

fórum inet.md

Porto
8|9 março '24

Desafios, Lógicas
e (In)coerências na
Investigação em Música,
Dança e Teatro
Challenges, Logics and
(In)coherencies in the
Research in Music, Dance
and Theater

Escola Superior de
Educação do Politécnico
do Porto

_08 MAR

18.00 | **Grupos e Linhas Temáticas de Investigação no INET – md**
Groups and Thematic Lines of Research at INET – md

Graça Boal-Palheiros [INET – md | CIPEM]

Filippo Baraldi [INET – md | FCSH]

_09 MAR

09.00 | **Receção dos participantes | Reception of participants**

09.45 | **Sessão de abertura | Opening session**

Jorge Alexandre Costa [INET – md | CIPEM]

e Manuel Deniz Silva [INET – md | FCSH]

10.00 | **Music for social impact: practitioners' contexts, work and beliefs**

Música e impacto social: contextos, trabalho e crenças dos profissionais

John Sloboda, Guildhall School of Music & Drama, London

Moderadora: Graça Mota [INET – md | CIPEM]

11.00 | Coffee Break

11.30 | **WHY DRAMA? Onde estamos? Para onde vamos?**

WHY DRAMA? Where are we? Where are we going?

Poliksena Hardalova, Sónia Barbosa e Sílvia Correia [INET – md | CIPEM]

12.00 | **Revista Música, Psicologia e Educação**

Music, Psychology and Education Journal

Jorge Alexandre Costa

12.15 | **Coro e Ensemble Vocal da ESE/P.PORTO**

ESE/P.PORTO Choir and Vocal Ensemble

Aoife Hiney [INET – md | UA], Direção

Almoço

14.30 | **Systems thinking expanding music professionalism**

Pensamento sistêmico expandindo o profissionalismo musical

Heidi Westerlund, Sibelius Academy University of the Arts Helsinki

Moderadora: Graça Boal-Palheiros [INET – md | CIPEM]

15.30 | **Ensino superior e investigação científica em democracia**

Higher education and scientific research in democracy

Lígia Ferro, Instituto de Sociologia, Faculdade de Letras
da Universidade do Porto

Manuel Deniz, presidente do INET – md, FCSH
da Universidade Nova de Lisboa

Moderador: Filipe Lopes [INET – md | CIPEM]

16.30 | **Sessão de encerramento**

Closing session

Helena Marinho [INET – md | UA]

Jorge Alexandre Costa [INET – md | CIPEM]

Manuel Deniz Silva [INET – md | FCSH]

Sérgio Bordalo Sá [INET – md | FMH]

COMISSÃO ORGANIZADORA CIPEM | INET – MD

Adelina Mota Correia | Graça Mota | Graça Boal Palheiros | Filipe Lopes | Jorge Alexandre Costa | Klênio Barros | Rosa Barros

JOHN SLOBODA, GUILDHALL SCHOOL OF MUSIC & DRAMA, LONDON



Professor John Sloboda is Emeritus Professor at the Guildhall School, where he was founder of its Institute for Social Impact Research in the Performing Arts. He was Principal Investigator on the AHRC-funded project "Music for Social Impact: Practitioners' contexts, work, and beliefs" from 2020–2023, and from 2009–2019 led Guildhall School's "Understanding Audiences" research programme. He is Emeritus Professor at Keele and was a staff member of the School of Psychology at Keele from 1974–2008, where he was Director of its Unit for the Study of Musical Skill and Development, founded in 1991. John is

internationally known for his work on the psychology of music. His books include *Handbook of Music and Emotion* (co-edited with Patrik Juslin), and *Exploring the Musical Mind*, both published by Oxford University Press. He continues a close association with Guildhall School, where he is currently co-supervising three doctoral students.

MUSIC FOR SOCIAL IMPACT: PRACTITIONERS' CONTEXTS, WORK AND BELIEFS [ABSTRACT]

There are an enormous variety of musical projects around the world focused on social as well as musical outcomes for participants. The majority of research to date has studied individual projects and the value experienced by participants. Less attention has been given to the musicians who animate these projects. Nonetheless, outcomes for participants will depend on what these musicians do in sessions, the skills, beliefs and motivations they bring to their work, and the conditions and constraints under which they operate. A recently completed 3-year international comparative research project has studied over 300 individual musicians working in such projects. This presentation will outline the rationale of the project, the way it was conducted, and some key findings. The findings suggest a commonality of professional practice rooted in values which to a greater or lesser extent challenge or disrupt music practices and pedagogies understood to be elitist and exclusionary.

HEIDI WESTERLUND, SIBELIUS ACADEMY UNIVERSITY OF THE ARTS HELSINKI



Heidi Westerlund is a professor at the Sibelius Academy, University of the Arts Helsinki, Finland, where she is responsible for music education doctoral studies. She has published over 140 articles and book chapters. She is the co-author of *Music education, ecopolitical professionalism and public pedagogy: Towards systems transformation* (SpringerBriefs in Education, in print) with M. Barrett and co-editor of:

Collaborative Learning in Higher Music Education (Ashgate, 2013/Routledge, 2016); *Musiikkikasvattaja. Kohti reflektiivistä käytäntöä* (PS-Kustannus, 2013); *Music, Education, and Religion: Intersections and Entanglements* (Indiana University Press, 2019); *Visions for Intercultural Music Teacher Education* (Springer, 2020); *Politics of Diversity in Music Education* (Springer, 2021), *Expanding Professionalism in Music and Higher Music Education* (Routledge, 2021), *Music Schools in Changing Societies: How Collaborative Professionalism Can Transform Music Education* (Routledge, in print), and *The Transformative Politics of Music Education* (Routledge, forthcoming). Her research interests include higher arts education and professionalism in music, music teacher education, collaborative learning, cultural diversity, and democracy in music education. She is currently leading two projects funded by the Research Council of Finland: *Music education, professionalism, and Eco-Politics* (EcoPolitics, 2021-2025) and *Transition pathways towards gender inclusion in the changing musical landscapes of Nepal* (amplifyHer).

SYSTEMS THINKING EXPANDING MUSIC PROFESSIONALISM [ABSTRACT]

Systems thinking has been suggested for transforming social systems, sedimented traditions and overly rigid mental models that have become problematic in an era characterized by rapid change and ecocrises (Jackson, 2019; Meadows 2009). In this presentation I will discuss how systems thinking, systems modeling, and systems stories can be used in music and music education research to transform exclusionary music practices that sustain unsustainability, and how systems reflexivity can help a music practitioner to reposition oneself responsibly in society and to expand the dominant understanding of music professionalism. Examples are drawn from three projects, funded by the Research Council of Finland, and from the project 'Music for social impact: practitioners' contexts, work, and beliefs', funded by the Arts and Humanities Research Council in the UK.

LÍGIA FERRO, INSTITUTO DE SOCIOLOGIA, FACULDADE DE LETRAS DA UNIVERSIDADE DO PORTO



Lígia Ferro é licenciada em Sociologia pela Faculdade de Letras da Universidade do Porto, tendo recebido o prémio Eng. António de Almeida / UP para o melhor estudante a concluir a licenciatura em Sociologia na Universidade do Porto (2004). Obteve o título de Doutoramento Europeu pelo Instituto Universitário de Lisboa, ISCTE-IUL em 2011 (orientação: Professor António Firmino da Costa e Professor Joan Pujadas-URV). Foi investigadora visitante em várias Universidades na Europa, Estados Unidos e Brasil. Atualmente é professora auxiliar do Departamento de Sociologia da Faculdade de Letras da UP. Desenvolveu trabalho de investigação com uma bolsa de pós-doutoramento FCT no Instituto de Sociologia da UP e no Centro de Investigação e Estudos de Sociologia, CIES-IUL. Fez trabalho de campo em várias cidades (Porto, Lisboa, Barcelona, Paris, Nova Iorque, Boston e Rio de Janeiro). Atualmente é Presidente da Associação Europeia de Sociologia (eleita em setembro de 2021), foi coordenadora da rede de investigação nº37 - Sociologia Urbana, da mesma associação (2015-2017), sendo também membro do Conselho da "European Network of Observatories in the Fields of Arts and Cultural Education" - UNESCO (desde setembro de 2017). Foi vogal do Conselho de Deontologia da Associação Portuguesa de Sociologia entre 2012 e 2016, tendo passado a integrar a equipa da direção da APS em Julho de 2016. Foi eleita Vice-Presidente da Associação Portuguesa de Sociologia em Março de 2021. Tem realizado investigação com o apoio financeiro de instituições como a Fundação para a Ciência e a Tecnologia, a Fundação Calouste Gulbenkian, a Fundação Luso-Americana, a Comissão Europeia e o Alto Comissariado para as Migrações. Orientou e orienta vários trabalhos de investigação na base de teses de mestrado e de doutoramento na área das ciências sociais e humanas. É autora e editora de várias publicações, de entre as quais os livros "Moving Cities: Contested Views on Urban Life" (2018, Springer), "Da Rua para o Mundo. Etnografia Urbana Comparada do Graffiti e do Parkour" (2016, Imprensa de Ciências Sociais) e "O Trabalho da Arte e a Arte do Trabalho: Circuitos Criativos de Artistas Imigrantes em Portugal" (2016, Observatório das Migrações). Em co-autoria com João Teixeira Lopes e Francisco Louçã, escreveu "As Classes Médias em Portugal: Quem São e Como Vivem" (2019, Bertrand). É editora da série de livros ENO Yearbooks (Springer) e da linha "Cultura, Artes e Públicos" da Plataforma Barómetro Social. Os seus interesses de investigação incluem vários temas e objetos da sociologia através de uma abordagem etnográfica. Ultimamente tem trabalhado sobre práticas culturais, educação artística, migrações, integração socio-profissional e investigação-ação, especialmente em contextos urbanos.