

'Banda Senza Frontiere 2013-14': National Institution for Social Care and Vocational Training 'Beit Atfal Assumoud', Lebanon; Ulaia Artesud Onlus, Rome; ass. Prima Materia, Montespertoli (Fi); Tavola Valdese; Assopace Mola di Bari

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'Music and Resilience' Final Report 1st - 22nd August 2014

I - Music Therapy; II - Community Music; III - Networking; Appendices

I Music Therapy

Clinical Training 4th - 11th August, trainer Davide Woods (Italy)

Davide Woods trained the music therapy team in group dynamics and techniques, musical-improvisational competence, and psychodynamic interpretational skills. The feedback was 100% positive, with a request for the return of Davide for further training.



Local follow-up and supervision

Deborah Parker led follow-up sessions and offered clinical supervision in each of Assumoud's Mental Health Centres; (Saida 11th Aug; Elbus, Suur 12th Aug; Beddawi, Tripoli 15th Aug; Nahr El Bared, Tripoli 16th Aug; Beirut 18th Aug). Meetings were held with other members of the MH teams in Saida, Elbus and Nahr El Bared. (This was not possible in Beirut and Beddawi, due to vacation absences).

The clinical work is proceeding well in all centres, in particular where the continuity of personnel (music therapists and supporting specialists) has been assured. In this respect, the Northern centres, Beddawi and Nahr El Bared, are suffering from lack of continuity and will need attentive support.

Student training

Italian student Alessandra Meneghello (Centro Studi Musicoterapia Alto Vicentino, Thiene) followed the training with the Palestinian/Lebanese team and clinical work in the centres of Saida and Elbus for a further 8 days. Numerous mutual benefits were forthcoming from this opportunity for exchange, reflection and discussion between trainees from 2 culturally different realities in relation to the common discipline of music therapy.

Final training day and team meeting

Deborah Parker led the final training day on IMTAP evaluation using the appropriate software. The team learnt how to set up and complete a music therapy evaluation. This procedure will be adopted for the evaluation of clinical results at baseline and at closure of treatment, together with the qualitative evaluation already in use.

Lilian Younes gave a presentation of her participation together with Deborah Parker at the World Congress of Music Therapy, Austria, July 2014, including the presentation of "Music and Resilience". (see: appendix I)

In the team meeting the procedural issues were discussed; protocol for case closure; update of clinical database; procedure for changes in therapy plans; sharing of clinical experience within the MH team and the community; structuring of regular team intervention. (see: appendix II)



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II Community Music



Context and Philosophy

The first part of the project was based in Burj Al Shemali refugee camp near Tyre, in the south of Lebanon and the second was held in Beddawi refugee camp (Tripoli).

A Refugee camp is a closed space restricted to one square kilometre with a high population density. The Palestinian refugees do not have normal civil and political rights within the Lebanese country and do not have access to many professions, all those requiring specialization.

In such a situation, where there are few recreational activities outside the school, music may represent an important occasion of encounter and sharing. The musical experience allows a cultural and non-verbal exchange between the Italian group and the Palestinian, and represents a model of social interaction which is non-hierarchical and non-competitive, and which helps to improve the capacity to listen to one another.

Staff

The Prima Materia team are in part professionals and in part trainee teachers.

Henry Brown – conductor and brass teacher
Rebecca Brown – coordinator and cello teacher
Paquito Ernesto Chiti – trainee brass teacher
Clelia Crawford – trainee flute teacher
Anna Draghi – trainee woods teacher
Cosimo Fiaschi – trainee saxophone teacher
Cosimo Gagnoli – trainee percussion teacher
Josemar Jimenez – voluntary, violin teacher
Dario Gentili – documentation and organization



Report 1 – workshop in Burj Al Shemali Refugee Camp 2nd – 10th August

Objectives

The project, which aims to improve the musical formation of the students in the Palestinian camps of El Buss and Burj a Shemali, began in 2012.

Reading and writing (music theory) skills are taught together with instrumental tuition and ensemble playing.

In the long term the project aims to train some students as music teachers in order to render Assomoud autonomous from the need for external staff.

Detailed programme

The activities took place between the 2nd and 10th August 2014 for a total of 40 hours.

The daily schedule was divided into 4 parts: 9.30-10.30 music theory; 10.30-11.30 instrumental lesson; 12.00-12.45 sectional rehearsal; 12.45-14.00 orchestral rehearsal.

During the theory lesson games and exercises were presented which developed various musical parameters (beat, rhythm, dynamics, articulations, intervals and melody). The instrumental lessons were taught in groups and focused on individual playing techniques. During the sectional rehearsals orchestral parts were studied in preparation for the full rehearsal. The students who were able to return in the afternoon had the possibility to follow additional lessons

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to prepare pieces in a small group with the Italian teachers.

Events

The orchestral group prepared the following pieces: "Witches Dance" by Bela Bartok; "Arabic Melody"; "My Song" by Mahmoud Karzon;

The small group performed: "Theme from the Trout Quintet" by Schubert; "2 Arabic melodies"; "Iranian melody"; "Rumanian Dance n.3" by Bela Bartok;

The staff performed 4 pieces of traditional Balkan music.

The group gave three performances; the first in occasion of the end of an English language Summer course, the second for Mr. Kassem Aina (general director of Assomoud) and M° Ramzi Aburedwan (director of the Al Kamandjati association, Ramallah, Palestine) together with his instrumental teachers, and lastly for the final concert organised for the families of the students.



At the end of the workshop and thanks to the past years' experience we realized that the development of the project is not congruent with the musical activities already running and with the local management. We are therefore discussing the various possibilities for the continuation of the project.

Report 2 – workshop in Beddawi Refugee Camp 12nd – 20th August

Objectives

The second part of the project was based in Beddawi refugee camp near Tripoli. The principal aim was to start-up a group-based musical activity, giving the possibility to the children to play on their chosen instruments and start learning theory using musical games in groups. A group of 30 children benefited from the workshop.



Materials

In January 2014 Prima Materia's Community Music team had brought the first instruments, 4 violins and 2 cellos, and the first string classes were activated. Assomoud was already offering guitar lessons to a group of students. For this summer activity we managed to donate to the centre 16 new instruments including wind, brass and more strings.

Detailed programme

The first day was dedicated to discovering the new instruments and each student, including those already playing, had the possibility to try all of them. At the end of the day each student chose one to practice for the whole week.

From the second day the daily schedule was divided into: 9.30 – 11.00 theory; 11.30 – 12.30 instrument practice; 12.30 – 14.00 orchestra.

The children were divided by age into three groups, in which they experienced rhythmic and melodic games dealing with the principal musical parameters: beat, first rhythmic figures (quarter, octave, sixteenth and respective rests, dotted rhythms), names and reading/writing notes on the music stave, dynamics and some articulation symbols.

After the break the children started practising on their own instruments, playing the first notes necessary for the orchestral work. During the orchestra the children learnt to follow the director, listen to the other students and play together two simple pieces. In addition two rounds were sung by all the group.

Final event and collaborations

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The last day of the workshop we presented a small concert for the families and the staff of Assomoud. The group performed the two songs and two pieces studied during the week and a small ensemble formed by some of the older students played a famous chamber music tune ("Theme from the Trout Quintet" by Schubert). The Italian group played the musical base for the dabka group from Assomoud and accompanied a song performed by the Choral of Beddawi camp, directed by Ahmad from the Fayha Choir, Tripoli. These two experiences were extremely positive and showed the richness of putting together the different activities in the centre. The concert was very moving because of the great participation and the careful listening.



Conclusions and continuation

We are extremely satisfied by the work with the children both in Burj Al Shemali and in Beddawi: the enthusiasm and the curiosity they expressed represents the most important value of the project and an incentive for its continuation. This year's experience was particularly special for the presence, in the Italian team, of a group of five trainees as music teachers. Despite their young age (between 16 and 20 years old) they fulfilled their role as music teachers perfectly, both in a theoretical and at a practical level. We also received an enthusiastic feedback from the children of Assomoud expressing how stimulating and enjoying it was for them to learn from teachers of their same age.

During our stay we realized, in both the camps, that a shared planning structure is needed in order to build a coherent and continuative projectuality. The experience of the Music Therapy programme has shown that the role of a coordinator is essential; the wellbeing of the project is strictly connected to the individual relationship between the children and their responsible, and this is not possible to realize directly by Prima Materia. Thus we suggest the identification of at least two people (one for the south and one for the north) as coordinators of the project, who will interface between Assomoud and Prima Materia, with the children, their parents and the teachers. We also offer, in cooperation with Ulaia ArteSud, a period of training and formation in Italy for the chosen people.

We had the occasion to clarify that the main task for Prima Materia is to help forming teachers among the oldest students already playing an instrument within Assomoud, for this reason we consider that the development of a



musical exchange with the Italian students (as suggested in the preliminary project) does not represent a common priority. The energies and the competences that were thought to be involved in the return-trip to Italy will be finally directed towards a new workshop for training and formation (still to define) in Lebanon during the summer period 2015. Since the workshop will be directed to the older students both from the south and the north, we suggest to plan a residential, intensive programme to be held in a common place. If necessary we will also follow-up directly the Community Music programme in Beddawi refugee camp, since it is at the very first stage of its existence.

We wish to thank all the Assomoud staff for their support and friendship, in particular the new organizational environment in the north, where the project laid its first basis.

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III Networking

During this visit, contacts have been established/maintained with the following individuals and organizations in Lebanon, all of whom are committed to collaborating with NISCVT and Prima Materia to develop the project:

Jade Balaben, Walkabout Drum Circle

Jade has a workshop for building drums and teaches African drumming.

He is offering a drumming workshop activity to a group of NISCVT youths in October 2014, on the occasion of the visit of his teacher Tom Harris, from USA.

Alaa Arsheed, violinist

Alaa is available for community music teaching and violin lessons in the NISCVT centres (Beirut and South).

Massa Mufti-Hamwi, Sonbola Education Initiative

Sonbola works to sustain education resources for Syrian refugee children throughout Lebanon. The association is developing a training program for non-formal education, in which community music and skill-sharing in music therapy will be included.

Ramzi Abeduran, Al Kamandjati

Ramzi will support cooperation between Al Kamandjati's work (Chatila, Burj al Barajne) and PM's work, including future plans for training in violin repairing and making.

Barkev Taslakian, Roula Abou Baker, Al Fayha Choir

Al Fayha has successfully formed a youth choir in NISCVT, Beddawi, and is collaborating with PM in the search for local instrumental teachers to support the community music program.

Salma El Yassir, Welfare Association

Salma will support the application to Welfare Association for funding local costs for NISCVT in a 3 year plan (2015-2017) for the development music resources in a synergic structure between Prima Materia, Al Kamandjati and Al Fayha Choir.

Dr Walid Mousallem, National Conservatoire

Dr Walid confirms support and interest for the project; he will search amongst his teachers and students for availability as community music teachers for NISCVT centres. He asks that Prima Materia presents the project within the conservatory environment. He is interested in the community music training program and in the violin-repairing/making program.

Antonio Bottone, Palestinian Refugees Officer, Italian Ministry of Foreign Affairs

Luca Portacolone, Cooperazione Italiana allo Sviluppo, Italian Ministry of Foreign Affairs

The Italian Embassy is informed of the developments of the project and of the possibility of visa requests for NISCVT operators and students for training in Italy.

Luca suggests a collaboration with the municipality of Suur, for exchange between Palestinian and Lebanese students.

Eiko Minami, Panji Dimas Campaign for the Children of Paestine (Japan)

Eiko (project manager) and Panji (Psychodrama specialist) confirm the importance of our project. They suggest asking for grant assistance from the Ministry of Foreign Affairs, Japan, for equipment support (instruments).

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Appendix I

'Music and Resilience'

Music Therapy

Summary of training, 20th August 2014, 09.30 – 14.30

Led by Deborah Parker and Liliane Younes; all NISCVT music therapy team members present.

- **Training for IMTAP mt clinical evaluation, using software.**

The team practiced the completion of 2 evaluations of video recordings of sessions for the same child, at baseline and at closure of treatment. Feedback was very positive.

The aim for 2014-15 is to complete as many IMTAP evaluations as possible (baseline and closure), but also to complement quantitative data with qualitative descriptions. Each music therapist was asked to choose 1 case/ 1 group as the subject for a case study, to elaborate Summer 2015, with publication at the end of 2015.

- **A protocol for the documentation of each case at closure was defined.**

This will be used from now onwards, leading to the development of a detailed and precise clinical archive.

- **Discussion of procedural issues:**

update of clinical databases for statistics on client population 2013-14; MH team procedure for eventual changes in music therapy treatment plans; policy for sharing of clinical knowledge, experience and case development with other members of MH team and the community in general; clinical intervention.

- **Report on the World Congress of Music Therapy, Vienna and Krems 5th -12th July 2014.**

NISCVT's music therapy project was presented by Liliane Younes and Deborah Parker, receiving a very high consensus of interest and offers of future support. Contact was established with Mercedes Pavlicevic, world-renowned music therapist with extensive experience of community-based music therapy in socially deprived areas of the world. Ms Pavlicevic will be invited to give a paper at the 2015 NISCVT Annual Conference.

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Appendix II

'Music and Resilience': Music Therapy

Summary of team meeting, 20th August 2014, 013.00 – 14.00

Decisions taken regarding procedural issues:

1. update of clinical databases for statistics on client population 2013-14:

full updating of the databases is required urgently, for the project's annual report. Each child treated must be described in terms of: origin (PRL, SRL, DPR, Lebanese); age; diagnosis.

2. MH team procedure for eventual changes in music therapy treatment plans:

following guidelines established in the meeting with the NISCVT psychiatric team in January 2014, (where Dr Madeleine stressed the parity of status between mt and other therapies), any proposed changes in mt therapy plans are subject to discussion and decision in the weekly MH team meetings, with clarification of new objectives.

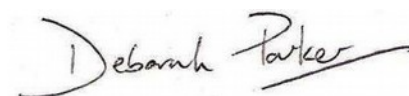
3. policy for sharing of clinical knowledge, experience and case development with other members of MH team and the community in general;

the team was asked to remember the community-based nature of NISCVT's mission, in particular with reference to the pilot project of community-based MH in Elbus. It is hoped that knowledge, experience and clinical development in mt will be constantly shared in the team meetings. Where specific knowledge of activity in mt is required, video recordings will be made available, without disturbing the psychodynamic balance of the sessions.

4. clinical intervision.

All members of the team require regular intervision, in order to share clinical experience, to prevent 'burn-out' and to continue developing their clinical-musical competence. The team intends to meet one morning during the last week of each month, in Beirut, for 4 hours (09.30-13.30). In each intervision, 3 clinical cases will be presented and discussed, and the remaining time will be dedicated to exercises for the refining of music-therapeutic techniques. The 1st meeting is fixed for 29th September 2014.

Beirut, 21st August 2014



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