

ESA3002 Politics of Performance: From Negotiation to Display

Workshop Partnership: Min-On Research Centre; Beyond Skin; Queen's University Belfast; Soka University, Japan

Date	Theme
Week 2 2 Oct.	<p>PLEASE NOTE: ALL WORKSHOPS WILL TAKE PLACE ONLINE ON FRIDAYS 9-10.45AM</p> <p>Inner Peace Music and mindfulness</p> <p>Mark Smulian</p> <p>Mark Smulian is a gold and platinum music producer, composer, performer and educator and has been working in the music industry for over 40 years. Since 1995 Mark has also been working with music in the field of social cohesion and peace building. In 1998 Mark co-founded WhiteFlag the first Palestinian Israeli band in the world. Mark sits on the advisory board of Heartbeat Jerusalem, an NGO that brings young Palestinian and Israeli youth together through music. In 2017 Mark began an ongoing relationship with Beyond Skin of Northern Ireland In 2018 Mark released his App, MindHarp that allows anyone to engage with musical sound.</p> <p>Workshop Session Format</p> <p>Inner Peace Music and mindfulness</p> <p>Music, wellbeing, and our innate musicality Purpose of workshop to:</p> <ul style="list-style-type: none">• To introduce the revolutionary understanding and now scientifically proven fact that, all human beings are musical.• That engaging with music is one of the easiest and best things one can do for one's well-being.• The workshop will outline the neurological proof showing that we are all musical• Explore the different reasons why this evolutionary event happened...why are we musical?• Look at the fact that being musical has nothing to with being talented at making music• Connect all of this to our personal and social well-being.• There will be audio examples and time for Q & A <p>Weblinks www.mindharp.world Mark interview at a workshop with Community Relations Forum https://www.facebook.com/BeyondSkinMedia/videos/1339488382824004</p>

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Week
3
9 Oct

Music filling the power vacuum in Colombia
Recycled materials as instruments

Edwar Calderón

Edwar Calderón is a Postdoctoral Researcher at Universidad EAFIT, on the multidisciplinary GCRF PEAK Urban Project. He is also a co-investigator in the project ¿Cuál es la verdad? (What's the truth?) De-constructing collective imaginaries of violence and imagining alternative futures with young people in Chocó through music and arts (Changing the Story Large Grant Scheme). Edwar's research interests lie in urban practices towards more sustainable and equitable human settlements in Latin America. His current research explores theories of spatial justice and production of (informal) space in geographies of conflict.

Workshop format


Music filling the power vacuum in Colombia

The talk is going to be a narrative in which I will present the circumstantial facts that led me to shift my research work in Quibdó, Colombia from urban studies to territorial transformations in geographies of conflict. The narrative will have three stories:

1. The "power" of academia in peace building process: The peace agreement of La Habana between the national government and the Fuerzas Armadas Revolucionarias de Colombia (FARC) brought significant changes in the periphery of some cities where the FARC used to have territorial control. The vacuum power left behind this agreement brought high levels of violence to the city of Quibdó, Colombia. New formed young gangs tried to have control over the territory in a process that left many deaths. This story tells how an academic research project triggered a local peace agreement.
2. The 3Rs of Peace project: Collaborative and complementary partnerships could make the difference in geographies of conflict where, marginalization, stigmatization and precarity are common denominators. The 3Rs of peace was a collaborative initiative (University of Edinburgh, Uniclaretiana, Fundación Casa Tres Patios and Mr. Klaje community group) with high

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	<p>level of sensibility for the environment and peacebuilding: https://www.youtube.com/watch?v=GI4FapOMvHI&t=103s</p> <p>3. ¿Cuál es la verdad? (What’s the truth?) project: After the success of the 3Rs of Peace project, the partners involved decided to continue working together to impact young people’s lives and help them to think of possible futures in the land of hopelessness. https://changingthestory.leeds.ac.uk/cual-es-la-verdad-colombia/</p> <p>Links https://www.theguardian.com/global-development/2018/may/21/colombia-discovers-the-art-of-keeping-young-people-off-the-streets https://www.youtube.com/watch?v=GI4FapOMvHI&t=103s https://www.facebook.com/groups/2765214297101445 https://dialogochino.net/en/extractive-industries/11193-extractive-economies-and-their-impact-in-colombias-pacific/</p> <p>Project partners: https://www.youtube.com/watch?v=f_J9yGr4UGo https://en.casatrespatios.org/nosotros-c3p https://vimeo.com/109286392</p> 
<p>Week 4 16 Oct.</p>	<p>Protestant March Bands & Mental Health</p> <p>Glenn Millar</p> <p>Glenn Millar a Belfast community worker and bandsman. Glenn has been involved with the Marching bands scene reflecting Protestant culture for over 35 years having been a member of Pride of the Raven and Ballymacarrett Defenders Flute Band. Recently Glenn published his book “Made to Parade” Made to Parade is set during 1984 and 1985 when Glenn first joined Pride of the Raven band as a flautist growing up on an interface in East Belfast where Protestant and Catholic territories lines met. Joining a band helped Glenn discover a passion for music, and when music became his passion the troubles lost their grip on his life, there was something else to live for and in the flute he found a friend that would never let him down.</p> <p>Workshop Format</p> <p>“Made to Parade”</p> <p>Sharing experience and insight into Protestant Marching Band Culture and how they are playing a vital role in wellbeing and mental health for men. Include readings from the book</p> <p>Links</p>

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Made to Parade (amazon) https://www.amazon.co.uk/Made-Parade-Glenn-Millar-ebook/dp/B08DRXFLBY/ref=sr_1_1?crid=2YMVSSHEY1SRS&dchild=1&keywords=made+to+parade&qid=1597305897&srefix=made+to+para%2Caps%2C150&sr=8-1

Last Night a Flute Band Saved My Life (blog) <https://www.beyondskin.net/last-night-a-flute-band-saved-my-life>



Week
5
23
Oct.

They Will Have To Kill Us First
Malian Music in Exile

Andy Morgan

Andy Morgan is a writer and photographer based in Bristol, UK. He worked for 30 years in music with labels like World Circuit and Cooking Vinyl, ending up as manager of Tinariwen. In 2010 he became a full time writer, journalist and photographer specialising in the culture and politics of the Sahara and West Africa. He has contributed articles to The Guardian, The Independent, Songlines and many other publications, and has appeared on BBC TV, BBC Radio, Al Jazeera, CNN amongst others. His first book, Music, Culture and Conflict in Mali (Freemuse Publications), was published in May 2013. He's currently working on a modern history of the Touareg and the Sahara.


Workshop session format

Mali: Music on the Frontline

In my session, I would like to explore the relationship between music (and related forms of expression such as traditional theatre), morality, religion and politics in Mali. I will spend some time discussing this relationship in broad terms, with reference to modern Touareg guitar music from the northern deserts of Mali, and Mandé griot music and rap from the south. Then I will

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	<p>focus on specific issues, including the concept of 'mogoya' or 'person-hood' in southern Malian culture, and the concept of 'assouf' or 'loss' in Touareg culture.</p> <p>Useful books and links related to the session:</p> <ul style="list-style-type: none">- <u>ANDY MORGAN Music, Culture and Conflict in Mali</u>- <u>www.andymorganwrites.com</u>- <u>RYAN SKINNER Bamako Sounds: The Afropolitan Ethics of Malian Music</u>- <u>MARTA AMICO The making of Tuareg music</u>- <u>International Crisis Group: Avoiding escalation in Mali (2012)</u>- <u>International Crisis Group: Drug Trafficking, Violence and Politics in Northern Mali</u> 
Week 6 26 Oct	READING WEEK
Week 7 6 Nov.	<p>Black youth music culture Voice of Grime, Rap & Trap</p> <p>Raphael Frank</p> <p>Raphael Frank is an Independent Music Producer who has worked with various artist within the UK Grime/Drill scene. Raphael uses his connections within the music and his musicality to encourage young people to not to give up on leading the life they wish to lead.</p> <p>Workshop Format</p> <p>Black youth music culture Voice of Grime, Rap & Trap</p>

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I will talk about the role of Grime/Rap/Trap as a voice for young people and music playing a part in Black Lives Matters. If students have the ability to record and play an instrument it would like to record them creating their own 8 - 16 bar loops that can be easily transferred during the session. Any lyrics they may have written, if they already rap/spoken word or if they would like to start.

Links

Don't Call it Road Rap

<https://www.youtube.com/watch?v=xn-70oSrLgA>

Grime The documentary

<https://www.youtube.com/watch?v=01mWcxhwxhU>



Week
8
13
Nov

The art of Youth, Peace & Security. UN Resolution 2250 Afghan music orchestra

For information see:

www.beyondskin.net/y4p

www.beyondskin.net/zohra

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Week 9 20 Nov	<p>Arts as Empathy and Activism: Refugees and Asylum Seekers Music Making workshop</p> <p>Janelle Junkin</p> <p>Janelle Junkin, PhD, MT-BC is a professor, researcher, consultant, and music therapist. Her clinical and research centers, globally and nationally, on community music therapy, conflict transformation, and identity development. She founded <i>Orchestral Dialogues: Musicking with Community</i>. She is published in the <i>Journal of Applied Arts & Health</i> and the <i>International Journal of Education & the Arts</i>. Her most recent book chapter was published in <i>Healing Through the Arts for Non Clinical Practitioners</i>, August 2018.</p> <p>Workshop Session Format</p> <p>Arts as Empathy & Activism</p> <ul style="list-style-type: none">● Introductions<ul style="list-style-type: none">○ Janelle will introduce self musically○ Students will introduce themselves● Learning Objectives<ul style="list-style-type: none">○ Defining empathy○ Defining action○ Learn different music skills to support empathy and action○ Identify how to design effective, empathetic, action-oriented artistic interventions● Defining Terms<ul style="list-style-type: none">○ Empathy○ Action○ Community Arts<ul style="list-style-type: none">■ Music in empathy■ Music in action● Being Empathetic<ul style="list-style-type: none">○ Musical intervention designed to support empathy<ul style="list-style-type: none">■ What elements contribute to empathy■ Why is it important to be empathetic■ Empathy as dignity● Music in Action<ul style="list-style-type: none">○ Being responsive vs. reactive○ Examples of music in action○ Action must be embedded in community● What actions do you need/want to participate in?<ul style="list-style-type: none">○ Taking the skills and theory presented today design your own intervention. <p>Readings:</p>
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	<p>Ho, R. T., Potash, J. S., Ho, A. H., Ho, V. F., & Chen, E. Y. (2017). Reducing mental illness stigma and fostering empathic citizenship: Community arts collaborative approach. <i>Social Work in Mental Health</i>, 15(4), 469-485.</p> <p>Junkin, J. (2018). Community Music Therapy, Community Musicians & Music Therapy – Working Together. In J. Bopp & A. Grebe (Eds.), <i>Healing Through the Arts for Non-Clinical Practitioners</i> (pp. 214 - 227). Hershey, PA: IGI Global.</p> <p>Suggested Supplies: All musical skills shared are not dependent on having any instruments available. Most will be accomplished using voice and body percussion. However, students may choose to use small percussion instruments or melodic instruments (xylophone, keyboard, guitar) if desired</p>
Week 10 27 Nov	<p>Interculturality: Sound Borders and Intersections</p> <p>Facilitators & Performative Showcase and Discussion of Creative Work</p> <p>Beyond Skin</p> <p>Students</p>