

SYM-181

Different Perspectives on the Future of Inclusive Music-Making in the Asian Pacific Region:

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The Hong Kong Perspective

Abstract

In Hong Kong, inclusive education is concerned with educating all students, primarily to cater to students who have special educational needs [SEN] in a comprehensive manner. Studies have reported success in raising teachers' awareness of inclusive education principles. However, the commitment of individual teachers to the implementation of inclusive practices in their own classrooms varies. There is a lack of support and continuous training for educators and facilitators. In this round table session, we aim to provide an overview of the current policy, practices and problems concerning inclusive education in the music classroom setting. Recommendations to improve the current practice of educational policies based on problems raised will also be discussed.

Musical Inclusion for the People with Parkinson's Disease During the Lockdown Caused by COVID-19: a Malaysian's Perspective.

Abstract

One of the consequences of the Covid-19 pandemic was the country's lockdown with the new normal "social-distancing" being mandated. This might have worsened the management of some chronic diseases such as Parkinson's Disease (PD). PD is a chronic neurodegenerative disease in which the symptoms of the disease worsen over time. Apart from the prominent motor problems, studies also noted that the quality of life (QoL) of the People with Parkinson's Disease (PwP) deteriorates significantly with increasing disease severity. The impairment in the QoL often causes PwP to social withdrawal and social isolation, leading to higher possibilities for PwP to develop neuropsychiatric disorders such as anxiety and depression, as well as causing caregivers' distress. A tele-based music programme was designed for the PwP aiming to encourage social engagement and to instil

positive living. This presentation reports the preliminary findings of the reception of a trial tele-based music programme on psychosocial wellbeing in people with PwP.

Keywords: Parkinson's Disease, Psychosocial Wellbeing, Tele-based Music Programme

Access and Equity to Inclusive Group Music-Making in Non-Metropolitan Australia

Abstract

It is increasingly acknowledged that an individual's engagement in participatory arts activity contributes to their cognitive, social, and personal capability - with qualities of self-regulation, identity and resilience frequently apparent. Music is the art-form in which every child and adult can engage, regardless of age, mobility, physical stature, language, cultural background, geographical location, physical, psychological or mental capacity. Every child and adult deserves the right to make and experience music, and to be guided and facilitated in doing so. Effective, meaningful group music participation requires no pre-existing skill or experience; however it does require effective leadership that includes experience and skill in inclusive pedagogy, performance practice, communication, and entrepreneurship. Metropolitan Australians have greater, supported access to participatory music activity than those living in non-metropolitan settings and this research focuses on locating, identifying and celebrating opportunities for equitable access to quality group music making activities for a diverse range of children and adults living outside the resource-rich metropolitan centres in Australia.

The Asian Pacific Community Music Network (APCMN)

Abstract

The APCMN was set up in Beijing in 2010, as an off-shoot of the ISME commission for community music activity (ISME CMA). It was set up by the late Steve Dillon, Professor Kari Veblen and Professor Brydie Leigh-Bartleet with the intention of foregrounding discussion of what community music could mean in the region, bringing people together and developing future programmes of community music activity. Since its inception there have been 4 seminars, Brisbane in 2013, Tokyo 2015, Auckland 2017 and Hong Kong 2020. These have featured presenters and delegates from more than 10 countries across the region. In addition there has been a publication, *Community Music in Oceania: Many Voices, One Horizon*, published in 2018 by the University of Hawai'i press. In this round table presentation I will build on interviews with three of the seminars chair to look at the impact, reach and future of the network.

Keywords Community Music, Musical inclusion.