA - highlight self-questioning voice; model self-questioning.....	Oksana	Oksana presents her refugee work BERLIN - geared towards music-in-action, focussed music techniques - (and the complications about interpretations....)

		<p>16h15 - 18h00</p>	<p><u>PRACTICAL WORKSHOP: Singing (MARTI) and Reflecting (OKSANA) : Choral Work and doing voice work with groups</u></p> <p>NB: THIS NEEDS A KEYBOARD</p> <p>MARTI (MCC) - leads us in Choral and other SINGING (2 x 15 minute work on vocal warm-ups, pre-composed songs, improvised / spontaneous vocal choral singing. Interspersed with OKSANA: OKSANA models role of Observer, and process of unpacking and describing the musical experience and process</p>	<p>Marti (MCC) with Oksana</p>	<p>MARTI (MCC) prepares - 2x15 minute blocks of choral singing (30 minutes altogether): Group into an experience of Choral music-making - Vocal warm-ups, Pre-composed music and some improvised choral work.</p> <p>OKSANA (models O-D-I) - takes on the role of observer; commentator; questions about potential impact; benefit of the process; how the leader can facilitate; lead discussion with the choir - Aspect of musical experience: we've just done this process - what is the experience of being in it; Describe the impact; What is the role of the leader; their input; what different types of comments, body language. O's focus is on unpacking and describing - what are we observing; what is the skill of the leader; how can we help the students to become reflective as they work. What is the affordance of the choir.... through the process and different aspects of the process. May also model: How would vocal warm-ups lead to improvised singing? Link Vocal work to whole body participation....</p>
<p>Evening: FREE</p>					

Wednesday 27 th April	Morning	09h30 - 10h45	<p>REVIEW WORK SO FAR IN CONTEXT OF TRAINING DELIVERY: E-TEACHING AND E-LEARNING: E-LEARNING / FRONTAL LEARNING / How do these materials translate to training formats available?</p> <p>Liliane (NISCVT) leads discussion: Input from EURIDEA. ALL participate.</p>	Liliane NISCVT	<p>This discussion synthesises the work done so far with how to translate this into teaching and interactive material for training: e-based and direct frontal teaching/learning.</p> <p>Liliane facilitates and introduces discussion; EURIDEA demonstrates current interactive e-facilities / web-resources ; All to participate</p>
		10h45-12h30	<p>Seminar: Music-Health-Therapy Practices Accompanying unknown songs Working with songs that people bring that we do not know.... From different musical systems. Each person to bring a song from their own context and place.</p> <p>Oksana leads us into working with unfamiliar material Focussing on one-on-one accompaniment</p>	Oksana	<p>NB - this is being called a SEMINAR - because of the MARS-ERASMUS application protocol. So needs some theory / techniques input as well as the doing of it</p> <p>MMT students to join in?</p> <p>NB: needs to be in a room with a piano and some instruments.</p>
Lunch Time					
Wednesday 27 th April	Afternoon	14h00 - 16h00	<p>Developing MARS iterations (2): Practical Workshops - MUSICKING AND REFLECTING : Simon and Henry doing work with conventional instruments; Dustbin and kitchen music working with large groups of people - (everyone to have a non-conventional instrument (pots/pans/lids ...))</p> <p>NB - Practical work is interspersed / followed by Discussion led by OKSANA - so enough time and space needs to be accorded for both. to ensure that the experience is aligned with thinking about affordances; discussion about skills, knowledge, craft, etc.</p> <p>OKSANA - AFFORDANCES OF LARGE GROUPS AND THE ROLE OF THE LEADER: PARTICIPANT OBSERVER QUESTIONING FACILITATING DISCUSSION STANCE</p>	Simon & Henry workshop MMT Students join in Oksana RE large groups	<p>14h00 - 16h00 - Masters students to join in</p> <p>CC to ask Oksana: about supervisory / mentoring role of tutor when students deliver practical work - practical sessions and workshops</p> <p>LINK DISCUSSION TO MARS STAFF COMPETENCE</p> <p>Musical resources: Adapting, developing and exchanging repertoire; promoting inter-cultural understanding; promoting understanding of the MARS ethos.</p>

APPENDIX 2 Staff Training Days (C1) Timetable 24-28 April 2016, Nordoff Robbins Centre, London, UK

		16h00-18h30	<p>SEMINAR: PEDAGOGICAL STRATEGIES. Revisiting E-learning; Frontal Learning; Supervision Methods; Training Assessment Protocols</p> <p>PM LEADS - IMC demonstrates assessment / reporting / evaluation protocols</p>	<p>PM LEADS - IMC</p>	<p>DISCUSS: In considering the 10 Course Modules, the Staff Training Competences and developing a unified pedagogical and methodological approach - how will e-learning and face-to-face learning be implemented and for what aspects of training?</p> <p>What systems are needed for Reporting / evaluation / Assessments - IMC to demonstrate from their systems.</p>
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Thursday 28 th April	Morning	09h30 - 12h00	<p>CONFERENCE HALL Debriefing in action: Planning for MARS Training Programme: Planning C2 - on basis of C1</p>	<p>Dario / PM to lead</p>	
	Lunch And A Walk On Hampstead Heath				
	Afternoon	14h00	<p>CONFERENCE HALL03 STAFF GUIDELINES - Go through the prepared draft document and agree on what goes where; any additions needed; and agree on timelines for revisions.</p>	<p>NR: Charlotte / Simon</p>	
	16h00	Finish	<p>BON VOYAGE! BUON VIAGGIO! A BIENTOT!</p>		

APPENDIX 3

IT Discussion Points, identified during C1

Executive Summary

NB: We will deliberately be mixing students up with supervisors from different countries. This necessitates using of Skype etc. [or any other? 'Flash'? Research on what is available: Skype is intermittent]

G-Rubric learning exercises with automatic and immediate corrections: This is a useful tool. Each topic has a link to the literature, link taking you to the forum topic thread, & self-assessment exercises.

Requirements of e-learning platform:

- Before going into each course content/modules, there needs to be a place for an over-arching document that outlines study method/ how to use the e-learning platform generally, with FAQs.
- We must have a clear and consistent structure for every module: A module template needs to be designed that teachers can input content into.
- Template structure must include: a place to find module guidelines outlining tasks & deadlines (each module is designed by a different teacher); access to the resources/materials (distinguish between basic and complementary); a place to submit written work; access to the general calendar (that needs to reflect updates from teachers across all modules); links to discussion forum.
- ONE discussion forum for each module with different threads. - Students need to be able to start their own threads. Teachers need to be able to oversee the threads.

Next steps:

Design of module structure template for e-learning platform to be drafted (by MP?)– to include in the appendix of the staff guidelines.

Feel the need to explore the tools we have: [what are they?] Technician to show us our options?

Staff training on how to use video conferences (AND record these), how to upload recordings onto the platform for student access. Teachers to receive training/ transference of

these skills before the seminars start. By middle of June we will have had staff sessions on how to upload material/ distance learning/forum: this training also to be recorded!

Staff to decide on content of modules so that we can ensure (online) resources they need are in place and so staff guidelines can be clear (including e-learning platforms, you tube links, help with uploading documents).

Discussion Detail:

We need to identify who are the tutors and who are students' supervisors (need not be everybody), then divide up/allocate students. Would be nice to internationally mix things up and not be nationally sectioned off: This means big emphasis on online / e-learning: Skype and e-learning platform. Staff need to be clear on how to use these.

Who is available to do what in the July 10 day course? Teachers then decide on what want to do for their area of expertise / the module they are assigned. Resources needed must soon be decided based on this (including e-learning platforms, you tube links, uploading documents), so that we can ensure these are in place (and that staff are competent at using resource).

The most important thing is how to manage the classroom: How things are organised on the e-learning platform? Where is everything; where do I go to ask a question; to upload a task; contact my tutor? This needs to be clear to the student. If unclear, it's de-motivating to students.

Make sure the students know where to go and can see all the videos/literature you want them to see: they must understand what you want them to do.

Be clear on how WE as staff understand the structure of online platform (use together).

We need:

- One document that outlines study method/ how to use the platform & FAQ (E.g. Read information; then go to the forum to see whether there are other student questions; THEN contribute any new questions). It is really useful to keep this information condensed in one place, not spread around the platform.
- We can have a session for students on how to use the e-learning platform (record it & make it available with FAQ document).
- One set of guidelines for each module – each teacher designs their own module.
- Consistency in structure across every module, since every teacher will design own content and have a different style, we don't want students to have to learn a new set up each module (this is a staff competency: how to navigate the platform clearly – not just students)!

- a general calendar (for all deadlines) – which needs to be updated by all.
- One discussion forum for each module (with different threads – students can initiate threads).

Teachers need to be able to oversee the threads (any unsupervised student specific discussions can be undertaken by students on their own accord – we are responsible for use of the e-learning platform and therefore a student forum that cannot be seen by teachers is not desirable).

We need to be consistent throughout the modules with regards to the learning method; the tasks; the deadlines; the resources/materials (basic and complementary); where to submit work; the general calendar that updates consistently across modules; discussion forum.

We need to be clear about which materials go where: which are important JUST for students.

Video conferences: recorded, that can be streamed from home if you cannot be online for the live event. This allows chat/ all to participate at same time. One meeting per week for each module?

SKYPE offers up to 20 people at a time and you can record. You can see professor's comments.

If recorded, it can become a resource to use for next time.

We need to learn to do use this video conferences. [For each partner organisation, there is a person is in charge/delegated of the technical staff – we need to decide how to share the technical info. [IDENTIFIED NEED]. Teachers to receive this training/transference of these skills before the seminars start. By middle June will have had staff sessions on how to upload material/distance learning/forum: to be recorded!

Maybe teachers and students sessions: trying to assimilate the using of platform.

2 day partner meeting in July: devote some time on practical learning on using these – but too late in the day...

G-Rubric learning exercises with automatic and immediate corrections: Each topic has a link to the literature, link taking you to the forum topic thread, & self-assessment exercises.

NB: disabilities and attitudes and different abilities RE tasks, texts etc is important to know. Careful what you put up on the platform: many people of different attitudes will see it.

APPENDIX 4

MARS Staff Profiles (in alphabetical order)

Henry Brown (PM, Italy)

Henry Brown holds a D.Phil in composition from York University. He has studied composition with Sylvano Bussotti and worked as assistant to Luciano Berio. He is active as pianist and conductor, performing throughout Europe. As a trumpeter he has been involved with protest street bands in Italy. He is currently artistic director in the Prima Materia community music project working with youth ensembles and in adult music education.

Since 2006 he has been involved with music projects in Palestine and Lebanon, directing workshops and organizing exchanges between Palestinian students and young musicians from Italy, with particular interest in encouraging peer education and the creation of musical arrangements which reflect a synthesis of Arabic and western music traditions.

Simone Faraoni (PM, Italy)

Simone Faraoni holds a degree in Political Sciences and a diploma in piano, reflecting his interest in socio-political history and current events with his dedication to music. He has trained extensively in music pedagogy, and choral conducting, with research in anthropology of music and ethnomusicology.

He works as choral director with many choirs and vocal groups in Tuscany, with whom he performs extensively. He is also dedicated to the revival of songs from the folk and popular tradition, directing many projects as arranger, composer, conductor, pianist and accordion player. He works intensively with associations promoting non-formal, permanent music education in close contact with the local territory, including Old People's Homes, schools, youth choirs and adult amateurs, directing workshops dedicated promoting music as a resource for social integration.

Martí Ferrer (MCC, Spain)

Martí Ferrer i Bosch is the conductor of Escolania de Sant Feliu de Girona. He conducted for 15 years the choirs and the orchestras of Conservatory of Tarragona and the Mollerussa Music School. He is responsible of the Mediterranean Office for Choral Singing (Regional Center of the European Choral Association – Europa Cantat), board member of European Choral Association – Europa Cantat.

He conducted several children's, youth and adult choirs and he is frequently invited as conductor in choir meetings, workshops and participative concerts in Catalonia and abroad. He was required as assistant conductor and conductor in some recordings and as adviser for choral and orchestral music editions in publisher houses. He is also musical producer of some recordings for Naxos and others.

Former president of SCIC (Catalan Children's Choirs Federation) and former president of Moviment Coral Català (Umbrella Catalan Choirs Organization with more than 700 choir including children, youth and adult choirs), during his tenure he founded and coordinated the Inclusion and Choral Singing Conference (five editions) and the Catalan National Youth Choir (three editions). He is co-founder of Notes in Cloud (a star-up for distribution of digital scores) and FICTA (a music publisher house).

Martí Ferrer graduated in the Conservatori Superior de Música de Barcelona as orchestra and choir conductor and as musical pedagogue in the Universitat de Girona. He obtained one European studentship to study in Namur (Institute Supérieur de Musique et Pédagogie).

Dario Gentili (IMC, France)

Dario Gentili holds a Master in Cultural Anthropology and Ethnology from the University of Siena, with research on the effects of the Israeli Separation Wall on the Palestinian population of the West Bank. He studied visual and media anthropology in Berlin and has produced numerous visual documents, in particular in the field of psycho-social music education and international cooperation. He has spent extended periods in the Palestinian Occupied Territories, and more recently has devoted his time to documenting life conditions for the Palestinian and Syrian refugees of Lebanon. He works in social arts administration, and in documentation and film making.

Alison Hornblower (Nordoff Robbins, UK)

Alison trained as a music therapist at the Nordoff Robbins Centre in London in 2005 and has since worked throughout the UK in both medical and non-medical settings with a variety of different children and adults who have various difficulties such as Autism, Profound and Multiple learning difficulties and Dementia. She has worked within the NHS, providing music therapy in forensic and secure mental health settings as well as for the Local Authorities and Social Services. In addition, Alison has worked within mainstream, early years and special educational. She currently delivers music therapy in a school for moderate learning difficulties and autism as well as being a Manager for the Yorkshire and North East region of the charity and a Tutor for the Nationally accredited Nordoff Robbins Master of Music Ther-

apy training programme at their London base. Alison was recently invited to Canada as a keynote speaker at their AAMT regional conference. In a previous life, she was also a music and drama teacher within secondary education.

Mohamad Orabi (NISCVT, Lebanon)

Mohamad Orabi is a Palestinian living with refugee status in Lebanon. He holds a degree in clinical psychology from the Lebanese University of Beirut and has trained extensively in mental health care and rehabilitation for special needs and trauma. He works as clinical psychologist for NISCVT in the Family Guidance Center in Saida, South Lebanon, and collaborates with many other NGOs for the psychological support of refugee communities.

Deborah Parker (PM, Italy)

Deborah Parker holds a music degree from York University, a Master in cello from the conservatory of Freiburg-im-Breisgau, Germany, and a Master in music therapy from Anglia Ruskin University UK. She lives in Tuscany, Italy, where she runs the Prima Materia community music project, coordinating a music therapy clinic in cooperation with local health and education services. She has extensive clinical experience with a wide client population of all ages and varied pathologies.

In addition to her work in Italy she is coordinator for the International Cooperation project “Music and Resilience” developing community music and music therapy services in the Palestinian Refugee camps of Lebanon, and has trained Syrian refugee educators in psycho-social music practices in Bekaa Valley, Lebanon. She has published in international journals, and has presented at many conferences in Europe and the Middle East.

Mercedes Pavlicevic (NRMT, UK)

Mercedes Pavlicevic, PhD is a music therapist trained in the Nordoff-Robbins approach, and a researcher and writer of international stature, with long experience of training and mentoring practitioners and researchers. Mercedes has worked in situations that challenge and disrupt ideas about music, community, what it means to be human, and about where and why social and economic margins are located where they are. Her doctoral studies at the University of Edinburgh, focussed on Improvisation in music therapy – and this remains her passion: that all aspects of life are an improvisation, and that cultivating a listening-improvisational stance is at the heart of any humanitarian and music-based work anywhere – including our own familiar territory.

Simon Procter (NRMT, UK)

Simon Procter is a Nordoff Robbins music therapist. He studied music in England before moving to Poland, where he first encountered music therapy in action. Passionate about music and people, he has written extensively about music therapy and mental health. As a practitioner, he believes that music should be a radical force for social change. As a researcher, he is an ethnographer committed to attention to detail: similarly as a trainer, he emphasises the importance of developing acute musical listening skills together with practical musical ways not just of responding to people but of actively helping them to flourish.

Simon works for Nordoff Robbins in the UK, with responsibility for its education, research and quality assurance activities.

Ilaria Savini (PM, Italy)

Ilaria Savini is a singer. Trained primarily as an opera singer, she has extended her repertoire to include jazz, electronic music and folk and popular traditions, the latter pertaining in particular to the Italian peninsular, developed with the Tuscan group 'Vincanto'. She is conducting research on the potential of vocal timbre and expression, in relation to the styles and functions of singing.

She teaches singing and vocal awareness in many social settings including schools and music schools, associations and theatrical companies, using a person-centered approach, and promoting vocal formation in groups as a metaphor for understanding relationships in life.

Anna Sonetti (PM, Italy)

Anna Sonetti holds an Arts degree from Bologna University, a certificate for the teaching of Italian as a foreign language, and a Master in “Immigration: migration phenomena and social changes” from the University of Venice. She has conducted research on identity representation in young immigrants and on 2nd generation immigrants.

She has many years of experience working with immigrants of all ages in Italian urban and rural areas, refining language teaching practices, and reception, hospitality and inclusion strategies. She has an extended knowledge of migration fluxes and Italian immigration policies. Currently she works in Tuscany as coordinator for inclusion projects in schools, adult Italian teacher, and social educator for refugee immigration policies.

Davide Woods (PM, Italy)

Davide Woods is a musician and music therapist. Following an MA in Linguistics (Paris III) he obtained a Post Graduate in Music Therapy at University of Bristol.

Presently he works with groups in psychiatry, forensic psychiatry and oncology; in individual setting he works with children and adults with autism spectrum disorder and developmental issues. He also coordinates a musical open space for young children in Florence.

He has taught workshops and seminars and collaborated with a variety of institutions and projects including “Music and Resilience” where he taught group dynamics applied to music therapy techniques.

In his work he combines a psycho-dynamic oriented approach with a variety of techniques coming from his experience in improvised jazz music, theatre, teaching.

Liliane Younes (NISCVT, Lebanon)

Liliane Younes is of Lebanese nationality and lives in Byblos, Lebanon. She holds a Masters in Psychology from the Lebanese University of Beirut and a diploma in Oriental Music from the Beirut National Conservatory.

She is the Mental Health Program Coordinator for the NISCVT family Guidance Centers, and works as a clinical psychologist in the Beirut center. She is also a School Counselor at the Saida National school and the Natasha Saad school (Maarouf Saad Social and Cultural Foundation) in Saida, South Lebanon.

Oksana Zharinova-Sanderson (NRMT, UK)

Since training on the Nordoff Robbins Masters programme Oksana Zharinova-Sanderson as worked in Berlin with traumatised refugees and torture victims and developed extensive experience in this area of music therapy practice. She has subsequently worked as a music therapist and Nordoff Robbins music therapy promoter and manager in Manchester UK, delivering and setting up sustainable music therapy projects in a wide range of client contexts and organisations in the North of England, including neurological rehabilitation, special needs, dementia, oncology and mental health. She was also closely involved with the development of the Manchester base of the Nordoff Robbins Masters training programme and is a tutor and supervisor on it. She is currently working as a Director of Music Services (Delivery and Chief Practitioner) for Nordoff Robbins UK.

The MARS Staff Training Guidelines promote the *project ethos*, aim to establish a unified *pedagogic approach*, and provide a platform for the MARS staff to assimilate current *research and theory*, together with contextual *needs and resources* in PSYCHOSOCIAL MUSIC INTERVENTION.



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