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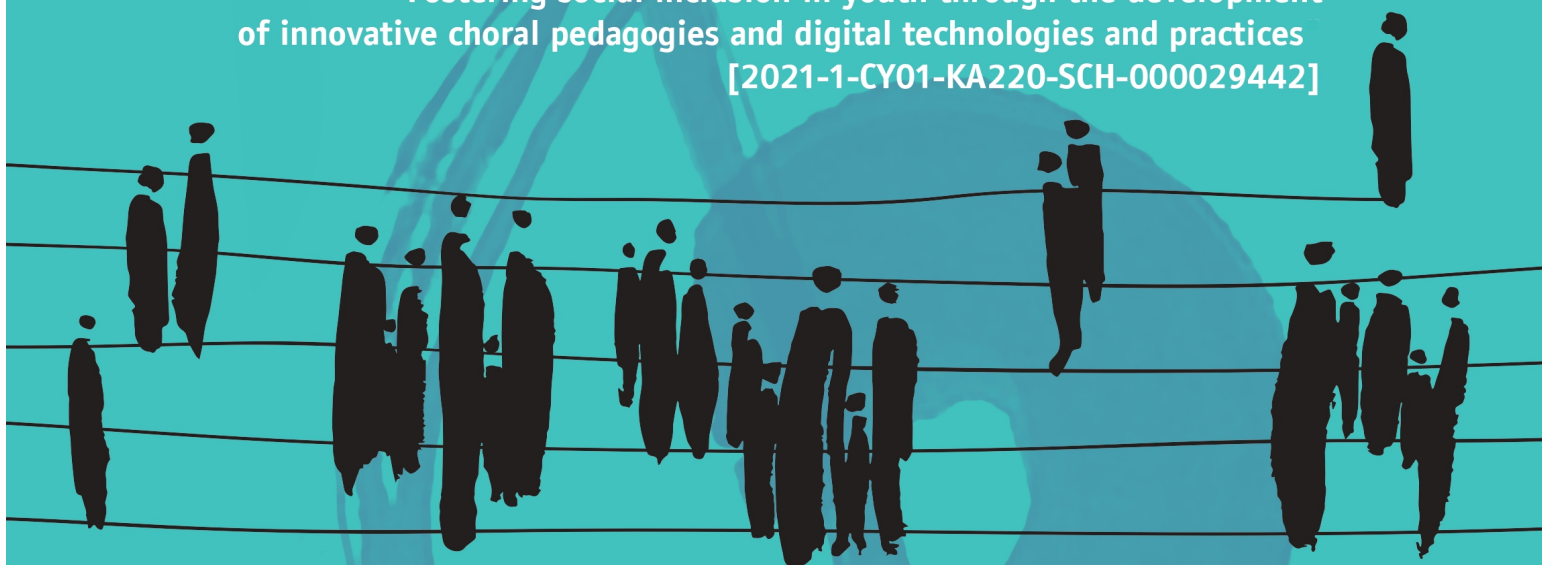


IN-VOICE
4MPowerment

In-Voice4MPowerment

Fostering social inclusion in youth through the development
of innovative choral pedagogies and digital technologies and practices

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PR 1 – Inclusive Vocal Choral Pedagogy (IVCHP) Framework



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Introduction

IN-VOICE4MPowerment, an Erasmus+ project running from February 2022 to January 2024, aims to empower young people to participate in choral music through a socially inclusive, creative and technologically supported framework for action. Its partnership brings together a unique combination of cross-sectoral institutions/ networks / organisations from six countries/regions across Europe: Cyprus, Ireland, Latvia, Lithuania, Portugal and Basque Country, Spain. The project is focused on developing principles and approaches to bringing about inclusive choral education, including those relating to social justice, engagement of young people, creativity, music and movement, and enabling technologies.

An initial Needs Analysis both before and at the outset of the IN-VOICE4MPowerment Project revealed that vocal/choral pedagogy frameworks with a focus on inclusive practices, are missing from European music educational curricula content. Moreover, a multidisciplinary approach of the arts, the inclusion and development of arts-specific digital content, technologies and practices, in the context of a contemporary creative lens, has become more urgent, not only as an inextricable part of a choral music education promoting 21st century skills and competences in a changing globalised world, but also in the scope of the recent pandemic and the educational changes that followed in the post-Covid19 - era. In addition to the educational post-pandemic consequences, social isolation, alienation and stress strongly affect everyone, especially socially deprived young people, thus the need for inclusive pedagogical frameworks and music educational programmes based on authentic communication becomes more imperative.

The proposed Framework that unfolds in the pages that follow points to recommendations and guidelines for policy actions for European music curricula in primary and secondary schools and informs PR-2, PR-3, PR-4 and PR-5. It reflects relevant theory that informs practice and points towards methodologies and approaches that can be effectively implemented in practice in school educational contexts, as well as in community music environments and other vocal/choral settings. At this point it should be stated that the IVCHP Framework integrating formal, non-formal and informal approaches in different educational contexts is expected to have a broad and long-term impact and transferability potential with its methodological background enabling its transferability. A final note for the reader; the reference in the text to 'choral' includes 'vocal', so that vocal/choral is not repeated all the time.

Background and identification of the problem

Europe as a whole can be said to have a rich and diverse culture in choral music that goes back at least two millennia. It also has several celebrated systems for choral education, such as that developed by the music educator Zoltán Kodály in the twentieth century. Yet, artistic, cultural and pedagogical traditions and experiences of choral music vary greatly across the continent. Of course, this does not necessarily need to be viewed negatively insofar as historical circumstances in different countries may have led to and celebrated different forms and traditions of musical and cultural expression. At the same time, a major discrepancy can be identified insofar as access to choral education varies greatly from country to country, and this applies even within countries with well-established choral traditions. The problem becomes greater when considering the absence of consistent and structured policies and guidelines across educational systems, including those of partners participating in IN-VOICE4MPowerment. Moreover, we are cognisant of the many challenges facing music educators and community music leaders in contemporary contexts, not least, increasingly multicultural and diverse youth populations, student (dis-) engagement in aftermath of the Covid-19 pandemic, accelerating changes in social media and creative technologies, and the need to articulate and develop policies for equality, diversity and inclusion that can directly impact young people's lives. Developing socially inclusive, innovative and creative strategies and approaches to choral education for young people in Europe is all the more crucial given the proven social and developmental benefits of choral singing (for example, Welch, Himonides et al. 2014), as evidenced throughout this document and the project as a whole.

In identifying a research problem that stems from the diversity of choral music education and experience across the continent, IN-VOICE4MPowerment also identifies a strength insofar as our historical, socio-cultural and institutional diversity provides a platform from which we can learn from each others' problems and develop a comparative framework towards best practice in inclusive choral education for young people.

This document sets out a framework that informs IN-VOICE4MPowerment's overall structure and key actions. It further proposes a rationale and methodological model to be adapted to future initiatives beyond the duration of the project.

A. Context

The Six Partner Countries

Aiming for a holistic view of European vocal/choral cultures, partners came together for the In-Voice4MPowerment Project from different European regions with a diversity in their vocal/choral backgrounds and experiences.

Cyprus

The choral music tradition in Cyprus is relatively young by European standards (Pagonis, 2013). The first choral activities in Cyprus began in the third decade of the 20th century, as Cyprus was still under British occupation and it was Western European music that had an influence on the musical activities of the island. One of the oldest Choirs in Cyprus, *Aris Lemesou* was founded by the Cypriot composer Solonas Michaelides in 1935. The choir is still active and one of the most renowned choirs in Cyprus. Throughout the years, many choirs developed in Cyprus; these can be divided into four main categories: School Choirs, Choirs of Associations, Choirs of Municipalities and various others (Michaelidou, 2013). Especially, after the end of the British dominion, following a five-year struggle and the declaration of independence in 1960, a new surge in creativity led to a rapid development of the country's musical culture (Pagonis, 2013).

In the decades that followed, choral development continued mainly in schools and in clubs/associations, with choirs formed mainly by amateur volunteers contributing to the community and the cultural development of their area (Michaelidou, 2013). The expansion of several private music schools also influenced the growth of choral music in Cyprus.

Another political benchmark in the Cypriot history, the war in 1974, followed by the Turkish occupation of a third of the island, had a strong influence on new music compositions, including choral compositions, created to instill patriotism, while commemorating these events (Pagonis, 2013).

The establishment of several new choirs, as well as the emergence of a new generation of professional conductors returning to Cyprus after their studies abroad, led to the further development of choral music in Cyprus. As a result, there has been an increasing number of choral performances and participation in festivals organised both inland and abroad during

the last decades (Pagonis, 2013). However, participation in choral competitions remains scarce (Michaelidou, 2013).

With influences from folk music, the byzantine chant, as well as Western European choral traditions, the typical choral repertoire could be divided in two categories: the first is a mostly classical repertoire, which includes compositions of Schubert, Haydn, Handel, Bach, Liszt, Mozart, Orff, Beethoven, etc., as well as other choral compositions from musicals or spirituals, and the second category includes a repertoire of Greek and Cypriot Composers, Greek and Cypriot folkloric songs, hymns and other contemporary Greek/Cypriot compositions (Michaelidou, 2013). In fact, a large part of the Cypriot choral repertoire consists of traditional music arrangements, as well as songs with patriotic themes (Pagonis, 2013).

With a focus on promoting intercommunal dialogue in Cyprus, there are two choral initiatives established. First, the Bi-communal choir for Peace in Cyprus, was established in May 1997, after an initiative of the Bi-communal Citizens' Group for Peace in Cyprus, with Turkish-Cypriot and Greek Cypriot members. The choir also co-operates and performs with cultural groups of the smaller communities of Maronites and Armenians (Bi-communal choir for Peace in Cyprus website). Second, the Intercommunal Children's Choir, which was founded in 2017 and is run by the Association for Historical Dialogue and Research, the Home for Cooperation, Cyprus Turkish Teachers' Trade Union and Cyprus Greek Teachers' Organisation (Intercommunal Children's Choir website).

Choral concerts and festivals are greatly popular in Cypriot cultural life and regularly feature in local and national concert listings, and in broadcasts of the public and private service radio and TV stations.

Ireland

Ireland has rich song traditions in both Irish and English languages, along with a relatively small but significant repertoire of art song, and an extensive global reach in popular song production and reception. With evidence of sacred choral music dating back to at least the twelfth century, the island later developed a strong legacy of choral societies and other vocal ensembles that emerged in the nineteenth century, when Ireland was still under British colonial rule. This developed in pre- and post-independence periods throughout the twentieth

century, leading to the establishment of various festivals and competitions, most notably the *Feis Ceoil* [Festival of Music] established in 1897 (McCarthy 1999), and the national promotion of choral singing in education that was closely linked to teacher education (O'Flynn, 2019). Major choral festivals became established from the mid-twentieth century, with some of these, notably the Cork International Choral Festival, influencing the development of choral music and education at a national level (Ó Conchubhair, 2022). Until quite recently, choral music was viewed quite narrowly in Irish musicology. The landmark publication *Encyclopaedia of Music in Ireland* (White and Boydell, 2013) does not include an entry on this hugely significant aspect of Irish cultural life, directing readers instead to 'Cantata, oratorio and choral symphonies'. By 2017, a somewhat broader interest in the history of choral music by Irish musicologists led to a series of lectures at the National Concert Hall, Dublin titled 'Choral Music in Ireland: History & Evolution'.

In contemporary contexts, choral singing is widely practiced in schools, universities and local communities, and among diverse communities of interest and in other settings. Provision for and access to choral music education varies widely from location to location and across educational and youth development systems and contexts. It includes established cathedral choirs, various Kodály approaches, and Doreen Rao's 'Choral Music Experience' (CME) amongst other pedagogical initiatives. Choral composition is a flourishing genre in Ireland, and has greatly expanded from national independence in 1922 to the present (Barry, 2015; Sherlock, 2019). Similar to other European countries, this includes original arrangements of traditional songs and settings of poetry and other literary texts (that in the case of Ireland involves two official languages: English and Irish/*Gaeilge*). Questions about the compatibility of Irish traditional song, particularly Irish-language song, with Euro-Western classical harmony have increasingly been addressed by modal and neo-tonal approaches, and by innovations in *sean nós* [old-style] song arrangement and performance by traditional musicians (Denvir, 2012).

The value of choral music to Irish culture, including for young people, is supported through the many resources, initiatives and reports produced by Sing Ireland, Ireland's national association for choirs. Among these are its guidelines for choir organization, and an annual summer school for choral conductors. Other courses include modules on choral studies and conducting in many undergraduate music degrees, training provided by the Kodály Society of Ireland, and an MA in Choral Studies at Dublin City University. Choral music is recognized in policies of the Arts Council of Ireland (Sheil, 2008) and Creative Ireland (Doyle, 2019). The

Contemporary Music Centre, based in Dublin, contains an archive of music by twentieth and twenty-first composers from across Ireland and Northern Ireland, including a significant collection of choral sheet music and the 2012 book publication *Choirland: An Anthology of Choral Music in Ireland*. Most of that volume's contents are suited to advanced choral groups. Meanwhile, Cailíno Music Publishers specialize in new choral music by Irish composers, including compositions and arrangements that are more accessible (this is a feature also of the online resource pack *Choirs Can*, with choral arrangements of Irish-language traditional song for youth and community-based amateur choirs).

Many types of choirs are represented in various locations across Ireland, including school, church, youth, community, folk, gospel, diasporic, chamber, choral-society and semi-professional choirs (see European Choral Association 2019) with currently just one full-time professional choir, Chamber Choir Ireland (see Kinsella, 2021). Choral concerts are immensely popular in Irish cultural life and regularly feature in local and national concert listings, and in broadcasts of the public service radio station RTÉ Lyric FM.

Latvia

The survival of the Latvian identity is an important part of the Latvian historical background. Like the other Baltic countries, one of the well-known aspects of the Latvian identity is the nation's love of music and more specifically singing. The commemoration of the Singer on the Freedom Monument—the most central and symbolic landmark of Latvian national culture—or the motifs from the Song Festival in the latest design of Latvian passport for example show that Latvians in their own self-perception and representation are the singing nation per se (Cīrulis, 2018).

During the Soviet era, singing in choirs was one of the few forms of expression of the Latvian identity in their struggle for independence. Based on a rich oral tradition of folksongs, the *Tautasdziesmas*, one of the largest folk songs' collections in the world, would become the basis for the world known Latvian tradition of choral singing. The tradition of the *dziesmu svetki*, the renowned song festivals, has become a distinct Latvian tradition and has been recognised as part of the UNESCO Intangible Cultural Heritage of Humanity list (Zamurs, 2017). Latvian choirs have received international acclaim with top prizes in prestigious international festivals including the 2014 World Choir Olympics held in Riga.

Words, sentiments and values expressed in Latvian folk poetry and song are meant to express the Latvian community, the general tone being one of “positive-stoicism”, reflecting the value of optimism in the face of adversary in Latvian culture (Kratins in Zamurs, 2017). Typical for the Latvian songs are features of nature, very often in symbolic metaphor, as well as the use of Aesopian language, namely coded covert meanings to avoid censorship, especially during the Soviet era (Zamurs, 2017).

Lithuania

Lithuania, as well as other Baltic countries such as Latvia and Estonia, is well known for their singing traditions. As noted by R. Girdzijauskienė (2021, p. 78) “the Lithuanian singing tradition can also be defined as a system whose uniqueness is predetermined by the sociocultural context, a singing-based system of musical education, and the professionalism of individuals fostering the singing tradition”. In Lithuania, singing as an activity expressing togetherness is broadly practiced in social gatherings. Moreover, regardless of the region or type of gathering, there is an extensive repertoire of songs known by people of different ages that facilitates this social singing tradition. Stemming from ancient polytheistic pagan religious traditions, with elements of animism and pantheism, Lithuanian songs often entail symbolic features (Trinkūnas, 2009), juxtaposing the human and the natural world. The Lithuanian folk song is basically a community song, which is reflected both in its content and its collective performing.

Lithuania, as a small country, often experienced the influence of its stronger neighbours and consequently, its national culture was often constrained. Especially during the Soviet era, in the context of the soviet russification policies, the folk culture, and particularly singing, mainly as choral singing, served as a way of preserving national identity (Girdzijauskienė, 2021). In opposition to the official folklorism prescribed by the Soviet authorities, a new kind of folklorism evolved in the Baltic countries in the late 1960s. Urban thinkers and amateur artists rediscovered the ancient customs of their own countries, collecting, analyzing, and eventually recreating folklore they believed to be more "authentic" than the "pseudofolklore" performed at official Soviet cultural events. In contrast to the customary virtuoso performance of Soviet folklore performed in front of a vast, yet passive audience, emphasis was placed, for instance, on performing music, dancing, and singing in small, inclusive groups of people. As an intellectually liberating social movement, the popular folklore revival was supported by

eastern European Youth (Schmidchens, 1994). Especially strong was the significance of the Song Festival as informal cultural resistance in the years of Soviet occupation. Singing as a significant Lithuanian 'soft power' component during the years of struggle for independence rendered the Singing Revolution as the symbol of freedom (Girdzijauskienė, 2021).

Song festivals occupy a unique place in Lithuanian choral culture. For more than 100 years, the Song Festival brings together Lithuanians of all ages living in Lithuania or abroad. The number of participants is also impressive. Over 20 000 singers, including 12 000 children, sang at the final concert of the Song Festival in 2018. School choirs have gained a special place in the Song Festival tradition. Since 1964, the Republican Student Song Festivals have been held every four years. It is a strong factor in the youth choir movement and a motivator for pupils to attend the choir. A similar tradition exists in other Baltic countries. UNESCO has declared the tradition of the Estonian, Latvian and Lithuanian Song Festivals a Masterpiece of the Oral and Intangible Cultural Heritage of Humanity.

Portugal

Portugal showcases a considerable formally-established choral activity within the context of musical organizations, as evidenced by the several hundred ensembles that regularly mobilize thousands of people to sing distinct repertoires. The Portuguese choral tradition has its origins in the orfeão institution, a type of choral society that emerged with the end of the Ancient Regime, at the end of the 19th century, in the first Portuguese urban centres, supported by associations that promoted choral practice outside the context of the church, the theatre or the school (Pestana, 2014). The folklore especially, represents an important traditional performance activity in Portugal, although the question of the authenticity of the performance practices has been raised, indicating that there have been significant changes in the learning processes and social behaviours associated with singing practices during the past few decades (Araújo, 2013).

A recent study published in the Portuguese Journal of Musicology in 2020 (Pestana & Lima, 2020) points to the existence of more than 1,000 choral groups in Portugal. On September 12th 2022, the presence of choirs and their choral activity on the net, namely on portals and choir meetings, pointed to the existence of 831 choirs (www.meloteca.com).

There are several active professional choirs in Portugal, one of the largest ones being the Choir of the Calouste Gulbenkian Foundation. Founded in 1974 and based in Lisbon, it is composed of about 100 singers. Another professional choir is the Casa da Música Choir, which was founded in 2009, it is based in Porto and has a permanent group of about 18 singers. Amateur choral activity has a significant expression in choral activity in the country, with several hundred groups operating in all regions of the country. These are groups with a very diverse constitution, which perform an equally varied repertoire. We find school groups from practically all conservatories and from some general schools, as well as other children's choirs, amateur choirs from professional groups, choirs associated with cultural and recreational institutions and associations, religious choirs and academic groups with intense choral activity, and an enormous variety of groups of an ethnographic nature.

According to Pestana and Lima (2020), there is currently a multifaceted, dynamic choral activity movement in Portugal that is clearly growing. This has a strong impact on the local social life, while it remains heavily dependent on the support of local institutions, particularly local governments. Moreover, according to Aguiar and Vieira (2018a), the choral movement has always suffered the influence of political power, whether the First Republic or that of the Estado Novo regime, subjecting it to the ideological standards of the State, especially during the Portuguese dictatorial regime.

Basque Country, Spain

Singing has always been considered one of the most important artistic disciplines in the Basque Country, one of the main reasons being its connectedness to the rich sonority of the Euskara Basque language and the importance of its oral transmission. The two earliest most significant collections of traditional Basque songs have been created by two eminent musicologists, the *Cancionero Popular Vasco* by R. M. de Azkue, and the *Euskal eres sorta* by Father J. A. de Donostia published in 1921 (Totorika, 2006).

According to the British researcher Roidney Gallpo (in Totorika, 2006), Basque songs are imbued with a spirit of calm and contemplative melancholy. The earliest preserved songs are often linked to annual special events and celebrations, such as Christmas, New Year, Saint Agathe, Carnival and Saint John; in addition, there are excerpts from a few war songs. Most of the later traditional songs are love songs with extensive use of metaphor, most frequently

using symbols such as the bird, the star and the flower. Also, typically the political song emerging in the 19th century and the "bertsularism" old tradition, as versified sung improvisation of the bertsolari poet singers is often considered the "mother" of all singing in the Basque Country, being continued by bertsolari tournaments and the establishment of improvisation schools (Totorika, 2006).

However, in the last decades the decline in the oral singing transmission and the lack of training centres for children and young performers led to a renewed interest in the revival of the singing tradition, as reflected in the inauguration of the Kantuketan long-term project for the protection of Basque singing and music by the Institute of Basque Culture in 1998 (Etchegoin), culminating in a significant exposition in 2001.

The Basque choral tradition has its origins at the choral movement that emerged in Europe at the end of the 19th century, which led to the establishment of choirs, especially male choirs, throughout the 19th and 20th centuries. Similar to the *Orfeão* institution, a type of choral society that emerged at the same time in Portugal, Orfeons of diverse political and social institutions coexisted with religious choirs. At the same time, the Orfeones contests that were held, in the Basque Country and abroad, led to the development of vocal performance technique as well as the creation of new vocal works. Some of the choirs that are still active are: the Orfeón Donostiarra founded in 1897, the Bilbao Choral Society founded in 1886 and the Orfeón Pamplonés founded in 1890. All these choirs are dedicated to the dissemination of the symphonic choral repertoire and are based on solid musical training structures, including children and youth choirs (Leñena, 2023).

Influenced by the socio-political circumstances, especially during the political social and economic tensions during Franco's regime, the Basque choral movement, reflected the Basque society's challenges in the organization of festivals, round-table discussions, debates and relevant press. During that time, with more than one hundred choirs active in the region, the Tolosa Choral Mass Competition was inaugurated in 1969 with the support of the Tolosa Center for Tourist Initiatives (CIT) and the Tolosa City Council. This led to the publication of various books dedicated to the choral world, including new repertoire, conducting manuals (Leñena, 2023).

The formation of the Basque Government in 1980 and the new drive for self-government, along with the active support of the Provincial Councils and Town Halls, laid the foundations

for a gradual development of choral federations in the region, such as the Bizcay Choir Federation 1979, the Gipuzkoa, Alava and Navarre Federations in the 80's. In January 1983, the constitutive Assembly of the Choral Federation of Euskal Herria (EAE) was held (Leïñena, 2023).

One of the most important activities of the choral movement were the training courses organised in various locations in the Basque Country and led by an especially dynamic group of professional teachers, responded to the training needs of new, as well as more experienced choir directors. Moreover, the celebration of various Ttoparak, or choral meetings, enhanced choral activity and promoted the feeling of choral community amongst the Basque choirs. The previously mentioned Tolosa choral contest, which attracted exceptional choirs and choral leaders from abroad also offered the opportunity for conducting courses with conductors such as Erkki Pohjola, Carl Høgset, Per-Gunnar Aldahl, Eva Larsson-Myrsten, Hendrik Loock, Vytautas Miskinis and Eva Pitlik, among others, sharing their expertise (Leïñena, 2023).

This active choral culture and the amalgamation with choral traditions from abroad, influenced the creation of a new generation of choral composers such as Javier Busto, Eva Ugalde, Junkal Guerrero, Josu Elberdin and Xabier Sarasola, a generation that has developed a highly successful repertoire among national and international choirs. The choral activity of the last decades is documented in the directory edited by EJE in 1995, and in whose third volume includes the choral activity in the Basque Country and Navarra and the Eresbil - Musikaren Euskal Artxiboa Basque Music Archive, including the database on musical resources in the Basque Country since the 1990s. Currently, an official report on the choral world in the Basque Country is being developed by the Federation of Euskal Herria, commissioned by the Basque Government (Leïñena, 2023).

Singing traditions and Developing Singing/Choral Education in Partner Countries

This part focuses on different provisions of Choral Education in the six partner countries (with regards to parameters such as: process/product, the place of singing in music curricula, the role of the teacher/choral leader, selection process, participation (who is included/excluded), repertoire, intonation, type of choral groups, practices, ethos, and creativity).

How are all these and much more reflected in music curricula and/or official policy documents?

Cyprus

In Cyprus, singing is regarded as a central activity in the primary and secondary music curriculum and in the school class choral singing is an important part. Every school in Cyprus showcases during the school year's main events, such as Christmas, National Days etc. a mixed choir, with predominantly female members. These choirs practice mainly during school breaks. Recent research (Stavrou & Papageorgi, 2021) has shown that in Cyprus schools, choir preparation and rehearsal is one of the most frequent music activities taking place in the Music lesson. However, the researchers have commented on the importance of listening to the student voices, especially in regard to choral repertoire that needs to be relevant to students' preferences that often point to more contemporary popular styles.

Music Schools, on the other hand, have a strong focus on choral activities. All music school students are members of their respective school choir, and they attend a weekly two-hour obligatory choir course as well as a daily obligatory choir rehearsal. One of the Music Inspector's Office at MoESY CY flagship musical activities has been since 2013 the yearly Music Schools' Choral Festival, including a series of training workshops for all Cyprus music teachers and culminating with an evening concert with more than 500 students on stage (Music Secondary Education MOECSY).

In 2016, a four-year special focus on vocal/choral singing was initiated by the Music Inspector for Secondary Education Dr Georgia Neophytou, that has been renewed after 2020, following the pandemic's negative repercussions on the choral singing culture in general. In this context, in addition to the yearly Music Schools Choral Festival, there has been a variety of additional activities promoting singing inside and outside the school premises, such as the yearly Choral Parade in the centre of Nicosia, which invites, in addition to school choirs, other municipality, university and community choirs aiming to promote singing in the Cypriot society in general (Music Secondary Education MOECSY). Moreover, an equal voices choir was created in 2018, Vox Venus, assembling some of the best girls' voices from all Music Schools in Cyprus. The choir has already taken part in a number of choral festivals in Cyprus and abroad and had a successful collaboration with the renowned Vienna Boys Choir in a concert that took place in Cyprus in 2023 (Vox Venus MOECSY).

Ireland

In Ireland, singing is regarded as a core activity in the primary music curriculum (National Council for Curriculum and Assessment, 1999). While in-class choral singing is therefore deemed important in musical and holistic development, the extent to which this is practiced can be contested, since the majority of primary schools do not have access to music specialists (Gubbins, 2021). However, most primary schools have some kind of choir. Many provide music for religious services and/or for broader community activities. A smaller number of specialist primary school choirs take part in choral festivals and competitions, while the National Children's Choir, established in 1985, is a school-based choral initiative involving tens of thousands of senior primary schoolchildren. Its many benefits include the provision of in-career training for participating generalist primary teachers, although the relevance of the programme's hierarchical and replicative model in contemporary contexts has recently been called into question (Coady, 2023).

In secondary schools, choral music is not generally part of mainstream music lessons, even though a relatively high proportion of secondary school students (11%) take music as one of their subjects for the terminal Leaving Certificate Examination (Central Statistics Office 2020). Within this system, and in spite of limited timetabled allocation, choral singing in large or small groups is a performance option for assessment. While a high proportion of secondary schools have one or more choirs and moreover stage musical theatre productions in addition to choral concerts, rehearsal times for these often take place outside official curriculum hours (for example, early morning, lunchtime, after school).

Children and young people may also have access to choral music through community-based initiatives, notably through local partnerships under the aegis of Music Generation. Established in 2010, Music Generation is committed to providing children and young people access to 'performance music education' across diverse genres, including different styles and traditions of choral music (Flynn and Johnston, 2016). Governmental policies articulate Ireland's commitment to equality, diversity and inclusion (Department of Education and Science 2019; Department of Justice 2022). While the education sector's focus has traditionally emphasised special education, ideas of inclusion have increasingly come to embrace broader aspects of social inclusion. Most universities and national cultural institutions have by now developed EDI policies, including Sing Ireland (2021). Over the past two decades, considerable progress has been made in making choral music education

available to children and young people from all backgrounds, including several projects addressing marginalized groups, for example, those within asylum seeker accommodation (Kenny, 2018). Significant work remains to be carried out in respect of fostering socially inclusive approaches to all dimensions of choral practice.

Latvia

In Latvia, regular music activities and especially singing are included in preschool education and are obligatory in the basic education -between six and fifteen years-, whereas in general upper secondary education music is one of the elective subjects (Marnauza & Madalāne, 2019). However, cultural activities, including music, are strongly promoted in the context of non-formal education and extracurricular activities. As stated in the Educational Guidelines of the Republic of Latvia for 2014-2020, non-formal education and extracurricular activities aim to strengthen young people's citizenship consciousness, civic participation, patriotism and national identity, to create a support system for the development of their individual skills and abilities and to promote the creation of national identity by ensuring that 75% of all students of general education institutions are involved as participants in the interim events for Latvian Song and Dance Festival (Vītols, 2017). Ensuring the continuation of the treasured Song Festival tradition is perceived as one of the main challenges for music teachers across Latvia, the Song Festival has become, thus, an affirmation of the choral leaders' artistic development and professional mastery (Marnauza & Madalāne, 2019).

One of the most important choral educational institutions in Latvia is the Riga Cathedral Choir School (RCCS). The model of RCCS is a mix of the world's best choir school traditions and Latvian culture education. The RCCS has students from all over Latvia and it has proven to be attractive also to foreign exchange students. Based on a boy choir tradition at the Riga Cathedral from 1240 to 1831, the RCCS in its current form was founded in 1994. All three of the school choirs - Riga Cathedral Boys' Choir, Riga Cathedral Girls' Choir TIARA and the Mixed Choir of the Riga Cathedral Choir School have gained international recognition and are laureates of numerous choir competitions. The RCCS is a cradle of both, professional and amateur, choir conductors and professional singers (Riga Cathedral School website 2023).

Lithuania

In countries with singing traditions, such as Lithuania and Latvia, choral singing is approached as a multi-faceted phenomenon in a very broad context of formal and informal education. In addition to the abundance of singing events, the content of music textbooks, the structure of the music lesson and the variety of after-school musical activities are pervaded by the singing tradition. As the first Lithuanian professional composers were either choirmasters or singers, they had the greatest impact on the singing-based concept and the first syllabi of Lithuanian musical education (Girdzijauskienė, 2021). According to R. Girdzijauskienė (2021), singing in Lithuania is considered the most important part of the music lesson, with folk songs comprising the main repertoire of school singing culture. Although choir practice is voluntary, many schools have one or two usually mixed choirs. In schools with larger student numbers or schools with a special focus on choral music, there are additional girls' and boys' choirs are formed.

One of the main aims of singing education is excellence in singing with a focus on the study of vocal technique, aiming to achieve the expected high quality of singing. Consequently, a strong singing tradition is associated with the orientation towards product, high technical standards, ranking, and competition in the choral music field (Girdzijauskienė, 2021). Singing is also one of the most popular activities in non-formal musical education, often chosen as an extra-curricular activity in comprehensive schools, as well as the solo, ensemble and choir activities offered in other non-formal institutions.

Some outstanding children's choirs should be mentioned: Boys choir "Ažuoliukas" (the Little Oak) was established in 1959 by outstanding pedagogue and musician Hermanas Perelšteinas. This choir made great influence of children's singing in Lithuania. Now this choir is boys' choral singing music school. Later were established other prominent choirs, as girls' choir "Liepaites" (The Lime Trees), boys choir "Dagilėlis" (The Little Dagger), which are choral singing schools as well. These children's choirs made great influence on development of choral singing in Lithuania. Their activity contributed a lot to the creation of world-famous amateur choirs such as "Jauna muzika" (Young Music), "Brevis", "Aidija" (Echoes), etc.

Although there are several publications that discuss singing in the context of general music education, there are only two monographic publications analysing the specifics of choral singing in school: "Vocal Development of Children" (Jareckaitė, 1993), "Aesthetic Education

of Pupils through Choir Activities” (Jareckaitė, 2009). Other relevant publications, discuss choral singing in specific contexts and themes such as “Music and Moral Culture” (Girdzijauskas, 2010), “Cultural and social capital in choral singing” (Girdzijauskienė, 2022), „University Choir Contributions to the Social Capital at a Higher Educational Institution” (Girdzijauskienė, 2021), “The Craft of Music Teaching in a Changing Society: Singing as Meaning, Education, and Craft – Reflections on Lithuanian Singing Practices in Music Education as Craft” (Girdzijauskienė, 2021), “Characteristics of Children's and Adolescents' Voices” (Aidukas, 2013), “Choir Music in Lithuania from Ancient Times to the Beginning of the 20th Century: Features of Historical and Cultural development” (Aidukas, 2014). Singing as social process was discussed by Bartkevičienė (2015), Vocal education of primary school children were explored in publication by V. Matonis, V. and R. Pečeliūnas (2000). However, there is currently no systematic research regarding choral music in Lithuania, the last publications on choral singing and the tradition of song festivals were published a decade ago. One of the main music periodicals "Muzikos Barai", published monthly, includes a choir specific section.

Portugal

Music teaching and learning is integrated in the curriculum documents and guidelines since pre-school and in all the three levels of basic education, namely pre-school education (from the age of three until the start of basic education), primary education (six to 15 years old) and upper secondary education (15 to 18 years old). Music Education appears as an autonomous subject in the general curriculum only in primary education, where vocal - choral practices take place under the guidance of generalist teachers. In the primary school context, the prevalent interdisciplinary approach of implementing music, especially vocal practices, to enhance learning in other school subjects has been questioned (Aguar, 2014). In secondary education, it can be available as an optional subject, whereas Choir (Coro) classes, taught by teachers specialized in music, are only part of the obligatory Music School Curriculum. The discipline of Ensemble Class - Choir brings together various practices at national level, arising from the geographical and sociocultural context reflected in the educational programme of each school (Carvalho & Ruiz, 2022) In general, although voluntary choral singing in school is encouraged, issues related to vocal development and vocal education are often overlooked (Aguar & Vieira, 2018a) and the latter is faced with challenges because of social diversity.

Basque Country, Spain

While in 2009, in primary education the subject of music was integrated into Educación Artística in primary education and was taught as obligatory in the first three years of secondary education (Garcia, 2009), since 2013, music is excluded and is no longer core in either elementary or secondary schools as part of arts education, leaving it to autonomous communities to offer relevant specific subjects and options or not. With the reduction of obligatory music instruction, music in Spain had lost its importance in both formal and non-formal education, including the lack of financial support in music schools (Carrasco, 2017). Moreover, it should be noted that in Spain due to the differences existing between the various Spanish Comunidades Autónomas (Autonomous Regions), the music curricula in regions with their own language such as Catalonia, the Basque Country and Galicia focus on their native languages and mainly on the own musical culture of the region (Garcia, 2009). The following are issues and needs to consider:

1. A comparison of systems and practices among partner countries, specifically in relation to systemic solfège and choral training in statutory provision (unlike the more ad hoc provisions/arrangements in other countries). However, we might balance this by recognising comparable strengths in other countries (e.g. choral groups and programmes that directly address issues of exclusion/inclusion, and/or that support alternative choral traditions/styles).
2. The Process vs Product Binary: Focus on meetings/rehearsals and/or concerts? choral teaching and leadership, including different roles and goals of leaders; contexts of choral practice – school, community, conservatoire etc.
3. Recognising and accommodating different choral and learning/teaching styles; 3.1 from western classical, folk and popular genres and traditions; 3.2 different ways of learning (and teaching/leading): formal learning, non-formal learning, informal learning, enculturation.
4. Intonation. 4.1 Understanding different intonation sensibilities according to music genres, practices and traditions; 4.2 Understanding and addressing issues regarding uneven intonation (including the learning needs of children and young people); 4.3 accommodating goals for best-practice intonation within an inclusive choral environment

5. Considering Selection/Distinction: 5.1 Selection/Distinction linked to issues of inclusion/exclusion; 5.2 Justifying rationale, goals and agency for selection based on perceived abilities (including intonation); 5.3 Ethics and human rights issues when exclusion from choral practice is justified by re-assignment to instrumental or performance-support roles.
6. Hidden practices that may exclude or alienate potential choral singers (based on social class, access to education, gender and other social categories); 6.1 Repertoire Selection, including style and tessitura; 6.2 Discourses of choral direction
7. Ethos: 7.1 Developing an inclusive ethos for choirs, choral systems, and choral communities; 7.2 Balancing individual voices with artistic goals of choral blending
8. A need to translate curriculum, community and arts policies on inclusion into clear guidelines and strategies for practice.
9. Inter-arts and integrated approaches: Considering vocal and choral pedagogy in wider artistic contexts and practices can enhance strategies for Inclusion.
10. All the above point to the need for empowerment.

The issues highlighted by the Basque Country/Spanish partner **summarize and mirror common concerns in the partnership** and problems and issues in different levels and circumstances. In turn, these are coupled with an inconsistency of providing a coherent policy of relevant guidelines and structured recommendations for actions that foster inclusion in partner countries music educational systems. The diversity of choral music across Europe (for instance, from 'homogeneous' singing environments/cultures to diverse developing singing contexts as well as strong from western and eastern European choral pedagogy models to newer more flexible ones), the change in populations, the accumulative youth experiences of overwhelming life events, student motivation and engagement, the provision of technologies are some of a number critical issues in a rapidly changing world where students are different and the choral teachers/leaders are different, all facing challenges that point to an urgent need to include in a broad way, as is the scope of this project and to empower all actors involved. In fact, the field of teaching and learning in choral pedagogy is surrounded by challenges. It is not an unusual scenario for teachers/choral leaders to attempt to motivate and place their students and especially socially excluded youth in choral ensembles as a way to 'heal' their previous and current, and often traumatic, life experiences.

Unfortunately, while teachers/choral leaders may not understand the challenges straight away that arise when the newcomers enter choral groups, as they often lack knowledge and skills to maintain sustained motivation. In addition, there is little novel material and resources available that would help assist the choral pedagogue with best practices for including effectively socially disadvantaged youth in choral groups. Subsequently, teachers /choral leaders feel uninformed and not sufficiently equipped to recognize underlying issues concerning the nature of social inclusion, while students remain in isolation, or are simply excluded. And this is our next task: to discuss some of the key concerns and issues related to *Inclusion in Choral Education* in appropriately unfolding a dynamic theoretical base for the Project Framework (IVCHPF). As the IVCHP Framework is revealed, the reader will detect alongside the text the evolution of recommendations for policy guidelines and actions as we cogitate that it is more than fitting to alert the reader and provide some further food for thought and reflection, since this is a dynamic interactive process.

B. A Framework for Inclusive Choral Education

Before setting out some of the key concerns and issues below, it can be stated at the outset that a *major parameter of the study is a conception of inclusion that embraces a broad range of social factors*. IN-VOICE4MPowerment is therefore not weighted in favour of any one particular application in educational contexts, such as the inclusion of children and young people across various spectra of physical, cognitive and affective abilities. Thus, while the framework we develop allows for myriad diversities at the individual level, the project's primary orientation is on social dynamics of inclusion. Accordingly, we begin by investigating sociological factors that may act to inhibit or encourage children and young people's participation in choral music – whatever their background – and go on to propose methods to counteract such barriers and inhibitors, and to enhance engagement through developing a range of positive strategies and material.

This framework section divides into two major parts. We first elaborate on definitions, contexts and needs of/for inclusive choral education (ICE), and then go on to outline a framework for ICE. It can be noted here that the process of preparing the ICE framework was (and remains) an iterative one. Even though early stages of the document were based on key issues emerging from the literature (including reports from comparable studies and projects), this initial approach was complemented by continuing input from, and discussion among, IN-VOICE4MPowerment's seven partners, as well as from the wider group of professionals who later attended the Learning Training Event and provided subsequent feedback in their national contexts and to the main project leaders at the Ministry of Education, Sport and Youth, Cyprus.

Inclusion and Exclusion: Education and Music

Social inclusion (and exclusion) in education

Our framework begins with the premise that processes of inclusion and exclusion are dialectically linked. Critically, this means that the dynamics of social inclusion can inadvertently or otherwise act to exclude some individuals and groups – even in instances where positive experiences of inclusion and related process of identification and belonging are evident. This has direct relevance to the social organisation of choirs, including children's

and youth choirs. Auditioning is an obvious process whereby some persons can be excluded and possibly alienated from choral music, whilst others are included and as such are celebrated. However, inclusion/exclusion also operates in ways that can be considered as hidden. The concept of a 'hidden curriculum' was developed in the work of British sociologist Basil Bernstein in the mid-twentieth century, particularly in relation to use of language in schools. Developing the concept of 'pedagogic device', Bernstein proposed that the linguistic style and cultural preferences of British teachers more often than not reflected the values of children from middle-class backgrounds. However, the same values and preferences were not shared by children from working-class backgrounds, whose discourse and interests differed from their middle-class counterparts. This theory has also been applied to studies of teaching and learning in music education (Wright and Froehlich, 2012). Bernstein's theory had resonance with another sociologist, Michael Young, framed as 'differentiated knowledge', and by implication, differentiated values:

The idea that the school is primarily an agency of cultural or knowledge transmission raises the question 'what knowledge?' and in particular what is the knowledge that it is the schools' responsibility to transmit? If it is accepted that schools have this role, then it implies that types of knowledge are differentiated. In other words, for educational purposes, some types of knowledge are more worthwhile than others . . . (Young, 2008, p. 13).

Young's statement here can be related to contemporary debates about 'standards' or 'attainment targets', with the prioritisation of time for literacy, numeracy and STEM subjects limiting access to music education and within it, choral music, in core provision. This can have more negative consequences for children and young people in less advantaged areas, where access to instrumental and vocal music education (as opposed to core curricular provision) is at best uneven, in comparison to those from more advantaged sociocultural backgrounds where parents and school authorities typically have greater resources to invest in what by definition deemed 'extracurricular' pursuits, including access to choral education. 'Differentiated knowledge' can thus be said to have several meanings for choral education, including the often marginal status of music education in state curricula; greater access to resources and training for instrumental and choral music on the part of middle-class children and youth; and tendencies towards the hidden exclusion of others from choral education, not only through limited access to resources and training including exposure to choral practice, solfège and other musical-educational experiences, but also more subtly through the perpetuation of different cultural value systems through formal institutional arrangements. An

important goal for inclusive choral education is to provide pathways that enable children and young people to bypass exclusive systems of social differentiation.

The two contrasting yet complimentary ideas of 'cultural capital' and 'social capital' also inform our approach. French sociologist Pierre Bourdieu developed his conception of cultural capital to reflect how cultural pursuits and taste are employed as markers of distinction – for example, the consumption and preference of certain genres of music over others (ref). For the purposes of our framework, 'distinction' might be imagined as belonging to an auditioned or other type of elite choral group. However, this is not suggesting that niche genres and practices of music are pursued solely for their status value. As sociologist of music education, Lucy Green, has explored extensively in her research, the degree to which children and young people may be celebrated or, conversely, alienated through different types of musical engagement depends on complex dynamics and interactions with intra-musical and delineated meanings (Green, 2008). Broadly speaking, these reflect an intricate amalgam of musical and social factors. In the case of a youth choir member, the music-focused aspects might refer to an individual's love of choral music and singing and their sense of attainment in rehearsing and performing. These combine with a sense of belonging through shared artistic and/or community goals. Extra-musical aspects could extend to a sense of pride in being part of a special musical group, and/or as marking out a distinctive identity (national, regional, institutional, ethnic, religious, socio-economic, and so on). This latter list might simultaneously be viewed as inclusive or exclusive. While all this ultimately depends on experience and perspective, it seems fair to say that many such extra-musical meanings for choral music are, subconsciously at least, partly defined by what they do not represent.

Recommendation 1: Raising choral leaders' awareness of the dynamics of both 'the hidden curriculum' and 'cultural capital'

In contrast to Bourdieu's conception of cultural capital as a marker of distinction (inclusion that indirectly acts to exclude), American sociologist Robert Putnam (2000) develops the idea of social capital to emphasise the benefits of social participation. He identifies both 'bonding' and 'bridging' forms of social capital, the first of these linked to relatively closed and at times homogenous groups, the second associated with groupings and networks with capacity to criss-cross fixed social categories and boundaries. Examples of this among choral groups include those by Kramer (2011) and O'Flynn (2015). A finding common to research employing

such an approach is that choirs not only afford social capital; they in fact are uniquely placed to do so. Parker's (2010) extensive study of student experiences within urban high school choirs in the US reveals significant perceptions of 'social bonding' and the related concept of 'belonging' among her teenage respondents. The idea of belonging in particular emerges as dialectically related to some students' experiences of alienation within institutional-educational settings.

<p>Recommendation 2: Choral leaders build on the potential for bonding and bridging in their work with young people</p>
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At the same time, other young people may perceive choirs as alienating. Among possible reasons for this are differences in social background, and explicit as well as hidden forms of exclusion. Auditioning presents an obvious case of exclusion, while repertoire choices, rehearsal interactions and modes of performance might in different ways act to discourage participation by some young people. IN-VOICE4MPowerment identifies social class inequality, in respect of both material access and socio-cultural values, as a primary challenge for inclusive choral pedagogy, while adopting an intersectional approach to interrelated issues of exclusion that arise from experiences according to gender, ethnicity, race, religion, sexual orientation and other factors. This approach, building on the work of Sara Ahmed, has only recently begun to inform critical inquiries into music education practice (for example, Bates 2019).

In socio-cultural spheres of music, perceptions and distinctions drawn between composers, performers and listeners continue to influence music curricula, although much has been done in recent decades to enable students to experience diverse artistic roles. Arguably though, the capacity to develop more creative roles and more democratic practices has been less developed in choral pedagogy (Ververis, 2021), whether in schools or other institutional settings (see, for example, Langley 2018). And while most contemporary music educators avoid expressing crude distinctions of ability and attainment along the lines of musical/non-musical or talented/non-talented, barriers to participation continue to obtain, whether through hidden processes of exclusion as discussed above, or indeed through more explicit processes of selective inclusion. This can apply as much to elite groups in schools as to the music school/conservatoire sector (Bull, 2019; Hall, 2018). Reflexivity, along with awareness

and knowledge of critical issues regarding equality, diversity and inclusion are therefore increasingly important for choral leaders (Howard, 2020).

Recommendation 3: Choral leaders develop capacity for creative participation by young people in their groups

Recommendation 4: Choral leaders are aware of their agency in interpreting and challenging barriers to young people's participation in choral activities

Comparative perspectives from anthropology and sociology suggest that distinctions between different types of musical engagement or musical ability are either innate or universal (Blacking, 1995; Blaukopf, 1992). Critical to this idea is that all can participate, notwithstanding the delineation of specialist musician roles in many societies. As teacher-artists, choral educators—at least those in institutional settings—often strive for excellence in performance, or for the musical product. This emphasis on performance music ignores the potential of participatory music, to adapt the distinction interpreted by Turino (2008). This resonates with Randles' argument that 'with everyday cultural creativity we deal with the creation of practices, not the creation of products' (2013, p. 479).

Recommendation 5: Choral leaders strive for a balance between participatory and performance aspects of choral music, paying at least as much attention to inclusive practice as to artistic product

Some problems of social inclusion in (choral) music education

The nineteenth and twentieth centuries saw the development of inclusive approaches to music teaching and learning that were centred on singing in classrooms and in choirs, in particular the method developed by John Curwen that was subsequently adapted by Zoltán Kodály. Admirably intended as 'music for all', these led to national programmes for music education based on song-singing and music literacy that were established across many countries in Europe. Historical approaches such as these continue to suggest inclusive methods for present-day contexts, while at the same time their use may also inadvertently foster exclusion among many groups in contemporary society. This can occur through

pedagogical approaches that assume prior exposure to solfège, privilege literacy over other ways of learning, and strive for artistic excellence without factoring in other elements that might contribute to a holistic choral education, critically, the development of creative, socially conscious and democratic approaches and perspectives. Thus, while the current ubiquity of discourse on inclusion in music education (Mantie, 2022) extends to projects that aim to engage more young people in choirs, this does not necessarily translate into feelings of belonging. As Fautley and Daubney (2018: 220) ask, beyond the feel-good factor, ‘what are the implications for children and young people who we might feel we have included, but who feel as though they have been excluded?’

A number of US-based studies, both quantitative and qualitative, support an interpretation of systemic exclusion from many choirs, most frequently according to socio-economic status, but also intersecting with other factors (Bannerman, 2019; Elpus and Abril 2011; Sweet, 2020); in the European context, this is reflected in a recent in-depth qualitative case study by Karlsen et al. (2023). It is not that individuals or groups are directly discriminated against in these contexts. Rather, systemic exclusion can be said to arise from the selective power of cultural capital and from the hidden curricula and institutions where choirs take place; combined, these processes place certain groups in situations of disadvantage, and also indirectly communicate degrees of belongingness, depending on young people’s socio-economic and cultural background. Many who are passionate about engaging young people in choirs, regard ‘chorality’ as ‘ethically neutral’, that is, as an aspect of human engagement that transcends social issues. However, Engelhardt et al. (2022) argue for ‘a both-and approach to the sonic-social relationship in chorality’. They state: ‘Sound qualities matter, often urgently, as does chorality’s social power to include, capture, and exclude’. There is therefore a need for reflection on how the dialectics of sonic-social relations in choral practice work out, and what policies and strategies might enhance what Shaw (2017) envisions as ‘promoting socioeconomic diversity in choral ensembles’.

Recommendation 6: Choral leaders are encouraged to be constantly aware of sonic-social dynamics in choral organisation, from participant recruitment to rehearsal methods and discourses to performance practices

Access, social inclusion and bottom-up approaches

Access to choral music-making is an obvious vital step towards inclusion. However, access alone does not bring about an environment that is sustainable, and it is important to recognise the limitations as well as the possibilities of discourse of social inclusion. Similar to Fautley and Daubney (2018), Odena (2022: 1) notes how many research investigations and projects 'tend to focus on self-reported positive outcomes and programme reach (i.e. counting heads)', and assume without question the benefits of music without considering underlying rationales and processes of engagement. He goes on to argue for a bottom-up approach to music and social inclusion, observing 'young and adult participants' inspirational dynamics and creative processes, which are assuming increasing importance (ibid). Examples of this in the choral sphere range from the ethos proposed by many community-based youth choirs to a cappella choral arrangements informally and independently created by youth groups in folk and pop styles.

Recommendations 7 & 8:

Socially inclusive choral pedagogy and engagement needs to be imagined beyond access alone;

Bottom-up approaches to choral pedagogy and engagement can draw on inspirational and creative ideas emerging from community and youth groups.

Consensus building through discussions, workshops and reflections

Project partners' initial Needs Analysis and feedback on inclusion and choral music after the first transnational project meeting (Klaipėda, Lithuania 2022) identified the following areas for consideration:

- Equity, young people's rights: universal access to choirs
- Accommodating difference
- Care for others' needs. Leaving no-one behind
- Creating safe spaces
- General lack of policy and lack of clarity
- Providing resources for choirs and choral leaders
- Gender issues, including non-binary self-identification
- Established minorities

- Language issues and migrant groups
- Social class – potential barriers to access and inclusion
- Choral genres, vocal styles – accommodating different voices
- Inclusion from the perspectives of artists (composers, professional performers)
- Within schools – classroom singing, school choirs
- Outside schools – community vocal groups, specialist music schools
- Vocal pedagogies for inclusion
- Technologies to enhance inclusion
- Opportunities for all choral participants to be creative
- Expressive choral music and movement

These identified areas informed the training week organised in Cyprus (February 2023), that in addition to the specific choral, pedagogical, creative and technological aspects outlined above included workshops on power and privilege. These were adapted from Boal's *Theatre of the Oppressed* framework (2013) and also considered levels of privilege with regard to access and inclusion (Johnson, 2017). In particular, partners and trainees considered the agency of choral leaders in acknowledging power and privilege and, where appropriate and necessary, intervening in situations where some young people might be alienated or excluded in contexts of choral pedagogy and engagement.

<p>Recommendation 9: Choral leaders understand their agency and responsibility in raising consciousness of power and privilege</p>

Discourses and practices of inclusion can vary greatly, and while the majority of these are developed with the best intentions to improve the social experience of individuals and groups, they are also culturally sensitive. For example, choir members from migrant groups might be empowered by the inclusion of choral texts in their original first language, but in some contexts, such a well-intentioned strategy might have the effect of marginalising. Approaching such an inclusive pedagogic strategy calls for a mutually respectful 'artistic sensibility in the discovery of the other' (Sousa, 2011). A related question for socially inclusive choral pedagogy concerns how aspects of homogeneity and heterogeneity are accommodated. Artistic goals towards evenness of tone, accent and appearance may or may not conflict with goals that aim to celebrate differences in young

people's diverse cultural and musical backgrounds. This returns us to sonic-social considerations in ethics of chorality (Engelhardt et al., 2022).

Recommendation 10: Choral leaders are aware of diverse approaches to inclusive education, and of related ethical and cross-cultural considerations.

The continuing discussions of partners and trainees throughout the IN-VOICE4MPowerment project raised the following additional points:

- Interpreting the history of modern choral music in schools going back to 19th-century national education, and including the legacy of choral festivals and competitions (see, for example, McCarthy, 1999). Do we share the same values?
- Comparative approaches, for example, the different strengths and needs across IN-VOICE4MPowerment's five countries.
- Is there a danger that the 'feel good' factor of inclusion (especially at visible levels) could still act to conceal other forms of exclusion?
- How do we negotiate varied ideas/experiences of social inclusion and choral practice found in general music education, specialised music schools, traditional music groups, community music and music therapy?
- Do dominant practices 'just exist' or is there something hidden about power and privilege in them that we can deconstruct and even counter-act?
- Can other practices 'de-centre' power and privilege? – ICE and movement; ICE and creativity; ICE and technology
- Finally, and critically, what can we learn from our students (in schools, youth groups, choirs, teacher colleges) towards an inclusive choral education?

Regarding the last point, Allsup (2023) proposes the idea of 'quiet pedagogy' whereby music teachers and choral leaders might listen more to young people in ever-changing socio-cultural contexts. Reflecting on the experience of the Covid-19 years as well as on technological affordances for new modes of music-making, he states:

We have succeeded, I think, at the arrival of genre agnosticism, and a concomitant reordering of power. The field of music education has become more open. Our students are showing us what they can do. (Allsup, 2023: 181).

Recommendations 11 & 12:

Socially inclusive choral pedagogy adopts a multi-modal approach that incorporates, amongst other strategies, movement/dance, creative music-making and new technologies for individual and collaborative music production;

Listening to and learning from young people benefits the development of socially inclusive pedagogies, and this further empowers young people's agency and engagement with choral music.

The empowerment of student's agency and engagement with choral music and the empowerment of the choral teacher/leader are further discussed in the next section where choral singing is seen in relation to inclusion and the potential and social benefits of arts (in our case movement/dance/choralography, theatre and theatrical expression, creative music making as highlighted in Recommendations 11 and 12). At the same time, it is suggested that choral singing is strengthened where learning is collaborative and significant, and where learning may be supported by group motivational processes, then it can increase children's sense of social inclusion (Welch et al., 2014; Mejias and Banaji, 2020). What is more, a range of literature resources underline that the acquisition of skills, knowledge and understanding of digital technologies and music have beneficial effects on the social integration of youth. Most articles or reports on inclusive music pedagogies and digital technologies end up that 'teachers need more professional development in relation to democratizing music learning as social practice and using digital technology as pedagogic levers for re-engaging [youth] learners' (Burnard, 2007; Finney & Burnard, 2009).

Adopting a multi-modal approach

Before setting out to discuss some of the key issues in this part below, let us remind ourselves, as stated at the beginning of this section, that *a major parameter of the study is a conception of inclusion that embraces a broad range of social factors*. Moreover, when referring to social inclusion in youth, the term refers to *all* children achieving and participating despite challenges stemming from poverty, class, race, religion, linguistic and cultural heritage or gender.

As concluded at the end of Section A above, teachers/choral leaders feel uninformed and not sufficiently equipped to recognize underlying issues concerning the nature of social inclusion, while students remain in isolation, or are simply excluded. This issue has been a shared concern amongst partners despite homogeneous or 'homogeneous looking' contexts with robust singing traditions, like Latvia, Lithuania and Ireland, developing singing cultures like Cyprus and Portugal and contexts with strong out of school (community, municipality supported etc.) stemming from tradition singing like the Basque Country, Spain. Most of recent research articles on engaging and re-engaging marginalized youth claim and give emphasis to the importance of multidisciplinary approaches and methodologies and the transformative potential of the arts in the context of social inclusion (Brader 2013; Ruthmann, 2017; Ruthmann & Bowe, 2020). What is more, new diversity perspectives and strategies for social inclusion are underpinned by recommendations for digital pathways to implement non-formal learning methodologies, thus strengthening the providers' capacity to implement and maintain successful change and support youth at the same time. These are the issues that guide our review highlighting the importance of a multimodal approach next.

Music, gesture, movement, emotions and embodied pedagogies

As a young professor of Solfege in Geneva in the 1890s, Swiss educator Jaques Dalcroze believed that the traditional method of training musicians emphasized intellectual learning to the loss of the sense, and failed to foster students' experiences of the musical elements sufficiently early in their studies. This critique of traditional methods of music education became Jaques Dalcroze's life-work. After various experiments, Dalcroze concluded that the perception of the rhythmic and dynamic elements in music depends not only on hearing, but also on another sense, namely, the 'kinaesthetic' sense. He observed that the rhythms of music call forth the muscular and nervous response of the whole body:

Rhythm, like dynamics, depends entirely on movement and finds its nearest prototype in our muscular system. All the nuances of time - allegro, andante, accelerando, ritenuto - all the nuances of energy - forte, piano, crescendo, diminuendo - can be 'realised' by our bodies, and the acuteness of our musical feeling will depend on the acuteness of our bodily sensations. (Dalcroze, 1921, p. 60)

Dalcroze was convinced that motor-tactile consciousness, the combined awareness of space and movement, rarely exists in a balanced condition among children and adults. Since the perception of important musical elements depends on this motor-tactile consciousness, this

faculty must be cultivated and trained if musical development is to be possible. He believed that the lack of musical rhythm was the result of a general 'a-rhythm', whose cure depends on a special training designed to regulate nervous reactions and coordinate the muscles and nervous system; in short, to *harmonize mind and body*. Thus, Dalcroze devised a system for developing the rhythmic faculty, 'Eurhythmics'. Perhaps the most interesting aspect of Dalcroze's theory of musical experience is the *fundamental role it gives to 'gesture' in musical expression*. For Dalcroze, according to the feeling which evokes the gesture or movement, each of the varieties of gesture assumes a distinctive character, and reflects the diverse nuances of human emotions and feelings.

Later on, British writer Vernon Lee claimed as early as in 1932 that a quality of movement acts as the foundation of a feeling, and it is these foundations, these specific qualities of the movement common to the human feeling and to music, which music plays upon. Music draws on the patterns, schemata, or traces of felt-experience by means of precise yet plastic gestures of relative weight, space, movement and tension. In this way and on this level, 'it has 'meaning' or significance and can thus be seen as a vehicle for ... communication'. (Swanwick, 1979/1992: 37). Likewise, Miller stipulated that:

... when the cognitive processes cast around for meaning ... they often activate other schemata that are not schemata of musical experience, but rather of ordinary experience. That is to say, there are enough similarities between the schema representing a fist fight and the schemata representing parts of the "The Rite of Spring" so that the conclusion is easily reached. Parts of "The Rite of Spring" may sound angry ... (Miller, 1992, p. 422)

The above can be true and replicated when employing movement or gestures to express the music or vice versa (Shiobara, 1994; Ferguson, 2005). Educator Ruta Girdzijauskienė, our Lithuanian partner, has been working extensively focusing on the development of expressiveness in young children choirs employing facial and bodily expressions and gestures (*please see In-Voice4MPowerment PR-2 On-line Teacher/Choral Leader Training Module for IVCHP; Unit 3*). Additionally, pertinent information derives from neuroscience studies and in specific, studies that research the brain underline that there are shared neural mechanisms of music, singing and dancing (Janata & Parsons, 2013). Furthermore, in research about movement in the choral rehearsal the use of bodily movement has been found effective in the process of learning as well as building a positive choral attitude among students who talk about individual and group improvement in tone, singing technique, posture, breath support and enjoyment in moving and singing. As pointed out in relevant

research, students highlighted that movements both in warm-ups and in the rest of the choral rehearsal became meaningful, as they helped them understand what ‘the sounds they should be making ‘looks like” (Briggs, 2011).

This ‘meaningful rehearsal’, where there is connection of the mind, body and emotions, engagement and communication amongst young singers’ themselves and between singers and the teacher/choral leader, is of vital importance when rehearsing with a choir, according to maestro Basilio Astulez, our Basque/Spanish partner (*please see In-Voice4MPowerment PR-2 On-line Teacher/Choral Leader Training Module for IVCHP; Unit 3*). ‘The body is our most powerful tool’, Astulez emphasizes stipulating at the same time that the body-mind-emotions connection starts at the outset of the choral rehearsal, that is, in the warm-up exercises (In-Voice4MPowerment Multiplier Event Workshop, Cyprus, 2023). In appropriate research, American educator/conductor Stephen A. Paparo (2016), investigated how *somatic* (mind-body) instruction improved high school choral singers’ choral performance and facilitated their understanding, as ‘conscious awareness of their bodies helped them first identify with their singing habits (p. 8). Quoting “Ms Riggins”” testimony on the somatic experience in choral singing in Paparo’s research:

It’s not a body. It’s not a mind. It’s not a vocal cord. It’s you specifically. Every singer is bringing something different to the table and the fact that you can get ... [all] of them together, plus a crazy conductor, to make music in some kind of unified fashion – that’s magic (Paparo, 2016, p. 8).

In fact, ‘[e]xperience through the body continues as a way of knowing (which may be referred to as “embodied”)’ (Paparo, 2016, p. 2), as well as a compelling lens through which learning and teaching are re-conceptualized (Bressler, 2004). Indeed, the thread from Dalcroze’s system to recent choral practices that involve the body and feelings may point to ‘creative and embodied pedagogy’, or pedagogies, that have, ‘potential to challenge social inequalities, ... and construct young people as active makers of meaning who combine multi-modal resources to create forms of signification’ (Garrett & MacGill, 2019). What is more, embodied pedagogies, when coupled with drama based pedagogies that include activating conversational activities used to encourage exchanging, understanding and co-creation of ideas may apparently provide safe and inclusive learning environments where students actively engage in ‘creative and body-based activity that evokes [meaningful] connection’ and communication in a ‘complex assemblage of *encounters* in which ideas and imagination are bound up with sensation and learning’. In this way, ‘[e]ncounters allow collective ideas to

emerge' and ultimately take students and teachers/choral leaders 'to new places of understanding' (Garrett & MacGill, 2019). In other words, they become more meaningful.

As Dutch philosopher Gert Biesta (2014) puts it in a nutshell, arts produce 'aesthetic moments' that contribute to new ways of thinking, being and doing. In our case, the choral environment, an environment of transformation potential, is the place/space for being, – in being oneself with the others in a choral setting, and for doing – in singing and co-singing and collaborating with others; the latter inviting a stimulating proposed strategy of creative music making, that of *choral improvisation*.

Recommendation 13: Choral leaders are encouraged to adopt a connected learning strategy that gives emphasis on an embodied pedagogy approach that involves the learner's gestures, bodily movement and emotions in a meaningful way.

In-Voice4MPowerment On-line Teacher/Choral Leader Training Module for IVCHP (PR-2) offers choral leaders an enticing start.

Choral Improvisation

Most music educators including teachers/choral leaders would possibly agree that improvisation is a significant activity that strengthens musical growth, musical understanding and creative abilities (Burnard, 1999; Hargreaves, 1999; Sawyer, 2006; Borgo, 2007; Sawyer, 2008; Freer, 2010; Madura, 2014; Hickey, 2015). Moreover, improvisation is seen as ubiquitous; as technology of well-being (MacDonald & Wilson, 2020). However, while improvisation in general is widely recommended and practised, especially in certain environments, choral improvisation, constitutes the activity that teachers/choral leaders address the least, and if so, at a superficial level. As few teachers and choral conductors have engaged deeply in improvisation, choral improvisation is often identified as similar or relevant to choral jazz improvisation and it is put aside 'or 'relegated' to the purview of jazz specialists' (Freer, 2010, p. 20). What is more, teachers/choral leaders see improvisation as a 'sacrifice' to their rehearsal/preparation time with their choral groups consequently limiting opportunities for their students' (and themselves') for developing musical creativity. Hence, it is not surprising that there is a scarceness of research in individual (vocal) or group (choral/collaborative) improvisation (Siljamäki, 2021). Nonetheless, relevant research advocating the incorporation of choral improvisation in choral settings, emphasize the importance of the activity not only for developing musicianship and musical understanding,

but as describing it as an activity that empowers participants, providing opportunities to foster confidence and to flourish both musically and socially and to construct engaging activities in shared, safe, playful and collaborative environments (for instance, Sawyer, 2006; Farrell, 2016 and 2018; Siljamäki, 2021). In-Voice4MPowerment Latvian partner, the composer Laura Jekabsone underlines choral improvisation in a wider sense of the concept of creativity as an activity, in fact, an activity that can be practiced throughout one's life and become as natural as breathing where everyone can be included (*please see In-Voice4MPowerment PR-2 Online Training Module; Unit 3*).

The music educator Patrice Madura highlights a number of reasons for the use of improvisation as, according to her, vocal improvisation offers more opportunities for inclusion, students have the opportunity to be the authors of their own music making, as it 'gives personal meaning to the experience' and students often tend to continue their music making activities into adult life because of their experiences with improvisation (1999, p. 1). Taking this point further, American Jazz educator Edward Sarath (1993 and 2012) believes that the experience of improvisation 'accommodates any cultural lineage and cultivates appreciation and understanding of other music' creating a safe learning environment that encourages students to express their cultural identities' (1993, p. 24), exchange and articulate ideas and understand the other. In a similar way vocal/choral improvisation provides new pathways of perceiving relating and attending to the world (DeNora, 2013, pp. 130-131). In ad, the implications of using choral improvisation in order to explore a wider range of musical styles and genres may result, in turn, in encouraging more student participation and a diversity of repertoire used. In his research David Hirschorn (2011) sheds light on the testimony of a choral participant's enthusiasm and motivation for choir in relation to improvisation activities that give an added value to the overall choral experience.

Sometimes that gets kind of old, just singing the same thing over and over. But if you are doing an improvisational piece, sometimes when you get to the improv part, it just kind of mixes it up and it gives it a little bit more aliveness." (Hirschorn, 2011, p. 147).

This last statement, 'gives it a little bit more aliveness' leads to the question posed by American educator Patrick K. Freer (2010) in his fervent advocacy for choral improvisation:

What pedagogical and motivational benefits might improvisation provide that could attract people with limited vocal experience to choral ensembles? Improvisation permits singers to make music without concern for the range or tessitura of a printed vocal line (Freer, 2010: 25).

Finnish educator Eeva Siljamäki echoes the preceding statement as she declares that 'improvisation can be learnt by anyone, regardless of technical proficiency or age' (2021, p. 1). In continuation with this line of thinking, Freer (2010) stressed earlier that teachers/choral leaders need to be exposed repeatedly to certain types of music, music practices and training in order to develop their improvisational skills. Thus, 'much like the collaborative music making ... in traditional choral rehearsals, improvisation can be as much as a democratic social endeavor, as a musical one' (p. 25). Freer proceeds to give suggestions, not prescriptions, for the incorporation of choral improvisation practices in warm-ups in choral rehearsals with elements of play that offer at the same time motivation, enjoyment and learning. In doing so, he refers to composers Michael DeLalla, Raymond Tallis and Michael Colgrass and their use of four phases in the development of improvisation activities, namely those of 'Sensing (Anticipating), Enacting ('Contacting), Noticing (Thinking) and Reforming (Doing)' (2010, pp. 28-29).

Significantly encounters in safe choral environments where choral improvisation activities are promoted in a choral pedagogy that incorporates gestures, bodily movements, expression and exchange of feelings, emotions and ideas in a collaborative manner, where

participants 'work towards a collective assembled knowledge informed by students' own funds of knowledge ... [where] collective ideas ... emerge ... and take students and teachers to new places of understanding (Garrett and MacGill, 2019, p. 4).

These 'new places of understanding' for teachers and learners emerging from a proposed holistic, choral pedagogic approach encompassing multi-modal strategies may lead to the empowerment of young people that is characterised amongst other things by positive musical development and 'transformative music engagement' (O'Neill, 2006), which provide a framework for creating reflection, experiential and action oriented learning opportunities and evaluating students' sense of agency, connection and values, aim at: shifting the focus from viewing music learners from within a deficit versus talent/expertise framework. It focuses instead on the idea that all music learners in all contexts of development have musical strengths and competencies. (O'Neill, 2012, p. 166). With the emergent and rapid development of new technologies these competencies may promote youth creativity with the use of digital tools.

Recommendation 14: Choral leaders are encouraged to incorporate in their choral practices the use of choral improvisation activities. These activities empower confidence, engagement and artistic agency and develop motivation in learners.

In-Voice4MPowerment On-line Teacher/Choral Leader Training Module for IVCHP (PR-2) offers choral leaders an enticing start.

The use of Digital Tools

With the increasing availability of technological resources applicable for use both in and out of the music classroom, a lot of attention has been given to the educational use of music technology, however, there has been limited research on the use of technology in the choral context (Johnson, 2018).

Considering that student access to technology has become more prevalent, with devices such as smartphones or tablets becoming more and more commonplace for students (Webster, 2016), as well as the increasing popularity of more technology based electroacoustic music among young people (Macedo, 2013), it has been suggested that the integration of music technology in the music educational context could encourage student engagement (Popovych, 2014). Many teachers use audio and video playback for modelling purposes (Stephens-Himonides and Hilley, 2017). Moreover, digital applications and tools could be especially helpful in enhancing assessment, including individualised assessment, in a practical and time-saving manner (Furby, 2013). In ad, there has been evidence that digital tools strengthen students' independent choral practice habits developing confidence and giving positive attitudes and motivation towards choral participation. (Johnson, 2018).

From a traditionalist perspective stance, choir practice is characterized by a strong leadership from the conductor, using mainly work with pre-composed material, based on codified vocal registers and standard vocal effects. However, traditional choir forms are being challenged by contemporary choral music and singing practices (Alwes, 2015). Especially in recent years, the intersection of choir singing with experimental electronic music is being explored opening new possibilities regarding the expression of individuals and their role in the choral ensemble (Turchet & De Cet, 2023). The use of mobile devices as musical instruments has also been addressed, including specific software tools used, as well as their applications in

performance settings (Tanaka, 2004). Moreover, recent research focuses on the innovative use web-based distributed systems designed to enhance traditional choral ensemble performances with electronic sounds generated by smartphones that promote learning with novelty and fun (Turchet & De Cet, 2023).

Although composition is not typically taught in a choral classroom, the inclusion of composition in a choral programme would promote the idea of a holistic choral experience (Kent, 2018). Digital tools have made the compositional process much easier and accessible to young people, including those who may not have a solid foundation in music notation (Webster, 2016). Working in Digital Audio Workstations (DAW) is considered a helpful practice in the choral context, in extending and enriching essential concepts for student singers. By working through creative projects, such as in achieving blend in a DAW environment, using digital effects to mix or change the vocal timbre, helps choral participants understand underlying principles enhancing thus their choral practice. Remixing of existing pieces of choral repertoire can deepen students' understanding of the choral literature they learn while at the same time exploring their own creative agency and supporting a sense of pride for their own achievements (Haas & Pendergast, 2023).

Finally, when discussing the role of the teacher/choral leader, it is recommended to practice and experiment with technology to become more confident and familiar with it (Wise *et. al.*, 2011). However, the use of technology in the music educational contexts should be intentional and directed towards specific goals and intentions (Henry, 2015) with the teacher/choral leader facilitating learners' needs in a safe virtual collaborative environment where the idea of 'quiet pedagogy' is prevalent (Allsup, 2023).

Recommendation 15: Choral leaders are encouraged to incorporate in the choral practices activities that entail the use of digital tools promoting asynchronous and synchronous collaborative music making in youth, empowering artistic ownership and fostering social inclusion.

In-Voice4MPowerment On-line Teacher/Choral Leader Training Module for IVCHP (PR-2) and Collaborative Learning Digital Platform (PR-5) offer choral leaders a challenging foundation.

Coda

The present report unfolds the In-Voice4MPowerment IVCHP Framework with guidelines and recommendations for policy actions. Project Result 1, the present Framework, establishes a rigorous basis and informs the innovative multimodal approaches and the development of digital technologies as presented in the Project Results 2, 3, 4 and 5, namely:

PR2 – Teacher/Choral Leader Training Module for IVCHP. This is an on-line course emerging from the IVCHP Framework based on innovative aspects of vocal/ choral and theatrical expression, including improvisation, movement and the creative use of digital technologies aiming at enhancing communication.

PR3 – Teacher/Choral Leader Performance and Effectiveness Assessment Tool. This is an on-line self-evaluation tool linked with the Teacher/Choral Leader Module for IVCHP aiming at monitoring progress and effectiveness of its implementation.

PR4- E-Book – IVCHP Resources. This is a collection of sound and visual resources and good practices linked with appropriate pedagogical recommendations.

PR5 - Collaborative Learning Digital Platform (CLDP). This is an on-line platform for sharing resources and good practices fostering communication through collaborative artistic creation with the use of digital technologies.

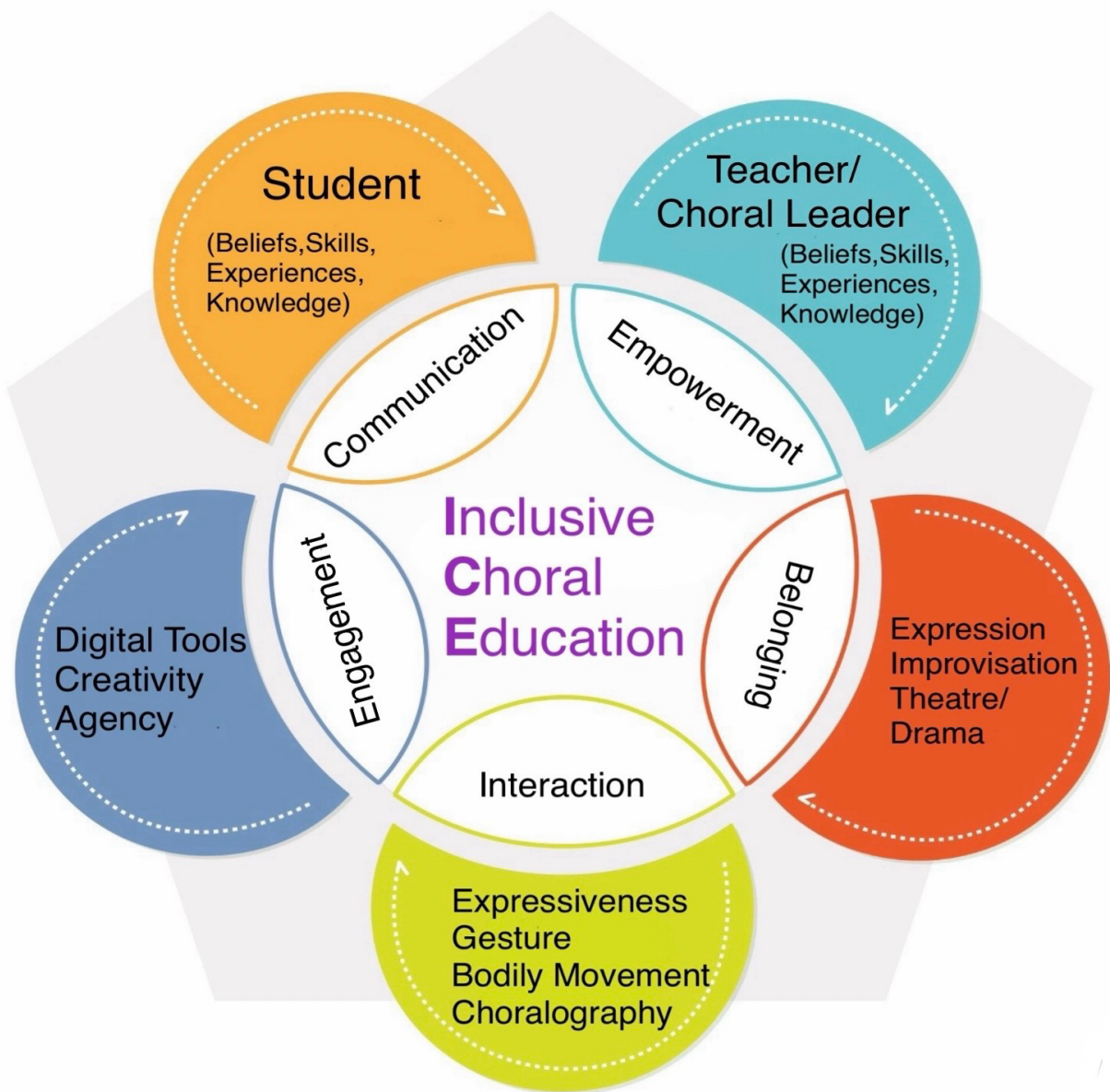
In an inclusive choral education (ICE) pedagogy where multi modal approaches incorporating gestural expression, embodied physicality in movement, choralography and theatrical expression, creative music making practising choral improvisation, and individual and collaborative music making using digital tools all learners communicate meaningfully as they feel empowered. This feeling of empowerment facilitates and enables youth have their voices heard both literally and metaphorically as they and teachers/choral leaders bring along, at the same time, their own identities, values, beliefs, knowledge and experiences.

In an ICE context, because of empowerment, engaged agency and connectivity, singing and the experiences of choral singing are taken into a level where personal and collective music agency and music engagement co-exist, where choral singing, being an empowering agent, becomes **transformative**. Thus, it is through the notion of ‘transformative music engagement’ (O’Neill, 2012 and 2014) that we conclude with the belief that everyone *blossoms*. The latter is reflected in the figure below where all IVCHP Framework key ideas are summarized. The idea of blossoming is represented with the shape of a flower that sits in a safe space. All

petals/parts of the flower inter-act, inter-connect, engage, communicate and empower each other in a continuous exchange of ideas in symbolic forms in a space that Keith Swanwick calls 'the space between' (1999; 2012); the space where we articulate and share our experience of the world meaningfully.

Figure 1

In-Voice4MPowerment: An Inclusive Vocal/Choral Pedagogy Framework for fostering youth in safe, inclusive choral settings where learning is transformed.



FURTHER POLICY RECOMMENDATIONS

Recommendation 16: At local, national and European level, there should be provision of Continuous Professional Development (CPD) that promotes and fosters ICE with the development of relevant educational training modules/programmes that give emphasis on socially inclusive choral pedagogy that adopts a multi-modal approach.

Recommendation 17: The provision of relevant available resources and educational material and the opportunity for teachers/choral leaders to develop their own educational material based on the development of competencies towards creating and maintaining inclusive choral education environments in local, national and trans-European contexts.

In-Voice4Mpowerment On-line Teacher/Choral Leader Training Module for IVCHP (PR-2), Teacher/Choral Leader Performance and Effectiveness Assessment Tool (PR-3), E-Book – IVCHP Resources (PR-4) and Collaborative Learning Digital Platform (PR-5) offer choral leaders a robust foundation.

Recommendation 18: At local, national and European level, development of inter-arts educational programmes that promote communities of practice and work in a systemic approach, including school collaborations.

Recommendation 19: At local, national and European level key leaders develop, promote, support and implement educational policies that foster ICE pedagogies.

Recommendation 20: At local, national and European level develop and foster strategies to sustain ICE development beyond the In-Voice4Mpowerment project with maintenance of networks, capacity to expand on the present framework, and on portal for exchange of approaches, strategies resources and development of further programmes based on feedback from transferability.

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APPENDIX

In-VOICE4MPowerment: Inclusive Vocal/Choral Pedagogy (IVCHP) Framework: An Overview of Recommendations for Policy Actions

Recommendation 1: Raising choral leaders' awareness of the dynamics of both 'the hidden curriculum' and 'cultural capital'

Recommendation 2: Choral leaders build on the potential for bonding and bridging in their work with young people

Recommendation 3: Choral leaders develop capacity for creative participation by young people in their groups

Recommendation 4: Choral leaders are aware of their agency in interpreting and challenging barriers to young people's participation in choral activities

Recommendation 5: Choral leaders strive for a balance between participatory and performance aspects of choral music, paying at least as much attention to inclusive practice as to artistic product.

Recommendation 6: Choral leaders are encouraged to be constantly aware of sonic-social dynamics in choral organisation, from participant recruitment to rehearsal methods and discourses to performance practices

Recommendations 7 & 8:

Socially inclusive choral pedagogy and engagement needs to be imagined beyond access alone;

Bottom-up approaches to choral pedagogy and engagement can draw on inspirational and creative ideas emerging from community and youth groups.

Recommendation 9: Choral leaders understand their agency and responsibility in raising consciousness of power and privilege

Recommendation 10: Choral leaders are aware of diverse approaches to inclusive education, and of related ethical and cross-cultural considerations.

Recommendations 11 & 12:

Socially inclusive choral pedagogy adopts a multi-modal approach that incorporates, amongst other strategies, movement/dance, creative music-making and new technologies for individual and collaborative music production;

Listening to and learning from young people benefits the development of socially inclusive pedagogies, and this further empowers young people's agency and engagement with choral music.

Recommendation 13: Choral leaders are encouraged to adopt a connected learning strategy that gives emphasis on an embodied pedagogy approach that involves the learner's gestures, bodily movement and emotions in a meaningful way.

In-Voice4MPowerment On-line Teacher/Choral Leader Training Module for IVCHP (PR-2) offers choral leaders an enticing start.

Recommendation 14: Choral leaders are encouraged to incorporate in their choral practices the use of choral improvisation activities. These activities empower confidence, engagement and artistic agency and develop motivation in learners.

In-Voice4MPowerment On-line Teacher/Choral Leader Training Module for IVCHP (PR-2) offers choral leaders an enticing start.

Recommendation 15: Choral leaders are encouraged to incorporate in the choral practices activities that entail the use of digital tools promoting asynchronous and synchronous collaborative music making in youth, empowering artistic ownership and fostering social inclusion.

In-Voice4MPowerment On-line Teacher/Choral Leader Training Module for IVCHP (PR-2) and Collaborative Learning Digital Platform (PR-5) offer choral leaders a challenging foundation.

Recommendation 16: At local, national and European level, there should be provision of Continuous Professional Development (CPD) that promotes and fosters ICE with the development of relevant educational training modules/programmes that give emphasis on socially inclusive choral pedagogy that adopts a multi-modal approach.

Recommendation 17: The provision of relevant available resources and educational material and the opportunity for teachers/choral leaders to develop their own educational material based on the development of competencies towards creating and maintaining inclusive choral education environments in local, national and trans-European contexts.

In-Voice4M Powerment On-line Teacher/Choral Leader Training Module for IVCHP (PR-2), Teacher/Choral Leader Performance and Effectiveness Assessment Tool (PR-3), E-Book – IVCHP Resources (PR-4) and Collaborative Learning Digital Platform (PR-5) offer choral leaders a robust foundation.

Recommendation 18: At local, national and European level, development of inter-arts educational programmes that promote communities of practice and work in a systemic approach, including school collaborations.

Recommendation 19: At local, national and European level key leaders develop, promote, support and implement educational policies that foster ICE pedagogies.

Recommendation 20: At local, national and European level develop and foster strategies to sustain ICE development beyond the In-Voice4Mpowerment project with maintenance of networks, capacity to expand on the present framework, and on portal for exchange of approaches, strategies resources and development of further programmes based on feedback from transferability.



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