

The Pebbles in the Pond SocArts at Ten

SPA
University of Exeter



(The Pond in the Botanic Gardens, Reed Hall, University of Exeter)

*“At the ancient pond
a frog plunges into
the sound of water”*

(Matsuo Bashô, 1686, trans by Sam Hamill)

Day One, Thursday May 12, 2016:

9.15-9.30 Welcome

Tia DeNora (SocArts/Exeter): Pebbles, ‘into the sound of water’?

9.30-10.45 Ecologies of Wellness, Part 1

(Chair, Arild Bergh, SocArts/Norwegian Defence Research Establishment)

9.30-9.45 Simon Procter (SocArts/Nordoff Robbins): ‘Two pints of largo and a packet of crisps please’: reflecting on music therapy’s craft

9.45-10 Rosanna Mead (SocArts): Music and Culture in the Dementia Ward

10-10.30 KEYNOTE Randi Rolvsjord (GAMUT Bergen University/Grieg Music Academy) What do clients bring to music therapeutic encounters?

10.30-10.45 Discussion

11.15-12.30 Musical Mobility, part 1 (Chair: Pinar Güran-Aydin SocArts/NYPL)

11.15-11.45 KEYNOTE Marie Skånland (Academy of Music, Oslo): Mobile music as a tool for self-regulation

11.45-12 Eva Schurig (SocArts/Exeter): Choosing music while on the move

12-12.15 Arild Bergh (SocArts/Norwegian Defence Research Establishment): Turn it off, then on again: Researching ICT use with the SocArts toolbox

12.15-12.30 Discussion

1.30-2.45 Ecologies of wellness, part 2 (Chair: Pedro dos Santos Boia, SocArts/ CIPEM-Porto Polytechnic):

1.30-1.45 Kari Batt-Rawden (SocArts/ NTNU, Gjøvik): Forests as places of human renewal

1.45-2.15 KEYNOTE William Housley (Cardiff University): Alternative dwellings and green spaces

2.15-2.30 Discussion

2.45-3.30 Ecologies of wellness, part 3 (Chair: Tia DeNora, SocArts/Exeter)

2.45-3.15 KEYNOTE Gary Ansdell (SocArts/Nordoff Robbins/Exeter): Pond life: a short dip into the ecologies of music and wellbeing

3.15-3.30 Discussion

4-5.15 Embodied Perception, Enacting Distinction, Feeling, and Care: (Chair: Ian Sutherland, SocArts/Memorial University and Bled Business School):

4-4.15 Joel Kreuger (SocArts/Exeter): Extended Emotions and the Aesthetic Niche

4.15-4.30 Sophia K Acord (SocArts/University of Florida): Feeling as Thinking: Relational Aesthetics in the Arts and Humanities

4.30-5 KEYNOTE Antoine Hennion (MINES, Paris Tech): Taste and care: exploring the mutual dependency of beings

5-5.15 Discussion

Day Two, Friday May 13, 2016

9.15-10.30 Sonority, part 1: Sound Values (Chair: Trever Hagen, SocArts/Exeter)

9.15-9.45 KEYNOTE Nick Prior (Edinburgh): The voice, vocal sonorities, and mediations

9.45-10 Pedro dos Santos Boia (SocArts/CIPEM-Porto Polytechnic): "Middle voice" aesthetics: valuing and crafting viola sound

10-10.15 Rita Gracio Alberto (SocArts/Exeter): Rockin' the cradle: the rock chick guide to parenting

10.15-10.30 Discussion

11- 12 Sonority, part 2: Communities of sonic practice (Chair: Mariko Hara, SocArts/Hedmark University College Norway):

11-11.15 Trever Hagen (SocArts/Exeter): Do you hear what I hear? Managing sound in everyday life

11.15-11.45 KEYNOTE Rii Numata (Urban Research Plaza, Osaka): Who considers it as a musical expression? From Creative Music Activity with People with Learning Disabilities towards Inclusive Community

11.45-12 Discussion

12-12.15 short break

12.15-1 Musical Mobility, part two (Chair: Sigrun Lilja Einarsdottir, SocArts/Bifrost University)

12.15-12.30 Mariko Hara (SocArts/Hedmark University College Norway): Sustain the career, sustain the assemblage: Immigrant musicians' career trajectories

12.30-12.45 Pinar Güran-Aydin (SocArts/NYPL): Music and cultural memory among Turkish migrants, Germany and the USA

12.45-1 Discussion

2-3.30 Identity, Agency, Harmony, Power, part 1 (Chair: Sophia Acord, SocArts/University of Florida)

2-2.15 Craig Robertson (SocArts/Leeds University): Music and Peace Building

2.15-2.45 KEYNOTE Lisa McCormick (Edinburgh University): Orchestrating Harmony: Symphonic Diplomacy After the Cold War

2.45-3 Discussion

3-3.15 short break

3-.15-4 Identity, Agency, Harmony, Power, part 2 (Chair: Craig Robertson, SocArts/Leeds University)

3.15-3.30 Sigrun Lilja Einarsdottir (SocArts/Bifrost University): Composer-orientation as 'branding' and the construction of collective 'choral identity' in amateur choral ensembles

3.30-3.45 Ian Sutherland (SocArts/Bled Business School/School of Music, Memorial University): The aesthetics of power through choral engagement

3.45-4 Discussion

Why Pebbles?

In 2004, Mercédès Pavlicevic and Gary Ansdell published a book that has been important to many of us in SocArts, *Community Music Therapy* (Jessica Kingsley Press). The cover of that book depicts concentric circles in water. In the book's introduction the authors spoke of the then-new area of music therapy in terms of a 'ripple effect' after a pebble dropped into a pond.

In the same year, the the earliest SocArt-ers (Sophia Acord, Kari Batt-Rawden, Arild Bergh, and Sue Trythall, joined by Simon Procter and Ian Sutherland in 2005) were beginning to think of themselves as a research group...

By 2005 we had begun to articulate a kind of SocArts vision of an arts sociology focused on the everyday, practice, sensory materials and emergence. That vision also included a now long-standing concern with ecological validity, health and wellbeing, Politics, and politics. In 2006 we got our name (SocArts) and in 2008 the group began to edit an online, open-access journal, *Music and Arts in Action (MAiA)*. *MAiA* is still edited by a SocArts postdoctoral team.

Another core focus within the group has been the reflexive, mutually interactive relationship between people and aesthetic materials. This is the frog leaping directly 'into the sound of water'. That sound isn't an after-effect 'caused' by the frog and it is not independent of the particular frog or, for that matter, the water. It is part of the composite activity within which frog, pond and sound come together.

A pebble is not a frog, it is not a boulder, and it is certainly not a hippopotamus. A pebble drops into the pond. It does not need to make much of a splash. The water ripples but eventually stills. This kind of 'gentle' approach to field research is one we value in SocArts. It's also one that we share with the scholars who inspire us, specialists in non-reductive theory, qualitative methods, music sociology, cultural sociology, and music therapy.

Most people with us for this symposium have crossed at least one pond to get here. We are grateful, especially to our guests, for making the effort. SocArts is now a group of fifteen former or current PhD students, and seven staff, including the first-ever arts sociologist at Exeter, Bob Witkin. We look forward to this time together and also to SocArts' next ten years. Between us, how many ripples might we make?



Thanks to Trever Hagen, Mariko Hara, Eva Schurig, Jean Wyatt, Claire Packman, Chee Wong, Darren Down,
and Uncle Ted.