



Communality & the Arts: Place, Sustainability and Heritage

November 8–9, 2022

Inter Arts Center, Malmö

In this third seminar working with urgent societal challenges through the arts, we focus on communality. The theme is timely. Disputes on borders tend to impregnate not only geographical borders, but maybe even more democracy; how we live and learn together, in a sustainable manner. Furthermore, the theme is a natural follow up from earlier collaborations. In discussions and reflections during the two earlier “&the Arts” seminars on migration and social engagement respectively we were inspired, but also urged to continue. Please, join us in the multidisciplinary adventure created by researchers and stakeholders together.

Tuesday, November 8th

9:00–10:00

Pedagogies of the possible

Presenter: Anna Houmann

10:00–11:00

Must Love Always be an Autopsy

Presenters: Elisabeth Hjorth & Anna Nygren

11:00–12:00

The World in Motion ensemble as a case of imaginative design in music education for transformation

Presenters: Danielle Treacy & Katja Thomson

12:00–13:00

Between changing society and sustaining heritage:

Elevating locality in music education in and through the Näppäri practice in Finland

Presenter: Neea Lamminmäki

Lunch break

14–15.30

On White Privileges and Discrimination

Presenter: Martin Wolgast

Challenging Whiteness through Performing Arts

Presenter: Jörgen Dahlqvist & Sima Nurali Wolgast

15.30–16.30

In Transit Letters: Between the South Atlantic and the Baltic Sea

Presenter: Iury Salustiano Trojaborg

16.30–17.30

Navigating modernity/coloniality in music education:

The case of music in Nepali private schools

Presenter: Danielle Treacy

18:30

Seminar bar

19:00

Musical approaches to tradition - two folk music ensembles and the historical axis of creativity

Performers: Jidder and Hialösa

Wednesday, November 9th

9:00–10:00

Sense-making and communality in instrumental music tuition

Presenters: Eva Sæther & Markus Tullberg

10:00–11:00

Co-costuming as an opening for temporal socio-material entanglements – a dialogical process of co-wearing a connecting-costume

Presenter: Charlotte Østergaard

11:00–12:00

'Craftivism' as activism and actions in the public space

Presenter: Marie Ledendal

12:00–13:00

The Art Liturgy – On the Limits of Art

Presenter: Liv Kristin Holmberg

Lunch break

14:00–15:00

Local Communality towards global sustainability through music education

Presenter: Lina Van Dooren

15:00–16:00

Funk technology - Let's do our thing

Presenter: Juan Ocampo

16:00–17:00

Malmö's Anti-Racist Monument

Presenter: Robert Nilsson Mohammadi

17:00–17:30

Summing up

Tuesday, November 8th

Pedagogies of the possible

The content, means and aims of education have changed dramatically over the past few decades and its value substantially increased. The challenges we are presented with in the 21st century show us the value of moving past the world as is and towards the world as it becomes and as it could be. There is no denying the fact that the students of today, educated to respond to the challenges of the time, will face a different landscape of problems and solutions in a few short years. What would it mean to take on board our assumptions about the world – e.g., that it is complex, multifaceted, open-ended, unpredictable, ambiguous, continuously changing – and infuse it into educational experiences inside and outside the classroom? How can we move our focus from actuality to possibility in a way that doesn't lose track of 'what is' but considers it through the lenses of 'what is not', 'what is to come', and 'what can be brought about'? Could we envision new forms of pedagogy that let go of past certainties and the need to plan every single educational experience become infused, instead, with uncertainty, wonder, liminality, hope and possibility? This presentation "Pedagogies of the Possible" will represent an invitation to acknowledge the potential within all classrooms, on a global scale.

Presenter: Anna Houmann, Malmö Music Academy

Must Love Always be an Autopsy

Must Love Always Be an Autopsy is a dramatic work/project that started as part of the artistic research project "Autistic Writing: a Mother Tongue". From a neurodivergent perspective, the play explores parenting and childhood, what is considered "normal behaviour" in which contexts, and how families, power and (mis)happiness become parameters in an existentialist relational drama. *Must Love Always Be an Autopsy* began as a work of poetry, but in the course of its writing evolved into a stage project, as the body as a place became increasingly central to the text. The work is about the Spaghetti-Mum and Kissie, and how they navigate in a chaotic everyday life. The work explores form (textual form, thought form, working process) and how form can relate to functionality. Collectively written, *Must Love Always Be an Autopsy* also constitutes a kind of letter-play, where the form of the process leaks into that of the work. In the research project "Autistic writing: a mother tongue", we have worked with collective writing in neuromixed spaces, as a way to explore language and literary form in relation to theoretical concepts in critical autism research. In the course of this work, letter-writing has become a productive method, exploring and anchoring neurodiversity through our own and shared experiences. With the work/project *Must Love Always Be an Autopsy*, we want to make room for drama we have been missing, about autistic love in neuro mixed families.

Presenters: Elisabeth Hjorth och Anna Nygren



The World in Motion ensemble as a case of imaginative design in music education for transformation

In this presentation we explore the potential of imaginative design as a way for artists and art educators to respond to urgent societal challenges. We take as an example the 2015 migration to Europe of refugees from several conflicts around the world and a musical intervention, the World in Motion ensemble, that resulted from this situation in Finland. We analyse the ways radical imagination and design thinking manifested in the co-design of this unscripted space for people with refugee and immigrant backgrounds and Sibelius Academy students. Through this example we show how arts educators can act as agents of change and engage with ecosocial sustainability. We contend that an awareness and understanding of social-ecological systems is an essential underpinning for developing co-designed or co-constructed spaces that support societal transformation. The research is part of the Academy of Finland funded project titled 'Music education, professionalism, and eco-politics' (<https://sites.uniarts.fi/web/ecopolitics>).

Presenters: Katja Thomson & Danielle Treacy

Between changing society and sustaining heritage: Elevating locality in music education in and through the Näppäri practice in Finland

The Näppäri practice is an inclusive intergenerational approach to folk music education in Finland. With its starting point of the Kaustinen fiddling tradition recently inscribed on the UNESCO List of Intangible Cultural Heritage, it aims to respond to the challenges globalisation places on local traditions and the work of music teachers. In this presentation I will introduce my research project that explores the ways deeper understandings of the Näppäri practice and participating people's experiences could contribute to the development of socially and culturally sustainable music education. The current dominant music education system in Finland emphasises selectivity, leaving for example different learners, disabled, and aged outside of art services (Ilmola-Sheppard et al., 2021; Väkevä et al., 2017; Laes, 2017). The Näppäri practice, instead, wants to give everyone a chance to make music regardless of their age, skills, or background. In this presentation, I will share my preliminary reflections on participant observations and interviews at the Näppäri Music School. Seeing locality as a resource, new insights for encouraging both students and educators into socially and sustainably aware action are discussed. Through this presentation, I will propose the potential for maintaining intangible cultural heritage as an integral part of national art education.

Presenter: Neea Lamminmäki, Sibelius Academy of the University of the Arts Helsinki

On White privileges and Discrimination

Discrimination is more common in organizations where employees are hired through their own networks and where the ability to "fit in" is emphasized. In this presentation the psychologist Martin Wolgast discusses how racialized differences are reproduced despite the majority distances itself from racism and discrimination.

Presenter: Martin Wolgast

Challenging Whiteness through Performing Arts

In *The presentation of Self in Everyday Life* (1956), Erving Goffman claims that one can only get to know another person's true attitudes, beliefs and feelings about the world through their way of expressing themselves. In group settings, the participants try to attune to the others so that conflicts do not occur. Goffman refers to this as a working consensus, where the participants jointly define the situation as an agreement on the real state of affairs, but rather an agreement on the matters to be discussed during the meeting. He also states that dramaturgical loyalty, discipline and circumspection ensure that no member of the group acts improperly to prevent any embarrassment within the group. This behaviour could also be observed in conversational theatre performances. In a research study Sima Nurali Wolgast and Jörgen Dahlqvist created the theatre performance *Du Contrat Social* to discuss white privileges among the audience. When later analysing the performance it could be observed that the wish for consensus created tension within the group due to the subject discussed. Departing from the notion of catharsis, read through theories from psychology, we discuss how whiteness could be challenged through performing arts.

Presenters: Jörgen Dahlqvist & Sima Nurali Wolgast

In Transit Letters: Between the South Atlantic and the Baltic Sea

At its core, autoethnography is about bodies interacting in a sociocultural space and time. Performative autoethnography is writing from/with/of the performative body as co-present with Others, the body as epistemologically central, heuristically, inspirational, politically catalytic. (Spry 2018, p. 636)

In the summer of 2022 Iury started an exchange of handwritten letters with her supervisor Adriana Schneider Alcure and PhD candidate Ian Calvet, both artist researchers based at the Theatre Department of the Federal University of Rio de Janeiro, Brazil. The written letters were an attempt to connect personal, socio-political and artistic experiences and scholarship produced in the Global South, especially from Iury's place of origin, with that produced in Northern European countries where Iury's, Adriana's and Ian's paths of migration at some point have crossed, namely Germany, Denmark, and Sweden. This analogue exchange of missives intended to generate narratives focused on contested histories, asymmetrical power relations and legacies of racism, colonization and displacement (Bhatia, 2011, p. 348). The exchanged messages functioned as a conduit and as a thin lifeline aimed at communicating and translating foreign realities of one hemisphere into another, enhancing this way empathy towards one another. This essay analyses how the crossover between auto-ethnographic and epistolary methodologies could contribute to broaden the scope of artistic research methods.

Presenter: Iury Salustiano Trojaborg



Navigating modernity/coloniality in music education: The case of music in Nepali private schools

This presentation explores how modernity/coloniality shapes the emergence of formal music education in schools. It draws from a project that aimed to co-develop music teacher education in Nepal following the introduction of music as a separate subject in the Nepali national curriculum, and particularly the ethnographic field work that took place in the Kathmandu Valley. The exploration revisits and reinterprets some observations and experiences from the project and situates them within wider socio-cultural and political ecologies. These observations include the location of music education, the consumption of foreignness, the politics of donor interests, and the indigenisation of musical forms. The presentation concludes by proposing decolonial thinking as one way to support administrators and musician-teachers in navigating the complexities of modernity/coloniality in music education in Nepal and beyond and designing the future.

Presenter: Danielle Treacy

Seminar bar

The bar opens 18.30, to gradually transform into a lecture/concert/conversation event.

Musical approaches to tradition - two folk music ensembles and the historical axis of creativity

This session is an inquiry into the manifold meanings of tradition as a parameter of creativity in music making. Earlier this autumn, the two traditional music trios Jidder and Hialøsa spent a day together playing music and discussing how they understand and approach tradition in relation to their music. Both ensembles perform folk music from the region of Scania, Sweden. Although they share a musical platform, the approaches to tradition in terms of repertoire and practice shows both similarities and differences. Through music and words, the six musicians summarise their previous meeting, and invite all present to further discussions on the topic.

Performers: Jidder and Hialösa

Hialøsa: www.entmanagement.se/hialosa/

Jidder: www.jidder.nu

Wednesday, November 9th

Sense-making and communality in instrumental music tuition

This is a presentation of a research project that investigates the learning and teaching of Swedish folk music as it unfolds across different contexts of transmission. While our study uses empirical data from learning contexts for folk music, our aim goes beyond the genre specific findings, to contribute to the broader area of instrumental music tuition in formal and informal settings. More specific, in this presentation our intention is to contribute to the understanding of balanced tensions involved in sense-making and meaningfulness from the perspective of how instruments matter “to both our sense of personhood and as ways we engage with/in/through projects of love with the world”, (Silverman, 2021, p. 8). In engaging with what a meaningful music education might be, our study contributes to a body of research that explores alternatives to a narrow perception of instrumental education. A point of departure is the assumption that a meaningful music education is strongly related to the social domain of music making. We present methodological considerations that come from applying the proposed analytical tools in our study. Using an ethnographic approach, we lean towards the concept of “messy research” (Law, 2004), musical research sensibilities (Sæther, 2015) and stepwise deductive induction (Tjora, 2019).

Presenters: Markus Tullberg & Eva Sæther

Co-costuming as an opening for temporal socio-material entanglements – a dialogical process of co-wearing a connecting-costume.

This presentation derives from the twelve-hour costume-based ‘performative-walk’ Community Walk that locomoted through the central area of Copenhagen on June 29, 2020. Community walk was a part of the festival Walking Copenhagen. Walking Copenhagen that was developed and organised by Metropolis (Copenhagen’s International Theatre) as a direct response to the Danish pandemic lockdown in March 2020. Over 100 days (starting May 1, 2020) invited 100 different artists to ‘walk’ for twelve hours in different areas of Copenhagen, Denmark. I was the only costume designer that was invited to participate in the festival. The frame for Community Walk was a bright yellow costume that physically connected two wearers and the concept of ‘walking and talking’. ‘Walking’ was physically sensing the co-wearer through the costume and jointly navigating and negotiating the costume, spectator(s), and urban elements/environment. ‘Talking’ was an investigation of what constitutes a community – where each of the twelve participant stories acted as entry points for the dialogue. In Community Walk I, the researcher and costume designer, placed myself ‘in the centre’ of the co-wearing entanglements. For twelve hours I co-wore the costume with twelve different co-wearers – one hour with each of the twelve participating co-wearers. The twelve ‘walking and talking’ co-costumed entanglements felt almost like how waves spread around an obstacle or an opening. Some entanglement or diffraction patterns had communality and others were surprisingly different. Karen Barad writes that ‘we can understand diffraction patterns – as patterns of difference that make a difference – to be the fundamental constituents that make up the world’ (Barad 2002, p. 72). Ingold suggests that ‘by investigating phenomena through practice rather than mere observation, one can capture the experiential nature of the practice and knowledge

becomes transformational rather than documentational' (Groth C. et al. 2020, pp 5-6). Hence, it is through the active engagement I will investigate how the entangled nature of co-costuming acted as openings and/or obstacles for the co-wearers to become aware of, navigate and negotiate their communal and importantly their different experiences of co-wearing? More broadly my ambition is to discuss, how can we through and with artistic interventions in public space and through and with our differences at sight can migrate towards each other's perspectives and assumptions and thereby co-learn or co-educate each other?

Presenter: Charlotte Østergaard

'Craftivism' as activism and actions in the public space

Activism through art, so-called 'Artivism' can be expressed through several manifestations. This presentation is a work-in-progress presentation and builds on the panel discussion 'Spontankonst i framtiden - när gerillakonst och aktivism tar plats finrummet' (The future of spontaneous forms of art - when guerrilla art and activism become accepted), from the H22 Expo in Helsingborg 2022. Centering on the aspects around the phenomenon 'guerrilla craft' and 'Craftivism' as an example of activism through art within the public space, this presentation problematizes aspects such as; 'Craftivism' as a communality, sometimes communicated as a more 'silent' or 'soft' protest, the materiality – the softness of the textile material, the recognition and the traditions within the textile crafting techniques, such as knitting, crochet or embroidery, in relation to using 'guerrilla craft' as an act of activism within the public space. Can the heritage and the familiar of these materials and techniques, act as a bridge between the act of crafting in one's home and the illegal collective act of yarn bombing a public space? Can textiles be perceived as more acceptable, being easy to assemble and take down, compared to for example spray-painting the public statue of a building?

Presenter: Marie Ledendal

The Art Liturgy – On the Limits of Art

The word liturgy comes via mediaeval Latin liturgia from Greek leiturgia 'service to the people', later generally about public service, including worship, derived from leos, laos 'people' and ergon 'work'. The Enlightenment philosophy and positivism have regarded religion as a mistake in the history of the West. René Girard believes that practising religion is something we do anyway. We are rituals by nature. Life is not bound together by reason as Western thinking tends to think. Girard believes that is what the rituals do. The modern individual is closed to the world in the sense that life is largely self-referential. It is only our own history thoughts and actions are related to. The rituals can connect our lives to a larger story and to each other. Rituals can restore the connection between the present and the past. The modern individual is in many ways closed to the world in the sense that life is largely self-referential. It is often only our own history that our thoughts and actions are related to. Perhaps it is the case that rituals, both in art and in life, can connect our lives to a larger narrative and to each other? Based on her artistic research project, "Art liturgy - about the boundaries of art", Liv Kristin Holmberg's presentation will revolve around community, connections and heritage in relation to liturgy and the church as a place for

art. "Art liturgy" can be described as ritual musical theatre based on utopian philosophy, where she develops her own liturgical elements for existential events and transitions in life. The artistic research project is both performative and discursive: "Kunstliturgien" is an investigation of the church room's potential as an art arena and a test of the boundaries of art. Kunstliturgien is an artistic research on the relationship between belief and art, religion and aesthetics, with a spiritual and existential ambition to discover possible, transformative dimensions in art.

Presenter: Liv Kristin Holmberg

Local communality towards global sustainability through music education

Schools play a major role in the United Nations' Agenda 2030 for sustainable development (2015): inclusive, quality education for all is the key to well-being. This practice-based research project aims to create an understanding of how music education in school can be linked to sustainable development and how it can be conceptualised. By including UNESCO's educational program for sustainability and through discussions with music teachers, an interpretation is formed of what music education for sustainability looks like from an ideological as well as realistic perspective. In addition, the visions and ambitions of teacher students are considered during their last semester of the music teacher education program. Through presenting the respondents' experiences, perspectives and ambitions, this presentation highlights how global inequalities and decolonization are connected to the (future) music classrooms in Swedish schools.

Presenter: Lina Van Dooren

Funk technology – Let's do our thing

Emerging from an ethnographic study of grassroots financial innovations in Kenya, this mixed media exploration responds to the question of "How can one recognize and be respectful with differences in the study of technology?". Doing research with western scientific frameworks, but being from the global south, it was important to reflect on ways researchers could consciously and respectfully study and make use of the experiences, traditions, and knowledge of Kenyan communities. The recognition of the vernacular as a source of technological production is something that scholars of science, technology and society studies have dealt with, especially those interested in African American studies. This representation builds on Funk as a signification of human expression, which "should be understood as an alternative form of rationality" (Bolden, 2013, p.3). This audio-visual experience invites the recognition of emotions and sensuality in the production of knowledge and cannot be rationalised using the western rationalist conception of technology. One needs to pursue a connection with cognitive and physical realms through mechanisms beyond simple reason or logic, one needs to free the mind and let kinetically oriented cognitive mechanisms flow, in other words, let the body and spirit move and remove.

Presenter: Juan Ocampo



Credits: Community Walk (2020)
Photo Benjamin Skop
Wearers Agens Saaby Thomsen and Charlotte Østergaard

Malmö's Anti-Racist Monument

Since 2019, I have been part of creating an anti-racist memorial site in Malmö, which will be based on the city's collected experiences of having been exposed to a racist serial killer and in the wake of his deed for victim-blaming, lack of care and denied reparations. The memorial site, and above all its creation, is planned to end the tendency towards division and exclusion and instead make room for community and togetherness. A co-creative and socially mobilizing methodology can allow Malmö residents to come together and express themselves, connecting everyday doings of experience with artistic practices, and non-institutional doings of the city with anti-racist reflection and criticism. The municipality of Malmö is preparing the announcement of an international artist competition and the hope is that the artwork can be inaugurated within a few years. However, the municipality has resisted the participatory way of working that our call prescribed and instead consolidated a more traditional way of making art and political-administrative governance. At the same time, the upcoming inauguration of the monument opens up new opportunities for co-creation and contact because the place around the work of art must also be created. With my contribution I therefore want to investigate what knowledge exists around creating places that allow people to appear as producers of history: How do we create a place for historical dialogues? The presentation will summarise the process around the monument as it has looked so far.

Presenter: Robert Nilsson Mohammadi, Malmö University

Summing-Up

Presenters

Jörgen Dahlqvist

Jörgen Dahlqvist is a playwright and director. Since 2003 he has been the artistic director of Teatr Weimar. He held the position as the dean of the Malmö Theatre Academy between 2009 and 2012, where he also worked as a teacher. He is since april 2021 PhD Student at the Institution.

Anna Houmann

Anna Houmann is an Assistant Professor, researcher and teacher at the Malmö Academy of Music. She is a teacher educator, coordinator and supervisor for degree projects in the second-cycle, and Course Director for Educational Sciences within the Music Education Programme. She is currently leading the practice based research project The digital student - computer as instrument in school and have been a research project manager in developing a Music Education Department at the Vietnam National Academy of Music in Hanoi, in the research project Creativities – transcending boundaries in higher music education and The School I'd Like project together with universities within U21. She has been an elected Board Member of the European Association for Music in School (EAS) in charge of research and development. Her research focuses on music teachers' discretionary power – possibilities and limitations, pedagogical creativity and improvisation, and music teacher training.

Elisabeth Hjorth

Elisabeth Hjorth is a writer and Senior lecturer in Literary Composition at HDK-Valand, University of Gothenburg. Her literary and academic practice focuses on female autobiography, violence/ shame, language/power, neurodiversity and autistic poetics. She holds a PhD in Ethics and is a member of The Research Board's Committee for Ethics in Research, University of Gothenburg. Since 2021 she is the project leader for the interdisciplinary research project "Autistic Writing: A Mother Tongue", financed by the Swedish Research Council.

Liv Kristin Holmberg

Liv Kristin Holmberg is a research fellow in artistic development work at the Norwegian Academy of Music, Oslo. Holmberg has a Master's degree from the Academy of Fine Art, Oslo and trained as a classical pianist and organist at the Norwegian Academy of Music, Oslo and the Sibelius Academy, Helsinki. Her academic studies within philosophy, psychology and global intellectual history are from the University of Oslo and Humboldt University in Berlin. She has performance art in religious spaces and experimental music theatre as her major. She has been the art director and contributed to many stage productions domestically and abroad. She has an interdisciplinary approach bordering ritual theatre, Installation art and visual concerts, focusing on utopian philosophy and the relationship between art and faith.

Neea Lamminmäki

Neea Lamminmäki is a (folk) musician, pedagogue, and doctoral researcher at the Sibelius Academy of the University of the Arts Helsinki. Born in Kaustinen, she is a Näppäri educator holding a Master of Music from the Sibelius Academy. In music education, her special interests are in inclusive intergenerational teaching of local folk music traditions. As a pedagogue, she specialises in improvisation and free accompaniment skills in piano pedagogy, taught in her piano school established in 2019. As a musician, she is known as an expressive player of a traditional instrument used in Finnish folk music, a pump organ.

Robert Nilsson Mohammadi

Robert Nilsson Mohammadi is associate senior lecturer for the didactics of the social sciences and hu-manities at Malmö University. Nilsson Mohammadi has a background in history and have worked on the social movements of the 1960s. His profile also includes collaborative oral history, public humanities and community art. Much of his work deals with history production as an asset in community building and social movement organising with a special focus on community archiving.

Anna Nygren

Anna Nygren is an author and playwright, teacher in Literary Composition at Gothenburg University and PhD student in Literature at Åbo Akademi. Her interests include feminisms, new materialism, horses, neurodiversity and mean children.

Marie Ledendal

Marie Ledendal, Senior Lecturer in Applied Visual Communication at The Department of Strategic Communication, Lund University. She holds a PhD in Smart Textiles/Textile Design from Heriot-Watt University in Scotland. She has a background in visual design and design methodology. Ledendal's recent research area is in visual communication in relation to art, design and visual expressions, with a specific interest in the intersection of visual representation and materiality.

Sima Nurali Wolgast

Sima Wolgast has been a psychologist since 2007, and a psychotherapist since 2013. She worked as a clinician before engaging in social psychological research. In 2013, she began her doctoral studies in a project about discrimination in the labour market. In collaboration with the Stockholm County Administrative Board during 2018 and 2020, she conducted an extensive quantitative investigation into the segregation and discrimination of non white-Swedes in the labour market. Wolgast currently works as a Senior Lecturer at Lund University. She is involved in research that focuses on developing countermeasures against segregation and discrimination, and interventions that promote psychological well-being

in minorities. As a senior lecturer at the Department of Psychology she teaches courses in psychotherapy, creativity, social psychology, and conversational methods. In recent years she has been collaborating with a researcher at Malmö Theatre Academy, at Lund University, in order to develop methods that can communicate theories in psychology on the theatre stage.

Juan Ocampo

Juan Ocampo is a doctoral candidate at Lund University with studies in engineering and social sciences; currently he studies the introduction of financial ideas in low-income populations. He is affiliated to LU Agenda 2030 Graduate School and Lund School of Economics and Management. Juan is Director of Lund's Doctoral Union and a board member of Pufendorf Institute for Advanced Studies at LU. Juan engages in making material representations of doing research.

Eva Saether

Eva Sæther is Professor of Music Education, with Educational Sciences as her profile at Malmö Academy of Music, Lund University. Additionally, she is Docent at University of the Arts, Helsinki. She has developed a research profile that focuses on intercultural perspectives on musical learning and creativity(ies). Her international experience covers participation in international research projects and active involvement in the International Society for Music Education (ISME) where she is a board member.

Iury Salustiano Trojaborg

Iury Salustiano Trojaborg is a queer migrant artist researcher who has worked practically and theoretically in Theatre, Performance, Dance and Opera in different environments and roles, including actor, performer, writer, director and dramaturge in Brazil, Germany, Denmark, Poland and Sweden. She is currently a doctoral candidate at Malmö Theatre Academy and also a member of the Agenda 2030 Graduate School at Lund University. A central question her doctoral research project "On Ancestrality and Regeneration: Performing Decolonial Journeys" poses is: How effective is it to tackle the concept of sustainability within the European performing arts context, without also dealing with the burden of Europe's colonial past?

Katja Thomson

Katja Thomson is a Postdoctoral Researcher in the project Music Education, Professionalism, and Eco-Politics (EcoPolitics, 2021-2025) and a lecturer in Music Education at the Sibelius Academy of the University of the Arts Helsinki, Finland. Her spatially oriented research focuses on intercultural music practices as part of social engagement in higher music education institutions. In 2021 Thomson completed her doctoral dissertation on an ensemble project including musicians with refugee and immigrant background and students from the Sibelius Academy. She has developed and implemented education programmes promoting creative, participatory music practices in Finland, Great Britain, Brazil, and the Philippines.

Danielle Treacy

Danielle Treacy holds a Doctor of Music (Music Education) from the Sibelius Academy of the University of the Arts Helsinki. Her doctoral research contributed to the project Global Visions through Mobilising Networks and she has also collaborated and co-authored in the project Learning In and Through the Arts in Higher Education led by Professor Helena Gaunt. Treacy has published peer-reviewed international journal articles and book chapters and presented her work at numerous international conferences. She teaches bachelor and master's level courses at the Sibelius Academy in the Teacher's Pedagogical Studies and Global Music Programme where she also supervises students' research and written work.

Markus Tullberg

As a researcher and musician, Tullberg's research interests involve music and musical practice in a broad sense. His postdoctoral project focuses on artistic expression within the realm of music education in upper secondary schools in Sweden, while the doctoral dissertation, *Wind and Wood – Affordances of Musical Instruments: The Example of the Simple-System Flute* (2021) explored the relationship and interaction between musician and musical instrument. Through this project, Tullberg became involved in the emerging field of 4E cognition and is a member of the Com Cog Lab at Lund University. Being an active musician, Tullberg views artistic practice as an extension of my research.

Lina Van Dooren

Lina Van Dooren is currently a PhD student of the Agenda 2030 Graduate School at the faculty of Fine & Performing Arts, Lund University, with a focus on Music Education. She holds a Bachelor and Master's Degree in Music Education from LUCA School of Arts, KU Leuven (Belgium) and completed the Advanced Studies at the same university. She moved to Sweden in 2013 and pursued a teaching career in international schools for 6 years until she started her PhD. Additionally, she has been actively involved in the European Association for Music in Schools since 2013 as a conference secretary and board member.

Martin Wolgast

Martin Wolgast is a senior lecturer at the Department of psychology at Lund University. He is an active researcher in the field of racism, discrimination and the reproduction of social inequalities as well as in clinical psychology. In collaboration with the Stockholm County Administrative Board during 2020, he conducted an extensive quantitative investigation into the segregation and discrimination of non white-Swedes in the labour market. He is currently involved in research that focuses on developing countermeasures against segregation and discrimination, as well as in research investigating how stereotypes affect psychiatric assessments.

Charlotte Østergaard

Charlotte Østergaard is a Danish visual artist, designer, educator, and researcher between the fields of costume, textile, and performing art. Charlotte's artistic research project 'Crafting material bodies' (Malmö Theatre Academy, Lund University) aims to explore costume as polyphony processes between agents, positions, disciplines, perspectives, epistemologies, methodologies, and other. In her research Charlotte studies how costuming can facilitate co-creational entanglements between human and other than human materialities and bodies.

Program committee: Jörgen Dahlqvist, Malmö Theatre Academy and Eva Sæther, Malmö Academy of Music

Artistic Research at the Malmö Theatre Academy combines PhD studies and postdoctoral research related to, and relevant for, performing arts, with a special focus on interdisciplinary, transdisciplinary and inter-artistic collaborations.

Research at the Malmö Academy of Music is carried out by researchers and doctoral students within the disciplines of Music Education and Artistic Research in Music. The discipline of Music Education has a future-oriented approach, focusing on creativity, the international community, intercultural music education and advocacy – promoting quality music learning opportunities for all. Furthermore, the emphasis on empirical work includes an ambition towards practice-based research.

This seminar is part of the activities by the Faculty of Fine and Performing Arts relating to the Agenda 2030 Graduate School at Lund University. It is also part of the *Heritage, Migration and Mobility Collaboration* initiative that involves four faculties at Lund university, several museums and archives in the Skåne Region as well as partner universities and museums in Europe and the US.