

Over balconies and electronic bridges: Intercultural music engagement during & post pandemic

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Abstract

Globalisation, mass migration, and the challenges of accommodating cultural and political diversity have resulted in a renewed interest in social cohesion and community resilience. Local and global interdependencies require cooperation across different constituencies to address issues with wide reaching implications such as conflict and climate change – often leading to further mass migration of people. The research considered here was punctuated by a global concern – the COVID-19 pandemic. This event underlined these interdependencies and the importance of addressing tensions between cohesion and diversity to optimise the resilience of communities in the face of adversity.

Specifically, this thesis explores the role of intercultural music engagement in fostering social cohesion and community resilience. As a social custom found across cultures, while demonstrating cultural variation, music has potential to strengthen bonds within and between groups. However, music's capacity to strengthen bonds within groups points equally to its capacity to create division. The COVID-19 pandemic and associated lockdowns underscored the role of digital platforms in maintaining music practice and connection across divides. Observing the unfolding event oriented the focus of the research toward the processes of digitally mediated and face-to-face music engagement in building intercultural understanding, social connection, and community resilience; the features that distinguished digitally mediated from face-to-face intercultural music engagement; and the characteristics of people and artifacts that play a bridging role in intercultural music engagement.

Four studies were undertaken and are described in this thesis. Two considered intercultural music engagement during COVID-19 lockdown, including a participatory action research project exploring asynchronous multi-tracking performance among six community-based arts practitioners, and an online ethnography of eight case studies of audience engagement with

YouTube music broadcasts. The third study was a social network analysis that considered cultural identity and culturally diverse music practice among 120 Australian musicians. The fourth study was an integrative literature review synthesising interdisciplinary knowledge from 31 studies of intercultural music engagement programs for adults. Also described in the thesis is a design for a brief hybrid (including both digitally mediated and face-to-face) music intervention for international university students. The approach to the intervention is informed by the four studies.

The research underscores the dynamic nature of culture, community and social identity that necessitate inclusive and ecological conceptualisations of social cohesion and community resilience. Investigations reveal intercultural music engagement is highly context specific, requiring local knowledge, facilitation skills and reflective practice. As well as the role of music practice as a bridge between diverse identities and groups, the studies highlight the connective potential of digital platforms, polycultural perspectives and shared purpose.

Keywords: intercultural, music, intervention, community, cohesion, diversity, resilience

Declaration

This is to certify that

- (i) the thesis comprises only my original work towards the PhD except where indicated in the Preface;
- (ii) due acknowledgement has been made in the text to all other material used;
- (iii) the thesis is fewer than 100 000 words in length, exclusive of tables, maps, bibliographies and appendices.

Trisnasari Fraser (GDA(Psych); MApp(Psych))

Preface

Statement of contribution

Detailed statements of contribution are included in bridging sections at the beginning of each chapter. A summary is provided here. The thesis comprises four studies including: 1. a participatory action research project; 2. an online ethnographic study; 3. a social network analysis; and 4. an integrative literature review. I conceived of all studies under the supervision of Professor Jane Davidson, Dr Alexander Crooke (studies 1, 2 and 4) and Professor Yoshihisa Kashima (study 3). I was largely responsible for data collection, survey design (where relevant), and recruitment for each study, and conducted analysis with critical input from my supervisors. Associate Professor Peng Wang conducted the exponential random graph modelling (ERGM) that forms part of the social network analysis. For co-authored publications, I wrote the first drafts of manuscripts, with input from co-authors on revisions and incorporation of peer review feedback.

Publications included in the thesis

The following publications comprise chapters 2 to 5 of this thesis, with the chapters retaining the formatting for publication. Thus, while the thesis is primarily formatted according to the Publication Manual of the American Psychological Association: 7th Edition, the following chapters include different referencing, formatting and spelling styles due to the requirements of the publishers. Tables and figures are numbered by chapter rather than consecutively throughout the thesis and each chapter includes a separate reference list.

Chapter 2 was published in *Journal of Intercultural Studies* on 21 October 2022.

Fraser, T. (2022). Egyptian Baladi, Australian style in lockdown: Seeking connection.

Journal of Intercultural Studies, 43(6), 846-864.

<https://doi.org/10.1080/07256868.2022.2134319>

Chapter 3 was published in in *Journal of Interdisciplinary Music Studies* in November 2023.

Fraser, T., & Davidson, J.W. (2023). Call and response: distributed creativity in asynchronous Egyptian music and dance performance. *Journal of Interdisciplinary Music Studies*. <http://musicstudies.org/wp-content/uploads/2023/11/04Fraser-Davidson.pdf>

Chapter 4 was published in *Frontiers in Psychology* on 8 July 2021.

Fraser, T., Crooke, A.H.D., & Davidson, J.W. (2021). “Music has no borders”: An exploratory study of audience engagement with YouTube music broadcasts during COVID-19 lockdown, 2020. *Frontiers in Psychology*, *12*(643893). <https://doi.org/10.3389/fpsyg.2021.643893>

Chapter 5 was published in *the world of music (new series)* on 6 July 2023.

Fraser, T., Crooke, A.H.D., & Davidson, J.W. (2023). Intercultural music engagement over electronic bridges: Online ethnography and action research during COVID-19 lockdown. *the world of music (new series)*, *12*(1), 38-75. <https://doi.org/10.59998/2023-12-1-1314>

Chapters 6 to 9 are unpublished material not submitted for publication.

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Thank you to Assoc. Prof. Peng Wang for his diligence and patience in preparing data and statistical modelling to contribute to the social network analysis and to all the musicians who took part in this study. Thank you to Virginia Masri, Phil Carroll, Claudia Sangiorgi Dalimore, Andy Busuttil and Philip Griffin for the opportunity to play music and dance with you all and for the generosity with which you shared your knowledge and time. Thank you to Heather Gridley for helping me establish my identity as a community psychologist through both my research and practice.

Thank you to my family, especially Derek, Sam, Kirin, Dewi and Ian for supporting me through the journey and helping me maintain perspective.

Finally, thank you to all the artists, because in creating, you create culture and meaning. As Christos Tsiolkas and Clare Wright wrote in Australia's latest Cultural Policy '*Revive*':

Culture then, is the sum of our stories and our music, of our paintings and our craft, our films and our games, our songs and our dance, our architecture and design, as well as the history of our wars and conflicts, our arguments, and accords. It is the story of our comings and goings, our migrations. Culture is also constantly being created and reenergised in the here and now. It is how we play together, entertain each other, inform, enrage and engage with each other. Culture is never THE story of us. Culture is dynamic. Culture is a force.

Table of contents

| | |
|---|------------|
| Abstract | i |
| Declaration | iii |
| Preface | iv |
| <i>Publications included in the thesis</i> | <i>iv</i> |
| <i>Financial support</i> | <i>v</i> |
| Acknowledgements | vi |
| Table of contents | vii |
| List of tables and figures | xi |
| Chapter 1. General Introduction | 1 |
| <i>Community music and community psychology inquiry and practice</i> | <i>3</i> |
| My place in these fields and philosophical orientation | <i>3</i> |
| Community psychology and music perspectives in an ecology of knowledges: Defining the terms and frames of reference | <i>7</i> |
| <i>Drawing on a community of inquiry to meet the research aim and questions</i> | <i>17</i> |
| <i>Outline of chapters</i> | <i>19</i> |
| Part 1: Intercultural music engagement during COVID-19 lockdown..... | <i>19</i> |
| Part 2: Intercultural music engagement beyond COVID-19 lockdown | <i>20</i> |
| <i>References</i> | <i>23</i> |
| Chapter 2. Egyptian Baladi, Australian Style in Lockdown: Seeking Connection | 37 |
| <i>Abstract</i> | <i>39</i> |
| <i>Introduction</i> | <i>40</i> |
| Migration and multiculturalism: the Australia context..... | <i>41</i> |
| Cultural identity, music and dance in a super-diverse world..... | <i>42</i> |
| Cultural appropriation and Orientalism | <i>44</i> |
| Research questions..... | <i>45</i> |
| <i>Method</i> | <i>45</i> |
| <i>Findings and discussion</i> | <i>47</i> |
| Pre project: navigating music, dance and identity | <i>47</i> |
| Project inception: reevaluating my relationship with raqs sharqi and ashra baladi..... | <i>48</i> |
| Performing ashra baladi remotely – layers of separation from context..... | <i>50</i> |
| Communities of practice engaged in intercultural musicking..... | <i>54</i> |
| Brokerage and hybrid musical forms..... | <i>58</i> |
| <i>Conclusion</i> | <i>60</i> |
| <i>References</i> | <i>63</i> |
| Chapter 3. Call and Response: Distributed Creativity in Asynchronous Egyptian Music and Dance Performance | 71 |
| <i>Abstract</i> | <i>73</i> |
| <i>Introduction</i> | <i>75</i> |

| | |
|--|------------|
| Study aim and research questions | 82 |
| <i>Method</i> | 83 |
| Participants | 84 |
| Process and materials..... | 84 |
| Analysis | 85 |
| <i>Findings and discussion</i> | 85 |
| Affordances and constraints..... | 85 |
| Collaborative emergence | 92 |
| Process improvements for application in culturally diverse community settings | 101 |
| <i>Conclusion</i> | 104 |
| <i>References</i> | 107 |
| | |
| Chapter 4. “Music Has No Borders”: An Exploratory Study of Audience Engagement with YouTube Music Broadcasts During COVID-19 Lockdown, 2020 | 114 |
| <i>Abstract</i> | 115 |
| <i>Introduction</i> | 116 |
| Theoretical framework | 117 |
| Study aim and research questions | 123 |
| <i>Method</i> | 124 |
| Data collection and participants..... | 124 |
| Material and methods | 124 |
| The context of each case study | 126 |
| <i>Results</i> | 129 |
| Languages other than English..... | 129 |
| Explanation of main themes..... | 129 |
| Overview of subthemes..... | 130 |
| Case study 1: Two performances by large scale community choir | 135 |
| Case study 2: Two remixes of a North African instrumental created in lockdown..... | 138 |
| Case study 3: South African song and dance to broadcast health message | 139 |
| Case study 4: North American and East Asian orchestra collaboration..... | 140 |
| Case study 5: World fusion music collaboration – charity raising effort | 141 |
| Case study 6: Asia Minor informal orchestra | 142 |
| Case study 7: West African/Arabic trio | 144 |
| Case study 8: West African/Western classical duo | 145 |
| <i>Discussion</i> | 146 |
| Engagement with online music broadcasts as ritual | 146 |
| Engendering shared identity and implicated mechanisms | 148 |
| Interaction between different cultural identities | 149 |
| Factors influencing dissemination of the videos | 149 |
| How community resilience was enacted through online music engagement | 150 |
| <i>Conclusion</i> | 150 |
| Limitations and future directions | 151 |
| <i>References</i> | 152 |
| | |
| Chapter 5. Intercultural Music Engagement Over Electronic Bridges: Online Ethnography and Action Research During COVID-19 Lockdown | 160 |
| <i>Abstract</i> | 162 |
| <i>Introduction</i> | 163 |
| <i>Author reflexivity and interdisciplinarity</i> | 165 |

| | |
|---|------------|
| <i>The necessity of engaging with the digital</i> | 170 |
| <i>Following an iterative approach</i> | 172 |
| YouTube ethnographic study – case studies of intercultural music engagement | 174 |
| From audience to performer – drawing on participatory action research | 183 |
| <i>Conclusions</i> | 194 |
| <i>References</i> | 197 |
| Chapter 6. Social Network Analysis of Australian Musicians: Insights into the Community-Diversity Dialectic | 206 |
| <i>Introduction</i> | 207 |
| The community-diversity dialectic debate: an overview | 208 |
| Theorisation of community for diverse contexts – beyond bonding and homogeneity | 211 |
| Music as joint activity and cultural representation in an open boundary community..... | 215 |
| <i>Method</i> | 217 |
| Participants and sampling | 217 |
| Survey items | 218 |
| Analysis | 219 |
| <i>Results</i> | 223 |
| Research question 1: How diversity and community are reflected among musicians | 223 |
| Research question 2: Spread of knowledge of music genres through the network..... | 238 |
| Research question 3a: The role of processes of homophily | 239 |
| Research question 3b: The role of digital platforms in sustaining community during COVID-19 lockdown | 243 |
| <i>Discussion and conclusion</i> | 247 |
| <i>References</i> | 256 |
| Chapter 7. Intercultural Music Engagement: An Integrative Literature Review | 269 |
| <i>Introduction</i> | 269 |
| <i>Method</i> | 274 |
| Data collection | 275 |
| Evaluation of data..... | 277 |
| Data analysis | 279 |
| <i>Discussion</i> | 291 |
| Theoretical foundations | 291 |
| Prominent themes | 295 |
| <i>Conclusion</i> | 302 |
| <i>References</i> | 303 |
| Chapter 8. Program logic for VUMusicConnects: A brief hybrid music intervention for international students | 316 |
| <i>Introduction</i> | 316 |
| Program logic and theory of change | 317 |
| Evaluation, complexity and transformation | 318 |
| Network interventions | 319 |
| Community music and intercultural interventions | 320 |
| <i>VUMusicConnects program theory of change</i> | 321 |
| Main presenting needs | 322 |
| Context | 322 |
| Program logic..... | 323 |

| | |
|---|------------|
| <i>VUMusicConnects program evaluation</i> | 332 |
| <i>References</i> | 337 |
| Chapter 9. Discussion and conclusion | 343 |
| <i>Taking an ecological perspective – theoretical underpinnings and methodological approaches</i> | 343 |
| <i>Addressing the research questions and expanding on the program assumptions</i> | 346 |
| <i>Intercultural music engagement: a vignette</i> | 354 |
| <i>Empirical, theoretical, practical, methodological and ethical implications</i> | 355 |
| <i>Limitations and future directions</i> | 356 |
| <i>Conclusion</i> | 356 |
| <i>References</i> | 358 |
| Appendices | 367 |
| <i>Appendix A: Baladi study – Ethics Approval</i> | 367 |
| <i>Appendix B: Baladi study - Plain Language Statement and Consent Form</i> | 368 |
| <i>Appendix C: Baladi study - Participant Interview Schedule</i> | 373 |
| <i>Appendix D: YouTube study – Ethics Approval</i> | 374 |
| <i>Appendix E: Social network study – Ethics Approval</i> | 375 |
| <i>Appendix F: Social network study - Plain Language Statement and Consent Form</i> | 376 |
| <i>Appendix G: Social network study – Online survey</i> | 380 |
| <i>Appendix H: Social network study – Study referral</i> | 386 |
| <i>Appendix I: Social network study - Degree centrality of music genres</i> | 387 |
| <i>Appendix J: Social network study - Degree centrality of instruments</i> | 390 |
| <i>Appendix K: Social network study - ERGM model output</i> | 392 |
| <i>Appendix L: Social network study - Degree centrality of social media platforms/apps</i> | 394 |
| <i>Appendix M: Social network study - Responses to open ended questions</i> | 395 |
| <i>Appendix N: Integrative literature review - Quality appraisal</i> | 412 |
| <i>Appendix O: VUMusicConnects evaluation</i> | 417 |
| <i>Appendix P: VUMusicConnects Evaluation -- Ethics Approval</i> | 425 |

List of tables and figures

Chapter 1.

| | |
|--|---|
| Figure 1 Overview of the research..... | 2 |
|--|---|

Chapter 2.

| | |
|---|----|
| Figure 1. Planning the asynchronous multitracking performance via Facebook and email..... | 51 |
|---|----|

| | |
|--|----|
| Figure 2. Selected Facebook posts..... | 53 |
|--|----|

Chapter 3.

| | |
|---|----|
| Table 1. Asynchronous <i>ashra baladi</i> performance: participant roles..... | 84 |
|---|----|

| | |
|---|----|
| Figure 1. Perceived affordances, constraints and prior knowledge of individual practitioners..... | 86 |
|---|----|

| | |
|---|----|
| Figure 2. Proposed structure, instrumentation and rhythm..... | 88 |
|---|----|

| | |
|---|----|
| Figure 3. YouTube videos shared on Facebook | 89 |
|---|----|

| | |
|---|----|
| Figure 4. Examples of the use of nicknames, humour and emojis in email and Facebook conversations | 96 |
|---|----|

| | |
|--|----|
| Figure 5. Email conversation about the mix | 97 |
|--|----|

| | |
|---|----|
| Figure 6. Facebook conversation about the overall process | 98 |
|---|----|

Chapter 4.

| | |
|--|-----|
| Table 1. Videos selected for analysis as organized by case study | 125 |
|--|-----|

| | |
|--|-----|
| Table 2. Themes and subthemes of thematic analysis | 132 |
|--|-----|

| | |
|--|-----|
| Figure 1. Sunburst diagram of thematic analysis for case study 1 | 135 |
|--|-----|

| | |
|--|-----|
| Figure 2. Sunburst diagram of thematic analysis for case study 2 | 138 |
|--|-----|

| | |
|--|-----|
| Figure 3. Sunburst diagram of thematic analysis for case study 3 | 139 |
|--|-----|

| | |
|--|-----|
| Figure 4. Sunburst diagram of thematic analysis for case study 4 | 140 |
|--|-----|

| | |
|--|-----|
| Figure 5. Sunburst diagram of thematic analysis for case study 5 | 141 |
|--|-----|

| | |
|--|-----|
| Figure 6. Sunburst diagram of thematic analysis for case study 6 | 142 |
|--|-----|

| | |
|--|-----|
| Figure 7. Sunburst diagram of thematic analysis for case study 7 | 144 |
|--|-----|

| | |
|--|-----|
| Figure 8. Sunburst diagram of thematic analysis for case study 8 | 145 |
|--|-----|

Chapter 5.

| | |
|---|-----|
| Figure 1. Directions taken by the research to explore social connections through music engagement during the lockdown | 174 |
|---|-----|

| | |
|--|-----|
| Figure 2. Data visualization of a case study using the open-source social network analysis software Gephi..... | 178 |
|--|-----|

| | |
|---|-----|
| Figure 3. Comparison of case studies 1 and 8 as depicted by sunburst diagrams | 181 |
|---|-----|

| | |
|-------------------------------------|-----|
| Figure 4. Digital data trails | 187 |
|-------------------------------------|-----|

| | |
|--|-----|
| Figure 5. Field notes kept by Trisnasari | 188 |
|--|-----|

| | |
|---|-----|
| Figure 6. Materials imported to NVivo, with screenshots of Facebook discussion threads..... | 191 |
|---|-----|

Chapter 6

| | |
|--|-----|
| Table 1. Parameters used in the final ERGM model of this study..... | 221 |
| Table 2. Frequencies of participant and parent country of birth..... | 223 |
| Table 3. Frequencies of language other than English..... | 225 |
| Table 4. Frequencies of cultural identities..... | 226 |
| Figure 1. Participants country of birth/first language..... | 228 |
| Figure 2. Participants' parents' country of birth..... | 229 |
| Figure 3. Participants' cultural identity..... | 230 |
| Table 5. Degree centrality of music genres..... | 232 |
| Figure 4. Affiliation to music genres..... | 234 |
| Figure 5. Affiliation to instruments..... | 236 |
| Table 6. Degree centrality of instruments..... | 237 |
| Table 7. Goodness of fit test..... | 240 |
| Table 8. Exponential random graph model estimates..... | 241 |
| Figure 6. Distribution of responses on diversity ideology subscales..... | 243 |
| Table 9. Degree centrality of social media platforms and apps..... | 244 |
| Figure 7. Two-mode network: collaboration ties between participants and affiliations to social media/apps..... | 245 |

Chapter 7

| | |
|--|-----|
| Figure 1. Flow diagram of the data collection process..... | 277 |
| Table 1. Publication type and quality of relevant studies..... | 278 |
| Table 2. Overview of relevant studies..... | 280 |

Chapter 8

| | |
|--|-----|
| Table 1. VUMusicConnects program manual notes..... | 325 |
| Figure 1. VUMusicConnects program logic..... | 324 |
| Figure 2. VUMusicConnects Padlet..... | 329 |

Chapter 9

| | |
|---|-----|
| Figure 1. How asynchronous and synchronous music engagement facilitates intercultural understanding, social connection, and community resilience..... | 351 |
|---|-----|

Chapter 1. General Introduction

In February 2020 I embarked on PhD research focusing on social cohesion and community resilience through intercultural music engagement, supported as part of an Australian Research Council (ARC) Discovery Project (ARC DP 190102978). My role within a larger research team was to conduct an action research project to establish, develop and assess an intercultural music engagement group in a multicultural suburb of Melbourne, Australia. In March 2020 the World Health Organisation's Director General declared COVID-19 as a pandemic. With a state of emergency declared in my home state of Victoria on the 16 March, and Melbourne lockdowns extending beyond those imposed in other parts of the world (Schurer et al., 2022), this project was thrown into doubt.

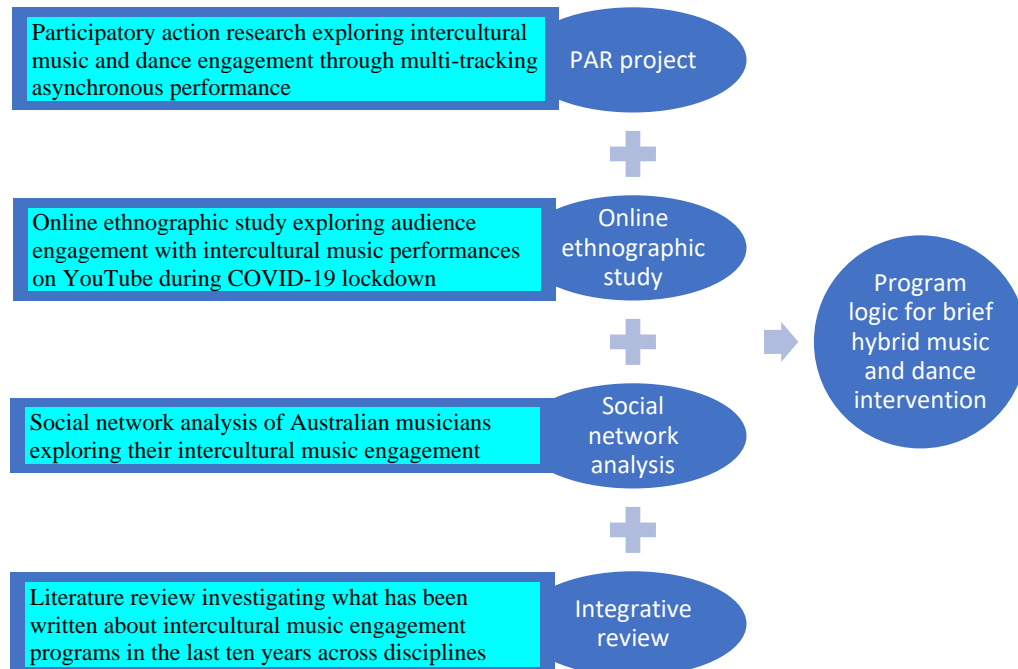
Containment began with border closures and quickly escalated to stay-at-home decrees. While it was clear the project would be required to shift course, social cohesion and community resilience took on new significance as efforts to contain the virus by remaining physically distant occurred against the backdrop of heightened racial tensions (Biddle et al., 2020; Devakumar et al., 2020; Ng, 2020). Music also took on new significance. Standing at the threshold of their houses people played music across balconies (Thorpe, 2020) and created and shared music via digital platforms (Hansen et al., 2022). The pandemic highlighted interdependence at both global and local levels – a circumstance central to the changing nature and composition of our communities, and relevant to questions of social cohesion and community resilience.

The pandemic shifted the scope of the project to naturalistic observation of the unfolding event, and since the end of lockdown I have pursued the opportunity to return to the original project brief – albeit in the context of our new COVID-19 normal. Thus, this thesis does not follow a conventional format of introduction, literature review, method, findings and discussion. It is a thesis “with publication” that largely comprises published

articles, each with their own literature review, discussion, reference list, table and figures (University of Melbourne, n.d.). Four studies were conducted over the course of the candidature. Two explored intercultural music engagement during lockdown: one through a participatory action research (PAR) project considering asynchronous multi-tracking performance; the other an online ethnographic study of audience engagement with YouTube music broadcasts. After lockdown lifted, a social network analysis (SNA) was conducted of Australian musicians that considered their intercultural music engagement. The fourth study was an integrative literature review of intercultural music engagement programs for adults. The four studies inform the approach to a brief hybrid (including both digitally mediated and face-to-face) music and dance intervention for international university students planned for early 2024 (as illustrated below in Figure 1).

Figure 1

Overview of the research



In this introductory chapter I will situate the research in the two interdisciplinary fields of community music and community psychology, detailing how I occupy both fields as researcher and practitioner and how my positionality informs the philosophical underpinnings

of the research. While it was required that my PhD research change direction, it was nonetheless consistently guided by a theoretical background and set of research questions on which I will elaborate. Finally, I will conclude the introduction with an outline of the chapters of the thesis.

Community music and community psychology inquiry and practice

Community music and community psychology are both international fields of inquiry and practice. While there is heterogeneity in these respective fields, both are oriented toward critical perspectives and social justice, emerging during the counterculture movements of the 1960s (Bartleet & Higgins, 2018; de Quadros & Amrein, 2022; Langhout, 2016; Perkins et al., 2002). Issues of diversity, inclusion and how to define “community” are prominent debates across the two fields, both finding space for place-based, relational and identity-based conceptions of community (Brodsky et al., 2002; de Bruin & Southcott, 2022; Dutta, 2022; Higgins, 2012; Campbell, 2018; Townley, 2017; Veblen, 2007). Rather than providing a comprehensive overview of community music and community psychology, this section will outline how I came to occupy the two fields and their relevance to the PhD research.

My place in these fields and philosophical orientation

For ten years I co-directed a performing arts agency and school engaged in Egyptian, Turkish, West African, and Indian classical and contemporary music and dance styles. My formal training was in classical ballet and contemporary dance, via a Certificate IV in dance teaching and management. Informally, I learned *raqs sharqi* (Arabic term for belly dance) and folkloric dance through Egyptian, Lebanese, Greek, Turkish and Australian born teachers and danced with these cultural communities here in Australia. I described myself as “a dancer”, but I now understand my practice to have fallen within the realm of community music. Higgins (2012) observed that musicians, despite their affiliation to the people they play for and with, do not generally identify themselves as “community musicians”. My role

as dancer may have further divorced me from this identification, except that dance and singing are so often what facilitates community participation – being musical behaviours that in many cases require no special knowledge or instrumentation. I was also engaged as a choreographer who worked across cultures, for example assisting dancers from Karen, Bhutanese and Nepali communities create a performance together on behalf of Multicultural Arts Victoria, a peak body supporting diversity in arts practices.

My introduction to community psychology followed this work. From 2015 I embarked on psychology studies, including the only tertiary course in community psychology currently available in Australia. As a masters course overseen by the Australian Psychology Accreditation Council (APAC) it was designed to prepare students to work as registered psychologists, and therefore covered a set of competencies common to all psychologists in Australia, while also introducing community psychology as a distinct orientation. I have since registered as a general psychologist, subsequently attaining endorsement to practise in community psychology from the registration board in Australia – the Australian Health Practitioner Regulation Agency (AHPRA).

The PhD research has provided an opportunity to integrate these two strands of my work, as dancer and psychologist, in a way that at once gives new meaning to the work I was engaged in as a dancer and brings me closer to a practice that is aligned with community psychology. While I originally pursued dance out of love for music and movement, with the unintended bonus that it created social connections and celebrated diverse cultures, I now approach this type of work as a community psychologist working with communities using music and dance for social wellbeing and empowerment through cultural expression. Increasingly my psychology practice expands from one-on-one therapeutic interventions to include community music program implementation and evaluation, informed by scholars in community music, intercultural studies, community psychology, program evaluation and

network science (Christiansen et al., 2017; Dymnicki et al., 2017; Habibi et al., 2022; Howell et al., 2017; Lonie, 2018; Robins et al., 2023). The work of these scholars is expanded upon in Chapter 8 of this thesis.

My psychology training has followed the scientist-practitioner model (Peterson, 2007) with a grounding in both research and practice. Within community psychology Fisher and colleagues (2007) have aligned this model with a logical positivist approach – one “which emphasizes individualistic, internal states and objective, value-free empirical research methods seeking universalist truths” (p. 258) – and questioned whether it is compatible with the field’s interest in issues of power and social equality. Prior to the masters training, my introduction to psychology largely glossed over epistemological and ontological questions, however there was an emphasis on quantitative methods that some would consider aligns with a logical positivist approach. I have consistently been involved in research that has considered music, the arts and cultural identity. However, it has spanned quantitative approaches and qualitative approaches, including structural equation modelling as part of a classical twin study on the genetic basis of singing ability (Yeom et al., 2022), ethnographic inquiry into community music during COVID-19 lockdown (Crooke et al., 2021), and interpretative phenomenological analysis of the experience and conceptions of wellbeing among first and second generation Australian artists (Fraser, 2019). I have been fortunate that these lines of research have been useful in my psychology practice, working in one-on-one therapeutic settings with clients engaged in creative work and negotiating cultural issues. Drawing on my experience of both quantitative and qualitative approaches, I considered a mixed method design most suitable for this project. Following scholars including Biesta (2015) and Langhout (2003), I consider qualitative and quantitative approaches to allow representation of different types of data that can inform different levels of enquiry.

Philosophically the approach is underpinned by a pragmatic position influenced by scholars including Dewey (1910/2007) and Peirce (1940/1955) who considered knowledge to be generated through active problem solving in particular social contexts. Interestingly both referred to music to extrapolate their ideas. Dewey (1910/2007), expanding on the notion of knowledge being context specific, wrote:

Accordingly, any subject, from Greek to cooking is intellectual... not in its fixed inner structure, but in its function – in its power to start and direct significant inquiry and reflection. What geometry does for one, the manipulation of laboratory apparatus, the mastery of a music composition, or the conduct of a business affair, may do for another. (p. 39)

Peirce (1940/1955) used music as a metaphor for thought, likening it to “a melody running through the succession of our sensations” (p. 43), and described belief as “the demi-cadence which closes a musical phrase in the symphony of our intellectual life” (p. 44). Peirce considered actions to be influenced by beliefs or habits of reasoning, and that these beliefs were tested through experience.

Tebes (2017a) argued that Dewey’s pragmatism overlapped with many community psychology principles, being “participatory, pluralist and action focused, with an emphasis on individual agency and social reform” (p. 29). The range of methods used in the PhD research, including PAR, ethnographic approaches, SNA and program design are consistent with the interest of community psychology in the individual in social context and its value of elevating participant voice (Dymnicki et al., 2017; Langhout, 2003; Lykes, 2017; Tebes, 2017b), a value echoed in community music (Higgins, 2012; Howell, 2021).

Community psychology and music perspectives in an ecology of knowledges: Defining the terms and frames of reference

Clarifying terms is essential and from the outset I grappled with the complexity of the constructs of social cohesion and community resilience. The study proceeded iteratively as the COVID-19 pandemic unfolded, thus much of the investigation was inductive. Through the course of the investigation, I explored a range of conceptualisations of social cohesion and community resilience which are presented throughout the thesis, encapsulating the “definitional diversity” Grossman (2014) argued is necessary of these terms, particularly when considering culturally diverse communities.

Perspectives emerging from community psychology and community music have informed my approach to the study of social cohesion and community resilience through intercultural music engagement. Equally, I endeavour to situate myself in an ecology of knowledges, following an interdisciplinary and inclusive approach expounded in community psychology (Sonn et al., 2021), music studies (Savage et al., 2023) and inquiry at the convergence of the arts and public health (de Quadros, 2017).

Social cohesion and community – the paradox of cohesion and diversity

Group harmony and cohesion have long been of interest to scholars, including Ferdinand Tönnies’ (1887/2017) *gemeinschaft und gesellschaft* (community and society) and Emile Durkheim’s (1893/1933) ideas about solidarity and alienation. In more recent years, interest in social cohesion has experienced a renaissance in the context of globalisation and growing diversity within societies (Healy et al., 2016). Social cohesion is a contested concept that has been used to invoke ideas of conformity and cultural homogeneity (Easterly et al., 2006), with other definitions conceptually incorporating both notions of belonging and acceptance of difference (Markus & Kirpitchenko, 2007).

A similar tension emerges from community psychology, where one of the field's central constructs "sense of community" (SOC) has been observed to be in tension with other community psychology values of human diversity and cultural relativity (Townley et al., 2011). Following the Swampscott conference in 1965, considered to be the birth of community psychology in North America (Dutta, 2022), Sarason (1974) proposed the need to develop the discipline of community psychology guided by the concept of psychological sense of community (PSOC). McMillan and Chavis' (1986) model is considered to have made the biggest impact in operationalising Sarason's theory, although PSOC is understood to be an individual level experience, and SOC a group level experience (Bess et al., 2002). The SOC model proposed by McMillan and Chavis (1986) included four elements: *membership* – a sense of belonging or personal relatedness; *influence* – a sense of making a difference to a group and of the group mattering to its members; *integration and fulfilment of needs* – the feeling that resources received through membership will meet members' needs; and *shared emotional connection* – the sense of sharing history, place, time and experiences together. Fisher and Sonn (2007) engaged critically with the model, noting the potential for negative impacts on members, when the *influence* element "degenerates into a level of conformity or coercion in order that members will fit in" (p. 26). Further they noted the capacity for the *membership* element to both include and exclude, an observation that has likewise been made of music to equally unite and divide (Bergh, 2011; Hesmondhalgh, 2013; Kent, 2007; Sandoval, 2016).

The tension between cohesion and diversity is particularly pertinent when considering intercultural music engagement, where cultural differentiation is as much a part of the practice as mutuality. Moreover, obligations to conform may be insufficient to achieve broader cohesion and resilience. The subsequent sections examine this further and a definition of intercultural music engagement follows.

Social capital, brokerage and its implications for broader cohesion

Applying ideas of homogeneity and conformity to the construct of social cohesion, Perkins and colleagues (2002) argued, “Excessive concern for social cohesion undermines the ability to confront or engage in necessary conflict, and thus, it dis-empowers the community” (p. 33). In order to address this challenge, they proposed an alignment between community development and community psychology, drawing on the concept of bonding and bridging social capital, espousing network bridging to increase resources and learning. This has implications for community resilience, considered further in the following section. Perkins and colleagues (2002) defined bonding as “norms of reciprocity and trust” (p. 34) and bridging as most often referring to “relationships among local institutions” (p. 34). By contrast Putnam (2000) defined bridging as capital which is inclusive and encompasses diverse groups, and Woolcock (2001) defined linking capital as that which links social actors, including individuals and institutions in different social strata, in order to “leverage resources, ideas, and information from formal institutions beyond the community” (p. 72).

Two influential concepts that account for the role of bridging and linking capital, include the strength of weak ties (Granovetter, 1973; 1983) and structural holes and brokerage – a role played by those who bridge between groups (Burt, 2004). Granovetter (1983) argued that casual acquaintances or weak ties provide a broader level of cohesion than strong ties within groups, expounding that “social systems lacking in weak ties will be fragmented and incoherent. New ideas will spread slowly, scientific endeavours will be handicapped, and subgroups separated by race, ethnicity, geography, or other characteristics will have difficulty reaching a modus vivendi” (p. 202). Burt (2004) similarly argued that “opinion and behavior are more homogeneous within than between groups, so people connected across groups are more familiar with alternative ways of thinking and behaving...” (pp. 349-350). Boundaries and the people that inhabit them are likely to play an important

role in intercultural music engagement – an idea that will be further explored later in this introductory chapter and the research that follows.

Perkins and colleagues (2002) augmented social capital theorisation with SOC, and another prominent construct within community psychology – empowerment – personal and social influence over individual and community outcomes (Rappaport, 1987). As well as complementing social capital theory with these individual level psychological and behavioural constructs, Perkins and colleagues also looked to ecological perspectives that considered both system and individual level interdependencies, aligning the concept of empowerment with that of collective efficacy – trust in the effectiveness of community action. Similarly Brodsky and Cattaneo (2013) theorised that while resilience is more internally focussed, empowerment is externally focussed, aimed at changing power dynamics and systems. They argued that both are required to work toward community resilience goals. The application of an ecological perspective is apt to understand the construct of community resilience – to which I will now turn.

Community resilience – an ecological perspective

Bronfenbrenner (1979; 1994) considered the social system as an ecology. In his ecological perspective of human development, Bronfenbrenner conceived of the individual at the innermost level of a set of nested structures including the micro, meso, exo, macro and chronosystems, which represent the individual's social environment, from family to neighbourhood to broader social systems, pervading cultural mores and significant life transitions. Drawing on Bronfenbrenner's social-ecological perspective, Ungar (2012) defined resilience as follows:

Where there is potential for exposure to significant adversity, resilience is both the capacity of individuals to navigate their way to the psychological, social, cultural, and physical resources that build and sustain their well-being, and their individual and

collective capacity to negotiate for these resources to be provided and experienced in culturally meaningful ways (Ungar, 2012, p. 17).

From a community psychology perspective, Sonn and Fisher (1998) noted that oppressed groups can use settings such as church and extended family as spaces where they can construct and maintain valued social and cultural identities, thus as contexts for resistance and community resilience. Similarly, Grossman (2014) cautioned against the characterisation of culturally and linguistically diverse (CALD) community as “vulnerable” unless better integrated into majority-culture models of community resilience. Rather, she advocated a proactive and adaptive approach to resilience that acknowledges the numerous social networks and resources of CALD communities and the “resilience capital” (p.172) that recently arrived refugee communities may possess. Both Sonn and Fisher (1998) and Grossman (2014) referred to the acculturation theorisation of Berry (2006) suggesting strong ethnocultural identification and identification with the host culture are not mutually exclusive for migrants and refugees, and that identification with more than one culture may in fact strengthen community resilience. This suggests bonding, bridging and linking capital may all at different times contribute to access to resources that foster community resilience. Music has been observed to play a role in cultural maintenance, integration, and bridging between cultures (Baily & Collyer, 2006; Campbell, 2018; Holdsworth, 2010; Lidskog, 2017), allowing it to be flexibly applied to strengthen bonds and resilience within and between groups. It is this potential of music that underpins the concept of intercultural music engagement.

Defining intercultural music engagement

Crooke et al. (2023) defined intercultural music engagement as “the process whereby people come into contact with cultures other than their own through participating in a musical act” (p. 12). Drawing on Small’s (1998) concept of musicking, a musical act is defined as a

process related to music performance, encompassing performing, listening, rehearsing, practicing, composing, or dancing. The term intercultural is used to refer to a cultural encounter of a certain nature. According to Mansouri and Elias (2021), interculturalism “seeks to bridge differences across cultural groups and individuals, while aiming to engender and facilitate intercultural affinities and respectful co-existence” (p. 3). At an individual level it “focuses on engendering behavioural transformations and cultural attitudinal changes that challenge existing hierarchical relations between groups” (Mansouri & Elias, 2021, p. 4). The acknowledgement of the dynamic nature of identity and heterogeneity both within and between groups in contemporary society has led to the emergence of interculturalism as both a policy framework and concept of scholarly interest (Cantle, 2012).

Dynamic conceptualisations of culture and community

Interculturalism is seen as a progression from multiculturalism (Mansouri & Elias, 2021; Morris et al., 2015). While multiculturalism seeks to acknowledge cultural difference and maintain cultural traditions side by side, interculturalism acknowledges cultural plurality and seeks to “recombine strands of culture to renew them” (Morris et al., 2015, p. 650). Morris and colleagues (2015) argued traditional paradigms of cultural research that conceive of culture as a categorical and independent variable are insufficient to account for the way individuals take influence from multiple cultures. They outlined three paradigms – universalism, culturalism and polyculturalism – and their associated ideologies – colourblindness, multiculturalism and interculturalism. The work of Rosenthal and Levy (2012) distinguished these three “diversity ideologies” as colourblindness – the idea that cultural group categories should be de-emphasised; multiculturalism – the idea that it is important to be knowledgeable about people’s cultural group memberships; and polyculturalism – which focuses on interaction and influence across cultures. Their research conducted in North America, as well as research conducted in Australia (Pederson et al.,

2015) suggests an association between multicultural and polycultural ideology and positive intergroup attitudes. These findings have informed the direction of the current investigation, including exploration of the influence of diversity ideologies on music collaboration networks discussed in Chapter 6.

In community psychology, Wiesenfeld (1996) has written about the social construction of community, that brings about “personal, group and environmental transformations” (p. 339), asserting that a community cannot have an a priori existence, independent of its members actions. She argued the members of communities may experience both *microbelongings* and *macrobelongings* – constantly shifting affiliations to different roles and groups while being a part of a larger whole. Indeed, the ecological lens applied by community psychology provides an alternative to conceiving of culture as a categorical entity. Birman (2016) argued that the community psychology perspective, encompassing “Social ecology, context, person-environment fit, adaptation, the importance of empowerment and agency for marginalized groups, and the emphasis on strengths rather than deficits provide a useful set of concepts that reframe acculturation research” (p. 279). Accordingly, an ecological perspective is applied in this research. This entails understanding community not as a monolithic whole, but as a dynamic system. Similar to the process-oriented conceptualisation of musicking, in this research, culture is conceived of as a process rather than a categorical entity.

Exploring the relationship between culture and cognition through his theory of distributed cognition, Hutchins (1995) referred to culture “as an adaptive process that accumulates partial solutions to frequently encountered problems” (p. 354). As elaborated further below, distributed cognition is another perspective that has been influential in music studies and offers a way to conceptually link culture with the way people respond and adapt in resilient ways. While drawn from different fields of study, the aforementioned ideas are

informed by an ecological paradigm that increasingly includes consideration of the body and this research follows accordingly.

Ecological and embodied perspectives

Exploring the embodied practices of music and dance offers opportunity to respond to Tebes (2016), who has contended that community psychology has traditionally ignored the body. His argument proceeds that this has been at the expense of insights about individual and population level health, and thus that the field's social-ecological understanding should be expanded to an embodied social-ecological model. An embodied perspective has increasingly been taken within the field including consideration of cognitive dissonance and discomfort in the context of social change (Ellison & Langhout, 2020) and the embodied discovery of others in solidarity building (Smolović Jones et al., 2021).

Ecological and embodied perspectives also emerge from community music and pedagogical studies. de Bruin and Southcott (2022) considered community music in the context of globalisation, applying a rhizomatic metaphor to the way community musicians can operate across various communities of varying degrees of formality, a metaphor likewise drawn upon by de Quadros and Amrein (2022) writing about music pedagogy. Other perspectives emerging from music cognition and interdisciplinary musicology that draw on embodied, embedded, extended and enactive accounts of cognition seek to further integrate "body, brain, and environment in a more direct way" (van der Schyff et al., 2022, p. 29). Each of these positions have been informative in the current investigation, which includes micro, meso and macro levels of analysis, including interaction between individuals engaged in music practice at the micro-level, meso-level social processes at a group level, and at the macro-level taking in the wider social and global system.

Transformative research and practice from in-between spaces

Beyond theoretical perspectives, community psychology and community music are fields of inquiry and *practice*, where community psychologists and community musicians act as facilitators in communities to support critical reflection and transformation (Howell et al., 2017; Lykes, 2017). Higgins (2012) referred to community musicians as boundary-walkers – those who “inhabit margins, borders, limitations, and edges” (p. 4) in order to transcend the constraints of structure and dominant forms of practice. de Quadros and Amrein (2022) discussed music education from the margins, challenging Eurocentric music pedagogy that reinforces difference between people and ideas. Langhout (2016) exhorted that community psychologists “must situate and root our field of practice from the margins, hyphens, borderlands, and in-between spaces, and from critically engaged subjectivities, if we are to collaborate in ways that are liberatory” (p. 326). Dutta (2022) argued a decolonial community psychology must maintain critical engagement with narratives within the field to avoid reinforcing structures of domination through well intentioned ideas of helping disadvantaged communities and unintentionally othering in considerations of diversity.

As well as attempting to respond to these calls, this thesis also explores my own positionality as researcher-practitioner, dancer-psychologist, Indonesian-Australian. This endeavour has not been without tensions and numerous decisions about how to report on and practice within contexts of such complexity. The challenge in both intercultural and interdisciplinary work, as Birman (2016) argued, is not to forego our cultural or disciplinary identity and decontextualise our position. My experience of the work is as Wiesenfeld (1996) contended – a continuous shifting of belongings and identities. While I have been researcher in all four studies, in the PAR project, I was also dancer and student, and in the online ethnographic study I was audience. In the SNA, the snowball sample of musicians began from a seed set of musicians in my professional circle as a dancer. This positionality sets up

obvious tensions between insider and outsider knowledge that I have tried to be cognisant of throughout the research, drawing on critical feedback from peers and academic supervisors. Rather than considering one to be superior to the other I attempt to stay mindful of the relative benefits and biases of each, following from Alcoff (2022) who argued that “neither outsider nor insider viewpoints have *a priori* privilege. Diverse positionalities can increase the interpretive frames and thus enlarge understanding” (p. 20, emphasis in original).

Likewise, my cultural identity shifts from a nation-based identity – Australian, of Indonesian descent – to an ethnic based identity, my mother being of Sundanese and Peranakan (Chinese descent) ethnicity – as well as an identity that is at once place-based and acknowledging settler colonialism, as a settler on the lands of the Wurundjeri Woiwurrung people of the Kulin Nation. These shifting belongings also underline the relational nature of identity. As a facilitator in work of this level of complexity, there is the obligation to value not only community and diversity but as Brodsky (2017) argued – inclusion. Higgins’ (2007) positioning of community as an act of hospitality – “a commitment to community *without* unity” (p. 284, emphasis in original) – is pertinent, not only to participants of music programs, but also to scholars, practitioners and communities engaged in knowledge production. Hospitality and inclusion allow consideration of a variety of perspectives.

The research considers many spaces of transformation, including contributing to an existing body of literature investigating music improvisation as a site for cultural encounter, creativity, negotiation and construction of social identity (e.g. Alkaei & Küssner, 2021; Stover, 2022; Siddall & Waterman, 2016). Indeed, musicians and entertainers have been considered to occupy a liminal space allowing them to cross different social strata and groups (Butler Brown, 2007; van Nieuwkerk, 1995). Analysis of the connections between groups and cultural identities is informed not only by Burt’s (2004) idea of brokers – human agents who bridge between groups – but also by Wenger’s (1999) concept of community of practice

where in addition to brokers, he considered *boundary objects* – artifacts that coordinate perspectives between different constituencies. Accordingly, the role of musical instruments, technology and platforms such as YouTube in bridging across boundaries is considered throughout the research.

Finally, as acknowledged previously, the research is conducted within an ecology of knowledges. Shields (2003) described the concept of a *community of inquiry*, using as a metaphor the Buddhist story of the blind men and the elephant, where each characterised the elephant from what he could feel – for example as a fan (ear) or rope (tail). The concept considers the way a group of individuals can bring different perspectives to reach a multifaceted understanding of a problem, and is understood to have originated from Dewey and Peirce’s writings on pragmatic philosophy (Lipman, 2003; Shields, 2003). In the next section, I detail how the research aims and questions were addressed through my occupation within a community of inquiry.

Drawing on a community of inquiry to meet the research aim and questions

As well as a personal and professional interest in navigating tensions between community and diversity, a fascination with the prominence of digital mediation to maintain music engagement and social connection during the pandemic helped define a research aim and set of questions. Broadly, the research aim was to explore the role that intercultural music engagement plays in facilitating social cohesion and community resilience in a digitally mediated world. The research was guided by the following questions:

1. What are the processes and challenges of digitally mediated and face-to-face music engagement in building intercultural understanding, social connection, and community resilience?
2. What characteristics distinguish digitally mediated from face-to-face intercultural music engagement and how do the two modes interact?

3. What are the roles and characteristics of brokers and boundary objects in intercultural music engagement?

The thesis is a product of collaborations with my supervisors, who are situated across the disciplines of music psychology, sociology, critical theory, music therapy and social psychology; other academics situated in network science, cognitive psychology, ethnomusicology and sociology of music; as well as music and dance practitioners. As a thesis with publication with several articles developed from initial conference papers, it also reflects dialogues with conference attendees, journal editors and reviewers, across the fields of intercultural studies, music studies, psychology, and ethnomusicology. At the most superficial level, the dialogue within different disciplines is reflected in the varieties of writing style and referencing, with the chapters retaining the formatting for publication. As well as the body of literature already outlined in this introductory chapter, to understand the digitally mediated aspects of intercultural music engagement, literature from media, communication, cultural and pedagogical studies have also been considered. Finally, the thesis reflects ongoing consultation with my community psychology supervisor and participation in a community psychology community of practice.

As discussed previously, although the four studies reflect a methodological pluralism, consistent with the interest of community psychology, they all contribute to understanding “different subjective experiences” and “developing empirically based models for action” (Tebes, 2017a, p. 30). The research culminates in a program logic – a tool which outlines how a set of actions, conditions and resources are expected to facilitate desired outcomes (Goldsworthy, 2021). The program logic underpins a brief music and dance intervention for international university students scheduled for early 2024. An overview of the structure of the thesis and content of each chapter is outlined in the following section.

Outline of chapters

The first half of the thesis considers the studies which took place under COVID-19 lockdown – the PAR project and YouTube study. The second half of the thesis considers intercultural music engagement beyond COVID-19, including the SNA study, the integrative review of intercultural music engagement programs, and the program logic.

Part 1: Intercultural music engagement during COVID-19 lockdown

Chapter 2 is an autoethnographic account of the PAR project exploring asynchronous multi-tracking performance conducted with my Egyptian dance coach, three musicians and a film-maker. Although chronologically the YouTube study precedes this account, this autoethnographic exploration of my own positionality as an Indonesian-Australian engaged in *raqs sharqi*, navigating cultural identity in the context of globalisation, further contextualises myself as researcher and practitioner. The chapter addresses the cognitive dissonance I experienced in the context of debates about cultural appropriation. It also explores the sense I have made of my own cultural hybridity and customs through academic research, as well as digitally mediated and embodied participation as part of a community of practice (Wenger, 1999) engaged in intercultural musicking (Chung, 2019; Fay et al., 2022; Waterman, 2016).

Chapter 3 continues to consider the PAR project, drawing theoretically from Gibson's (1979) ecological psychology and the concept of affordances, as well as perspectives of distributed creativity (Glăveanu, 2012; Sawyer & De Zutter, 2009), embodied social cognition (De Jaegher, 2018; Lindblom, 2020) and Allport's (1954) intergroup contact hypothesis. Within these theoretical frameworks the chapter considers the affordances and constraints we encountered in creating an asynchronous, improvised performance in the style of *ashra baladi*, an Egyptian improvisational form of music and dance; the social processes

involved; and how we considered the process could be improved for application in larger culturally diverse community settings.

Shifting perspective in the ecology of intercultural music engagement, Chapter 4 turns attention from the practitioner to the audience, considering their engagement with similar lockdown music performances via YouTube. The online ethnographic study considered eight case studies of music performance broadcasts that featured intercultural music engagement. A Durkheimian perspective of social integration through ritual engagement was adopted, following from Couldry's (2003) work on media rituals, as well as consideration of online communities (Baym, 2007; Benkler, 2006; Castells, 2015; Chen, 2011; Zappavigna, 2012) and social capital (Burt, 2004; Coleman, 1988; Granovetter, 1973; Putnam, 2000). Using thematic analysis of audience comments in response to the YouTube videos, the study considers the role online music ritual played in engendering shared identity; how cultural identities interacted as part of online music engagement; and how community resilience was enacted through online engagement.

Chapter 5 considers the ethical and methodological implications of shifting the field of research to digital platforms during COVID-19 lockdown. As well as expanding on the iterative approach taken to the research conducted during lockdown, the chapter considers existing discourse regarding digital adaptations to action research and ethnographic approaches (Lupton, 2016; Pink et al., 2016) and the implications of global interconnectedness and decolonial theorising (Alcoff, 2022; Walsh & Mignolo, 2018) for interdisciplinary inquiry and the study of different cultural identities and music and dance practice.

Part 2: Intercultural music engagement beyond COVID-19 lockdown

Chapter 6 discusses the SNA of Australian musicians. The study is situated in the broader context of the so-called "community-diversity dialectic" explored within community

psychology (Townley et al., 2011). Data from 120 musicians concerning their collaboration networks and the nature of their music practice provides a rich data set to explore tensions between community and diversity. Data visualisation is used to observe cultural and linguistic diversity in the context of music collaboration ties. Statistical modelling of the process of homophily – the tendency to prefer association with similar people (McPherson et al., 2001) – is used to allow inferences about how music collaboration is influenced by various attributes of the musicians. One of these attributes is the musicians' endorsement of colourblindness, multiculturalism, and polyculturalism (Rosenthal & Levy, 2012). The data points to the social construction of cultural identity and practice, and the potential for music as a form of joint activity (Clark, 1996) to reconcile tensions between community and diversity.

Chapter 7 synthesises literature from across disciplines written over the past ten years regarding intercultural music engagement programs for adults. Consideration is given to the theoretical bases underpinning the studies and the way music is understood to contribute to intercultural understanding and connection. Although in a conventional thesis a literature review would be included at the beginning, an integrative review of intercultural music engagement programs provides an appropriate bridge from the range of empirical studies included in the thesis to the final hybrid music and dance program logic. An integrative review (Elsbach & van Knippenberg, 2020; Russell, 2005) allowed consideration of varied perspectives, with relevant literature identified within the disciplines of psychology, musicology, ethnomusicology, community music, pedagogy, leisure, health, business, and performance studies. Thirty-one papers in English, including journal articles, book chapters and grey literature, describing both qualitative and quantitative studies, were considered in detail. While many articles considered case study analyses, converging issues were

nonetheless apparent. These are discussed in Chapter 7 under the broad themes of meeting; transformation; belonging; barriers; value of music; and digital engagement.

Chapter 8 presents a logic model for the *VUMusicConnects* program, drawing on the research discussed thus far, and developed in consultation with Victoria University International Student Support Services, who commissioned the program. The proposed program combines digital and face-to-face engagement. Three 90-minute sessions are planned to occur face-to-face, to share music and dance, and learn local indigenous (Wurundjeri) and Sāmoan cultural practices from culture bearers. Culture bearers are “insiders” from a cultural community who are able to transmit music and dance practice with in depth knowledge of the cultural context (Campbell, 2018). The proposed digitally mediated aspects of the program include: engagement with a Padlet – a collaborative web platform – where participants can share music and dance videos and information about their musical preferences; and an asynchronous choir with UQ Voices, University of Queensland international students’ choir. Program evaluation is planned via a quasi-experimental pre and post design. This will measure change in measures of SOC, resilience, and intergroup attitudes, and explore whether diversity ideology (polyculturalism, multiculturalism, colourblindness) moderates these effects. Evaluation will also include measurement of change in friendship networks. Analysis of program fidelity – the extent to which the program was implemented as intended – is also considered as part of the program evaluation, while allowing some flexibility to adapt the program to best meet the needs of the participants.

Finally, Chapter 9 addresses the research questions and presents overall conclusions which inform the theoretical bases upon which the *VUMusicConnects* program was designed. The implications and limitations of the research are discussed, and future directions recommended.

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Chapter 2. Egyptian Baladi, Australian Style in Lockdown: Seeking Connection

During COVID-19 lockdown, from July to November 2020 I conducted a participatory action research (PAR) project together with five experienced community-based arts practitioners, to explore the potential for asynchronous multitracking performance to facilitate social connection and intercultural understanding. The project had been conceived of as a PAR project in two phases – an initial pilot with a smaller group of community-based arts practitioners, and a second phase working with a larger culturally diverse community group on a similar project (having refined the process in the smaller group). During lockdown, we were investigating how we could continue working in the way we had been in face-to-face contexts – in a collaborative and improvisational way – and how we could adapt this approach to work with larger community groups. The study addresses the research questions by exploring: the processes and challenges of digitally mediated intercultural music engagement in building intercultural understanding and social connection, how this mode is distinct from face-to-face engagement, and the role of brokers and boundary objects.

Through the course of the research, personal and cultural questions emerged regarding the nature of my own cultural identity and that of my collaborators and how we navigated intercultural music engagement in the context of globalisation. An autoethnographic account of the PAR project provided a method to consider these questions. As a critical reflection that considers my own positionality and the sociocultural context in which the research has taken place, it provides a valuable starting point for the enquiry. This chapter was published in *Journal of Intercultural Studies* and in the book *Performing Identity in the Era of COVID-19*. Figures are presented in text.

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[13](#)

Statement of contribution

I conceived of the study presented in the following two chapters under the supervision of Professor Jane Davidson and Dr Alexander Crooke. The data were generated in the course of creating an asynchronous multi-tracking performance with my co-participants Virginia Masri, Claudia Sangiorgi-Dalimore, Andy Busuttil, Philip Griffin and Phil Carroll. Professor Jane Davidson conducted post-project interviews with all participants. I conducted the analysis, prepared the manuscript and responded to peer feedback with critical input from Professor Jane Davidson and Dr Alexander Crooke.

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Abstract

This article is an autoethnographic account of a participatory action research project conducted in Australia during COVID-19 lockdown. The research explores the potential for asynchronous multitracking performance to facilitate social connection and intercultural understanding, drawing on the knowledge of six arts practitioners. The account is written by an Indonesian-Australian researcher and dance practitioner engaged in *raqs sharqi* (Arabic term for belly dance). Through the process of collaborating on a performance of *ashra baladi*, an improvisational form of Egyptian music and dance, issues emerged requiring consideration including how to respectfully navigate intercultural music engagement, the barriers and opportunities for intercultural understanding presented by digital platforms, music and dance, and how to navigate cultural identity in a super-diverse world. Taking a phenomenological perspective, autoethnography provides an appropriate method to critically reflect on these personal and cultural questions. The author offers insights from her lived experience, her exploration of various philosophies about cultural exchange, and her involvement in a community of practice engaged in intercultural musicking.

Keywords: participatory action research; intercultural; autoethnography; musicking, communities of practice

Introduction

This paper is an autoethnographic account of a participatory action research (PAR) project exploring the potential of digital collaboration for culturally diverse arts engagements, conducted in Australia during COVID-19 lockdown. The article recounts my experience during and prior to the project, exploring a range of cultural and personal questions generated through the course of the research. In Australia, the 2020 COVID-19 lockdown occurred against the backdrop of anti-Muslim and Asian sentiment (Biddle et al. 2020; Markus 2021). My elderly mother, an Indonesian of Chinese descent who migrated to Australia in the early 1970s, avoided leaving the house for essentials, partially due to compromised immunity, but also to avoid scrutiny related to her appearance. Media reports about COVID-19 clusters originating from Eid parties (Boseley 2020) and racism being displayed toward Chinese-Australians oriented my attention to the uncongenial atmosphere developing in my hometown, Melbourne (Fang et al. 2020). At the same time, I was researching adaptations made to participatory music engagement during lockdown through asynchronous multitracking performance and the intercultural dialogue that ensued when these performances were broadcast on YouTube (Fraser et al. 2021).

My interest in asynchronous multitracking performance transpired as part of a larger research program for which I was designing a music and dance program to facilitate social connection and intercultural understanding. As lockdown descended, it struck me that we would increasingly be required to adapt music and dance practice using digital platforms, so I initiated a pilot project to explore the use of asynchronous multitracking performance. The approach involves individuals video recording in isolation and contributing to an ensemble which is made synchronous through post-production. To ensure a synchronous end product, asynchronous multitracking performances are usually centrally coordinated, with music conductors or choir leaders distributing guide videos and click tracks to facilitate subsequent

music mixing and video editing. Dialogue and collaborative processes among participants are therefore relatively constrained. Through the pilot project, together with three musicians, a filmmaker and my Egyptian dance teacher, I investigated cooperative development of asynchronous multitracking performance for intercultural music engagement. We explored *ashra baladi*, an Egyptian improvisational form of music and dance, that has an underlying structure and conventions based on Arabic *maqams* (melodic modes) and rhythms. Within these constraints, musicians and dancers improvise together using musical and visual cues. While the initial aim of the research was to explore social connection through asynchronous approaches, additional questions relating to intercultural music engagement arose through the course of the research. Before considering the specific questions, to situate the research I begin with an overview of Australia's social milieu, followed by a brief synthesis of literature about cultural identity in an increasingly interconnected world – in particular, the role arts engagement plays in this context.

Migration and multiculturalism: the Australia context

The eastern states of Australia, which is where the research took place, account for the largest contributions to population growth via overseas migration nationally (ABS 2021). Since the early 1970s in Australia, multicultural policies have informed immigration and settlement processes. The nation receives migrants from a diversity of backgrounds. Twenty-two percent of Australians speak a language other than English at home, with over 350 different languages represented (ABS 2022a). In 2021, 29.1% of the population were born overseas (ABS 2022b). Despite this, culturally diverse representation in the arts and cultural industries is still low in proportion to the wider workforce (Throsby and Zednik 2010) and likewise proportionally low in leadership positions (Diversity Arts Australia 2019).

Racial conflict has been a part of Australia's history since white settlement in 1788. Policies at the turn of the 20th century, known colloquially as the White Australia policy,

denied citizenship to Indigenous Peoples, restricted entry of non-whites and led to the deporting of South Sea islanders (Elias et al. 2021). Exclusionary policies included the *Immigration Restriction Act* of 1901, *Pacific Island Labourers Act* of 1901 and the *Naturalisation Act* of 1903. Today, public attitudes to cultural diversity are generally favourable (Markus 2021), however these vary according to cultural and linguistic background with more Anglo-Australians expressing negative views of multiculturalism than those of non-English speaking backgrounds (Elias et al. 2020). There is also evidence of negative sentiment toward those of African, Asian and Middle Eastern descent (Markus 2021). As in other parts of the post 9/11 world, there has been a rise in discourse in Australia about Islamic radicalisation and the compatibility between Muslim and Australian values (Grossman 2015; Roose and Possamai 2015). Migrants, refugees and asylum seekers experience interpersonal and systemic racism in Australia, with associated adverse impacts on wellbeing (Elias et al. 2021). This context justifies the broad aim of the overarching research program within which this study sits – to investigate the role of intercultural music engagement in fostering social cohesion and community resilience in Australia.

Cultural identity, music and dance in a super-diverse world

There is considerable commentary regarding the dilemma of maintaining social cohesion in an increasingly diverse world. While the movement of people around the world and the meeting of different cultures is not a new phenomenon, as Arjun Appadurai (2001) argues, global cultural flows through migration, technology, business, media and ideas have accelerated exchanges between cultures previously separated by distance, politics and economics. Vertovec (2007) uses the term *super-diversity*, observing that in the context of globalisation, categorisations based solely on ethnicity are inadequate. Models that consider the contact zones of culture (Hermans and Kempen 1998; Morris et al. 2015), and accounts of

hybrid cultural identities (Bhabha 2004; Anzaldúa 2012) increasingly challenge paradigms that treat culture as a categorical entity.

Heterogeneity both within and between groups has complicated attempts to define and achieve social cohesion. Although multiculturalism as a policy framework varies by country, initial theorising of multiculturalism was concerned with the protection of cultural minorities against discrimination and recognition of their cultural heritages (Elias et al. 2020). However, it has come under criticism for an essentialist treatment of culture, where difference is tolerated, thus curtailing intercultural dialogue and inadvertently reinforcing stereotypes (Cantle 2012; Vertovec and Wessendorf 2010). Interculturalism has been advanced in response to these perceived shortcomings. Although lacking a consistent definition (Elias et al. 2020), the crux of interculturalism is its emphasis on communication across differences (Cantle 2012; Meer and Modood 2012) and acknowledgement of dynamic interaction between cultures (Morris et al. 2015). Transculturalism is also offered as an alternative to multiculturalism. Like interculturalism, it is also variously defined. The concept has its origins in the writing of Cuban anthropologist Fernando Ortiz (1947/1995) about the process of ‘deculturation’ – ‘the loss or uprooting of a previous culture’ (102) and ‘neoculturation’ – the ‘creation of new cultural phenomena’ (103). The concept resurfaces in a highly cited essay *Transculturality: The Puzzling Form of Cultures Today* by postmodern philosopher Wolfgang Iser (1999) who argues both multiculturalism and interculturalism essentialise culture, whereas transculturality acknowledges ‘the *inner differentiation and complexity of modern cultures*’ (197, emphasis in original). Despite Iser’s critique, both interculturalism and transculturalism attempt to account for the dynamic nature of culture.

How might intercultural music engagement meet the challenges of social cohesion in a super-diverse world? Highly mobile and transmittable, musical forms can provide a locus of expression for emerging collective identities, conceptualised variously as transcultural,

intercultural, multicultural or cosmopolitan (Fensham and Kelada 2012; Regev 2019; van Zile 1996; Dieckmann and Davidson 2018; Baily and Collyer 2006). Furthermore, engaging in the arts is considered as an opportunity to understand other cultures (Nussbaum 1997; Botstein 2018; Barenboim and Said 2002). However, the importance of culture and identity lies at the heart of the tension between forces of homogenisation and heterogenisation arising through globalisation (Appadurai 2001; Castells 2010). Music and other forms of expression can occupy an important place in maintaining cultural identity and tradition, particularly for displaced and marginalised communities (Lidskog 2017; Whiteley et al. 2004). As a powerful source of collective meaning making, if not navigated mindfully, intercultural music engagement can result in a negative form of cultural appropriation rather than cultural exchange and appreciation.

Cultural appropriation and Orientalism

Discussing the issue of cultural appropriation, Nguyen and Strohl (2019) reason that shared practices that contribute to a sense of common identity reinforce the intimacy of groups. Therefore, outsiders should respect widespread agreement within the group that the practice is off limits. However, where consensus within the group is lacking, the authors contend that accepting certain practices as off limits due to appropriation claims of some members of the group ‘does not appropriately respect the agency of group members who disagree with appropriation claimants’ (Nguyen and Strohl 2019: 987). Power and agency are at the heart of Edward Said’s (1978) famous work *Orientalism*. Said argues that perspectives of the Orient, as distinct from the Occident –socially constructed binaries – are mired by power imbalances in knowledge production, even if they initially emerged from an interest in the other. The issue of Orientalism is of course prominent in *raqs sharqi* (the Arabic word for belly dance) where Arabic music and dance has been influenced by the Western gaze both

within and outside of its original cultural contexts (Johnstone and Tassie 2009; Roushdy 2013; Karayanni 2004).

Research questions

As a *raqs sharqi* practitioner for the past twenty years, as well as a researcher and community psychologist, I have been aware of these tensions. As the PAR project progressed, I was prompted to address such tensions more directly and the following questions were formulated:

- How can we navigate intercultural music engagement in a culturally respectful way?
- What paths and obstacles to intercultural understanding do digital platforms and music and dance engagement offer?
- How do we experience and interpret our own cultural identity when we are exposed to multiple influences?

Given their personal and cultural nature, an autoethnographic account offers an appropriate way to explore these highly nuanced issues.

Method

The project took place from July to November 2020. Participation followed ethics protocol approval by The University of Melbourne Human Research Ethics Committee and participants gave written consent to be identified in the research (see Appendices A & B: Application ID#: 2021-14139-15635-3). I sourced the participants through my professional networks. Phil Carroll (accordion and ney/flute player), Claudia Sangiorgi Dalimore (filmmaker), Virginia Masri (my Egyptian dance teacher) and I were located in Melbourne, Victoria. Andy Busuttill (percussion player and sound engineer) was located in the Blue Mountains, west of Sydney, New South Wales and Philip Griffin (bass guitar and oud/lute player), was located in Brisbane, Queensland. Phil is an Anglo-Australian whose family has lived in Australia for six generations. Philip is a first generation Australian born in England.

Andy is a first generation Australian born in Kenya of Maltese parentage. Claudia is a third generation Australian of Italian descent. Virginia is a second generation Australian of Greek and Egyptian parentage. I am a second generation Australian of Indonesian and Anglo-Australian parentage. We ranged in age from thirty-five to seventy years old, and together comprised three cisgender males and three cisgender females. We also worked with my academic supervisor, Professor Jane Davidson, who undertook the post-project interviews to obtain an account of participant experiences with a neutral third party.

Following from Crotty (1998) who differentiates epistemology, theoretical perspective, methodology and method in his explanation of qualitative social research, I explain the research approach further. Epistemologically, the research takes a pragmatic stance influenced by scholars such as Dewey (1910/2007). Pragmatism seeks to explore and understand how knowledge and action are connected in social context (Reitz 2017). The theoretical perspective of the inquiry is hermeneutic phenomenology in the tradition of Heidegger (1926/1962). From this perspective, the inquiry centres on my interpretation of events in the context of my lived experience.

The research adopts a PAR methodology, of which this is an autoethnographic account. Autoethnography as a methodology entails a narrative account ‘connecting the personal to the cultural’ (Ellis and Bochner 2000: 739). Participatory action research likewise ‘offers all participants the opportunity to explore their own sociocultural locations’ (Smith et al. 2010; 1117) and as a critically informed approach it rejects the notion of value-free knowledge production (Brydon-Miller 1997). This autoethnography is a layered account, focussing on ‘the author’s experience alongside data, abstract analysis, and relevant literature’ (Ellis et al. 2010: 278). As such, this autoethnography provides an account of my experience as both dance practitioner and researcher experiencing the tensions of cultural exchange and cultural appropriation within culturally diverse contexts, including encounters

with different lived experience perspectives and theoretical frameworks. While I have given a brief introduction to the Australian context, globalisation, models of cultural diversity, and issues of cultural appropriation and Orientalism, in the following discussion I give further consideration to my encounter with commentary about Arabic music and dance, and other concepts including *intercultural musicking* (Waterman 2016; Chung 2019; Fay et al. 2022) and communities of practice (Wenger 1999) in terms of how they have helped me navigate these tensions.

As well as the autoethnographic process of writing and reflecting (Poulos 2021), the method included analysis of data in the form of field notes, emails, Facebook group discussions, and transcripts of Zoom meetings and semi-structured interviews. Following from autoethnographic music studies that use digital data trails, such as the work of Musgrave (2019), this account diverges from traditional autoethnographic features such as vignettes to include data from email and Facebook threads. Further, the analysis of my own social and cultural identity is bound up in my interpretation of the other participants' experience, which I infer through examination of our correspondences and meetings and their post-project interview transcripts. As described by Morrow (2005), the validity of the analysis is underpinned by participant checks, self-reflexivity, and triangulation via other data sources alongside critical feedback from my academic supervisors.

Findings and discussion

Pre project: navigating music, dance and identity

Even prior to commencing the research project, reconciling my arts practice with questions of cultural appropriation created somewhat of an existential crisis. As an Indonesian-Australian practising *raqs sharqi* – a dance with its cultural origins in Egypt (Lo Iacono and Fallon 2018), I may take comfort in Welsch's (1999) assertion in his essay about transculturalism, that 'People can make their own choice with respect to their affiliations'

(205). However, for some time, I had stopped dancing following critiques of white belly dancers engaged in ‘brownface Orientalist façade’ (Jarrar 2014). I understood Jarrar’s frustration, as an Arab-American, at the fetishization of her culture within the broader context of anti-Arab sentiment in America. Cultural appropriation became a prominent topic among practitioners of *raqs sharqi* and increasingly, I found representing the dance form problematic. It was with great sadness that, for a time, I stopped performing. Nonetheless, while continuing to dance in private, I was filled with joy and slipped easily into a feeling of familiarity with the aesthetics and movements built up over twenty years of practice.

Project inception: reevaluating my relationship with raqs sharqi and ashra baladi

Ashra baladi is commonly part of a *raqs sharqi* practitioner’s repertoire and a form I had explored previously together with Virginia and Phil. When presented with the opportunity to explore intercultural music engagement through asynchronous performance, the opportunities to collaborate on *ashra baladi* seemed to me an excellent study focus. As questions of how to navigate intercultural music engagement in a culturally respectful way emerged through the research, I was reminded of my misgivings about representing the dance form. On this occasion, the cognitive dissonance I felt as a non-Arab who loved and felt familiar with the form was assuaged through considering the history of *raqs sharqi* and *ashra baladi*.

Raqs sharqi is a fusion of Arabic folkloric dance forms and Western dance influences resulting from travel, war, colonisation and global media (Lo Iacono and Fallon 2018; van Nieuwkerk 1995). Lo Iacono and Fallon (2018) argue that due to its hybrid nature, *raqs sharqi* should be considered a transcultural heritage, a genre with strong cultural roots in Egypt, but practiced and evolving across the globe. Although Lo Iacono and Fallon refer to Welsch’s (1999) essay in their conceptualisation of transculturation, they move beyond his glib assertion about freedom to choose affiliation. Lo Iacono and Fallon acknowledge that

transcultural transmission of heritage raises ‘the issue of inequalities in terms of capital and power. For practitioners to acquire transcultural heritage, they need a certain amount of capital and resources’ (298). Furthermore, they acknowledge the issue of commodification of forms of heritage, ‘particularly relevant for forms of heritage that originate in less privileged social environments’ (298).

In charting the transcultural nature of *raqs sharqi*, Lo Iacono and Fallon (2018) mention numerous Egyptian dancers who have disseminated *raqs sharqi* and profited from the dance’s popularity globally. Among them, Lebanese born Badia Masabni claimed to have brought numerous influences including ballet to the dance and to have added European instruments such as the accordion to the music in her nightclub in Cairo in the 1920s. *Ashra baladi* emerged during this time, developed by the musicians of Muhammad Ali Street in Cairo when European music was exerting an influence on music created in this area (Puig 2006). An Arab-American voice providing an alternative perspective to Jarrar (2014) in the debate about the uptake of *raqs sharqi* by white American women is Nagi (2011). He suggests non-Arab participation offers important opportunities for the participant, likening *raqs sharqi* to be a ‘gateway drug’ that leads to interest in folkloric forms of Arab dance and other aspects of Arab culture. Reflecting on my experience as a *raqs sharqi* practitioner, I found myself learning about some specific and detailed aspects of Middle Eastern and Mediterranean cultural practice, not only through additional study, but also through social connections to groups and families of Egyptian, Lebanese, Turkish and Greek origin through their celebrations in Australia. Garrido and Davidson (2019) consider nostalgia to play an important role in the musical preferences of migrants coming to Australia. Even in the absence of a common cultural heritage, I found sharing these nostalgic experiences emotional and bonding.

In the case of *ashra baladi*, the nature of nostalgia is somewhat recursive. While European influence from the early 20th century is evident with instrumentation such as accordion and violin, it also evokes a nostalgia for a rural and traditional Egyptian lifestyle, demonstrated by Arabic instrumentation, certain musical motifs and its namesake *baladi*, which has a broader cultural meaning in Egypt. In Roushdy's (2013) ethnographic study of the practice of *raqs baladi* in Egypt, she explains that *baladi* distinguishes 'what is perceived as essentially Egyptian and what has been affected, shaped or introduced through foreign, mainly Western, cultural influences' (29). Edward Said (1999) opines about the famous Egyptian dancer Tahia Carioca, known for her *baladi* aesthetic, 'You couldn't take Tahia out of a Cairo night-club, stage, or wedding feast (or zafa, as it is called). She is entirely local, untranslatable, commercially unviable except in those places' (36). As the research progressed, I began to further interrogate the implications of reproducing the form outside of its cultural context, within a digital realm – did it bring us closer to an understanding of Egyptian culture or was it too removed?

Performing ashra baladi remotely – layers of separation from context

While colloquially, *baladi* music and dance is recognised in Egypt by a certain aesthetic, the customary format of *ashra baladi* offered the musicians and I in the current project a concrete structure within which to frame our asynchronous performance. Based on this structure, Phil and I established a skeleton of the piece via phone and posted messages to a private Facebook group within which we exchanged relevant literature and related recordings (see Figure 1). While a similar process of planning and rehearsing might happen prior to any live performance we prepare, the asynchronous approach relies heavily on language, and ensuring our understanding of different terms are the same. Phil's reference to 'drum *maksoum*' in the Facebook post is queried by Andy ('where you are saying "*maksoum*" do you mean "*baladi*"?') in the email correspondence included in Figure 1. *Baladi* (also the

name of a rhythm) and *maqsoum* are very similar – they both come from the same family of rhythms. In a live rehearsal, discussion would likely have been bypassed just by playing the rhythm and finding it suitable to move to. In this text heavy mode of communication, understanding occurred through several layers of abstraction – from an Arabic term with many possible transcriptions in the Roman alphabet, to a process of audiation – internally realising the rhythm in the absence of sound (Gordon 1976).

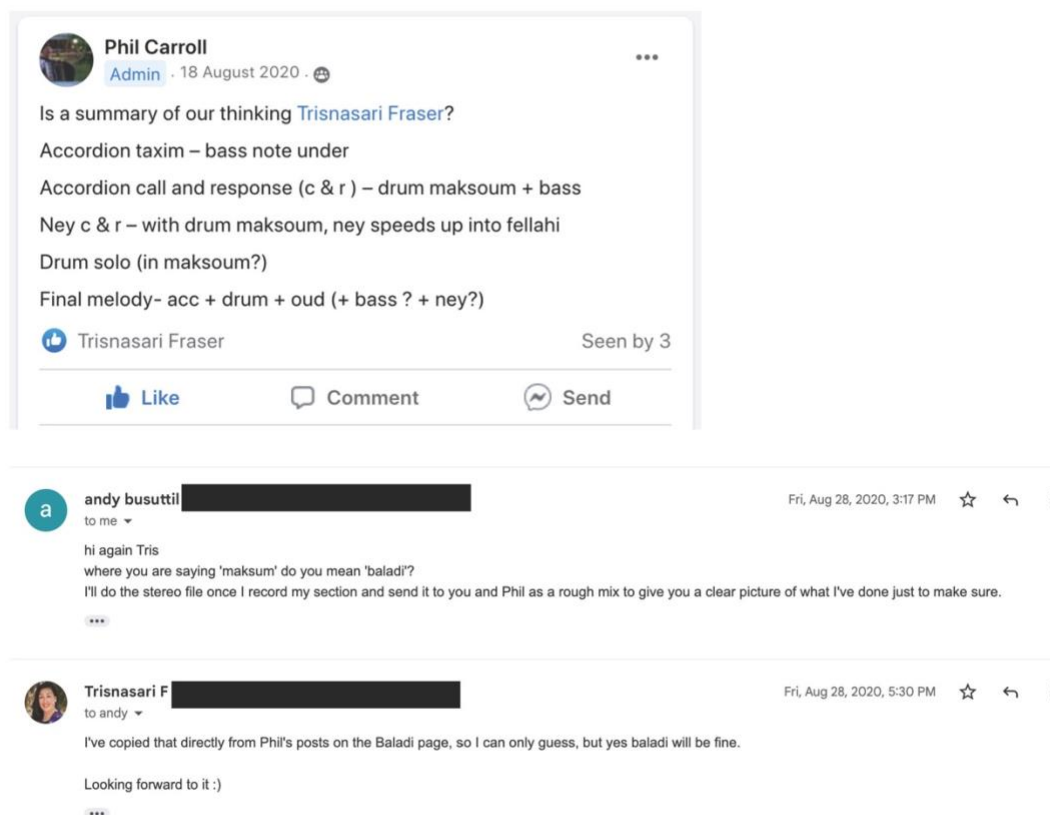



Figure 1. Planning the asynchronous multitracking performance via Facebook and email

Roushdy (2013) equates *baladi* with what Appadurai (1996) refers to as a *hard cultural form* – ‘those that come with a set of links between value, meaning, and embodied practice that are difficult to break and hard to transform’ (90). While music and dance are embodied practices, asynchronous engagement relies heavily on pre-planning and explanation. Needing to codify a vernacular form emphasised our separation from its original

cultural context. Likewise, the aesthetics of *baladi* style movement is antithetical to a codified approach. Roushdy (2013) describes how her local Egyptian interlocutors found foreign belly dancers lacking, ‘Since for most of them unpretentiousness and simplicity characterised *baladi* behavioral patterns, what they found to be imperfect about non-Egyptian belly dancers was that their performances exposed their training’ (34). Similarly, my dance teacher Virginia indicated in the follow up interview:

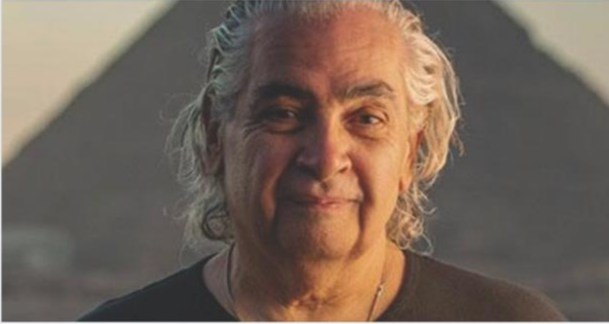
The *baladi* thing has really taken off and I’ve noticed that a lot of Western dancers are getting into ‘*baladi*’. They don’t actually understand it in a way because it’s actually a very urban dance – it’s the dance of the working class people. There’s a simplicity in it. (Interview: 22 April 2021)

To get closer to an understanding of a *baladi* aesthetic, the musicians and I shared various media on the Facebook group page for inspiration. While a COVID-19 lockdown precluded engaging in person, as Cawley (2018) as well as Waldron and Veblen (2020) note, the range of media now accessible online represent valuable resources for learning about music and dance styles. The links, some examples of which are included in Figure 3, pointed to YouTube videos that brought us closer (virtually) to Cairo and to resources written by practitioners who, like Virginia, traverse Egyptian and non-Egyptian cultures. A blog post by Hossam Ramzy, a well-known percussionist who was born in Cairo and lived in London, describes the structure and aesthetics of *ashra baladi* in prose rich with metaphor and cultural references (Ramzy, n.d.).


Trisnasari Fraser shared a link.
 ...

Admin · 16 July 2020 · 🌐

Hossam Ramzy's perspective...
<http://www.shira.net/baladi.htm>



SHIRA.NET
Baladi: Egyptian Music and Dance
Hossam Ramzy describes the Egyptian musical style known as t...

Attached topics [#Baladi](#)

Phil Carroll 8 comments Seen by everyone


Trisnasari Fraser shared a link.
 ...

Admin · 16 July 2020 · 🌐

Like the Randa Kamel one I posted earlier, a bit more modern Cairo style...



YOUTUBE.COM
Taqsim Baladi & live drum solo in Ahlan Wa Sahlan
I enjoyed so much this baladi, for much i feel a baladi girl!!! ❤️

Attached topics [#Baladi](#)

1 comment Seen by everyone

Figure 2. Selected Facebook posts

As well as an understanding of the broader cultural context, improvisation in *ashra baladi* requires knowledge of Arabic *maqams* and rhythms. Recreating an existing score would not have provided the same opportunity to engage with the cultural meaning of *baladi* and Arabic music conventions. In this sense, immersing ourselves in the form and bringing our own creative processes to the task is analogous to practising conversation in another language as opposed to rote repetition of words. On the other hand, we come with our own frameworks and experiences, hence our ‘accents’ or respective cultural positions and perspectives are also present in the virtual performance. The project prompted further consideration about how multiple cultural influences informed my identity and those of my collaborators.

Communities of practice engaged in intercultural musicking

An analysis of the post-project interview transcripts reveals that across our careers, each of us has participated in music and dance from a range of cultures. In considering the nature of our type of practice, I found two concepts useful – *communities of practice* (Wenger 1999) and *intercultural musicking*. Finding parallels in the process-oriented concept of musicking (Small 1998) and a reading of the intercultural as dialogic and reciprocal, several scholars use the term *intercultural musicking* to consider music activity that integrates numerous cultural perspectives (Waterman 2016; Chung 2019; Fay et al. 2022). This concept captures our practice well – the exchange between practitioners of a diversity of cultural heritages and the influence of a range of cultural genres of music. Wenger’s (1999) conceptualisation of communities of practice (CoP) considers practice as ‘the source of coherence of a community’ (54). According to Wenger, the dimensions of practice that create community include mutual engagement, joint enterprise, and shared repertoire. Several aspects of Wenger’s conceptualisation are of relevance to our collective practice. Wenger argues that productive engagement in practice requires diversity as well as homogeneity.

Indeed, our shared interest in intercultural musicking is a unifying feature, however we also represent a range of ages, personalities and perhaps unsurprisingly, cultural backgrounds. Wenger's assertion that joint enterprise is negotiated within the context of broader historical, social, cultural, institutional influences is also relevant. As music and dance practitioners, we are constrained to varying degrees by the sociocultural systems and histories of these music and dance traditions. Finally, Wenger argues that shared repertoire is a resource for the negotiation of meaning – it both reflects a history of mutual engagement and remains inherently ambiguous, to be 'reengaged in new situations' (61). Negotiation of meaning is particularly prominent for a CoP whose repertoires converge in new social contexts from a diversity of traditions. Following is further exploration of our respective accounts to consider the relevance of these features.

In the follow up interview, I discussed my attraction to the community:

I suppose I like exploring the differences, that's what it comes down to, and the acceptance of myself as someone who is Indonesian-Australian. I suppose it's that there's always been a sense that I don't quite fit into the mainstream, so that's an alternative to that. (Interview: 13 November 2020)

While I related my attraction to culturally diverse forms to my own cultural hybridity, both Virginia and Andy related their attraction to certain genres to their parents' birthplace. For each of us, Australia's immigration policies held relevance for our cultural identity. Andy, whose parents are Maltese, migrated to Australia after the *Immigration Restriction Act* was concluded in 1958, but before the *Racial Discrimination Act* was introduced in 1975, dismantling the remaining vestiges of the so-called 'White Australia' policy. During the same period, my mother migrated to Australia from Indonesia, and Virginia's parents migrated from Greece and Egypt. The White Australia policy discriminated against each of our respective heritages.

In the follow up interview, while recounting the circumstances of his involvement in the music of Asia Minor, the Mediterranean and Balkan regions, Andy appropriated the word ‘wog’, originally a derogatory term in Australia to refer to migrants of Southern European and Middle Eastern appearance:

Well look, you know, I mean, I’m a wog by background, so wog music impresses me ... you know, we’ve reclaimed, of course, the term wog So, that whole Mediterranean region I fell in love with Greek music, and Macedonian, Bulgarian, Turkish music as well. That was basically through exposure, and through developing contacts, once I started playing music in the genre. (Interview: 13 November 2020)

Virginia, while describing herself as ‘an Aussie really by definition’ explained that English was her third language after Greek and Arabic. She reflected on having an affinity for Egyptian dance when she first attended classes, ‘it’s a cultural thing ... it’s in your kind of make up in a way’, but conversely intimated that her decision to pursue dance professionally was met with some resistance due to cultural constraints:

I’m in a unique situation, most children of migrants are I suppose, they’re sandwiched in between these two things and you find your way. Now the first thing is becoming a belly dancer is so taboo in our culture. (Interview: 22 April 2021)

We explained that by engaging in diverse arts cultural practices we attempted to both embrace and expand our involvement with our different heritages and our lived experience of being an Australian, which sadly was partially informed by experiences of discrimination both interpersonally and institutionally through the legacy of government policy. By contrast, however, Claudia’s experience was embedded in the idea of the familiar:

... it feels very second nature and normal ... I guess, that’s just to me and how I was raised, and obviously now I work with a lot of different cross-cultural collaborations, and representing different stories from all around the world ... I find myself having this kind of conversation that relates to then talking about culture or what I’m involved with and how I think about it, and then I think, oh, I don’t feel so opinionated ... this is just how I was raised, in these environments with these types of people. (Interview: 20 November 2020)

For Philip and Phil, both their musical knowledge and being situated in a multicultural society appeared relevant to their participation in this community. Phil discussed his career as a full-time musician:

I sing in lots of languages, and work with all the different community groups around Melbourne, and play for lots of different ethnic functions, the accordion being a very versatile instrument. (Interview: 13 November 2020)

He described his participation in Italian communities in Melbourne:

... a lot of the Italian accordionists got too old, and then the young ones didn't take it up, so I've learnt all that Italian repertoire, and I'm going into a lot of Italian functions, so I'm supporting that cultural music in their groups. (Interview: 13 November 2020)

This is reminiscent of an account by van Zile (1996) of cultural dances in Hawai'i, where second generation Hawaiians of Korean and Japanese descent have abandoned dances of their ethnic roots to pursue other forms, and a Caucasian is teaching Korean dance. van Zile writes about two types of ethnic identity, one related to one's own ethnicity and another 'tied to involvement with ethnically-based activities and cultural products that are perpetuated as part of what it means to be 'of the geographic locale that is Hawai'i.'" (33).

The shifting nature of identity – being a product of personal history, current locale and associations – is a strong and emergent theme in our data. This theme is one that further contextualises our involvement in intercultural musicking as a community of practice. Wenger (1999) likewise argues that because identity 'is constructed in social contexts, the temporality of identity is more complex than a linear notion of time' and further that 'identities are defined with respect to the interaction of multiple convergent and divergent trajectories' (105).

For Philip, with music conservatory training in predominantly Western classical music, his initial foray into Macedonian music and subsequent exploration of other styles opened up new possibilities:

And the reason I've gone into all that is Western Classical Music – a lot of the repertoire is 4/4, or 3/4, or 2/4... Macedonian music is just as likely to be in 7/8... or even some crazy things like 18/8 and 25/8 ... this way of looking at meter/time signature was just completely intoxicating for me. (Interview: 11 December 2020)

Our positions of relative privilege have influenced the degree to which we are able to engage in intercultural musicking, just as discussed previously, Lo Iacono and Fallon (2018) asserts that capital and power influenced the acquisition of transcultural heritage. As well as his conservatorium training, Philip also lived and studied music informally for three years in Jerusalem and Turkey. Similarly, Phil studied the ney while he lived and travelled through the Middle East. As well as regular travel to Egypt, Virginia speaks about studying Flamenco in Spain to further develop her skills in an Arabic form of poetry, music and dance called *Muwashshahat* that developed partially in Andalusia due to Arabic migration during the 14th and 15th centuries (Zwartjes 2006). She has also used this training to facilitate collaborations with Flamenco dancers in Melbourne. Andy's resources and knowledge of sound production has helped facilitate numerous international collaborations.

Brokerage and hybrid musical forms

The boundaries of the intercultural musicking CoP are fluid and each of us occupies positions that create bridges to a diversity of music and dance genres. Wenger (1999) writes of the role of brokers in CoP involving 'processes of translation, coordination, and alignment between perspectives' (76). Virginia translates between cultures in her instruction in *raqs sharqi* and uses her exploration of *Muwashshahat* to facilitate collaborations with Flamenco practitioners. Phil occupies a point of alignment between the music of different cultures as an accordion player. As a sound engineer, Andy coordinates various musical collaborations, many spanning geographical divides. Furthermore, Wenger observes 'Because artifacts can appear as self-contained objects, it is easy to overlook that they are in fact nexus of

perspectives’ (75). In this sense, technology and musical instruments as cultural artifacts also play a role in bridging between boundaries.

These bridges can create some strange occasions of synchronicity. At the start of 2020 I attended a workshop in Melbourne organised by a Japanese Butoh practitioner I knew through my social media network. The guest dancer from Kuala Lumpur introduced *tari zapin*, a popular Malay dance with origins in Hadrahmaut Arab dance (Mustaffa and Idris 2017). The music started with an accordion *taqsim* (melodic improvisation) and followed with the *kopak* – the main section of music accompanied by dance (Mustaffa and Idris 2017). Melayu percussion instruments, *marwas* and *rebana*, played familiar Arabic rhythms. Like *ashra baladi*, instrumentation includes accordion, violin and *gambus* – a Melayu lute believed to have evolved from the oud following influences by Arab traders as early as the 9th century (Hiliarian 2003). I was struck by the convergence of two familiar sounds – the sound of Melayu music that I had grown familiar with through my Indonesian heritage and the sound of Arabic rhythms and *maqams* I learned through my participation in *raqs sharqi*.

Muwashshahat and *tari zapin* serve as reminders that cultural intersections predate modern technology. *Ashra baladi* was born in a period of British colonisation in Cairo and echoes numerous cultural influences. Today *raqs baladi* continues to evolve in Cairo (Roushdy 2013), just as Arabic music evolves outside of its original context. As Small (1998) observes, music is a process that embraces a set of relationships. In Alkaei and Küssner’s (2021) study exploring *taqsim* as a creative process, their Syrian born participant reflects on how his playing of *taqsim* in Germany was influenced by both ‘the music I hear here and by the audience I play for’ (5).

Similarly, Andy acknowledged that *ashra baladi* in an Australian context is a new hybrid entity:

If you were to get Egyptian performers, who were competent performers, playing what we did, it would be different. When I look at the music that I play here in Australia, I always

regard it as transcultural... because what we're actually doing is bridging between the source culture and what Australia essentially is So, culturally, we can't bring any sense of purity or ethnic accuracy to these pieces, beyond doing what we can to represent them in the best way we can, and to point to the source with respect, rather than co-opt it. (Interview: 13 November 2020)

Phil's engagement with Arabic music as an Anglo-Australian was discussed in the follow up interview:

Phil: Some Arabic people find it a bit strange, why I'd want to play their music, you know?

Jane: And what do you say to them when they say, why are you playing my music?

Phil: Because I love it. And you know, then when I talk about Umm Khulthum, and Abdel Wahab and all the great singers, then of course they know that they are wonderful, wonderful musicians, and everyone should love that music, in that sense. (Interview: 13 November 2020)

In academic and cultural institutions in Australia, discourse has shifted from regarding 'multicultural arts' as set apart from the mainstream, to understanding the arts as a site for regular cultural exchange in a diverse society (Mar and Ang 2015; Khan et al. 2015). This perspective is similar to the criticism levelled by Lebanese-Australian anthropologist Ghassan Hage (2000) against 'White multiculturalism', where White Australian identity dominates and manages the mixing and accommodation of other cultures. Through this lens, Phil's interest decentres White Australian identity, and much like the Hawai'an identity referred to by van Zile (1996), results from his situation in a culturally diverse setting where knowing the names Umm Khulthum and Abdel Wahab constitute part of an Australian identity.

Conclusion

This paper critically reflects on a range of questions emerging through a PAR project exploring the potential of asynchronous multitracking music and dance performance for social connection in larger culturally diverse community settings. A final consideration follows of the issues that emerged through the project, including navigating intercultural

music engagement respectfully, the barriers and opportunities for intercultural understanding presented by digital platforms, music and dance and, navigating cultural identity in a super-diverse world.

Interculturalism, transculturalism and multiculturalism each have features that I believe enable culturally respectful music engagement. The philosophies are products of their time, and indeed each has transformed over time. The respect for different cultural traditions inherent in multiculturalism is important, particularly for those for whom music is a vessel for a memory of another time and a way of strengthening identity. Conversely, transculturalism and interculturalism acknowledge the interplay between cultures and allow agency to create new affiliations and identity. Where some dialogue about transculturalism glosses over systemic barriers to participation, understanding of the complex interplay of various aspects of identity, power and capital seems increasingly to be part of the discourse. Interculturalism, with its acknowledgement of the fluid nature of identity and culture and its emphasis on dialogue seems a product of the super-diverse world we currently inhabit. Awareness of issues of identity, agency, privilege, cultural appreciation and exchange is essential to respectful intercultural music engagement.

This way of working and moving beyond assumptions requires dialogue and collaboration. My experience of working remotely and asynchronously suggests that without face-to-face contact, extra effort is required to maintain cooperative exchanges. While a centrally coordinated asynchronous performance would have been much easier in a larger culturally diverse setting, it would also have constrained the degree of input, agency and dialogue. As working together in expressive arts can be an emotional experience, particularly if broaching sensitive intercultural issues, I consider the use of communication platforms that allow people to see and hear each other important. While the lack of in-person contact seems to be an obstacle for intercultural understanding, the range of digital platforms and media

available equally provide opportunities for engagement. Despite being mediated by a screen, it is easier than ever to access footage of live music and dance performances from all over the world. This exposure to music and dance provides pathways to intercultural understanding, as the forms carry with them a cultural context. Music and dance allow for different levels of engagement – from just listening to moving, participating and deepening understanding of the accompanying sociocultural milieu.

Increasingly, as we find ourselves exposed to multiple influences through media and online spaces, it seems that grappling with issues of identity does not stem only from migration. In this interconnected world, we are frequently exposed to a diversity of perspectives. While this can lead some to a retreat into the familiar and galvanise their positions against any difference, I consider myself fortunate that through my practice, diversity itself is very familiar. Although the intercultural musicking CoP I am a part of does not have a distinct centre and boundary, I find myself supported by a broad web of connections. From my perspective, the paths between these practices become shorter the more that diversity is embraced.

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Chapter 3. Call and Response: Distributed Creativity in Asynchronous Egyptian Music and Dance Performance

Chapter 3 continues to consider the PAR project, addressing research questions about the processes by which digitally mediated intercultural music engagement builds intercultural understanding and social connection, and the challenges encountered. It also considers what distinguishes digitally mediated from face-to-face music collaboration and improvisation. Following from a conference paper presented at the *Conference on Interdisciplinary Musicology, 2022* on the theme of 'Participation', this chapter was developed to be published in a special issue of *Journal of Interdisciplinary Music Studies* on the same theme. Tables and figures are presented in text.

As discussed on page 37, the investigation for the participants of the PAR project centred on adapting face-to-face collaborative and improvisation practices within communities to the constraints of lockdown. The outcomes of these investigations include the online performance (<https://www.youtube.com/watch?v=kiU-QygOago>) and the practitioners' evolving practice during this time. Unfortunately, a follow up phase with a larger culturally diverse community group did not occur within the scope of this research project, however, each PAR participant remained active within their respective communities and continued to adapt their community engaged work as required during the pandemic. The research questions articulated on page 84 of this chapter in part capture a further level of analysis aimed at addressing the research questions of this thesis.

Citation:

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Music Studies. <http://musicstudies.org/wp-content/uploads/2023/11/04Fraser-Davidson.pdf>

Statement of contribution

In addition to the contributions to the PAR study noted on page 38, I am the primary author of this paper co-authored with Professor Jane Davidson. Professor Jane Davidson provided input on several drafts prior to submission, in particular reflections informed by her own experiences from having carried out the interviews.

Abstract

Background in ecological psychology and distributed creativity. Gibson's (1979) concept of affordances offers a theoretical framework through which to examine participatory events of music and dance and online creative interaction, complemented by subsequent ecological and sociocultural perspectives from the fields of human-computer interaction, music and creativity studies.

Background in intercultural studies. Theories that consider the role played by intergroup contact in increasing cross-cultural affiliation form a basis to conceptualise collaborative music improvisation as a vehicle for intercultural understanding.

Aims. The research aimed to explore: the affordances and constraints encountered by experienced practitioners creating asynchronous, improvised music and dance performance; the social processes involved in remote creative collaboration; and the potential of the approach for application in larger, culturally-diverse settings.

Main contribution. The work took the form of a participatory action research (PAR) project, exploring the creation of a music and dance performance in *ashra baladi*, an Egyptian improvisational form of dance and music by six experienced arts practitioners. During COVID-19 lockdown, participatory music engagement was adapted using digital means. A popular approach involved multi-tracked recording and production, whereby asynchronous individual contributions are recorded in isolation, and rendered synchronous through post-production techniques. As well as the inherent musical constraints of *ashra baladi*, which has an underlying structure and conventions based on Arabic *maqams* (melodic modes) and rhythms, the collaborative process was constrained by the remote and asynchronous nature of the task. Although there is a strong body of literature investigating musical improvisation, much of it considers contingencies and immediate feedback between participants. The main contribution of this research is its consideration of how coordination and collaboration

emerged in the absence of direct contact and shared temporality, requiring anticipation, imagination and complete awareness to create a cohesive end-product. Finally, there were implications for how digitally mediated embodied practice may facilitate intercultural understanding, with a range of online media providing opportunity for mindful and deep engagement with the sociocultural background of the music and dance form.

Implications. Drawing on digitally mediated participatory research approaches that include digital trails as data, the research underscores the value of social interaction not only as an object of study but also as a means of knowledge production. The project reveals ways in which such social interaction is integral to artistic progress and outcomes.

Keywords: participatory action research; intercultural; distributed creativity; affordances; collaborative emergence.

Introduction

Social practices such as music and dance have customarily involved people gathering together within the same time and space, defining local identities, traditions and social interactions (Bartleet & Higgins, 2018). As globalisation has led to mass movement of people, identities and tradition have become less bounded, and while the social role of music and dance endures, its practice continues to evolve, with collective creation facilitating new social and cultural connections. As well as the capacity for collaborative music composition to promote social interaction (Waddington-Jones et al., 2019), music and dance have also been observed to be a vehicle for cultural exchange (Dieckmann & Davidson, 2018; Fensham & Kelada, 2012), and combining structured and improvised music in culturally diverse settings can create a space for intercultural dialogue (Vougioukalou et al., 2019). COVID-19 lockdown highlighted another way in which group music and dance practice has evolved, with participation continuing remotely via digital platforms (Bohn & Hogue, 2021; Daffern et al., 2021; Draper & Dingle, 2021; MacDonald et al., 2021; Onderdijk et al., 2021). Many adaptations to music and dance participation entailed a shift from synchronous to asynchronous collaboration, with participants recording contributions in isolation, and synchronous performances produced by video/audio editing. Exceptions include non-idiomatic (not related to a particular genre) musical improvisation via Zoom (MacDonald et al., 2021). Non-idiomatic musical improvisation may not be sufficient to maintain musical elements that facilitate intercultural dialogue however, and it remains unclear how remote asynchronous improvisation might play a role in facilitating social connection and intercultural understanding.

This article outlines a participatory action research (PAR) project conducted by six experienced practitioners working in Australia during 2020 lockdown that explored social connection and intercultural understanding through asynchronous, improvised music and

dance performance, using as a model an Egyptian music and dance form known as *ashra baladi*. Extending Gibson's (1979) ecological psychology and concept of affordances, Glăveanu (2012) proposed an affordance theory of creativity, while also from the field of creativity studies, Sawyer and De Zutter (2009) developed the concept of collaborative emergence. These two major theoretical positions underpin the analysis of social processes involved in collaborating asynchronously, illuminating the various affordances and constraints encountered along the way. The analysis also considered extensions of Allport's (1954) contact hypothesis that posited racial prejudice could be allayed through intergroup contact, and empirical evidence of music's role in increasing affiliation with different cultural groups. Distinctions were drawn between participatory, presentational, live and recorded music (see Turino, 2008) to scaffold understanding of the asynchronous multi-tracking improvisation that was developed by the musicians and also to explore its potential application in larger culturally diverse community settings.

According to Gibson (1979), an affordance is a feature of the environment that can be acted upon, constrained by both the environment and our sensorimotor capacities. The human social world was integrated in Gibson's ecological approach, with developing awareness of how others perceive the value of things understood as a part of socialisation. Glăveanu (2012) proposed a sociocultural model of creativity that considered how affordances are exploited by creative action. To understand what constrains creative action Glăveanu argued that consideration of what the environment affords (what the person "could do") should be appraised in terms of the *intentionality of the actor* (what the person "would do") and the *normativity of a given cultural context* (what the person "should do"). In considering what a person could, would or should do in terms of technology, in bringing the concept of affordances to the fields of design and human-computer interaction (HCI), Norman (2013) likewise delineated natural constraints (those that exist in the world) from cultural constraints

(those that exist in the head). Norman (1993) also argued that technology is not neutral – each platform having its own affordances that “make it easier to do some activities, harder to do others” (p. 243), hence it can hold undue influence over the way humans undertake tasks. A sociocultural account of human engagement with affordances by Rietveld and Kiverstein (2014) is also informative when considering collaborative creative practice. They argued that “successful coordination with the activities of others is one that can *reliably act in ways that fit in with the sociocultural practice* or communal custom but also with the *specific details* of the particular situation in which the activity takes place” (emphasis in original, p. 333).

One such sociocultural practice requiring coordination is music. DeNora (2009) has conceptualised music as an affordance for entrainment – synchronised movement with others. Improvised music is a good model for the consideration of affordances for creative action. Gibson (2006) in his analysis of jazz improvisation discussed both material and normative constraints to possibilities for action. While the boundaries of possible action can gradually shift through experimentation, convention is maintained to a degree through the network of jazz practitioners. In their analysis of collaborative music improvisation, Linson and Clarke (2021) acknowledged that among the players there may be shared points of reference, but focussed on the dynamic and emergent nature of improvisation, contingent on the players’ openness to new directions afforded by their collaborators.

The extent of cultural constraints on creative development varies, with some cultures placing greater value on adherence to tradition and others on innovation (Lubart, 1999). Musical improvisation in many traditions, including classical Indian, Iranian and Arabic, maintains a degree of convention by drawing from previously learned phrases (Alkaei & Küssner, 2021; Nooshin & Widdess, 2006; Waterman, 2016). Indeed Nooshin (2021) highlighted the ongoing debates about what constitutes improvisation, particularly coming from the perspective of ethnomusicology. For the sake of brevity, this paper cannot fully

position cross-cultural study of music improvisation and creativity and critical debate (see for example, Nettle & Russell, 1998; Solis & Nettle, 2009; Nettle, 2013), rather it focuses only on *ashra baladi*, an Egyptian form of music and dance developed in Cairo in the early 20th century by street wedding performers (Puig, 2006). The form features a conventional structure, and use of Arabic *maqams* (melodic modes) and rhythms, around which the musicians and dancer can improvise. While a shared understanding of the structure, *maqams* and rhythms integrates the performance, the coordination of spontaneous variations relies on musical and visual cues – hence co-creation would usually take place face to face. Turino’s (2008) ethnomusicological distinction between participatory and presentational music traditions highlights the communicative affordances of each in their live settings. In service of increasing social interaction, participatory musics “place constraints on individual creativity and experimentation” (p. 92), while presentational music “offers the challenge of demonstrating the [performers’] heightened abilities...without the safety net of high fidelity editing” (p. 92). In a live setting, *ashra baladi* can be experienced on a continuum between presentational and participatory, where on the one hand the skill and artistry of the dancer and musicians is demonstrated, but equally, participation from the audience is encouraged by drawing on familiar rhythms and musical phrases. As such, this study considers creativity and improvisation using as its model a form that features both stylistic constraint and extempore variation.

Martinez and Villanueva (2018) argue that music plays an important role in coordinating action and patterns of interaction across generations and thus models processes of embodied social cognition, echoing other scholars who regard social understanding as being embedded in social and cultural context (Lindblom, 2020) and emergent from social interaction (De Jaegher, 2018). Theories of embodied social cognition that conceptualise cognition as embodied, embedded, extended and enactive may collectively be recognized as

an interdisciplinary field of 4E cognition (Newen et al., 2018). Theories of 4E cognition align with systems perspectives of creativity that consider the individual and their social context as mutually defining (Csikszentmihalyi, 1988; Glăveanu, 2011; Hennessey & Amabile, 2010). In this view, creativity is conceptualised not as something that arises from an individual mind or demonstrated by a product, but as a distributed process that occurs across people, material, social contexts, and time (Linson & Clarke, 2021; Literat & Glăveanu, 2018; Sawyer & De Zutter, 2009; van der Schyff & Shiavio, 2017). It is a dynamic process where in certain conditions, unexpected creativity can result from group processes (Sawyer & De Zutter, 2009). Sawyer and De Zutter coined the term collaborative emergence to describe how groups become more aligned over the course of improvisational endeavours with the following conditions:

The activity has an unpredictable outcome, rather than a scripted, known endpoint.

There is moment-to-moment contingency: each person's action depends on the one just before.

The interactional effect of any given action can be changed by the subsequent actions of other participants; and

The process is collaborative, with each participant contributing equally (Sawyer & De Zutter, 2009, p. 82)

Their analysis of collaborative emergence focussed on identifying patterns in collective behaviour, the units being people's interactions with each other and with objects in their environment. The process creates "a collective social product that cannot be simply attributed to the contributions of individual members" (Sawyer & De Zutter, 2009, p. 86). In this study, the variations permitted by *ashra baladi* were considered in terms of collaborative emergence.

The digitally mediated nature of the performance necessitated consideration not only of musical improvisation, but also of online creative participation, both of which have been considered as paradigmatic of distributed creativity – involving bodily, material, social, and temporal dimensions (Linson & Clarke, 2021; Literat & Glăveanu, 2018; van der Schyff et al., 2018). Drawing on Hutchins’ (1995) explanation of distributed cognition in the context of culturally constituted activities – in his case, comparing Western with Micronesian navigation systems – Linson and Clarke’s (2021) ecological account of improvisation emphasizes the emergent property of collaborative musical creativity. The authors contended that coordination arises from a shared understanding of how to synchronise with others and their instruments, as opposed to a unified plan. In a similar vein, HCI design principles often include consideration of *situation awareness* – where everyone comprehends the situation and has a shared understanding of the way forward (Norman, 1993) – particularly in cases where human agents are required to interact with each other and technology to respond to emerging issues.

The most obvious difference between online creative activity and musical improvisation is that while collaboration in the former is often asynchronous, in the latter it is generally synchronous. Sawyer and De Zutter (2009) developed the concept of collaborative emergence for live improvisation settings, emphasizing processes of “moment to moment contingency”. Yet, situations do occur in which individuals seek to collaborate on creative projects with others whilst working in isolation, as occurred during the COVID-19 lockdowns.

Depending on the technology used, there is less opportunity for joint attention between collaborators in online creative activities than in musical improvisation. While joint attention does not feature in Sawyer and De Zutter’s (2009) conceptualisation, it may be that tension related to a need to align with collaborators is driven in live improvisation by the

experience of sharing attentional states. Joint attention is defined as the awareness that self and other's gaze are directed to the same object (Baron-Cohen, 2014). Such co-attending is understood to be a skill that humans demonstrate in infancy, and that exhibits an understanding of others as intentional agents "whose attention and behavior to outside entities may be actively followed, directed or shared" (Tomasello, 2014, p. 104). This early behaviour is understood to be key in social cognition and to lead to an understanding of others as mental agents, and further to build skills of shared intentionality and skills of perspective taking (Tomasello, 2018).

Research into musical recording processes offers insights into asynchronous creative process. Scholars have noted studio production strategies for the creation of a live sound, aiming to compensate for the loss of spontaneity and micro-variations in timing characteristic of live ensemble playing (Porcello, 2005; Turino, 2008). Drawing on an argument by rock critic Mark Hunter, Porcello (2005) discussed the drummer's use of a 'click track' in multitracking recordings and the resultant sound, when in the psychological terms considered above, the musicians are asynchronously co-attending to an electronic device, rather than synchronously co-attending to the sounds produced by each other: "In subsequent instruments 'playing along to' the drum tracks instead of 'performing with' the drummer, sincerity (so the argument goes) is replaced by technological calculation" (p. 106). Turino (2008) notes that "the aesthetics and conceptions about what live music is among different cultural groups affect the recording and mixing processes" (p. 72).

Considering collaborative music improvisation as a vehicle for intercultural dialogue, another theoretical framework that centres in person interaction is Allport's (1954) influential contact hypothesis, which posited that under optimal conditions - including equal status, common goals, cooperation and with institutional support - racial prejudice can be allayed through intergroup contact. On the basis of a variety of empirical studies, Pettigrew and

Tropp (2011) argued that Allport's conditions are not essential; and that "underlying contact's ability to reduce prejudice" there lies "the tendency for familiarity to breed liking" (p. 68). The idea that familiarity with an outgroup may lead to more positive evaluations, thus paving the way for future positive interactions, is supported by research into the extended contact hypothesis (Wright et al., 1997) which addresses indirect contact through extended social networks; and imagined contact hypothesis (Crisp et al., 2009), proposing an improvement in attitudes toward outgroup members through imagining positive interaction. Further - indications that listening to music of a particular culture can strengthen affiliation with that group (Vuoskoski et al., 2017) points to the potential for music engagement to foster familiarity with an outgroup and their cultural practice, even in the absence of direct encounter. Support for the contact hypothesis has likewise been found for online intergroup contact (Imperato et al., 2020) and computer mediated communications (CMC) (Cao & Lin, 2017; White et al., 2020). Pettigrew (2021) noted the importance of such empirical support for indirect contact to allay prejudice in the context of COVID-19.

Given the continuing shift of cultural production to digital platforms, the question of how people collaborate when they occupy not only different locations, but also different cultural frames of reference are becoming more relevant. Considering the shift in practice of six experienced community arts practitioners during COVID-19 lockdown provided an opportunity to investigate this further.

Study aim and research questions

The current study aimed to investigate adaptations made to collaborative music and dance improvisation during COVID-19 restrictions and the role of these practices in facilitating social connection and intercultural understanding. Specifically, it considered the asynchronous multi-tracking approach – where individuals record their contributions individually, with each track edited together subsequently.

Research questions included:

1. What affordances and constraints were encountered by experienced practitioners creating asynchronous, improvised music and dance performance?
2. Does asynchronous improvisation give rise to collaborative emergence and what are the social processes by which this occurs?
3. As community-based arts practitioners, how do the participants consider the process might be improved for application in larger culturally diverse community settings?

Method

Ethics approval for the study was granted by University of Melbourne Human Research Ethics Committee in July 2020 (see Appendix A). A participatory action research (PAR) approach was adopted, which drew on knowledge of Australian arts practitioners, as they navigated new ways to continue their practice during COVID-19 lockdown.

Participatory action research is an approach that centres local knowledge and aims to create and implement social change through the research process (Brydon-Miller, 1997; Lykes, 2013). Critical engagement by all participants is encouraged through a cycle of planning, acting, observing and reflecting to facilitate improvements in successive cycles (Kemmis et al., 2014). As there is no established format for reporting PAR, the reporting of this study is based on the guidelines for best practice in reporting of PAR described by Smith, Rosenzweig, and Schmidt (2010). The research is underpinned by a pragmatic philosophy in the tradition of John Dewey that considers knowledge as socially influenced and ultimately for the purpose of problem solving (Biesta, 2015; Dewey, 1910/2007).

Participants

The first author is a dance practitioner with experience in Egyptian dance and music who recruited participants via her professional networks. Including the first author there were six participants (three cisgender female, three cisgender male), ranging in age from 35 to 70. Participants gave consent to be identified in the research (see Appendix B). Four were in Melbourne, including the first author Trisnasari Fraser (dancer), Phil Carroll (musician), Virginia Masri (dancer), and Claudia Sangiorgi-Dalimore (filmmaker). Andy Busuttill (musician and sound engineer) was in Sydney, and Philip Griffin (musician) was in Brisbane.

Process and materials

From July to November 2020, the participants developed an asynchronous multi-tracking performance in the style of *ashra baladi*. Table 1 outlines the contribution of each participant to this process. Communication between participants occurred via Zoom, phone and email. A private Facebook group page was used as a shared knowledge repository for the exchange of relevant literature; resources on digital platforms for online music collaboration; *baladi* related videos and music recordings; and updates on project progress. The first author recorded field notes of the process and the second author conducted semi-structured interviews with all participants via Zoom at the conclusion of the project (see Appendix C for interview schedule).

Table 1. Asynchronous *ashra baladi* performance: participant roles

| Roles | Trisnasari | Virginia | Phil | Andy | Philip | Claudia |
|-----------------------------|---------------------|----------------------|------------------------------|---------------------------------|-------------------|----------------|
| Musical | Dancer | | Accordion & ney, lead melody | Percussion (riq, daf, darabuka) | Oud & bass guitar | |
| Technical/logistical | Project facilitator | | | Music mixing | | Video editing |
| Cultural | | Egyptian dance coach | | | | |

Analysis

As a PAR project, part of the analysis occurred inductively through the course of creating the performance and reflecting on the process as a group both through Zoom meetings (which were digitally audio recorded) and Facebook group discussions. Additional analysis was conducted at the conclusion of the project by the authors, using field notes, emails, Facebook group discussions, and transcripts of Zoom meetings and semi-structured interviews as data. The subsequent analysis was deductive, with data that aligned with the research questions identified through thematic analysis (Braun & Clarke, 2006). Semi-structured interviews recorded on Zoom were outsourced for verbatim transcription. Zoom meetings were transcribed by the first author. Email threads, field notes, Facebook group posts and discussions, and meeting and interview transcripts were imported into NVivo 12 (QSRInternational, 1999). Thematic analysis was conducted by a process of familiarisation with the entire data set, followed by coding according to the three research questions using the NVivo manual text coding function. Subthemes within the three overarching themes defined by the research questions were established, reviewed and refined with critical feedback from the second author.

Findings and discussion

This section is organised to correspond to the three research questions, with an explanation and discussion of key subthemes, together with exemplars from the data.

Affordances and constraints

Two subthemes were identified in the analysis of data related to the question: *what affordances and constraints were encountered by experienced practitioners creating asynchronous, improvised music and dance performance?* The first subtheme *perceived affordances* addresses the question most directly, providing a description of key affordances and constraints identified in the data. The second subtheme *sharing prior knowledge*

addresses how previous experience influenced the perception of affordances and constraints and how this was communicated with other practitioners to create a shared awareness. These two subthemes are summarised together in Figure 1 with accompanying explanation.

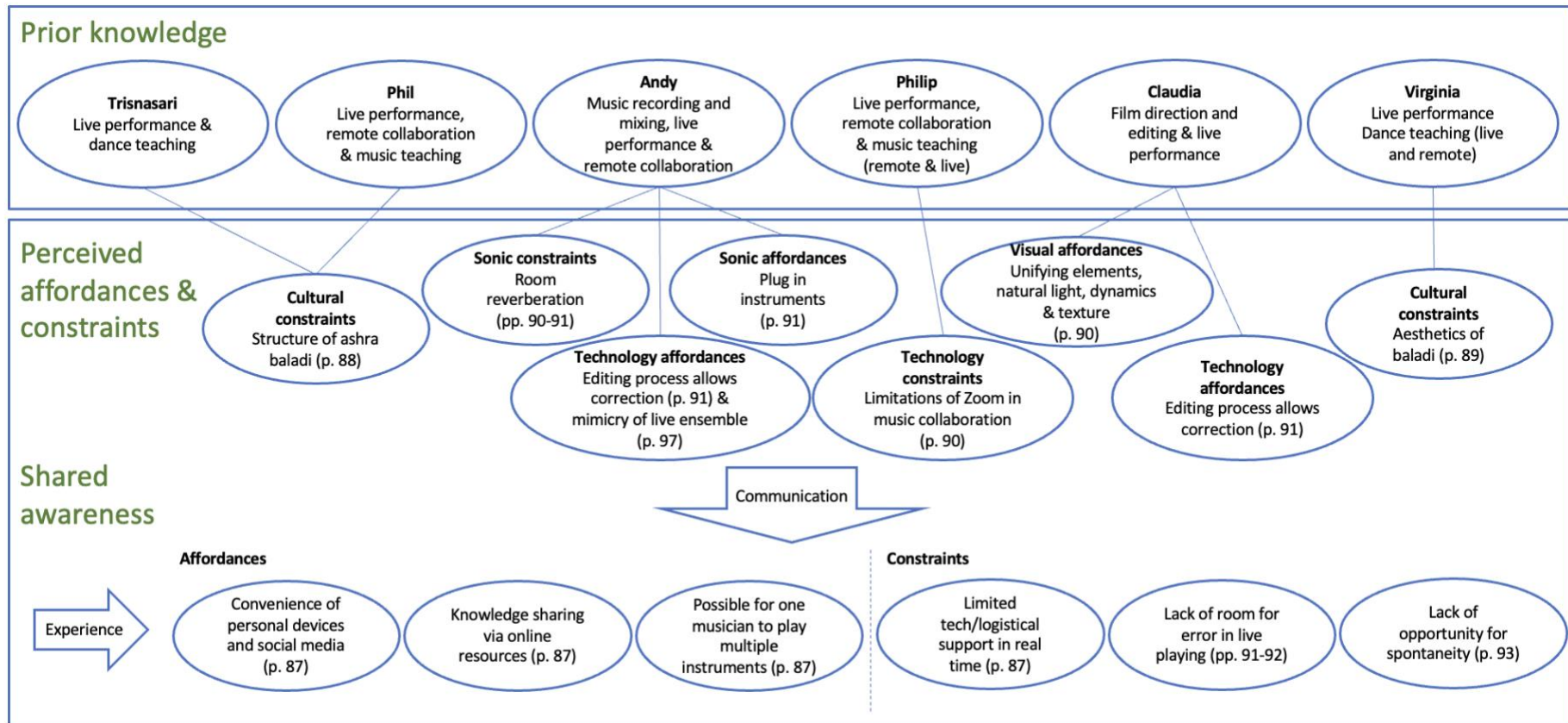


Figure 1. Perceived affordances, constraints and prior knowledge of individual practitioners

Figure 1 summarises each practitioners' prior knowledge and how this influenced perceived affordances and constraints communicated to other practitioners. A shared awareness was created by both communication between collaborators and experience of the task. Further explanation follows in a consideration of each subtheme, with the figure providing relevant page references.

Perceived affordances

Personal technology. This offered a range of affordances including convenient filming devices, and access to platforms to facilitate collaboration including email, Zoom and Facebook. Facebook served both as a platform to facilitate discussion and to link to external resources such as YouTube videos and blogs.

Post-production. The affordances offered by post-production included editing together multiple tracks provided by one musician, refining sound levels, and editing out errors. The main constraint presented by working asynchronously was the inability to respond in real time, which limited the direction in which the performance could develop. A natural constraint presented by the broader context within which the task took place – COVID-19 lockdown – was that practitioners had varying access to immediate technical or logistical help, depending on who else was in respective social bubbles. The challenge of undertaking the task in isolation was well articulated by Phil, who reflected in the follow up interview:

I'd just record ... very aware of the technology – one camera here, one camera here, recording into a recording program on my computer, all at the same time, and on my own, and in the lounge room, making sure that it was all working, all three things were working at the same time, and trying to play an improvised and unstructured piece of music at the same time. Yes, it was like juggling balls, and it was hard to create that – the feeling, and hard to put a huge amount of expression in, when I was just so concentrating on the technical aspects (Interview: 13 November, 2020)

Measured against studies of online choreographic projects from twenty years ago, where video length and quality was more constrained by access to video hardware and software and download speeds (Popat & Smith-Autard, 2002), greater widespread access to technology made this task comparatively convenient. However, comparing the process to live music and dance improvisation, the requirement for more planning and mediation by technology served to constrain the spontaneity of live improvisation. This theme is revisited through the findings and discussion.

Thus far this section has provided an explanation of the bottom of Figure 1 – those affordances and constraints perceived through experience of the task. In the next section further explanation is provided for perceived affordances influenced by prior knowledge of the practitioners, and the way these were communicated to create a shared awareness.

Sharing prior knowledge

Previous experience enabled practitioners to anticipate affordances and constraints, communicating them to collaborators via Zoom meetings, email and Facebook discussion threads. In the absence of a predefined score or choreography, the customary structure of an *ashra baladi* performance provided a useful constraint, creating sections by which to guide the improvisation. Trisnasari and Phil, who had previously conducted a workshop together about *ashra baladi*, established a skeleton of the piece and communicated the proposed structure, instrumentation and rhythms via Facebook (see Figure 2).



Figure 2. Proposed structure, instrumentation and rhythm

Beyond the structure, instrumentation and rhythms, a *baladi* ‘aesthetic’ provided a cultural constraint to guide the improvisation. In Egypt, *baladi* refers to more than music and dance, denoting a traditional lifestyle enduring in an urban setting (Roushdy, 2013). As Virginia described in the follow up interview, drawing on her experience in Egyptian cultural contexts, *baladi* is “the dance of the working-class people. There’s a simplicity in it” (Interview: 22 April, 2021). Virginia’s role in the project was providing instruction via Zoom as Trisnasari’s dance coach. While immersion in Egyptian culture was not possible, YouTube presented as an affordance to observe the music and dance in its original cultural context and Facebook offered a platform to share the experience with the other participants (see Figure 3).



Figure 3. YouTube videos shared on Facebook

One aspect of the *ashra baladi* structure that presented a challenge in the asynchronous online space was the call and response between melody and percussion that required immediacy of response. Philip's experience teaching music remotely was communicated to establish a shared understanding of the natural constraints inherent in different technologies:

With Zoom because of the lag I've been doing quite a lot of stuff like I'll say 'okay I'm going to turn off my, take my head phones off so I'm not going to hear it but I'm going to count it in and then you can play along with me' so they get the experience of hearing the synchronised music and I just don't worry about it. Which is obviously not as good as being able to play live in the same room but if it's a choice between nothing and, you know you just kind of vary, you adjust your techniques, try and keep the engagement going and feel like there's some kind of music being played (Zoom meeting: 14 July, 2020)

Philip's observations about the latency of both Zoom and phone generated ideas about how to coordinate the call and response section which will be explored later in these results and discussion.

Claudia's experience as a filmmaker and Andy's experience as a sound engineer were both integral to the task and allowed them to anticipate the post-production process. Claudia indicated that multiple camera angles, including close ups on instruments and hands would add to the dynamics of the performance. She suggested that forethought about background and costuming would ensure a consistent colour palette, and "make it feel like it all belongs together, something that brings you visually together not only sonically" (Zoom meeting: 14 July, 2020). Claudia perceived an affordance in the use of filtered sunlight, advising that natural light was used rather than overhead lights. While Claudia's concerns were primarily visual, Andy's concern was achieving a relatively controlled sonic background, minimising

room sounds and reverberation from walls. While plug in instruments were an affordance to eliminate room sounds, this was feasible only for the bass guitar. The participants disregarded a cultural constraint in that bass guitar is not customarily used in *ashra baladi*, however it has been noted in the literature that associated music and dance forms continue to evolve both within and outside original cultural contexts, as the environment within which the practice takes place likewise continues to evolve (Alkaei & Küssner, 2021; Lo Iacono & Fallon, 2018; Roushdy, 2013).

In the follow up interviews, both Claudia and Andy reflected on the affordances of post-production. In Claudia's words, "sometimes things don't work on the shoots, and you just have to make it work in the edit, to be interesting to watch" (Interview: 20 November, 2020). Andy noted:

In a studio, you can go back over and overdub a part, or you know, do something to actually repair a section, for example. If it's slightly out of tune, for example, you can retune it... If you don't overdo the doctoring, you don't make everything perfect, it still has that organic feel (Interview: 13 November, 2020)

Andy's desire to maintain an "organic feel" calls to mind Turino (2008) and Porcello's (2005) observation of efforts by sound engineers to create a live sound in the studio. In his role as percussionist, as a task that was in between live and recorded music performance, previous experience was sometimes at odds with the current task. An improvised performance which was simultaneously video and audio recorded and required to fit with the contributions of the other participants presented a challenge. In the follow up interview Andy observed:

The most difficult part, for me, was doing the video clip at the same time as the audio recording. Now, what was really hard about that was that you know that you can't make any corrections, so the performance has to be flawless. You can't go back and

overdub a section of audio, because your video is going to be out of sync with it

(Interview: 13 November, 2020)

While in live contexts deviating from a score can allow opportunity for the music and dance to unfold in unexpected directions, in an asynchronous performance the contribution of one musician has a beginning and an endpoint, constraining subsequent contributions. This type of contingency required a high level of precision and control as the space only allowed for contribution predefined by prior contributions. This aspect is considered further in the next section.

Collaborative emergence

The data related to the questions *does asynchronous improvisation give rise to collaborative emergence and what are the social processes by which this occurs?* is considered in three subthemes: *asynchronous improvisation*; *electronic conversations*; and *meeting virtually face-to-face*. Throughout the process there were varying degrees of immediacy of exchange of ideas. Repeated throughout the data is a preference for live contexts that facilitated immediate exchange and allowed the reading of emotional and social cues. The conditions and nature of the task meant that subtasks were often undertaken individually or in dyads rather than as a whole group. The implications of this for the alignment of group processes and collaborative emergence is considered further in the following explanation of each subtheme.

Asynchronous improvisation

While tensions have been observed to provide moments of creativity in live performance (Sawyer & De Zutter, 2009; van der Schyff et al., 2018), there is little opportunity to create moments of tension, much less respond to them in asynchronous performance. As Philip related in the follow up interview:

The best thing is when everybody can be in the same room and you can try this idea and try that idea and when you try this idea that inspires somebody to do something a bit different... whereas when in this kind of layered one after another approach – you're just responding. You're responding to whatever's gone on before you

(Interview: 11 December, 2020)

In particular, the call and response section in a live context offers opportunity for collaborative emergence, as Trisnasari described in the follow up interview, while relaying a frustration with the asynchronous process:

It's like creating music and dance via bureaucracy like it's just hideous. That call and response in real-time is so rewarding because you immediately feel a connection and that there's communication happening, that you understand each other that you are feeding off each other (Interview: 13 November, 2020)

Despite the generation of several ideas about how to achieve an organic call and response section which will be revisited in the subtheme *meeting virtually face-to-face*, these were abandoned for the more conventional music recording approach of one musician providing a track in its entirety for the next musician to layer over. Andy relayed in the follow up interview that even in Phil's absence he preferred to preserve the feeling of responding to his playing rather than a click track, echoing the desire to maintain something organic in the process, and reminiscent of Porcello's (2005) discussion of the use of click tracks in multitracking recordings:

Phil used a click track in the first place, to record his section, but then I discarded it, because inevitably, when somebody plays with a click track, they'll be slightly out, and if you then play rigidly with the click track, you're going to be out with them. So, what you've got to do is trust their judgement, and work with them (Interview: 13 November, 2020)

While anticipation and imagination were required to synchronize the players, due to the nature of the task, this was not an unfolding process. In the previous section consideration was given to the anticipation of post-production requirements and the overall structure and aesthetics of the performance. When it came to the detail of the music, to some extent it fell to Phil, as the lead melody and the musician who established the first track, to anticipate or imagine subsequent contributions. For this reason, although there was equitable contribution in the planning stages, at the point of laying down tracks the first person's contribution carried the most weight. Therefore, while some conditions of Sawyer and De Zutter's (2009) collaborative emergence through improvisation were met – the activity had an unpredictable outcome and each person's action depended on the one before – due to the lack of immediacy, there was little opportunity to interact with a given action through subsequent actions, limiting the influence of the musicians who provided successive tracks.

Nonetheless the final product represents a collective social product and the process supported more dialogue and social processes than asynchronous performance that is underpinned by distributing an existing score or guide videos, where people adhere more strictly to assigned roles (<https://www.youtube.com/watch?v=kiU-QygOago>).

Moreover, to maintain synchrony in live performance ensemble members are likewise constrained to some extent by the contributions of their collaborators and by the conventions of the form. The meaning of improvisation is itself contested, particularly in the context of Arabic music and similar forms predicated on knowledge of conventional phrases, where the line between improvisation and composition is not clear cut (Alkaei & Küssner, 2021; Nooshin, 2021).

While Phil's contribution carried more weight to the overall direction of the music, different participants stewarded different stages of the process, for example Andy was primarily responsible for mixing and mastering the music. In the next section further

consideration is given to the way collaboration on the final mix was supported by email, as well as the use of Facebook discussions to support collaboration on the entire process.

Electronic conversations

Electronic conversations via email or Facebook discussion facilitated collaboration but written communication was at times prone to misinterpretation and strong alignment was inhibited by disparate locations and skills sets. Andy reflected in the follow up interview on the limitations of text-based communication, “you can’t immediately gauge the reactions the other people are having... All you do is, you get a response back, and you’ve then got to try to read the emotional intent in the text” (Interview: 13 November, 2020).

Emoticons (pictorial representations of a facial expression using characters), nicknames, humour and emojis (pictographs of faces and figures) such as thumbs up in Facebook were all symbols used to convey acknowledgement, affection and emotional intent (see Figure 4). In the absence of vocal tone and facial expression, arguably more intention was required from each participant to ensure these emotional sentiments were communicated.

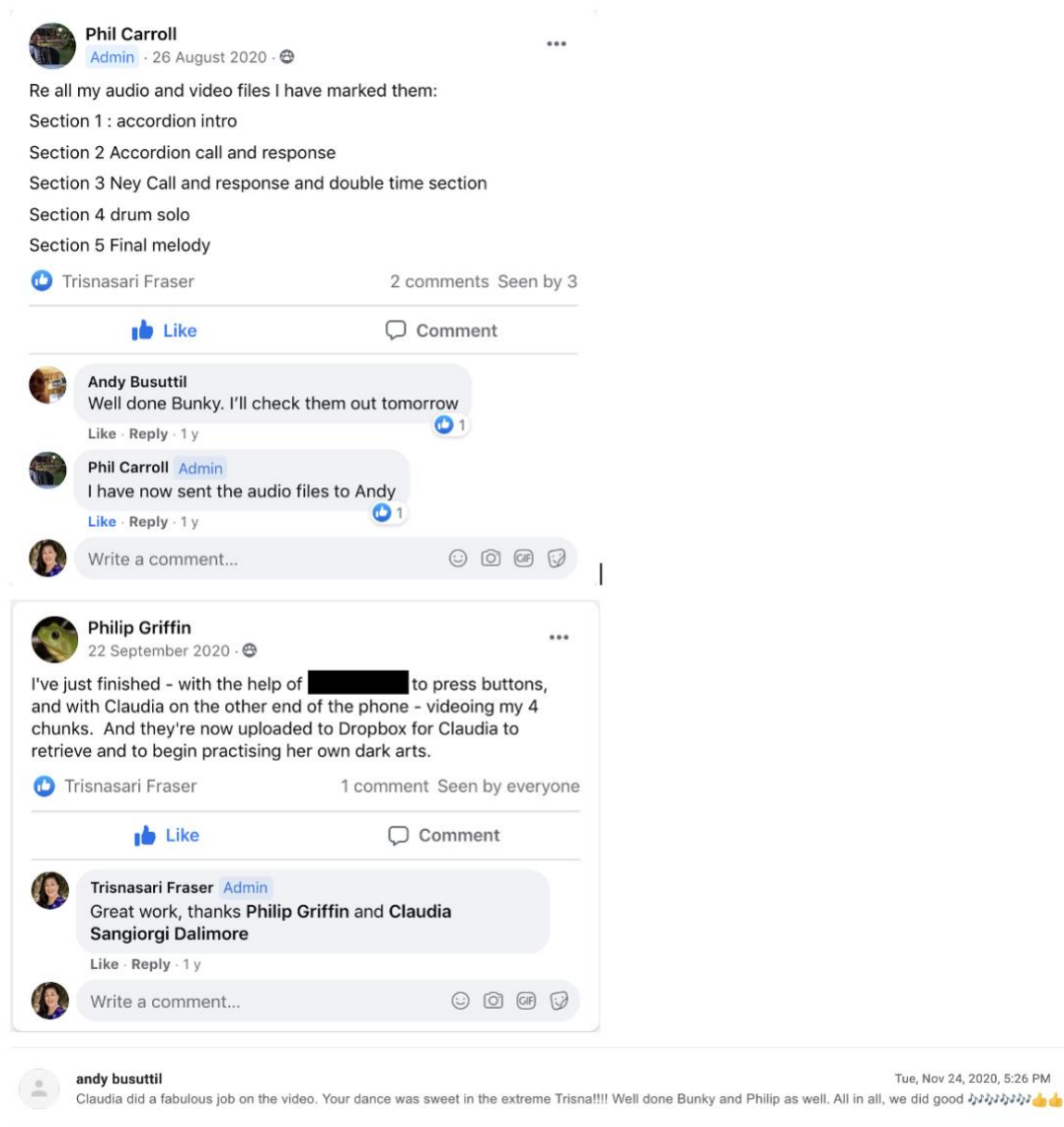


Figure 4. Examples of the use of nicknames, humour and emojis in email and Facebook conversations

Figure 5 illustrates how participants' contributions were garnered to attempt to achieve the best possible mix of the music in the circumstances. Although this produced an end result based on collaboration, its lack of real time interaction precluded responding to negotiations in the moment, which is often a focus of Sawyer and de Zutter's (2009) analysis. Rather, the process entailed Andy manipulating existing musical components to consolidate all feedback. This conversation took place over the course of sixteen hours, with participants responding when convenient to them – one of the affordances of asynchronous online

collaboration noted by Literat and Glăveanu (2018). Details of the conversation reveal that Andy arranged the sound (panned the instruments) to match the positions of the instruments in an onstage band, an affordance offered by technology to mimic a live ensemble. Furthermore, the placing of repetitive rhythmic elements such as bass guitar were manipulated in post-production to optimise the sound – ultimately based on the aesthetic judgements of the practitioners, in a similar way that Turino (2008) observed the mixing process can be culturally influenced.

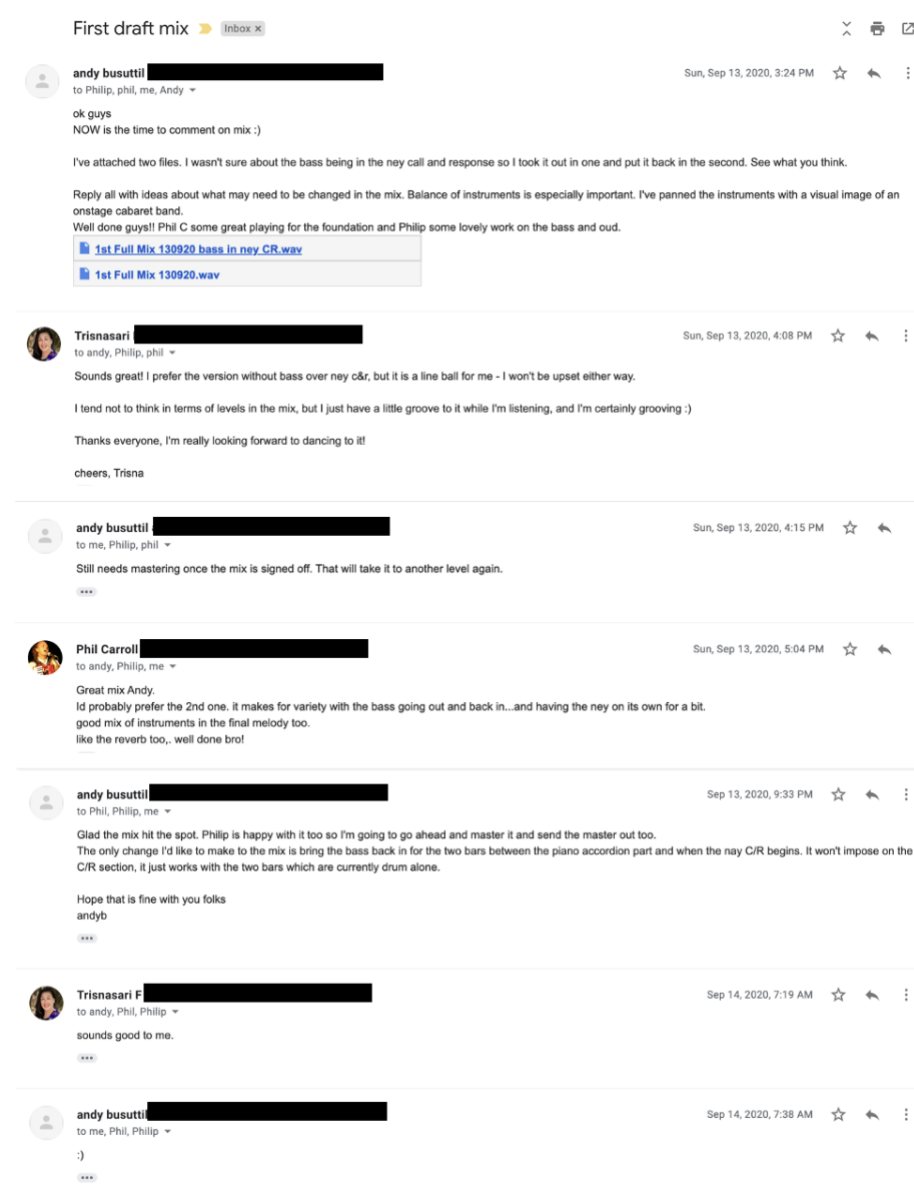


Figure 5. Email conversation about the mix

Electronic conversations also took place via Facebook discussion. Figure 6 illustrates how text-based asynchronous conversation, while convenient, was not always efficient. While it was useful to have process notes recorded in written form in a central location, the mixture of informal language and process notes sometimes resulted in miscommunication.

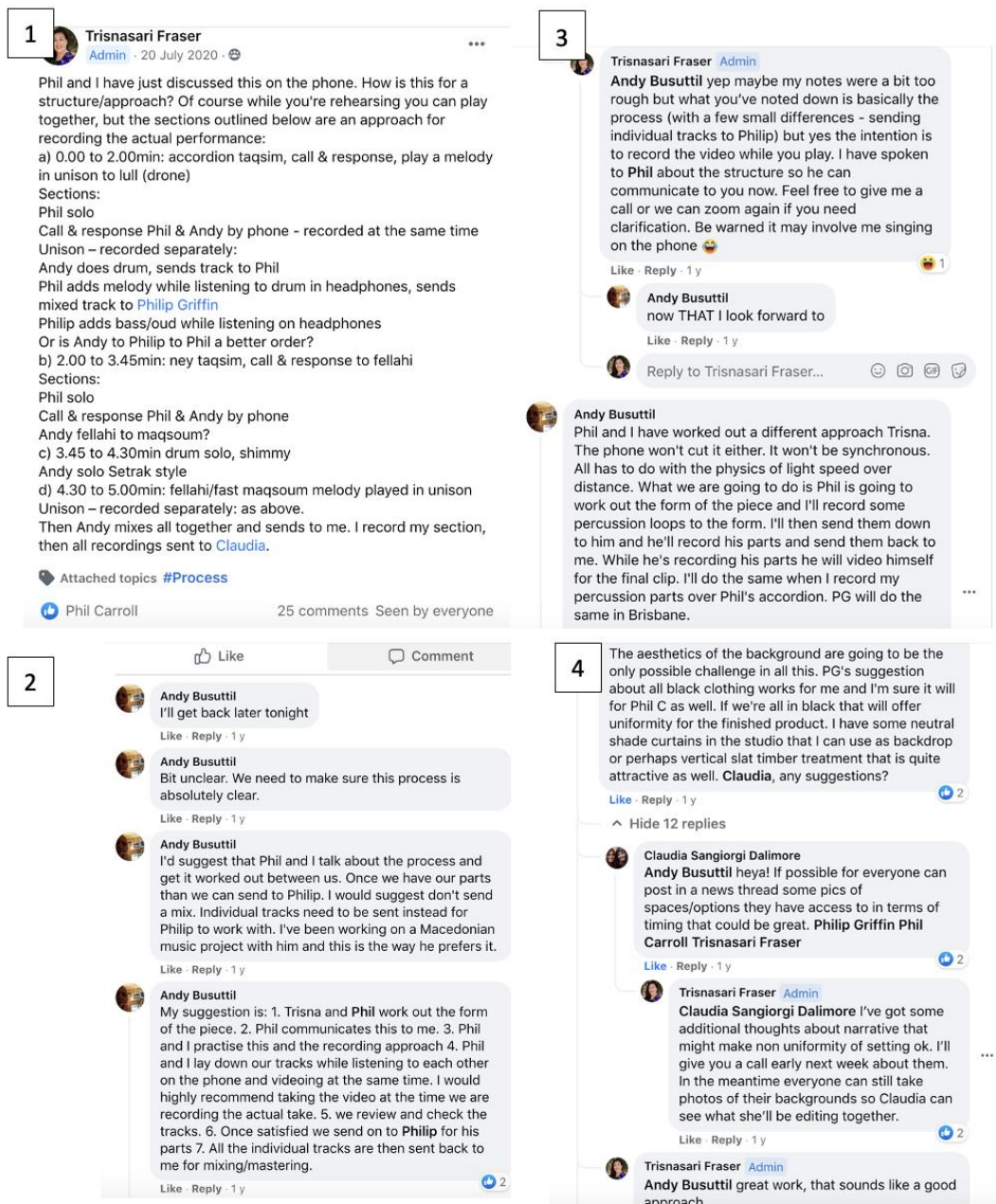


Figure 6. Facebook conversation about the overall process

Furthermore, it is also apparent from this exchange that conversations were occurring on multiple platforms between different dyads, potentially resulting in a lack of alignment of group processes. On the other hand, this was a function of the apparent convenience and efficiency of the asynchronous process. The process often occurred individually or in dyads depending on the relevance of the subtask to different participants, with all participants updated on progress either via Facebook or email. For example, following a discussion in a Zoom meeting about using phone to coordinate the call and response section, the approach changed as the project progressed. Andy updates Trisnasari on this development in section three of Figure 6 – “The phone won’t cut it either. It won’t be synchronous. All has to do with the physics of light speed over distance”. The initial planning of the call and response section is considered in the next section.

Meeting virtually face-to-face

Zoom meetings supported moment-to-moment contingency and interaction more than the process of recording the performance or electronic conversations. In the previous section *affordances and constraints* under the subtheme *sharing prior knowledge* Philip’s experience regarding the constraints of music collaboration via Zoom was considered. The following exchange followed from his observations:

Andy: Now this is where we talked about using the possibility of phone, now the question would be and Philip you might know this, is the phone any less latent, does it have less of a latency for example than something like Zoom? Is it possible to play...

Philip: Yes it does.

Phil: Does it?

Andy: So it’s possible to play synchronously over the phone for example?

Philip: More possible than the... we had some PD at the school that I teach at and there’s a difference between the latency inherent in Skype versus FaceTime versus...

I mean an audio connection over the telephone line is as close to no latency as we get really.

Andy: Right so my suggestion there would be to have a phone somewhere on me with apple earbuds listening to you play Phil. You would have the same on our phone connection and we would both be recording into the microphones at the same time as listening to each other play.

Philip: Yep.

Phil: Alright well we'll have to try that out see if it's possible.

Andy: Philip that seems reasonably probable as a possibility to you?

Philip: Yeah I reckon. It's certainly worth giving a go

(Zoom meeting: 14 July, 2020)

A possible resolution of the problem presented by the call and response section was reached collaboratively by the participants, drawing on their range of experience and technologies available in their environment – all features of a distributed process.

The space allowed for improvisation was found predominantly in collaboratively establishing the process itself. Creating the performance drew on a range of affordances – natural and cultural. Of the digital platforms used to support the process Zoom most effectively supported immediate exchange and contingency between the input of each participant. In electronic conversations, closeness was approximated using emoticons and emojis, nicknames and humour. A high degree of precision and control was required to synchronise to music established in previous layers. Participants expressed a preference for embodied practices, rejecting excessive digital input (click tracks) where possible, but by contrast technology presented as an affordance to mimic the spatial arrangement of a live ensemble (panning instruments). The process required anticipation and imagination and

shared awareness to create a cohesive end product – which was ultimately filtered by post-production.

Process improvements for application in culturally diverse community settings

The participants reflected on *how the process might be improved for application in larger culturally diverse community settings*. There was consensus that the project had been successful partly because of the respective musical and technical skills sets of the participants, so it would need to be adjusted for application in larger community settings where skillsets and access to technology would be more variable.

As considered in the preceding analysis, Philip noted the task required sophisticated “integration of your listening skills and your playing skills simultaneously” and “specific skills as a recording musician” (Interview: 11 December, 2020). Similarly Claudia reflected on the skills required in post-production:

I think everyone can film. I think it’s the editing part, the part I did, because of the software and the skillset... I think, genuinely, you could get great footage off phone devices and things anywhere, with anyone. I kind of have quite good faith in that, in general now, it seems. If you’ve got a phone – and everyone does – that it’s a point and shoot situation, but to bring it together can be more difficult (Interview: 20 November, 2020)

Phil, reflecting on previous experience in an Italian community choir considered facilitation, particularly of the technical aspects, to be essential: “I just think, for example, some of those Italian women, they would have no idea how to operate... But maybe some younger ethnically diverse people will have more idea about the technology” (Interview: 13 November, 2020).

Andy drew on his own experience facilitating intercultural projects and emphasised the interpersonal skills required:

So, the really important part is to be sensitive to the needs of the other people that you're working with, and to be able to read between lines, always, but not then to assume that you've read accurately. You have to check back with them and say, listen, what's going on for you with this?... For people who don't have an understanding of people from different backgrounds, that could be a road to disaster. I think having that intercultural sensitivity to start with is critical (Interview: 13 November, 2020)

Andy went on to relate an experience of working with a musician from Iraq and another from Israel. Following a conflict over politics between the two musicians, Andy described how he had them sit side by side rather than across from each other:

Sitting people together means you put them in close contact with each other. It's very difficult for them to argue strenuously. They are more likely to find common ground. If you sit them across from each other, in opposition, that's exactly the stance they'll take. So, you know, so sitting them together meant they ended up forming a very close relationship, and they're still Facebook friends those years later, and they still talk to each other over audio-visual media, from Israel and Australia (Interview: 13 November, 2020)

Trisnasari's assessment was that digital platforms would work best as a complement to in person engagement:

I like the idea of the hybrid approach because I guess what appeals to me is that the online space does facilitate connection to people that might be hard to reach or facilitation of connection across countries. I guess it has a lot of potential in that way. But I think part of what helped us is that we all knew each other and had worked together already. So, I imagine that you know with a larger community group I would

much rather actually meet them in person and get a sense from them of who they are and to share things in person (Interview: 13 November, 2020)

These last two reflections bear relevance to the propensity to equate shared intentionality with in person cooperation, and also brings to mind Allport's (1954) contact hypothesis. When in person contact is not possible however, common goals and a task requiring cooperation may still contribute to social connection, and music may facilitate intercultural understanding through building familiarity and positive evaluation of different cultural practices. Findings about intergroup contact via CMC can also inform the use of different types of digital platforms, with Cao and Lin (2017) finding video CMC to have a greater influence over attitudes to specific outgroup members and text CMC to have a greater influence over attitudes to the outgroup as a whole.

Engagement and joint ownership were among the factors to which Waddington-Jones et al. (2019) attributed the success of collaborative music composition in encouraging social interaction and Vougioukalou et al. (2019) observed that embedding improvisation in structured musical activities allowed participants to draw on their own cultural traditions in their contributions, creating innovative intercultural pieces. Compared to the approach of distributing existing musical scores or guide videos for participants to adhere to, the process of improvising asynchronously provides more scope for intercultural dialogue, however the complexity of the task would need to be reduced in larger culturally diverse community settings. Drawing from the ethnomusicology literature the musical complexity of the task may be reduced by encouraging features of participatory musical forms such as constancy of rhythm, repetition, and few dramatic contrasts, with the goal of maximum participation of all present (Turino, 2008). Considering the capacity for Zoom to better support moment to moment contingency and processes of collaborative emergence, drawing from the experience of Zoom-based non-idiomatic improvisation discussed by MacDonald and colleagues (2021)

the platform could be used as a ‘safe-space’ to explore new intercultural stylistic conventions prior to participants recording contributions in isolation.

Assessment of the skills sets of participants both musically and with regard to technology would be required for application to culturally diverse community settings. Appropriate differentiation of tasks and use of peer leadership would scaffold participation and learning. A range of personal technologies and digital platforms are increasingly accessible and convenient, facilitating both collaboration and broadcasting with the potential to reach broader audiences and foster future engagement. Asynchronous multi-tracking performance offers a viable option to broaden inclusion or to sustain ongoing engagement previously established in person.

Conclusion

In creating an asynchronous, multi-tracked *ashra baladi* performance, the practitioners encountered a range of affordances and constraints of cultural, visual, sonic, technological natures. Communication of prior knowledge, together with collective experience of the task, helped the group members to develop a shared awareness of these affordances and constraints. Although alignment of group processes was challenging in the context of remote, asynchronous collaboration across a range of digital platforms, collaborative emergence was evident in the iterative process by which the practitioners solved technological constraints and collaborated on new approaches in the context of COVID-19 lockdown. While this approach shows promise for application in larger cultural diverse settings, a number of improvements to the process were identified through this study.

In email dialogue between Philip and Andy, an equivalence was observed between the asynchronous approach and the call and response section of *ashra baladi*. A definition of asynchronous gleaned by Philip from an online dictionary described the use of the word in digital technology as “having each operation started only after the preceding operation is

completed” (Dictionary.com, n.d.). Andy replied “That’s what it is :) all call and response”. The analogy was appealing, however reflecting on live experience of call and response in *ashra baladi*, it is the immediacy of response between melody and percussion that seems to facilitate a process of these roles acclimatising to each other before building up to playing in unison. Allowing each to fully hear the other and familiarise with the other’s rhythm and style, seems to serve as preparation for the embodied process of integrating sound and action in coordination. While both online creativity and music improvisation have been observed to be iterative and allowing for emergent properties, the lack of immediacy of exchange changes the nature of the task considerably to one requiring more pre-planning and greater investment in communicating progress as the task unfolds.

Despite this, “call and response” does provide an appealing metaphor for the process of sharing perspectives and learning from each other’s experience to arrive at a common understanding of the way forward in creative collaboration. While asynchronous online collaboration does not allow for joint attention, what it may facilitate is perspective taking. Different signalling is required to establish shared intentionality, at an instrumental level through communicating process notes, and at an emotional level through the use of emoticons and affectionate language. Online resources can be shared to further build a common understanding, with digital platforms such as YouTube affording visual and audio access to music and dance practice in original cultural contexts.

Such processes have great potential as a tool for intercultural dialogue. When cultural frames of reference are different, and norms cannot be assumed, what is required goes beyond situation awareness and understanding roles, to understanding cultural expectations. While compared to live music and dance improvisation the process was more laborious, it was nonetheless a more mindful process – facilitating intercultural understanding through a triangulated perspective which included 1) access and observation of cultural artifacts online,

2) in depth engagement with the form through the process of sharing knowledge and planning, and 3) the embodied practices of engaging in music and dance.

Learning from each other's culturally embedded experience in the process of coordinating with each other is potentially powerful, but as noted requires sensitivity and openness. The cultural issues encountered in this research justified its own article, which can be read as a complement to this analysis (Fraser, 2022). Increasing mediation of social interaction by technology potentially leaves people vulnerable to isolation and polarisation. On the other hand, digital platforms show capacity to maintain social connection and extend reach.

While the findings of the research are idiographic, it nonetheless serves as an informative case study. The interdisciplinary nature of both the theoretical frameworks and the research approach are also notable. Applying a theoretical lens that spans ecological psychology, distributed creativity, and intercultural studies allowed connections between these areas of enquiry to be drawn out both through a consideration of the theories, but also through the variety of data sources arising from digitally mediated participatory action research. In PAR knowledge is generated through practice in the process of problem-solving. In this project, the process of six practitioners with diverse skills sets adapting collaboratively to the requirements of lockdown provided a range of digital data trails on which post-project analysis was possible. Their social interactions were captured in digital conversations and their own interpretations of that experience were captured in post project interviews, contributing to a rich data set. The authors have reflected further on the implications of this sort of interdisciplinary research in more detail elsewhere (Fraser et al., 2023). Further research of the application of the approach in larger culturally diverse community settings is required to continue to refine the process as a means for facilitating social connection and intercultural understanding.

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Chapter 4. “Music Has No Borders”: An Exploratory Study of Audience Engagement with YouTube Music Broadcasts During COVID-19 Lockdown, 2020

While the PAR project considered the practitioner experience of creating an asynchronous multitracking performance and the implications of applying this approach to facilitate social connection and intercultural understanding, an online ethnographic study conducted during COVID-19 lockdown, from April to October 2020, considered the audience experience of engaging with such performances via YouTube. The study addresses research questions about the processes of digitally mediated music engagement in building intercultural understanding, social connection and community resilience among audiences, and the role of the YouTube platform as a boundary object in intercultural music engagement. This chapter was published in *Frontiers in Psychology* in a special issue ‘*Social Convergence in Times of Spatial Distancing: The Role of Music During the COVID-19 Pandemic*’. Tables and figures are presented in text.

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Statement of contribution

I conceived of and designed the following study under the supervision of Professor Jane Davidson and Dr Alexander Crooke. I carried out the literature review, collected and analysed the data with critical input from Professor Jane Davidson and Dr Alexander Crooke. I wrote the manuscript and all authors contributed to manuscript revisions.

Abstract

This exploratory study engages with eight case studies of music performances broadcast online to investigate the role of music in facilitating social cohesion, intercultural understanding and community resilience during a time of social distancing and concomitant heightened racial tensions. Using an online ethnographic approach and thematic analysis of video comments, the nature of audience engagement with music performances broadcast via YouTube during COVID-19 lockdown of 2020 is explored through the lens of ritual engagement with media events and models of social capital. The eight case studies featured virtual choirs, orchestras and music collaborations of various genres, including classical, pop and fusion styles drawing from European, Asia Minor, South African, West African, North African, Arabic, South Asian and East Asian cultural origins. Five overarching themes resulted from thematic analysis of video comments, including *Interaction*, *Unity*, *Resilience*, *Identity* and *Emotion*. The paper contributes important theorisation that ritual engagement and social learning fosters intercultural understanding through engaging with music both cognitively and emotionally, which can in turn shape both individual and collective identity. Online platforms provide scope for both bonding and bridging opportunities. Community resilience is supported through the sharing of knowledge, sustaining music practice during social distancing, as well as emotional support shared among audience participants, with potential wellbeing outcomes.

Introduction

COVID-19 is highly contagious and lethal, with a cumulative global infection rate of over 72,000,000 and more than 1,610,000 deaths from December 2019 to the time of writing in December 2020 (Dong et al., 2020). The exponential rates of infection and mortality have necessitated lockdowns in many countries, with wide-ranging social, cultural, economic and political disruptions. A rise in racist commentary, discriminatory responses and policies are acknowledged to be a threat equivalent to transmission of the virus itself, disproportionately affecting marginalised groups (Devakumar et al., 2020; Ng, 2020; Wen et al., 2020).

During COVID-19 lockdown UNESCO launched the ResiliArt movement, a series of online debates with artists and cultural workers from over sixty countries about the impact of the pandemic on cultural industries. Among recommendations emerging from this movement is the necessity to share knowledge gained during the pandemic to ensure cultural diversity is promoted and safeguarded as cultural consumption increasingly moves to digital platforms (UNESCO, 2020). Among the objectives of UNESCO's (2005) *Convention on the Protection and Promotion of the Diversity of Cultural Expression* is the development of cultural interaction in order to build bridges among people. UNESCO (2017) subsequently supplemented the Convention with guidelines on its implementation in the digital environment, acknowledging "the emergence of new players and new logics" (p. 2) of how content is shared in the digital sphere.

During lockdown, musicians around the world adapted their music via digital means to continue to share a diversity of cultural expression and counter information distortion about the virus (UNESCO, 2020b). The current paper uses an online ethnographic approach to investigate audience reception of music from a range of cultures shared on YouTube during the COVID-19 lockdown between April and October 2020. The research investigates

whether online music engagement facilitated social cohesion, intercultural understanding and community resilience.

Theoretical framework

Mass migration and widespread use of global communication technology has led to renewed research interest in how to balance growing cultural diversity and social cohesion (Abascal & Baldassari, 2015; Healy et al., 2016; Putnam, 2007). Diversity of cultural expression through music may play a role in facilitating intercultural dialogue and social cohesion. This is particularly pertinent in the context of both global and local responses to transnational threats such as global pandemics. To understand the social and cultural functions of music in an online environment during a global crisis, the theoretical framework of this paper draws on an interdisciplinary literature review, including the social and cultural role of music, media events as social ritual, social capital, information diffusion, online communities, and social-ecological models of community resilience.

The social function of music

Music is a form of expression that demonstrates cultural variation while sharing many features across cultures (Mehr et al., 2019). It has been touted as holding a key to collective identity formation through its practice and consumption (De Nora, 2000; Hesmondhalgh, 2013). Existing empirical work has led to theoretical propositions that music functions as a means of social cohesion through neurohormonal processes, communication, coordination of action, empathy, and social cognition (Clayton et al., 2020; Dunbar, 2012; Koelsch, 2013). Across cultures, social bonding and expression of cultural identity have been found to be important functions of music listening (Boer & Fischer, 2010). During times of loneliness or curtailed social interaction, music listening appears to engender social cognition, playing a role as a social surrogate (Schäfer et al., 2020). Compared to other social surrogates such as

TV programs and fiction, music listening has been found more likely to lead to reminiscence of important social relationships (Schäfer & Eerola, 2020).

Music also plays a predominant role in Emile Durkheim's idea of "collective effervescence", where shared identity, the enhancement of collective efficacy, and emotional communion is understood to emerge from participation in large scale ritualized gatherings involving music and dance (Páez et al., 2015). Group singing has been associated with positive emotional experience, feelings of connectedness and increased group efficacy and performance (Dingle et al., 2013; Good & Russo; Slater et al., 2018). Audience participation in live music events are understood to have positive social wellbeing impacts and to facilitate social capital (Packer & Ballantyne, 2011; van der Hoeven & Hitters, 2019).

Research into how the collective social function of music gatherings translate in the absence of face-to-face encounter in digital environments is in its infancy. There is empirical evidence that virtual choirs – where people record individual performances in their own time and space that are subsequently edited together to represent a synchronous ensemble – elicit a sense of social presence for participants (Fancourt & Steptoe, 2019). However studies in this special edition suggest the virtual choir during COVID-19 lockdown was experienced by participants as a stopgap measure – not as good as a face-to-face experience, despite some positive outcomes (Daffern et al., 2021; Draper & Dingle, 2021).

Ethnographic research has also explored collective engagement with digital media events through the lens of social ritual. Applying a Durkheimian perspective, Couldry (2003) defined social ritual as habitual and formalised actions involving 'transcendent', or unifying values – for example nationalism or religious beliefs. Research has considered shared experiences such as building identity through televised cultural music and dance performance, as well as mediated self-disclosure via the internet (Couldry, 2003; Pink et al., 2016). In an online context, Couldry (2003) found the shift from traditional centralized media

to a decentred online network resulted in a “multiplication of centres” (p. 191), and thus multiple networks.

Social capital and online communities

Social capital offers a theoretical framework based on networks, while also allowing for a useful perspective on efforts to balance social integration and cultural diversity online. As a broad concept, social capital refers to the resources an individual or group has access to in their social world. Numerous scholars have contributed to development of the term including Pierre Bourdieu, Nan Lin, James Coleman and Robert Putnam. This paper will focus on Putnam’s approach, as it offers a theoretical framework based on the value of social networks and shared norms primarily at the collective level (Putnam, 2000).

Putnam’s (2000) investigation of social capital in the United States popularized research into social cohesion. He was concerned about the decline in social trust in American neighborhoods, and doubtful that the fledgling internet could adequately replace face-to-face communication in building social capital. He defined social capital as the social connections between people – the networks and associated norms of reciprocity and trustworthiness. His investigation considered *bonding capital* which reinforces exclusive identities and homogenous groups and *bridging capital* which is inclusive and encompasses diverse groups. Clusters of strong connections that characterize bonding capital have been argued to be important for the reinforcement of norms, obligations and expectations (Coleman, 1988). Conversely, “weak ties” that characterize bridging capital have been argued to be important for information diffusion, access to novel ideas and integration of broader communities (Burt, 2005; Granovetter, 1973; Granovetter, 1983).

The success of cultural expression in creating bridges among people is predicated on engagement between different groups. On the one hand, commentators such as Benkler (2006) and Castells (2015) have argued online networks may facilitate more diverse social

connections. On the other hand, the phenomenon of “echo chambers” or “filter bubbles” suggests *homophily*, the tendency to prefer association with similar people, is further reinforced online (Parisier, 2011).

The formation of online communities has been considered from the perspective of weak ties (Chen, 2011), affiliation formed via hashtags and online discourse (Zappavigna, 2012) and communities of shared interests (Baym, 2007). Debate has ensued regarding the nature of online ties – including the values espoused by online communities and the utility of online connections. While hashtags and online discourse can signal and create affiliation online, they are not always used inclusively, with the formation of “anti-social” communities advocating racist sentiments (de Saint Laurent et al., 2020; Kreis, 2017; Murthy & Sharma, 2019). While Chen (2011) argued that sense of community online is largely imagined, in her investigation of Swedish independent music fandom, Baym (2007) characterized online connections as an ecosystem or “networked collectivism” that provided opportunities for computer mediated sharing of cultural products in real time and asynchronously.

Social influence, contagion, homophily and empathy

Existing social connections influence how music is shared using computer mediated communication, but access to broader networks online may accelerate information diffusion. Social learning theory (Bandura, 1971) has been used as a model to understand change in music consumption based on the social influence of others online (Dewan et al., 2017; Dewan & Ramaprasad, 2012). While the influence of proximal peers tends to dominate, popularity information available in online blogs can expose people to music consumed outside their immediate social circle (Dewan et al., 2017). It is difficult however to distinguish the role of social influence from homophily through self-selection, an observation made both in research of online music sharing (Bapna & Umyarov, 2012) and emotional contagion among YouTube audiences (Rosenbusch et al., 2019).

Rosenbusch and colleagues (2019) noted the video format of YouTube may be stronger in impact for emotional content compared to message-based platforms such as Facebook and Twitter. Bandura (1971) observed that televised forms of modelling are particularly effective modes for social learning. Thus, YouTube may be stronger in impact for social learning about different cultures than message based platforms, particularly through the emotional medium of music. Empirical research suggests social norms related to racial bias may be implicitly learned by audiences through nonverbal cues on television shows (Weisbuch et al., 2009). There is support, employing the same research paradigm, that affiliation with a cultural group can be strengthened by listening to culturally relevant music, an effect mediated by trait empathy and engaging in culturally relevant mental imagery (Vuoskoski et al., 2017). While this previous research holds promise for combining cultural music and visuals on YouTube for strengthening affiliation with other cultures, it does suggest that individuals high in trait empathy may be more susceptible to this effect. Those high in trait empathy have similarly been found to be more susceptible to the emotional contagion effect of music (Vuoskoski & Eerola, 2012). Rosenbusch and colleagues' (2019) analysis of YouTube comments provided evidence of both emotional contagion and homophily among YouTube audiences. Where emotional contagion refers to the direct triggering of similar emotions through interactions with others, the authors offered cognitive empathy – the capacity to understand another person's perspective – as an alternative explanation for the data, highlighting the difficulty of distinguishing these processes, particularly in an online environment.

Community resilience in complex systems

Berkes and Ross (2013) proposed a model of community resilience that integrates literature regarding social-ecological systems with literature from health psychology. The former defines resilience as the capacity for the system to continually adapt to absorb

disturbance and retain function. The latter regards community resilience as the capacity of the social system to come together through the exchange of knowledge and resources to work toward a communal objective in response to adversity.

The online environment may be considered a complex social-ecological system. In an online environment, the spread of information can be difficult to manage, and although decentralization of information dissemination can be seen as a democratizing force, as discussed previously, it may not always be used for prosocial ends. Furthermore, the spread of music online has been observed to be unpredictable and inequitable, with “information cascades”, where people follow the music choices made by others, fueling the exponential rise in recognition of certain music (Salganik et al., 2006). As COVID-19 demonstrates, not all contagions are positive and the homogenizing effect of information cascades represents a threat to cultural diversity of expression online.

As an emotive medium with shared and distinct cultural features, ritual engagement with music online holds promise as a way to facilitate meaningful intercultural dialogue, create broader affiliations between groups and enhance collective efficacy. Community resilience is argued to be strengthened through drawing on diverse cultural identities (Grossman, 2014). However, as the online environment demonstrates homogenizing and polarizing forces, conserving a diversity of cultural expression online poses a challenge. To this end, UNESCO (2017) proposed institutional intervention. Despite observation that creativity in digital environments can circumvent institutional influence, with creators themselves becoming direct influencers of cultural production (Mishra & Henriksen, 2018), research into social movements online suggests traditional media, organizations and opinion leaders, still play an important role in communication flows and social connections via online networks (Hilbert et al., 2017; Sajuria et al., 2015).

Integrating a diverse set of theories

To establish a theoretical framework to consider the role of online music engagement in facilitating social cohesion, intercultural understanding and community resilience during a global pandemic, a diverse set of theories has been considered. The following analysis draws mainly from a Durkheimian perspective of social integration through ritual engagement and a consideration of bonding and bridging social capital to understand cooperation within and between groups. Further consideration is given to interaction between different micro, meso and macro level processes. These include the mechanisms by which music might engender shared identity, including emotional contagion and social cognition, but also factors that influence the connections between people including processes of homophily, social learning, and information diffusion, which online appears to have both individual and institutional influences. Online connections and information sharing have implications for community resilience, as does the potential for music engagement to increase group efficacy and contribute to social wellbeing.

Study aim and research questions

Using an online ethnographic approach, the study explored how audiences engaged with music performances broadcast online via YouTube as a ritual during COVID-19 lockdown. The analysis addressed the following research questions:

- What were the ritual elements of audience engagement with music broadcasts related to the COVID-19 pandemic?
- What role did this online music ritual play in engendering shared identity, and what mechanisms (e.g. emotional contagion, social learning, homophily) were implicated?
- How did different cultural identities interact as part of online music engagement?

- What factors influenced dissemination of the videos?
- How is community resilience enacted through online music engagement?

Method

Data collection and participants

Due to the burgeoning volume of online music performance that emerged during COVID-19, an online ethnographic approach was adopted to filter the content. This involved the first author watching and interacting with music-related YouTube videos posted on their social media feeds from April 1st to October 30th 2020, and selecting appropriate videos for further analysis. The aim was to capture the first author's experience of interacting with this material from Australia, as a community engaged dance and music practitioner with strong online connections to others engaged in intercultural music and dance. Supporting this approach, ethics protocol approval was provided by the University of Melbourne Human Research Ethics Committee (see Appendix D: Application ID#: 2057554.1).

YouTube audiences were regarded as participants and their comments posted in response to videos were considered data. To protect confidentiality and privacy, their data were deidentified. To avoid traceability via online search engines, specific details of music performances are omitted in publication, the cultural origins of the music referred to in general terms, and quotations are paraphrased, as per a fabrication approach to qualitative online research described by Burles and Bally (2018).

Material and methods

A total of 10 videos were selected for analysis. These videos were chosen on the basis that: they contained footage of a musical performance featuring a fusion of cultural styles, or culturally diverse engagement; were filmed and uploaded during the COVID-19 pandemic; included content relating to the COVID-19 pandemic; and had video descriptions in English. This followed a purposive sampling approach, where the selection criteria were applied in

order to identify case studies that best addressed the research questions. The 10 selected videos each related to one of eight case studies. Performance details and number of videos analyzed for each case study are presented in Table 1.

Table 1

Videos selected for analysis as organized by case study

| Case Study | Performance | No. of videos |
|------------|---|---------------|
| 1 | Two performances by large scale community choir | 2 |
| 2 | Two remixes of a North African instrumental created in lockdown | 2 |
| 3 | South African song and dance to broadcast health message | 1 |
| 4 | North American and East Asian orchestra collaboration | 1 |
| 5 | World fusion music collaboration – charity raising effort | 1 |
| 6 | Asia Minor informal orchestra | 1 |
| 7 | West African/Arabic trio | 1 |
| 8 | West African/Western classical duo | 1 |

Thematic analysis was used to code and organize data, providing a methodological flexibility suitable for an exploratory study (Braun & Clarke, 2006). The research is underpinned by a pragmatic philosophy that considers knowledge to be influenced by social experiences, and simultaneously constructed and real (Biesta, 2015). YouTube pages were imported as PDFs into NVivo 12 for Mac (QSR International, 1999) using NCapture.

Using this approach made all text on the YouTube page available for direct coding, including the introductory text for each video (in which the artist or organization often offers some explanation or description of the performance), as well as viewer comments. Line by line coding was used to assign comments in English to themes related to the stated research questions and to identify emergent patterns, using the NVivo manual text coding function.

Thematic similarities and differences between case studies were analysed. Coding and interpretation was refined through a process of investigator triangulation, drawing on a mixture of expertise and backgrounds in social and community psychology, sociology and critical studies (Archibald, 2015).

The context of each case study

Case study 1: Two performances by large scale community choir

Case study 1 featured a live choir, established pre-COVID, which adapted to the online format during the pandemic using the virtual choir approach. Located in the Southern Hemisphere, the virtual choir attracted over 1000 participants from around the world to sing Western pop songs in English. Two of their performances were included in the analysis. Guide videos, instructions, and editing were coordinated centrally, allowing singers to participate with no more than a personal device and internet access. Using general information provided in the introductory texts, from the first to the second video there was a growth of approximately 50% in participation and 120% in the number of nations represented.

Case study 2: Two remixes of a North African instrumental created in lockdown

An improvisation with a traditional North African instrument to the rhythm of a household appliance was remixed on two occasions. The original performance, which was broadcast from North America is not included in the analysis as the YouTube comments function was disabled. However, it is noteworthy that the shared cultural origin of the musicians and the name of the musical style was signalled by hashtag and keyword search terms in the original performance and in the two remixes included in the analysis, both of which were broadcast from Western Europe. One YouTube video remix featured the original footage, edited together with the remix artist's own video recordings playing four additional instruments in the same cultural style. The second YouTube video remix featured the remix

artist's DJ logo superimposed over the original footage. The music was remixed in a Trap music style (sub-genre of Hip Hop) with electronic beats and samples.

Case study 3: South African song and dance to broadcast health message

Case study 3 was a performance coordinated and broadcast by an international organization, featuring a well-known singer adapting a South African pop song to communicate a health message about COVID-19. The song was sung in English. YouTube information revealed that dancers were chosen to be featured in the video after submitting their own home-recorded video performances dancing to the song. There were a large number of submissions, with 28 nationalities represented. Like case study 1, participation required only a personal digital device and access to internet, which appeared key in facilitating community engagement.

Case study 4: North American and East Asian orchestra collaboration

The fourth case study involved a collaborative performance, by a professional orchestra located in North America and a student orchestra located in East Asia, in a Western classical style. Introductory text in the North American orchestra's YouTube broadcast revealed the performance was an effort to adapt an ongoing joint endeavor between the orchestras to meet COVID-19 restrictions by using the virtual orchestra approach. Eighty musicians participated, fifty from the North American orchestra and thirty from the East Asian orchestra.

Case study 5: World fusion music collaboration – charity raising effort

Case study 5 comprised 11 musicians of 10 different nationalities spanning West Africa, North Africa, South America, North America, East Asia, South Asia, Western Europe and the Caribbean. The composer of the song broadcast the video via his YouTube channel. It was sung in multiple languages, with the English version of the lyrics provided in the introductory text, along with a link for donations to an international disaster response

organization. Accompanying video footage featured the musicians performing, intercut with shots of the disaster response organization's activities in various communities around the world.

Case study 6: Asia Minor informal orchestra

This performance featured 54 musicians, coordinated by two organizations, one located in the Northern Hemisphere, the other in the Southern Hemisphere. The orchestra performed a cover of a song in a vernacular style of music drawing on influences from Eastern Europe and Asia Minor. The song was sung in an associated language with lyrics provided in English in the introductory text. The majority (51.8%) of participants identified with a nationality associated with the musical style performed. Eight other nationalities were represented by 26.8% of the participants. The remaining 21.4% of participants identified transnationally.

Case study 7: West African/Arabic trio

Case study 7 featured a trio of musicians. According to the introductory text, the music performed was an Islamic invocation in response to current events. It was composed in West Africa by the broadcasting musician on a traditional instrument. He invited two other musicians to participate who were of Arabic descent, living in Western Europe. One musician accompanied on another instrument, the other sang in Arabic. The videos were recorded in each musicians' home and edited together by the accompanying instrumentalist. The music was a fusion of West African, Arabic, and European styles.

Case study 8: West African/Western classical duo

Case study 8 was a duo performed by two well-known artists. They played a cover version of a West African song, sung in the dialect of the composer, accompanied by Western classical instrumentation. The introductory text by the broadcasting musician was written in French and English, sending love, blessings and encouraging social distancing. The singer

was of West African background, living in Western Europe and the accompanying musician was of East Asian background living in North America.

Results

To investigate social interaction and engagement within case studies, first a line-by-line coding of viewer comments from all 10 videos was undertaken to ascertain common acts, sentiments or interactions. This allowed identification of indicators of the ritualized aspects of music participation, as displayed in the context of online media engagement. Identification of these ritual markers sets the basis for a subsequent examination, undertaken through the lens of Durkheim's notions of social ritual and collective effervescence, as well as models of social capital. Following the establishment of overarching themes, a case-by case analysis identified converging and diverging themes.

Languages other than English

Comments in languages other than English (LOTE), apparent for all cases, provided data about the cultural diversity of the audience. Despite the brevity of many of these comments, automated translation was not used, to avoid losing nuances in dialogue identifiable only with specific cultural knowledge, an issue previously noted in intercultural research on YouTube comments (Oh, 2018).

Explanation of main themes

Five overarching themes resulted from coding and analysis of the data. In order of prominence, they included *Interaction*, *Unity*, *Resilience*, *Identity* and *Emotion*. The *Interaction* theme captured all distinct examples in which audience members were interacting with each other. This was an emergent theme that captured the unique affordances of online platforms to facilitate dialogue between users. As further outlined in the analysis, this had implications for the exchange of knowledge regarding collaborative music practice, lockdown experiences and cultural knowledge. The *Unity* theme captured group responses

and comments about shared experience and identity. The *Resilience* theme included comments about experiencing and responding to adversity during the pandemic. The *Identity* theme captured comments regarding cultural identity, and personal and collective identification with the music. The *Emotion* theme captured references to and expressions of emotion.

Overview of subthemes

Subthemes were derived directly from the data, and organised into the five themes above (see Table 2). These subthemes sought to capture the social nuances in basic text-based interactions. For example, the most common response across all case studies was a simple, positive statement directed toward either the performance (such as “Wow”, “Amazing”) or toward the performers (such as “Bravo everyone”). Such positive statements were interpreted to represent a group response, and initially coded collectively as *applause*. To account for the unique affordances that promote interaction between commenters online, with the possibility that an individual audience member’s comment may be read by performers and expanded upon by other views, those positive comments that were directed toward the performers were subsequently coded as a subtheme known as *shout outs*, distinct from *applause*, in that the former denotes *Interaction*, while the latter represents a sense of *Unity*. Another common audience reaction was signalling where they were in the world. This is analogous to the use of hashtags in signalling affiliation, in this case based on national identity, and was coded in the subtheme *where are we from?*, under the theme *Identity*.

Interaction subthemes included conversations, requests for information, requests to participate or indications of having participated, and comments related to the sharing of information. *Unity* subthemes comprised references to experiencing the pandemic together, shared identity and the role of music in uniting people. *Resilience* subthemes captured those comments that referred to the soothing nature of music, adversity in relation to the pandemic,

and hope and positive change. *Identity* subthemes included LOTE, comments related to music evoking memories, acknowledgements of culturally diverse representation in the performances, and references to culturally specific aspects of the music. *Emotion* subthemes distinguished different emotional responses captured through comments including sadness, joy, mixed emotions and references to feeling moved or experiencing embodied responses such as chills.

Table 2 Themes and subthemes of thematic analysis

Cases (N = 8)

| Themes | Subthemes | Description | Examples |
|-----------------------|--|--|---|
| 1. Interaction | | Comments that demonstrated active audience engagement with the performance | |
| | 1.1 Shout outs (8 cases, 385 references) | Positive statements that addressed the performers, sometimes referring to performers by name | <i>'Thank you'</i> <i>'Bravo everyone'</i> |
| | 1.2 Conversations (5 cases, 174 references) | Comments that formed conversations between participants | <i>'I've been self-isolating for ten days'</i> <i>'I know this is a hard time, on my own too'</i> |
| | 1.3 Requests (4 cases, 102 references) | Requests to participate and song requests | <i>'When is the next one and how do I participate?'</i> |
| | 1.4 Information diffusion (3 cases, 53 references) | Indications of having shared or intending to share the video; mentions of celebrity endorsements; and having found the performance via traditional media sources | <i>'I just shared this with my family in Denver'</i> <i>'<band/celebrity> shared this!'</i> <i>'I discovered this by watching <media source>'</i> |
| | 1.5 Appreciation for performers (5 cases, 50 references) | Complimentary comments about performers | <i>'Better than celebrities singing together'</i> <i>'This trio is a heavenly match'</i> <i>'Both of them! Marvelous'</i> |
| | 1.6 How did you do this? (1 case, 42 references) | Requests for technical information | <i>'Did you use a special app for this?'</i> |
| | 1.7 I had a great time (2 cases, 24 references) | Positive statements from participants | <i>'Such a joy and privilege to participate in this choir'</i> |

| | | |
|--|---|---|
| 2. Unity | Group responses and comments about being or working together | |
| 2.1 Applause (8 cases, 438 references) | Positive statements, general support for the performances | <i>‘Amazing’</i> <i>‘Wonderful’</i> |
| 2.2 We are in this together (2 cases, 48 references) | References to experiencing the pandemic together | <i>‘Stay safe everyone’</i> <i>‘We are in this together from every corner of the world’</i> |
| 2.3 Humanity (3 cases, 35 references) | References to humanity and shared global identity | <i>‘This seems like a gift to humanity’</i> <i>‘It seems as if the whole world is a family’</i> |
| 2.4 Music unites (3 cases, 18 references) | References to the role of music in uniting people | <i>‘Music brings people together, when we’re further apart’</i> |
| 3. Resilience | Comments about the experience of lockdown, the healing role of music, inspiration and hope for sustained positive change | |
| 3.1 Music as a salve (6 cases, 130 references) | References to the healing/soothing nature of music | <i>‘Such a beautiful way to keep our spirits up’</i> <i>‘It’s a virtual hug for our wounded souls’</i> |
| 3.2 Sharing lockdown experiences (3 cases, 104 references) | Comments related to being in lockdown and references to difficult times | <i>‘I have spent 3 weeks alone’</i> <i>‘We need to come together in these difficult times’</i> |
| 3.3 Hope and change (6 cases, 88 references) | References to hope, inspiration, creativity, and wanting to sustain positive change | <i>‘This gives me hope’</i> <i>‘I hope this will make us better people in a better world’</i> |
| 4. Identity | Comments related to nationality or cultural identity and the cultural significance of the music | |

| | | |
|--|--|---|
| 4.1 Languages other than English (8 cases, 138 references) | Languages other than English forms a subtheme indicating representation of different cultures in the audience | Languages, as detected by Google Translate, included Arabic, French, Greek, Portuguese, Spanish, Japanese, Korean, Chinese, Hindi, Nyanja, Malagasy |
| 4.2 Nostalgia (4 cases, 110 references) | References to music linking to memories and references to earlier versions or composers | <i>'Loved this version of one of my favourite oldies'</i> <i>'My favourite song from childhood'</i> |
| 4.3 Where are we from? (6 cases, 63 references) | References to where in the world the comment is from and acknowledgements of cultural diversity in performance | <i>'Greetings from Samoa'</i> <i>'Beautiful music from around the world'</i> |
| 4.4 Cultural meaning of the music (6 cases, 20 references) | Comments about the style of music performed, or the use of traditional instruments | <i>'Beautiful playing on the bouzouki'</i> <i>'What dialect is she singing in?'</i> |
| 5. Emotion | References to and expressions of emotion | |
| 5.1 Tears (3 cases, 68 references) | References to tears and sadness | <i>'Couldn't stop crying'</i> <i>'Tears'</i> |
| 5.2 Joy (2 cases, 48 references) | References to joy, happiness and humour | <i>'Pure joy!'</i> <i>'I laughed so much'</i> |
| 5.3 Mixed emotions (1 case, 30 references) | References to a combination of tears and joy | <i>'Happy tears'</i> <i>'Tears of joy'</i> |
| 5.4 Touched (2 cases, 28 references) | References to feeling touched or moved and physical responses | <i>'So moving'</i> <i>'Gave me goosebumps'</i> |
| 5.5 General emotions (1 case, 5 references) | The nature of the emotional response was unclear | <i>'That was emotional viewing'</i> |

Analysis of converging and diverging themes is included below with a sunburst diagram provided for each case study. The diagrams provide a snapshot of the strength of endorsement of themes for each case. Subthemes that comprise each theme (as described in Table 2) are depicted by the segments in the outer circle of the diagrams and are listed for each case study. As it is not possible to present all variations, the main areas of convergence and divergence are discussed as they apply to the research questions, the literature or emerging themes.

Case study 1: Two performances by large scale community choir

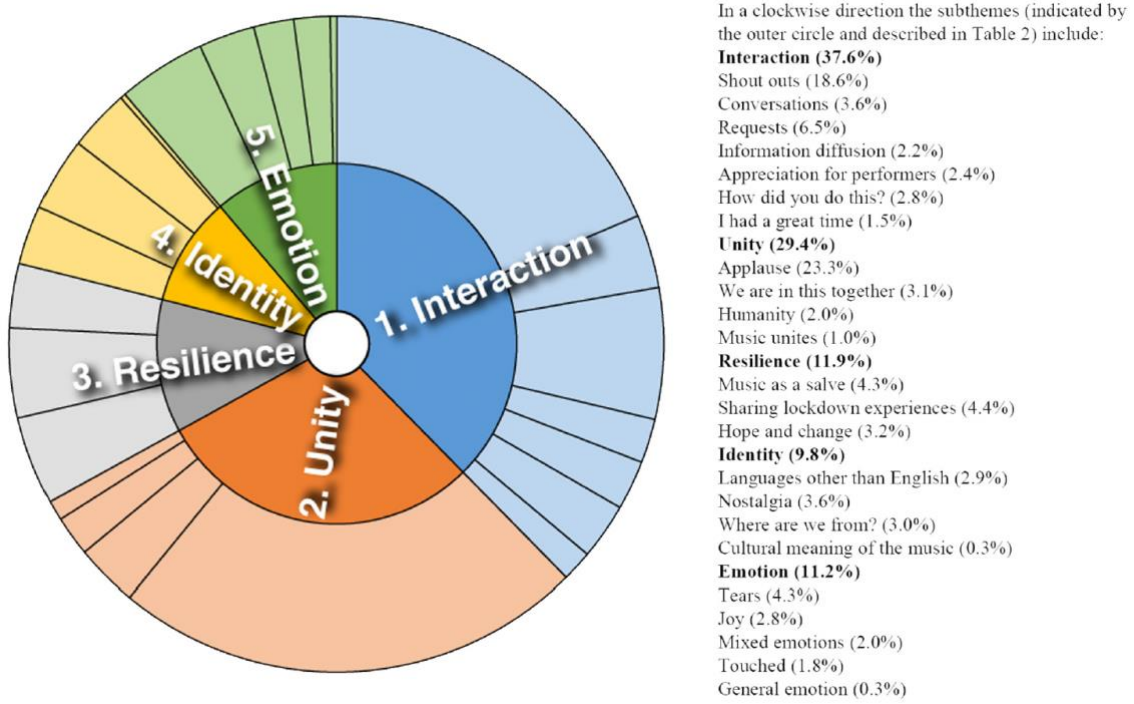


Figure 1. Sunburst diagram of thematic analysis for case study 1, indicating proportion of data for each theme (inner circle) and subtheme (outer circle)

Case study 1 featured the largest scale performances with community participation. Emerging strongly was the capacity for the online platform to support bridging opportunities. Weak online ties appeared to facilitate information diffusion and exchanges of advice and emotional support.

Conversations occurred between audience members which appeared to facilitate future participation either with the virtual choir, or as the comment below indicates, the use

of the same approach in their own communities. Requests for information about how the choir was directed appeared only for this case study. An example of such an exchange was:

“Did you use a special app for this or did you record separately and send in? I direct a choir and want to know how to do it.”

“They asked us to record ourselves. I used my iPad and sent in the video. The team compiled all the videos.”

Expressions of support for those voicing loneliness were common and can be summed up by the following exchange:

“On my own since January but great to see so many people feel the way I do, which is comforting”

“Hang in there! I’m on my 16th day, we are all alone, together”

Coded under the theme *Interaction*, as they represented active audience engagement, these exchanges also relate to the theme of *Resilience* and *sharing lockdown experiences*, a category under *Resilience* that was prominent for this case study. These comments were interpreted as representing community resilience through the exchange of knowledge and emotional support in the context of responding to adversity.

Information diffusion was observed via comments indicating the source and subsequent sharing of information. The movement of information through micro, meso and macro levels of the social ecology was revealed by these comments. While sharing the link represents a micro level exchange online, offline this sometimes bridged geographical divides, for example, “This was shared with me in India by friends in Canada”. It was apparent that participants had heard of the choir through traditional media. Traditional media could be considered a macro level, and YouTube could be considered a meso level or bridge, for example, “I saw this on <TV show> and came to YouTube to see it close up”. As the

songs were cover versions, they were accompanied by endorsements by the original performers, for example, “The band acknowledged this cover by sharing it”.

Coded under the subtheme *I had a great time* were comments from participants including, “Such a joy and privilege to participate in this choir” and indications of having participated in it with others – “So happy to have been a part of this with my sister”.

Nostalgia was a strongly endorsed subtheme under *Identity*. In some cases the music evoked emotional personal memories, for example: “When I was a little girl I had this on a record. When my mom got sick in hospital for a month, I would play this record and cry.” Other comments expressed emotion in the context of the music conjuring the passage of time, for example, “I grew up with this band. Now seeing all the young people in this video fills me with so much emotion”. Such comments also point to the role of music in creating collective identity.

Comments in LOTE including Portuguese, Spanish, German, Japanese, Korean, and Chinese suggested engagement by a culturally diverse audience. The audience commented on the cultural diversity in choir participation, for example “People from so many countries coming together”. One comment expressed dissatisfaction about representation “Not enough African faces”. This contrast, along with a similar pattern in case study 3, suggested an overarching shared identity was important to audiences, but so too was cultural representation.

Unique to case study 1 was the mixture of emotional responses. Most prevalent were comments related to tears, followed by joy. Mixed emotions were specifically expressed. There was an indication of emotional contagion – “Reading ‘tears of joy’ made me burst into tears of joy”. Although isolated, this comment is notable for its explicit demonstration of emotional transfer.

Case study 2: Two remixes of a North African instrumental created in lockdown

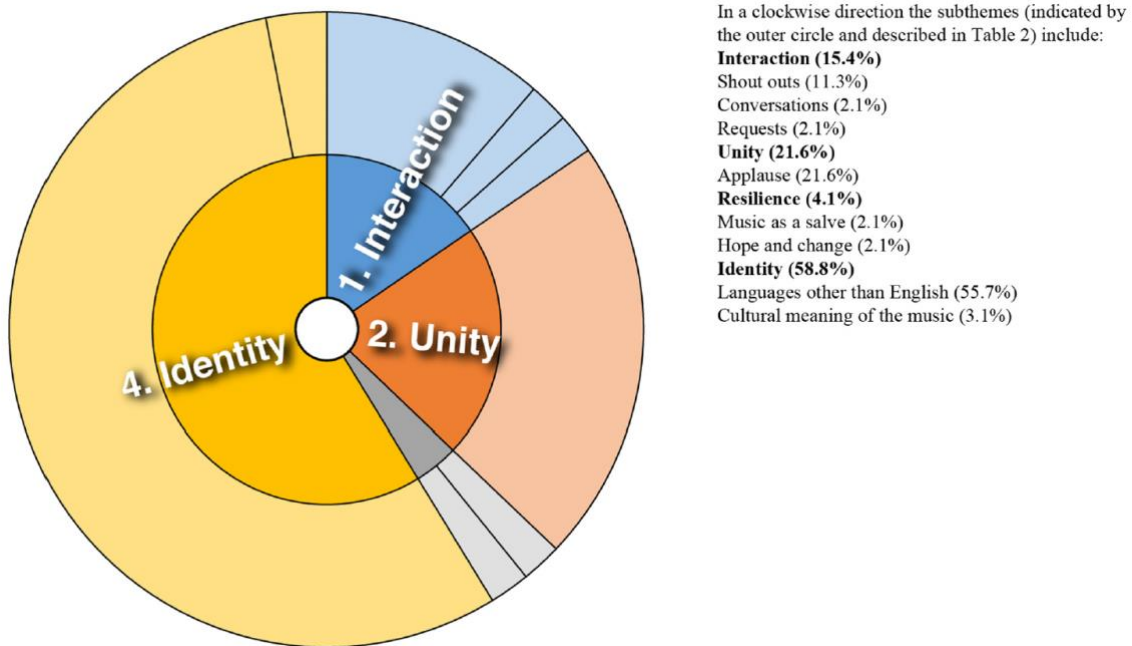


Figure 2. Sunburst diagram of thematic analysis for case study 2, indicating proportion of data for each theme (inner circle) and subtheme (outer circle)

Case study 2 was unique in this analysis in that musical collaborations were created organically through shared identification with a cultural form – a vernacular style of music and associated cultural identity, signalled through hashtags and keyword search terms. Audience comments were commonly characterised by familiarity with the culture and musical style, and in one case prompted an exchange between audience and producer:

Audience member: “How did you manage to make that sound like a ribab?”

Producer: “Research and observation and also it’s part of my culture.”

Comments in LOTE were prevalent, similar to case studies 5, 6, 7 and 8. What distinguishes these case studies from case studies 1, 3 and 4 is that they included non-Western musical styles and lyrics sung in LOTE. LOTE were most evident for this case study, with comments predominantly in Arabic, but also French.

Notwithstanding the clustering of Arabic comments in this case study, the presence of comments in other languages highlights the capacity for the online platform to reach a diverse audience, despite the hashtags signalling cultural specificity.

Although the performances were created during lockdown, they did not share the quality of other case studies of being produced as an alternative to live performance. They appeared more representative of new digital forms of cultural participation and practice where audiences become producers through remixing cultural artefacts shared online.

Case study 3: South African song and dance to broadcast health message

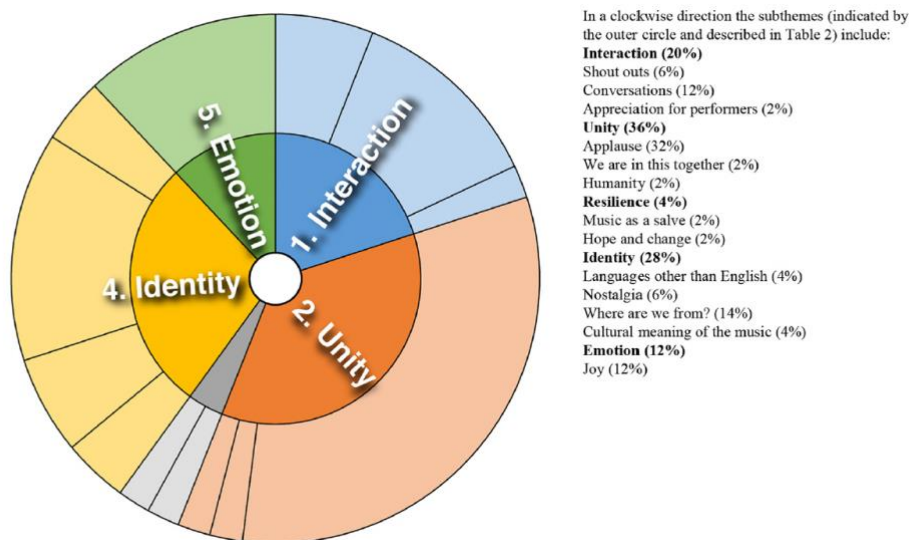


Figure 3. Sunburst diagram of thematic analysis for case study 3, indicating proportion of data for each theme (inner circle) and subtheme (outer circle)

There are many parallels to the themes and subthemes identified for this study and case study 1, both cases involving community participation. Expressions of general appreciation for the music were prominent. There were expressions of shared experience – “We are in this together”, and shared identity – “We are a global family”. Although isolated, a counterpoint to this solidarity emerged through a conversation between audience members, likening the performance to propaganda:

Commenter 1: “Pure propaganda”

Commenter 2: “I agree – people indoctrinated into complacency”

Commenter 3: “What propaganda? Please explain”

The exchange provided a contrast to the expressions of emotional support and acknowledgement of shared experience evident in case study 1.

Audience members expressed a sense of nostalgia and identification, for example, “A song from my childhood”, and comments referred to the original composer and cultural origins of the song. Similarly to case study 1, there were both positive and negative comments about the representation of cultural diversity in the video. For example, “I like that many different African countries are shown, while there is no clip from countries which would dominate Western news”, and conversely, “I don’t see Côte d’Ivoire there”.

Emotional responses to the video were all characterised by joy or suggesting a humorous engagement, for example “Very funny”. Comparable comments were evident in case study 1 and may have been related to the community participation, with some individual submissions emphasizing humour and play.

Case study 4: North American and East Asian orchestra collaboration

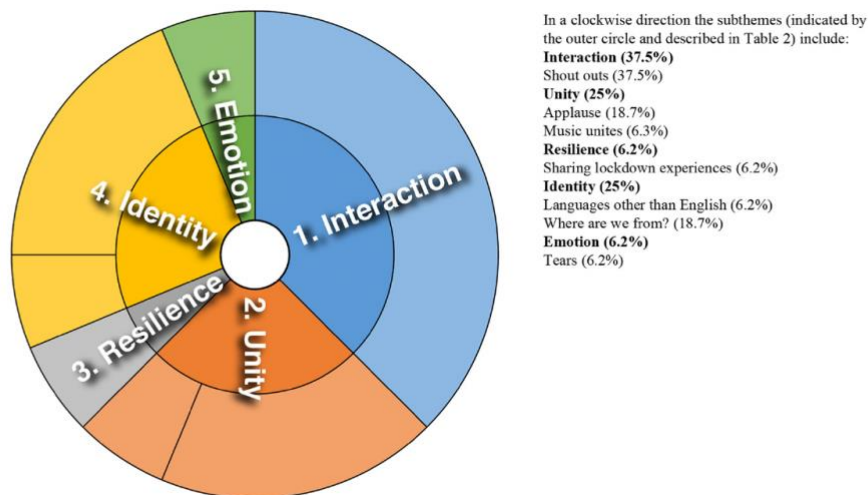


Figure 4. Sunburst diagram of thematic analysis for case study 4, indicating proportion of data for each theme (inner circle) and subtheme (outer circle)

In this case study, like case studies 1 and 6, music was expressed as a way to “unite the world”. Appreciation directed toward the musicians was prominent in the comments.

Sadness was conveyed at the loss of opportunities to experience live music. Referring to the venue the North American orchestra would usually perform in, one audience member commented:

“It is beyond sad when I walk by the venue. We are all waiting for it to come alive again with performances and audiences. Until then, thank you for these virtual performances.”

There were only comments in English and the language of the East Asian orchestra, although comments in English indicated audience participation from English speaking countries other than North America.

Case study 5: World fusion music collaboration – charity raising effort

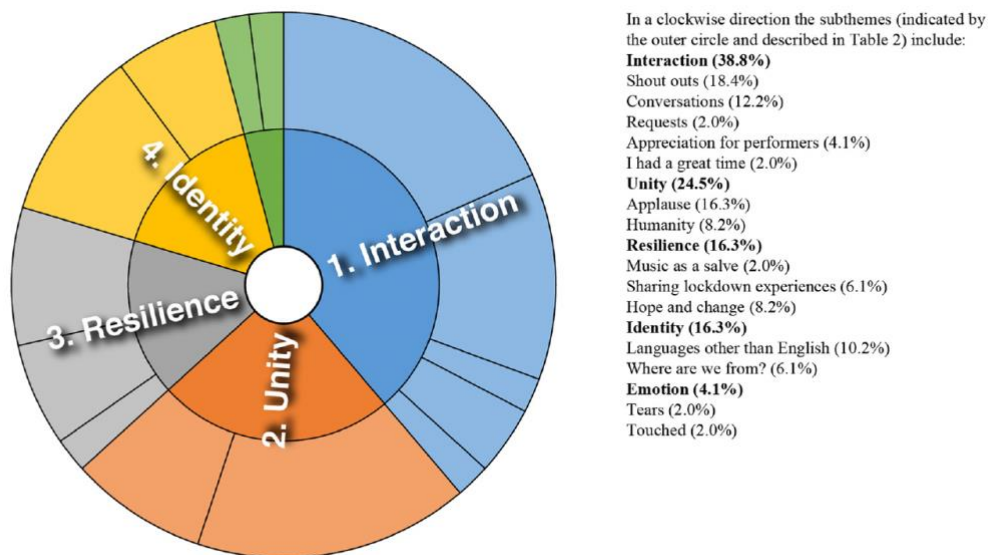


Figure 5. Sunburst diagram of thematic analysis for case study 5, indicating proportion of data for each theme (inner circle) and subtheme (outer circle)

The subthemes emerging from the coding of case study 5 were similar to case studies 1 and 3, despite the lack of community participation in this case. However, footage of disaster response efforts within communities may account for these converging themes, as well as the participating musicians themselves appearing to represent a community of like-minded artists with a select fan base.

Indeed, this case study featured brief responses by the broadcasting musician to comments by the audience, highlighting the capacity for direct connection between musicians and their fans, which in this case revealed some exclusivity in the engagement. A comment by one of the performers, “So honoured to take part in this noble cause” further highlighted the permeable boundary between performer and audience in online platforms. Emotion was expressed, which together with case studies 1, 3 and 4, suggest a propensity for at least some audience members to experience emotional responses despite the mediated form of engagement with the music.

Case study 6: Asia Minor informal orchestra

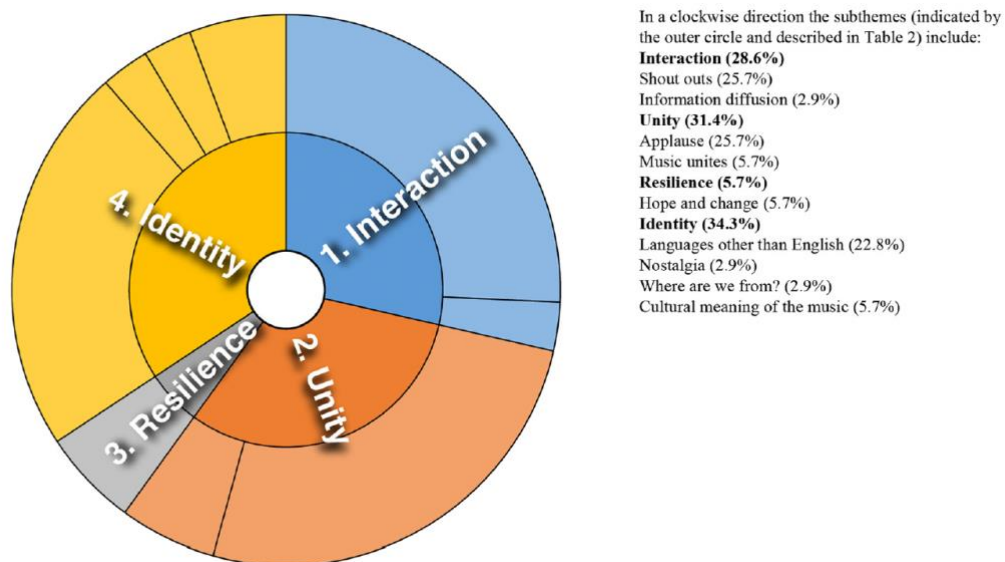


Figure 6. Sunburst diagram of thematic analysis for case study 6, indicating proportion of data for each theme (inner circle) and subtheme (outer circle)

This case study was similar to case study 2, also featuring a culturally specific vernacular style of music. As discussed in case study 2, this might account for the prevalence of comments in LOTE, predominantly Greek and Turkish. However, like case study 5, connections appear to have been facilitated through informal association with an existing community of musicians rather than finding affiliation online via hashtags, which did not feature in the introductory texts for this case study.

Cultural diversity in music participation was observable through the video and the nationalities identified in the introductory text, but this was not commented on by audience participants. However one comment, made by a participant of the orchestra, acknowledged the effort of Southern Hemisphere organization in facilitating a bridge between musicians located in the Northern and Southern Hemispheres.

The notion that *music unites*, overlapping with the theme of *Resilience* was encapsulated by the comment, “Musicians coming together across our troubled world”. Also coded under *Resilience* were comments suggesting participation in the performance brought hope, with some comments by participating musicians praising the conductor, for example, “you have been a catalyst and an inspiration”.

This engagement as both audience and participant has been discussed previously as emerging in case studies 1 and 5. This case study is more similar in nature to case study 5 than case study 1 with regards to the blurred lines between audience and participation. Although the musicians appeared part of a community rather than a formal orchestra like case study 4, they were nonetheless proficient musicians, rather than amateurs sourced from the broader community. As such, comments that personally addressed other participants were characterized by a certain exclusivity observable in groups reinforced by bonding capital. Indeed participation in this performance would have been predicated on knowledge of the particular musical style and audience comments sometimes simply stated the name of the style in the comments, seemingly as a way to signal recognition.

Case study 7: West African/Arabic trio

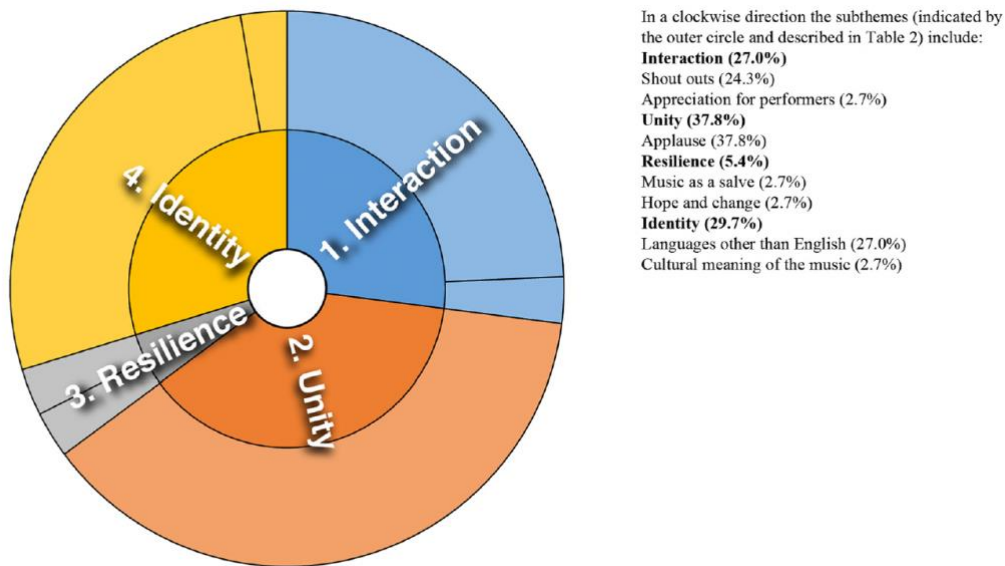


Figure 7. Sunburst diagram of thematic analysis for case study 7, indicating proportion of data for each theme (inner circle) and subtheme (outer circle)

This case study continues a theme emerging from case studies 5 and 6 of comments suggesting engagement by a select fan base, with the broadcasting musician addressed by name on several occasions. Comments directed to the broadcasting musician, such as “Your music is a great healer” were acknowledged by the musician with a “love” reaction.

As has been discussed in case studies 2, 5 and 6 and likewise for the final case study that follows, comments in LOTE were prevalent. The performance was identified as an Islamic invocation in its title and introductory texts and the performance took place in West Africa and Western Europe. This confluence appeared to attract a culturally diverse audience, with LOTE including Arabic, French, Portuguese, Malagasy, Spanish, and Nyanja. The cultural significance of the music was discussed in terms of the use of traditional instruments, and vocalization in an Arabic style, for example, “Such sensitive playing on the kora”. Like case studies 2, 5, and 6, such comments suggest engagement by audiences familiar and interested in the musical genre performed.

Case study 8: West African/Western classical duo

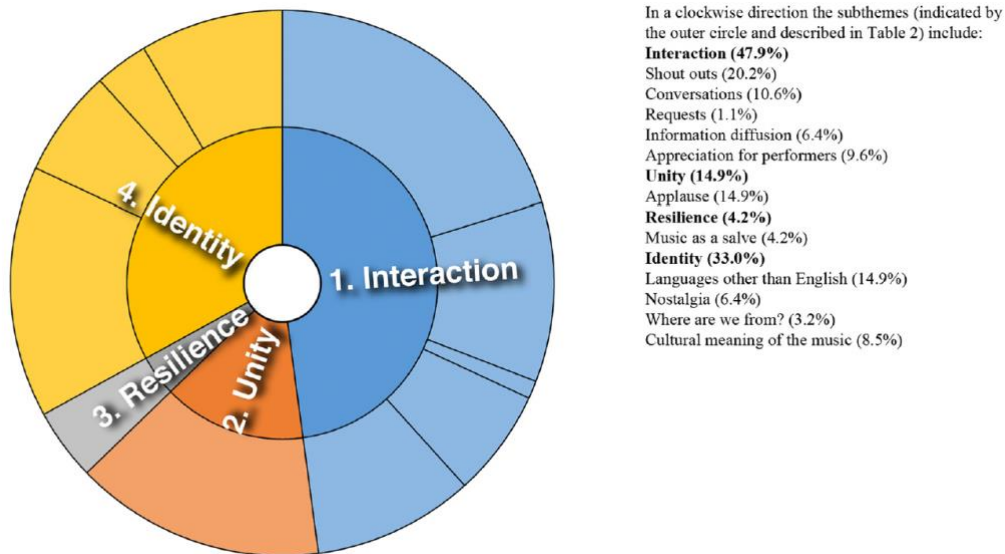


Figure 8. Sunburst diagram of thematic analysis for case study 8, indicating proportion of data for each theme (inner circle) and subtheme (outer circle)

This case study shares many subthemes under the theme *Interaction* with case studies 1 and 5. Case study 1 featured community participation and case study 5 featured audience engagement suggestive of a select fan base. Interestingly case study 8 featured two very well-known artists where there were many comments expressing love for the artists, addressing them by name. However, for this case, unlike case study 5, there were no exchanges between musicians and fans.

Comments in LOTE, included Portuguese, French, Nyanja and Spanish, suggesting diverse cultural engagement. A conversation ensued, exchanging knowledge about the dialect in which the song was sung:

Commenter 1: "The language is <dialect>, am I right?"

Commenter 2: "The song originates from <place>. Here a language close to <dialect 1> is called <dialect 2>"

Commenter 3: "So is she singing in <dialect 2>?"

Similar to the data for case studies 1 and 3, such exchanges suggested representation and acknowledgement of difference was important to cultural identity.

While some comments suggested personal identification with the music, such as, “I learned this song when I was 7 years old in Senegal”, others indicated exposure to new cultural experiences, such as “I don’t understand a word, but it’s so soothing”. The latter example illustrated the way music, as a non-verbal medium, can overcome language barriers, with potential to facilitate intercultural understanding.

Discussion

The research aimed to investigate whether online music engagement facilitated social cohesion, intercultural understanding and community resilience during COVID-19 lockdown. Specifically, the study sought to address: a) how audiences engaged with online music broadcasts as ritual; b) the role played by online music ritual in engendering shared identity and the mechanisms implicated; c) the interaction between different cultural identities as part of online music engagement; d) the factors influencing dissemination of the videos; and e) the way in which community resilience was enacted through online music engagement. Given the idiographic nature of this research, the results above offer an account of the potential social outcomes experienced by particular online communities during their engagement with music during COVID-19 lockdown. Rather than producing broad inferences, this research offers insight into the potential for connection in online spaces at a time when online spaces were all that were available to many around the world.

Engagement with online music broadcasts as ritual

Five themes emerged from coding of the data including *Interaction, Unity, Resilience, Identity* and *Emotion*. These themes are consistent with psychosocial effects observed of ritualized collective gatherings in offline settings where emotional communion has been observed to strengthen collective identity, identity fusion, enhancement of personal and collective efficacy and positive social beliefs (Páez et al., 2015). However, contrary to offline settings, emotional communion did not appear to be prominent in this study. The

phenomenon of emotional communion is associated with synchronized behavior and shared experience in vivo. For the asynchronous engagement observed in these case studies, Couldry's (2003) interpretation of Durkheim's ritual theory of social integration, with its emphasis on collective knowledge over collective feeling is instructive. Couldry defined collective knowledge as "the cognitive processes and categorisations (inevitably more dispersed across space and not requiring us to congregate in one place) on which our knowledge of the social world is based" (p.22).

The ritualized nature of audience engagement with music broadcast via YouTube during the COVID-19 pandemic was characterized by positive group responses directed at the performance or performers and signaling of location around the world. Other ritual actions such as the use of hashtags or specific styles of online discourse (Zappavigna, 2012) were not pronounced in the case studies selected. Case study 2 was a notable exception, featuring the use of hashtags and keyword search terms to signal affiliation with a specific cultural group and musical style. Case study 2 also diverged from the other case studies in the way the performances did not seem to represent an alternative to live performance. Rather the remixing of cultural products shared online represented emerging digital forms of cultural participation which blur the boundaries between cultural consumer and producer. The apparent collective ownership of a cultural product calls to mind Baym's (2007) idea of the "networked collectivism", and more democratic and participatory models of cultural production online discussed by commentators including Benkler (2006) and Mishra and Hendriksen (2018). As engagement with cultural artefacts online is predicated on knowledge of a cultural form, it is conceivable that cognitive mechanisms would be predominant.

Engendering shared identity and implicated mechanisms

Expressions of unity were observed, with references to shared humanity and music's specific role in uniting people. The shared experience of the pandemic, and appreciation for musical performances also represented collective responses.

As discussed, although these were not prominent, comments by some audience members suggested an emotional response to the broadcasts that may have served to engender a sense of shared identity. However, there is insufficient data in this analysis to draw conclusions about the role of emotion in strengthening collective identity, or to surmise whether empathy played a role, as suggested by previous literature (Rosenbusch et al., 2019; Vuoskoski et al., 2017; Vuoskoski & Eerola, 2012).

Identification with the music through a sense of nostalgia emerged for half of the case studies. Reminiscence and nostalgia through music listening as a form of social surrogacy has been associated with social cognition and connectedness, through bringing back memories of significant people or events (Schäfer & Eerola, 2020). In this analysis, the memories evoked for some people were personal in nature, for others they communicated a sense of being part of a collective. What is interesting in this analysis, particularly in the context of music listening as a social surrogate, is the affordance provided by the YouTube platform to share personal memories with other users, which likewise potentially creates a sense of connectedness.

Representations of cultural diversity through the videos were noted positively by audiences, with the potential to facilitate future intercultural interactions. The affordances created by online platforms for interactions between audience members facilitated exchange of knowledge about specific cultural musical forms, providing opportunity for social learning.

A degree of homophily was apparent in certain case studies supporting more exclusive engagement, particularly those presenting vernacular styles of music associated with a specific cultural group. Despite this relative exclusivity suggestive of bonding capital (Coleman, 1988; Putnam, 2000), the range of languages represented in the comments for these case studies pointed to some cultural diversity in engagement, supporting Benkler's (2006) assertion of the prevalence of bridging opportunities online.

Interaction between different cultural identities

Although language may have been a barrier to bridging between different cultural identities via dialogue, music appeared to emerge as a non-verbal medium that facilitated diverse engagement, an observation made in offline intercultural music engagement (Vougioukalou et al., 2019). Exchanges about specific cultural knowledge including the use of traditional instruments, styles of vocalization and use of specific dialects revealed interaction between different cultural identities.

Music, representation and acknowledgement of differences all emerged as being important to cultural identity. It has been observed in the literature that the importance of acknowledging diverse cultural identities has implications for research and policy development in the areas of social cohesion (Abascal & Baldassari, 2015), community resilience (Grossman, 2014), and for the way music studies are conducted (Jacoby et al., 2020). The representation in the videos of transnational identities and diasporic communities underlines the complexity of culture and intercultural understanding in the context of globalization and widespread use of information and communications technology.

Factors influencing dissemination of the videos

A number of factors appeared to influence dissemination of videos including individual shares, endorsements by opinion leaders, traditional media and organizations, consistent with previous literature (Hilbert et al., 2017; Sajuria et al., 2015). Micro, meso and

macro level processes appeared to intersect as part of a dynamic system, where individual shares could bridge geographic location, and information diffusion through traditional media led to online engagement. The YouTube platform emerged as an important bridge connecting musicians and producers with a wider audience.

The capacity to engage in dialogue through the comments function also served to blur the divide between performer and audience, creating affordances for a range of levels of interaction, including in the case of a large-scale community choir, the possibility to participate in future online performances. This has implications for community resilience, discussed further below, but also for further dissemination of the videos through individual shares by participants themselves.

How community resilience was enacted through online music engagement

Well-known and lesser-known musicians, formal and informal choirs, orchestras and music groups broadcast via YouTube, used music for a range of purposes including charity raising efforts, morale boosting, broadcasting health related messages, and engaging global community participation. The use of music for all of these purposes has implications for building community resilience during lockdown. Acknowledgement of the shared experience of adversity, positive collective responses and interaction between audience participants represented displays of community resilience.

Conclusion

Both Hesmondhalgh (2013) in his analysis of the role of music in fostering collective identity and Couldry (2003) in his analysis of media rituals, referred to John Durham Peters book *Speaking into the air*, which challenged the notion that face-to-face is the only legitimate form of communication. Indeed, in this study, the sharing of music videos and online dialogue appeared to create opportunity for meaningful exchange. Weak online ties translated into emotional support and sharing of knowledge. The data pointed to a shared

sense of identity through both experiencing the pandemic and feeling buoyed by the music, but also to the importance of specific cultural knowledge and representation.

Limitations and future directions

A limitation of the study was that the data is idiographic in nature due to the ethnographic approach. Having been drawn from videos shared with the first author, from others actively engaged in intercultural music and dance, it is possible that the degree of cultural diversity of engagement is a function of the social network through which the data was sourced, itself representing a form of homophily – a shared interest in music of diverse cultures. While audience comments were suggestive of the emergence of social connections, intercultural dialogue and resilient responses, the observations are not broadly generalizable. The study nonetheless points to the possibilities for bridging, intercultural understanding and cohesion afforded by the online environment through music engagement.

As an exploratory study, although the unobtrusive mode of data collection facilitated observation of social processes in a naturalistic setting, it precluded deeper understanding of the experience and motivations of participants. Future research that integrates alternate forms of data collection is necessary to better support extrapolation of findings.

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Chapter 5. Intercultural Music Engagement Over Electronic Bridges: Online Ethnography and Action Research During COVID-19 Lockdown

Chapter 5 describes and considers the methodological approaches taken to the research, particularly adaptations required given widespread COVID-19 lockdowns over its course. Consideration is given to interdisciplinary enquiry, decolonial epistemology, ethical concerns for online research, and insider and outsider perspectives. Following from a workshop hosted by *SoundKnowledge*, 'Field Research and the Covid-19 Pandemic in the Asia-Pacific Region: Building New Knowledge through Music and Sound', this chapter was developed to be published in a special issue of the *world of music (new series)* journal that expanded on the workshop proceedings. The article responds in part to a discussion generated through the workshop, aligning online research with colonial extractivist research approaches. Figures are presented in text.

While the chapter draws on the writings of Chevalier and Buckles (2019) and Kemmis et al. (2014) to explore the PAR project methodology, in the context of other writing on PAR within more subjugated social groups where the outcomes of PAR have been more marked social transformation (Lykes 2013; McIntyre, 2007), the PAR project may align more with community engaged research (Luger et al., 2020).

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Statement of contribution

I wrote the manuscript and carried out a review of relevant literature with critical input from Professor Jane Davidson and Dr Alexander Crooke. All authors contributed to manuscript revisions.

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Abstract

This contribution details methodological adaptations of face-to-face ethnographic and participatory research approaches for the digital realm and examines emergent ethical concerns. It developed while a research team in Melbourne considered the implications of COVID-19 lockdown for their research on social connection through intercultural music engagement. Pursuing the proliferation of online music activity aimed at maintaining social bonds during the physical distancing of the first months of the pandemic, the team turned to digital platforms as the field of research. Projects included observation of audience engagement with YouTube music broadcasts during COVID-19 lockdown and a participatory action research project exploring asynchronous multitracking performance. The pandemic underlined the world's increasing interconnectedness, where social ties can span the local to the global. Through an appraisal of the research and consideration of existing discourse about online research approaches and decolonizing methodology, the article also examines the implications of global interconnectedness for interdisciplinary inquiry and the study of different cultural identities and their music and dance practice.

Introduction

The COVID-19 novel coronavirus brought about abrupt changes to daily living, with the effects of the pandemic and lockdown experienced in a multitude of ways. The beginning of the pandemic at the end of 2019 and start of 2020 coincided with the commencement of a research project in Australia conceived to investigate social cohesion and community resilience through intercultural music engagement. The research was conducted by an interdisciplinary Melbourne-based research team whose expertise spanned music psychology, community psychology, sociology, and critical theory perspectives. Although the experience of lockdown was shared globally, particularly early in the pandemic, Melbourne was amongst the cities locked down longest (Schurer et al. 2022). Despite obvious constraints to a research project originally intended to apply ethnographic and action research approaches in multicultural settings in Melbourne, the unfolding events were fascinating in the context of the original research aims. Social cohesion, community resilience, and intercultural understanding came to the fore as social connection and resilience were tested, and intercultural empathy was sadly lacking both locally (Fang et al. 2020) and globally (Devakumar et al. 2020). As the team observed individual and community efforts to maintain social bonds during physical distancing through music activity, their research adjusted to understand the unfolding event. While some music activity took place in person but at a distance, with people singing and playing music across balconies (Thorpe 2020), much of it was mediated by digital platforms (Daffern et al. 2021; Fraser et al. 2021; MacDonald et al. 2021). Drawing on online ethnographic and action research approaches, the team turned to investigate digital platforms as a source of musical engagement. Projects included an online ethnographic study of audience engagement with YouTube music broadcasts during the COVID-19 lockdown and a participatory action research (PAR) project exploring asynchronous multitracking performance.

This article develops work presented at a workshop hosted by SoundKnowledge that explored the methodological and ethical implications of the COVID-19 pandemic for field research in music and sound scholarship. In order to expand on this discussion, the article has a methodological focus. The theoretical frameworks and methods of the online ethnographic and PAR projects are outlined in detail alongside a consideration of existing literature exploring the theoretical, methodological, and ethical issues associated with these approaches. Two discussion points that emerged during the workshop will also be expanded upon – the first concerned the ethics of using content from online social media as research data, particularly when examined through the lens of *extractivist* practices and epistemologies and their link to colonialism, where substances, labor, creative practice, and knowledge “are extracted, exchanged, and monetized” (Clarke 2021:7). The second concerned the nature of online research, especially regarding studies of music practice, when the only contact with participants is digitally mediated.

Spanning the observation of a largely anonymous online audience via YouTube to a PAR project involving digitally mediated collaboration among a small group of practitioners with existing social ties, the research is well-placed to consider issues relating to the nature of knowledge production and contact with participants. While the research was conducted locally, connection with the global was very much a part of both the online experience and the pandemic. Thus, the research is also appropriately positioned to consider issues of increased global connection and what that entails for the study of different cultural identities and their music and dance practice. Indeed, our research deals directly with the connections between music and dance of different cultures. We define intercultural music engagement broadly as any form of musical activity (e.g., individual or collective listening, performing, composing, improvising) that involves interaction or exchange between different cultural identities and/or musical forms, and we consider its practice in more detail elsewhere (Crooke

et al. 2023). As Seeger observes, “Today, most musics and dance are also parts of a huge, nearly global communications and entertainment industry” (2019:19), going on to note that “Ethnomusicologists today live in a transnational and interdisciplinary world” (ibid.:21). A similar discussion has ensued from researchers engaged in cross-cultural work in music cognition, with Jacoby et al. noting that “cultures, the product of broadening circles of sociality, are rarely if ever clearly bounded, discrete, or closed” (2022:189). Similar to Seeger, Jacoby and colleagues stress the importance of interdisciplinary work, but acknowledge the barriers to engagement between different disciplines, noting that “Researchers are integrated into disciplinary substructures with different assumptions and goals” (ibid.:186). As a project conducted by an interdisciplinary team, bridging these different assumptions and goals will also be discussed, beginning with a consideration of our respective positionalities and the types of tensions that emerge through our work together.

Author reflexivity and interdisciplinarity

Trisnasari is a researcher, a community-engaged arts practitioner in music and dance of a diversity of cultures, and a practicing psychologist trained in community psychology. The research discussed here forms part of a PhD project for which she receives a research scholarship. It is part of a larger funded research project and is, therefore, influenced by a number of stakeholders. Trisnasari is cis-female of Indonesian and Australian descent. Her hybrid cultural identity influences the way she considers culture as dynamic and cultural identity as fluid. Her cultural identity also orients her to other scholars occupying liminal positions (Bhabha 2004; Anzaldúa 2012). Trisnasari codirected a performing arts agency and school for ten years, with performers and teachers engaged in a range of music and dance styles, including Egyptian, Turkish, Greek, Lebanese, West African, and Indian classical and contemporary styles. This endeavor led to connections to a broader network of musicians and performers of various cultural heritage practicing Flamenco, Italian, Sephardic, and Balkan

music and dance, as well as with dancers from Karen, Bhutanese, Nepali, and Chinese communities via work with Multicultural Arts Victoria, a peak body supporting diversity in arts practices, and Federation Square, a central arts and cultural venue in Melbourne. Her training as a practicing psychologist has followed a largely North Atlantic conception of human psychology, while training in community psychology has exposed her to more critical and pluriversal perspectives (Sonn et al. 2022). As a practitioner both in psychology and dance and an academic researcher, she is drawn to debate about the tension between theory and praxis. Her experience of spanning the latter two in her daily work draws her to pragmatic philosophy, and this research proceeds accordingly. Jane and Alexander supervise Trisnasari's PhD project.

Jane is a white British/Australian woman with more than 35 years of academic research experience, largely located within the fields of Eurogenic classical music and human psychology, though increasing critical enquiry has enabled a development of reflective understanding of her own cultural biases. Work with Trisnasari and Alexander and a broader group of practitioners is part of that continuing experience. She has lived in a number of different locations and cultural contexts, but has been settled in Australia for almost two decades. She is a passionate musician in both Eurogenic classical and more diverse community music forms.

Alexander is a white man whose life in so-called Australia is a product of British ancestry and settler colonialism. He is a multidisciplinary music and health scholar, who first became engaged with critical theory during an undergraduate degree in sociology and has continued with a line of critical inquiry throughout over 15 years of his research career. This focus has been sharpened through recent work on the intersections of culture, music, health, and dominant narratives, such as colonialism. This has included a large book project which

critically examines how systems of power in professional arenas – such as therapy, research, and education – impact experiences of music participation and education.

The Faculty of Fine Arts and Music at the University of Melbourne houses academics engaged in music practice, music psychology, musicology, ethnomusicology, and music therapy. Within this environment and drawing from our respective disciplinary training, our understanding of what constitutes data and analysis is broad. We engage in both qualitative and quantitative analysis and employ a range of data visualization techniques. As will be elaborated, in the current research, this has facilitated a multilevel analysis, from larger data sets to autoethnographic accounts, including YouTube and Facebook discussion and email threads, Zoom meetings, interview transcripts, and field notes as data. This interdisciplinarity proved useful for a project that was required to proceed iteratively with the pandemic's changing circumstances. Conversely, interdisciplinarity and methodological eclecticism required navigating numerous tensions ranging from issues of epistemology, ontology, and ethics to translational questions – to whom is this research of interest and how can we ensure the research serves those interested parties? Many of these tensions are interrelated and considered broadly here with reference to existing literature before discussing the specifics of the research.

One tension is the distinction between objective and subjective knowledge. The meeting of our respective disciplinary backgrounds requires that we navigate deductive versus inductive approaches and weigh the value of outsider versus insider perspectives. This tension has been explored within ethnomusicology regarding the use of computational and data visualization approaches to large data sets of archival recordings, and the place of comparative, classificatory thinking in the field (Egan 2021). O'Reilly, writing about the ethnographic method, subscribes to holism, drawing from the work of Anthony Giddens which underscores the interdependence of social structures and individual agency, arguing

that “ethnography that pays attention to wider structures and to the thoughts and feelings of agents, within the context of daily life and individual action, is an ideal approach to research the practice of social life” (2012:20). She distinguishes between simplistic and sophisticated inductive approaches, acknowledging that it is difficult to not have preconceived ideas and theories. She suggests:

[...] the best way to be inductive is to be open about one’s preconceptions, to read the literature and consider what theories have already been formed on a given topic, and then to proceed in a manner which is informed but open to surprises (ibid.:42).

Studying the decolonization of ethnography, scholars have considered the implications of the ‘objective’ outsider perspective for knowledge production, and whether it can be in the service of the people being studied (Uddin 2011; Bejarano et al. 2019). An exemplar of ‘outsider research’ emerges from netnography – an approach to the study of online consumer culture – with Kozinets noting that “Netnographers are professional ‘lurkers’: the uniquely unobtrusive nature of the method is the source of much of its attractiveness and its contentiousness” (2002:8). The use of online communications as research data raises a range of ethical issues, including privacy (Markham 2012) and autonomy over data when their intended use is not for research purposes (Burles & Bally 2018). The question of autonomy is not unlike concerns within ethnomusicology about the unauthorized sampling of musical recordings (Feld 2000), raising more fundamental issues of “power and privilege to contact and know, to take away and use” (ibid.:166). The uniquely ambiguous nature of online identity, where people reveal their offline identities to varying degrees, together with the large volume of users on many digital platforms, means seeking informed consent can be very difficult. The practice of webscraping, extracting data from online sources, creates an ethical dilemma where researchers and ethics review boards are faced with making a judgement about the need for consent or justification of a waiver of a

consent by considering the relative benefits and risks to participants of using such data (NHMRC 2018).

Another tension concerns different types of data and their treatment. This is particularly relevant in the context of online ethnography, where, as Pink and colleagues articulate, “we are often in mediated contact with participants rather than in direct presence [...] Listening may involve reading [...]” (2016:3). The shift from listening to reading can be significant in terms of the treatment of data, with large volumes of text lending themselves to observation of patterns, which may have a quantitative dimension. While a distinction between qualitative and quantitative enquiry often focuses on different research paradigms and functions, Biesta (2015) argues that it is more useful to think of qualitative and quantitative simply as two types of information or representation – such as text and number. Considering traditional ethnographic research, Hammersley acknowledges that ethnography “is often seen as a specific form of qualitative inquiry [...] Yet ethnographic work sometimes includes the use of quantitative data and analysis, so that it may not be purely qualitative in character” (2006:3). Considering online ethnography, Rahm-Skågeby emphasizes qualitative inquiry, noting that “Online ethnography is a qualitative approach to data collection in virtual communities. As such its aim is usually to look beyond amounts and distributions and to try to unearth the deeper reasons for behaviours or sentiments” (2011:411). Nonetheless, large data sets have been used in online ethnographic research to “combine ‘distant reading’ of patterns with ‘close reading’ of particular artifacts” (Hochman & Manovich 2013). Hochman and Manovich’s (2013) research of user photos posted to Instagram uses data visualization to 1) compare 13 different cities and 2) consider people’s activities in particular locations and time periods in Tel Aviv. Data visualization has also been used in ethnographic research of music communities on YouTube by Murthy and Sharma (2019) to explore the nature of racist discourse on the platform. Combining social network analysis and qualitative coding, the

authors used social network data visualization to “render visible that rather obscure ‘meso’ space, where users comment across multiple videos” (ibid.:193).

The use of large data sets to conduct micro-, meso-, and macro-level analysis is notable in these examples. They illustrate how large data sets can be used to explore interdependencies, or converging and diverging themes, rather than attempting to infer universal laws by averaging across different contexts. The concept of pluriversality is not dissimilar; it has emerged from the decoloniality literature, where attention turns to relationality and connections between diverse practices and concepts, and the universalizing nature and singular authoritativeness of Eurocentric knowledge is decentered (Tuhiwai Smith 1999; Walsh & Mignolo 2018). These shifts in thinking are relevant not only for interdisciplinary work (Alcoff 2022) but also for the study of diverse cultures, many of which are no longer discrete bounded entities elsewhere in the world but more readily accessible due to globalization and digital communication.

The necessity of engaging with the digital

Our research was concerned primarily with the way social connection and intercultural understanding through music engagement shifted with the requirements of the lockdown. Digital platforms were a key part of this shift and, hence, engaging with daily practices online formed a necessary part of the ethnographic investigation. As such, Pink and colleagues’ approach of *decentering the digital* particularly appealed to us. Writing about digital ethnography the authors explain: “[...] by keeping the place of digital media in research relational to other elements and domains of the research topic, site and methods, we are able to understand the digital as *part of* something wider, rather than situating it at the centre of our work” (2016:11, emphasis in original).

Decentering the digital is among five principles of digital ethnography developed by Pink et al. to be “played with and adapted according to the contexts and aspirations of each

new research project and process” (ibid.:8), including: *multiplicity* – to account for the many ways it is possible to engage with the digital; *openness* – a way of considering digital ethnography as dynamic and open to other influences and the needs of other disciplines and external stakeholders; *reflexivity* – considering, as in any other ethnographic approach, the subjective nature of research and the way knowledge is produced through encounters with other people and things; and *unorthodox* – going beyond traditional academic forms of writing and research dissemination, including websites and blogs with video footage, and records of the research process.

These guiding principles, particularly decentering the digital, allows a space for ethnography to adapt to a social environment where the digital is a part of daily practice. Other ethnographic research investigating music communities whose daily practice includes electronically mediated communication have noted the coexistence of both online and offline connections and practice (Baym 2007; Cawley 2018; Murthy 2010; Waldron & Veblen 2020). Ethnographic research is necessary to study these communities, as are shifts from traditional approaches to it.

Digital technologies are becoming part of the practice of social life, and Lupton asserts that “the very idea of ‘culture’ or ‘society’ cannot now be fully understood without the recognition that computer software and hardware devices not only underpin but actively constitute selfhood, embodiment, social life, social relations and social institutions” (2015:2). Taking a holistic sociological perspective, the wider structures that influence or constrain individual action online include the way in which daily practice is translated into data and commodified (Couldry & Mejjias 2020), reinforcing polarization between social groups (Pariser 2011; Chun 2021). Furthermore, the digital divide – unequal access to knowledge or technology – can serve to exclude and has been noted to influence online cultural participation (Mihelj et al. 2019). Conversely, commentators such as Benkler (2006) and

Castells (2015) have noted the capacity for online environments to create connections, facilitating the mobilization of social movements and cooperation between diverse social actors.

Benkler (2006) discusses the decentralization of cultural production resulting from online networks, and the role of open-source software and open-access publications in shifting the nature of information and knowledge production. Both Pink and colleagues (2016) and Lupton (2015) argue that digital platforms are a central element of contemporary ethnography, in terms of both participants and researchers' engagement with technology. Both the digital platforms we observed to be used for music engagement, such as YouTube, and the technologies used to interface with these platforms in order to conduct research are of equal interest in a discussion of adaptations made to field work. The ease of online information dissemination had implications not only for our access to open-source software to interpret data but also for our ability to create a web presence to facilitate knowledge sharing, of which www.musicacrossthebalconies.com is an example from early in the research project. We created the site in an effort to document the proliferation of online music engagement and serve as a platform for musicians and their audiences to share resources. The website is an example of Pink and colleague's (2016) digital ethnography principle of unorthodoxy, representing a shift from knowledge production and dissemination for a select few to an accessible and collective form of knowledge production that served to respond to the events as they unfolded.

Following an iterative approach

We followed a number of paths of interest as the project progressed. Trisnasari monitored her social media accounts from 1 April to 30 October 2020 and watched and interacted with online music broadcasts using her insider status as a dance practitioner within an intercultural music and dance community. While the links came from people situated in

Australia and known to Trisnasari, they led to participation in a large, anonymous and global online audience.

A record of 39 YouTube videos in total were collated. The videos included recordings of live and livestreamed music and dance performance, music videos about the corona virus, and asynchronous multitracking music and dance performance. Some appeared spontaneous, others choreographed, and recordings took place in a range of settings including domestic and public. This exploratory research proceeded iteratively, with experience as both an audience participant and a dance practitioner leading to two subsequent research directions:

1. A study of intercultural YouTube music broadcasts, focusing on audience engagement; and
2. A PAR study of asynchronous multitracking performance.

As a participant in the online audience, Trisnasari observed ritualistic aspects of engagement alongside an increased capacity to engage not only with other audience members but also musicians and producers through comments. This interaction had the potential to lead to information exchange and future music engagement. While many audience comments reflected on the sense of connection and unity conveyed by these online broadcasts, informal discussion between Trisnasari and musicians who had engaged in asynchronous multitracking performance revealed their feeling of isolation during the process. This piqued Trisnasari's curiosity about the process from a practitioner perspective, not only phenomenologically but also practically.

Many examples Trisnasari observed of multitracking asynchronous performance were centrally coordinated by choir masters or conductors distributing guide videos or predefined scores to participants. Trisnasari's own experiences as a collaborative and improvisational music and dance practitioner prompted interest about whether an asynchronous approach would support these types of practice. The PAR project brought together six experienced

community-based arts practitioners, who were engaged in adapting their practices to the requirements of the lockdown. As will be discussed later, this developed iteratively in two other directions, emerging from Trisanari’s reflexivity about the process. The directions of the research are summarized in Figure 1. The methods employed for each of these projects will be considered in further detail.

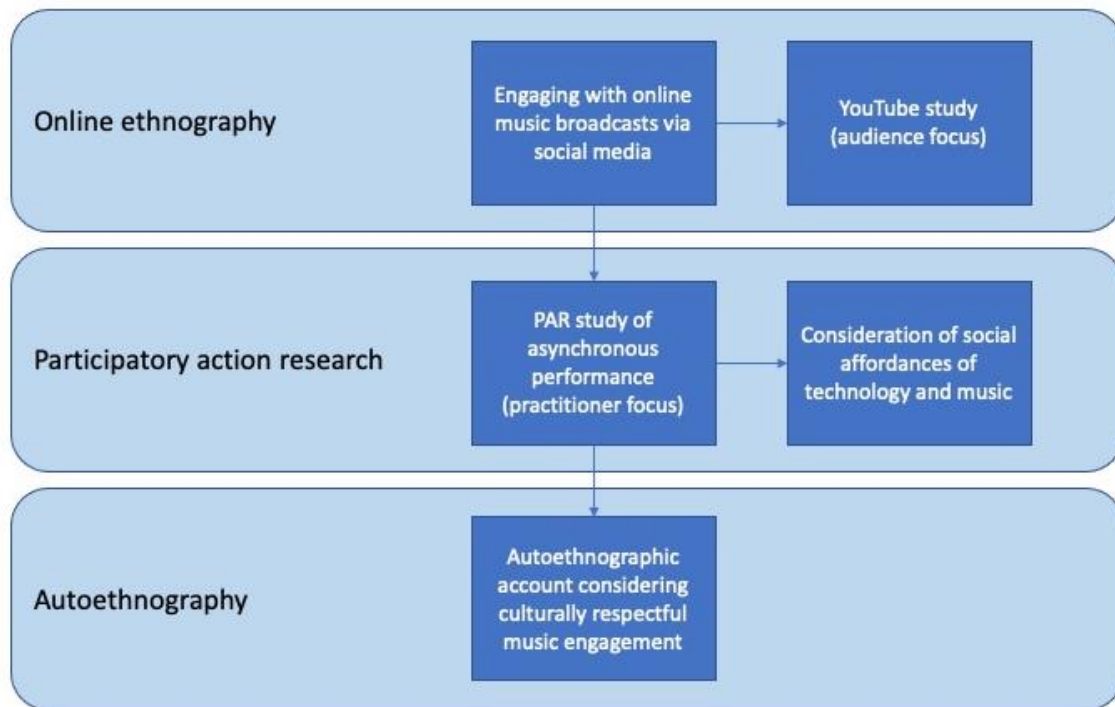


Figure 1. Directions taken by the research to explore social connections through music engagement during the lockdown

YouTube ethnographic study – case studies of intercultural music engagement

Eight case studies of the 39 videos collated, were selected for in-depth analysis. The research sought to explore:

- Ritual elements of online audience engagement, informed by a Durkheimian conceptualization of social ritual as habitual and formalized actions that structure communities and groups (Couldry 2003)
- The role online music ritual played in engendering shared identity

- Interaction between different cultural identities as part of online music engagement
- The factors that influenced dissemination of the videos
- How community resilience was enacted through online music engagement

The case studies were selected based on their relevance to the research aims and the following criteria: the broadcast featured footage of a musical performance presenting a fusion of cultural styles or culturally diverse engagement; filming and broadcast occurred during the COVID-19 pandemic; the broadcast featured content relating to the COVID-19 pandemic; and video descriptions were in English.

Ethics protocol approval for the study was granted by the University of Melbourne Human Research Ethics Committee (Application ID#: 2057554.1). The participants were YouTube users and their videos and comments posted to the platform formed research data, along with any explanatory text for the video provided by the content producer. Ethical considerations required weighing a number of interrelated issues discussed previously. The unobtrusive nature of observing online communication eliminated any possible influence of the researcher in a naturalistic study (Kozinets 2002; Lupton 2015; Burles & Bally 2018). Equally, participants were unaware of participation, raising an ethical concern. It was impractical to identify and contact the authors of over a thousand comments, not only owing to the volume but also to varying degrees of online identification with their offline identities. Regarding those who identify their offline identities more transparently, however, the traceability of comments in online forums made ensuring anonymity difficult (Markham 2012). Ultimately, a waiver of consent was considered justified on the following basis:

- The data were collected from publicly accessible YouTube videos and comments and not from personal social media accounts
- The data were of a nonpersonal, nonsensitive nature

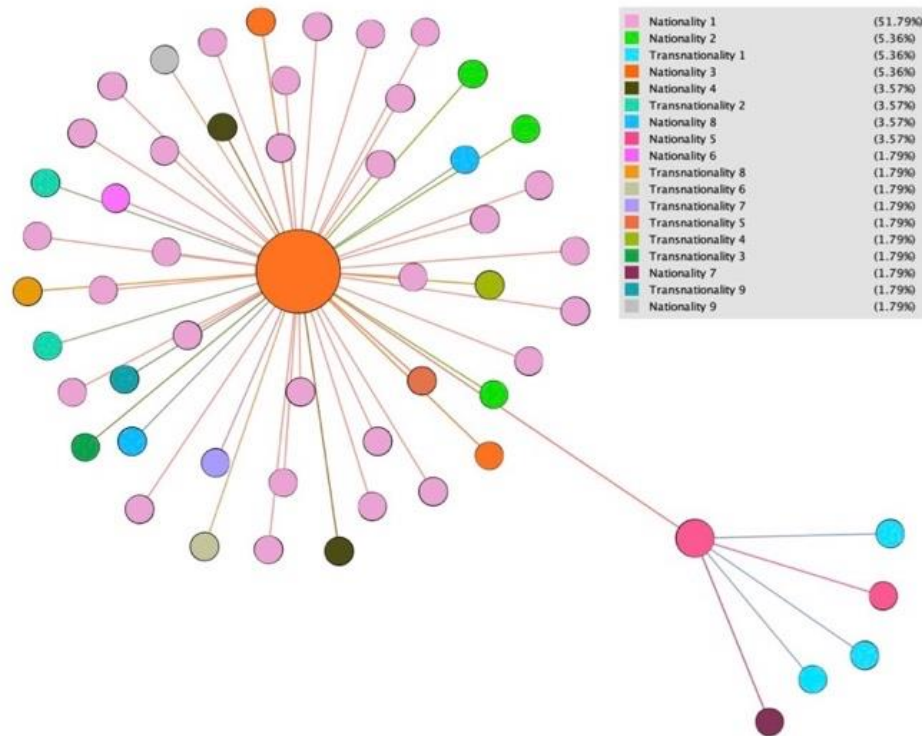
- Participants would not be inconvenienced in any way due to the unobtrusive nature of the data collection

Three main factors and processes supported the evaluation of data as nonpersonal and nonsensitive: 1) Trisnasari's familiarity with the nature of comments when observing these forums prior to formal research; 2) comparison with other online ethnographic research that considers topics such as eating disorders (Dyke 2013), melanoma patient experience (Lamprell & Braithwaite 2018), and mental health (Sik 2021); and 3) evaluation by the University of Melbourne Human Research Ethics Committee. The risks to participants were considered minimal apart from the risk that participants may be identified via comments or introductory texts associated with the YouTube videos. Any identifying features that could be traceable via search engines were excluded from publication to protect the privacy of participants. The cultural origins of the music were referred to in general terms and quotations of comments were paraphrased. This approach was informed by Burles and Bally (2018) and Markham (2012), who argue that interpretative approaches in qualitative research can be used to protect the anonymity of online participants. In the absence of providing direct quotes from participants, thick description can still be achieved through paraphrasing (Burles & Bally 2018) and fabrication, where data is reconstructed to draw out an account that allows the reader to understand events, people, or interactions that typify the field (Markham 2012).

Initial exploration of the data drew on social network analysis techniques and included data visualization using the open-source software Gephi (Bastian et al. 2009) to depict multimode network diagrams (graphs depicting ties between different types of actors, including individual musicians and organizations) and multilevel network diagrams (graphs depicting ties between actors and resources). Social actors, resources, and ties were identified for the data visualization through analysis of the videos and introductory texts to the videos (see Figure 2). Data visualization facilitated the observation of the connection between

musicians of different nationalities (with many in this case study identifying transnationally), with the two larger circles depicting organizations that coordinated individual musicians across Northern and Southern Hemispheres, as illustrated in Figure 2A. The data visualization in Figure 2B demonstrated the way in which resources, such as postproduction (music and video editing), and reference material, such as click tracks, guide videos, and music scores, were shared among musicians, in addition to the use of individual resources, including instruments, personal devices (smartphones, webcams), and internet access. The establishment of social connections across geographic divides and the coordination of resources had implications for the way community resilience was enacted through online music engagement.

A. Social network based on place



B. Social links and coordination of resources through music practice

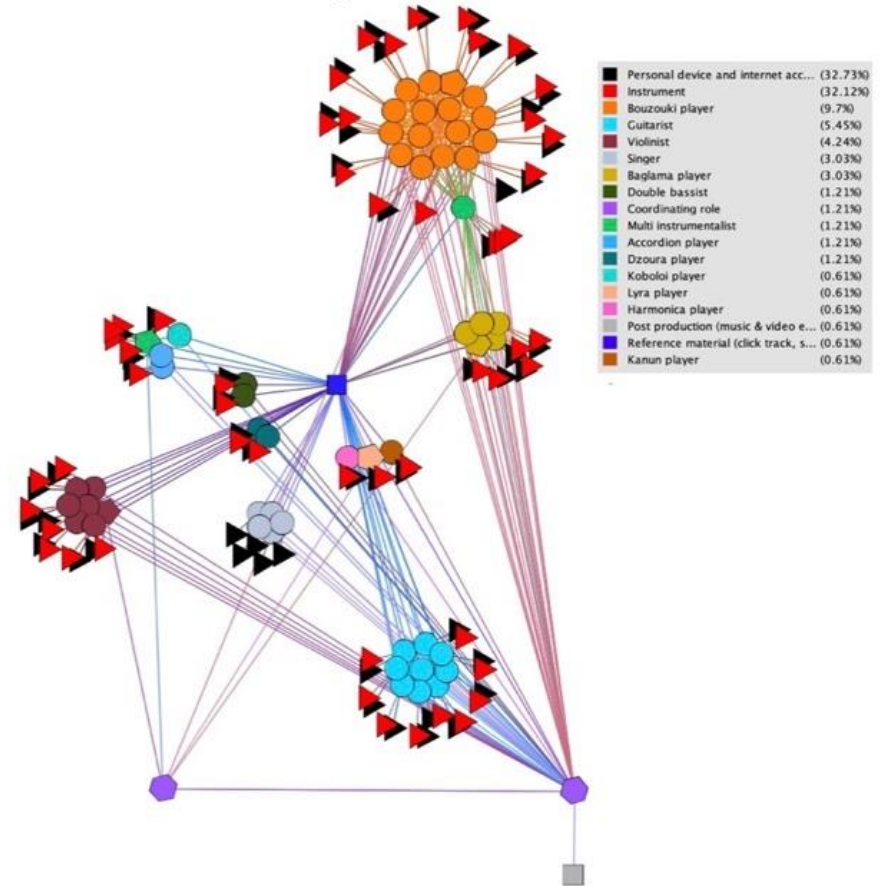


Figure 2. Data visualization of a case study using the open-source social network analysis software Gephi

The information about social actors, ties, and resource use that could be gleaned from videos and introductory texts varied from one case study to another, precluding meaningful comparison. As such, the main focus of the analysis was the audience engagement with the broadcasts, as evidenced through comments posted in response to the videos.

Regarding the analysis of audience engagement with the broadcasts, YouTube pages were imported as PDFs into NVivo 12 for Mac (QSR International 1999) using NCapture, making all text on the YouTube page available for coding, using the manual coding function in NVivo. Thematic analysis, as described by Braun and Clarke, was considered appropriate for this exploratory research due to its flexible approach to “identifying, analysing, and reporting patterns (themes) within data” (2006:79). The authors characterize a theme as a pattern that captures something important about the data in relation to the research aims, arguing that prevalence is not the only consideration in determining what counts as a theme. Part of the flexibility of the approach is that it allows for coding according to themes related to the research questions stated and the identification of unanticipated patterns. Braun and Clarke (2006) outline six phases of thematic analysis: 1) familiarization with the data; 2) generating initial codes; 3) searching for themes; 4) reviewing themes; 5) defining and naming themes; and 6) producing the report. According to O’Reilly (2012), ethnography is an iterative-inductive research approach, where data collection, analysis, and writing are inextricably linked. Similarly, regarding thematic analysis, Braun and Clarke indicate:

Analysis involves a constant moving back and forward between the entire data set, the coded extracts of data that you are analysing, and the analysis of the data that you are producing. Writing is an integral part of analysis, not something that takes place at the end, as it does with statistical analyses. (2006:86)

Indeed, Braun and Clarke have since written about the approach, referring to it as *reflexive thematic analysis* in order to emphasize “the importance of the researcher’s subjectivity as analytic *resource*, and their reflexive engagement with theory, data and interpretation” (2021:330, emphasis in original). Trisnasari began her familiarization with the data set during the initial exploratory interaction with online music broadcasts shared with her through her social media accounts. Further familiarization took place by reading over introductory texts and comments when the eight case studies had been selected. Initial codes were generated based on the research aims, and new patterns were also discerned through the coding process. Within these initial codes, both main themes and subthemes were identified. While Jane and Alexander reviewed the coding from the beginning of the process, their main contribution was reviewing the themes and helping to define and name them through a process of investigator triangulation (Archibald 2015).

In the process of producing the report, Trisnasari worked with Jane and Alexander to create an account of each case study without identifying information, and paraphrase comments to characterize exemplars from the data. The analysis sought to identify converging and diverging themes across the eight case studies. Some of these similarities and differences were qualitative in nature and pertained to the specifics of the case studies, for example, whether professional or amateur musicians and dancers collaborated on the performance. The regularity of theme across case studies was also captured quantitatively and depicted through the use of sunburst diagrams generated in NVivo. Figure 3 demonstrates the use of sunburst diagrams to depict the difference in prevalence of comments associated with themes between two of the case studies.

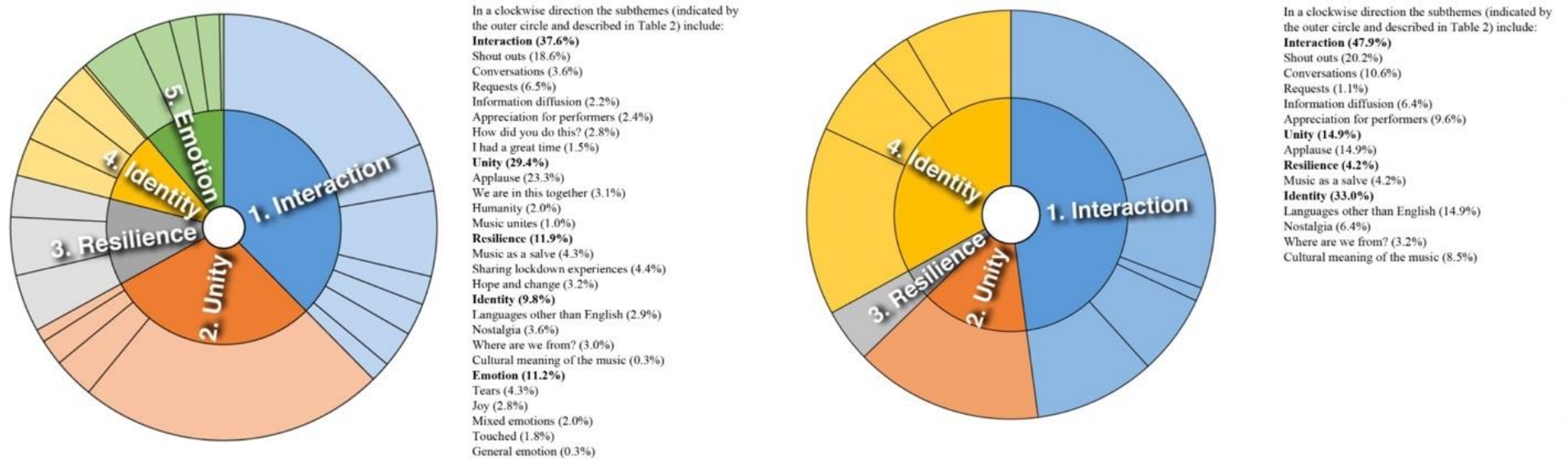


Figure 3. Comparison of case studies 1 and 8 as depicted by sunburst diagrams. These figures appear in Fraser et al. 2021:8, 11

Five overarching themes were identified; they were, in order of prevalence, interaction, unity, resilience, identity, and emotion. The data pointed to the capacity to interact and share information on platforms such as YouTube, as well as a shared sense of identity through both experiencing the pandemic and feeling buoyed up by the music. Conversations between audience members about their experience of isolating and comments such as “We are in this together from every corner of the world” and “Music brings people together, when we’re further apart” (Fraser et al. 2021:7) capture these sentiments.

Conversely, conversations between audience members clarifying the dialect of certain lyrics and comments, such as “Not enough African faces” (Fraser et al. 2021:11), pointed to the importance of specific cultural knowledge and representation. Some people expressed emotion through their comments, some hinted at quite embodied responses, despite the digitally mediated nature of the music engagement. Rosenbusch and colleagues (2019) suggest that emotional contagion – the spread of similar emotions through interactions with others – can be inferred from the analysis of audience comments in response to YouTube videos. One comment suggestive of emotional contagion emerged from the case studies, paraphrased as “Reading ‘tears of joy’ made me burst into tears of joy” (Fraser et al. 2021:12).

The participants of the online music broadcasts ranged from amateur musicians, dancers, and choralists, to electronic music producers remixing spontaneous lockdown jams, and professional orchestra musicians collaborating across varying geographical and cultural divides. More is written elsewhere about their performances and the comments, conversations, and emojis recorded by a global online audience in response (Fraser et al. 2021).

The online nature of the observation allows the analysis of only what is revealed by users. This created limitations to comparison across case studies depending on the information provided, and to further exploration of the experience and motivation of the users. Nonetheless, the data generated by online observation, together with qualitative approaches and other modes of analysis made possible by data analysis software, facilitated the generation of insights into the role of intercultural music engagement in social connection and intercultural dialogue during lockdown. In this sense, as observed by Pink and colleagues (2016) and Lupton (2015), digital platforms influenced both the nature of contact with participants and the subsequent analysis. Further insights were drawn through a PAR

approach, considering the experience of community-based arts practitioners adapting to the unfolding situation.

From audience to performer – drawing on participatory action research

The PAR study, which took place from July to November 2020, developed from the work of six practitioners engaged in intercultural music practice, including Trisnasari as a dance practitioner. Participation followed ethics protocol approval by The University of Melbourne Human Research Ethics Committee (Application ID#: 2021-14139-15635-3). All participants gave written consent to be identified. Joining Trisnasari were practitioners with whom she had previously collaborated face-to-face, including her dance teacher Virginia Masri, a second-generation Australian dancer of Egyptian and Greek parentage; Phil Carroll, an Anglo-Australian accordion and ney (flute) player; Andy Busutil, a first-generation Australian percussionist and sound engineer of Maltese parentage; Philip Griffin, a first-generation Australian bass guitar and oud (lute) player born in England; and Claudia Sangiorgi-Dalimore, a third-generation Australian filmmaker of Italian descent. The six practitioners spanned the eastern states of Australia, with Trisnasari, Virginia, Phil, and Claudia in Melbourne, Andy in the Blue Mountains (west of Sydney) and Philip in Brisbane. They developed a performance together in the style of *ashra baladi* – an Egyptian improvisational form of music and dance. *Ashra baladi*, with an underlying structure within which musicians and dancer improvise, was an interesting form for adaptation to an asynchronous multitracking approach. The structure, customary rhythms, *maqams* (Arabic scales), and movements created a frame for the improvisation. The improvisation would develop spontaneously within this frame in a face-to-face setting, with practitioners communicating through musical and visual cues. The approach adapted as the practitioners began to create the performance and reflect on the process through Zoom meetings (recorded and transcribed by Trisnasari), emails, phone, and Facebook group discussions. This gave rise

to a range of data, supplemented by field notes of the process noted in a diary by Trisnasari. After the project, Jane conducted semi-structured interviews via Zoom with the six practitioners (recorded and outsourced for transcription), including questions such as: “Describe the experience of collaborating on the improvisation remotely”; “What facilitated the process of creating the asynchronous performance?”; and “What hindered the process of creating the asynchronous performance?” (see Appendix C for the full interview schedule).

The knowledge was created by the practitioners and served them in real time as they evolved their practice to adapt to the circumstances of lockdown. Knowledge in PAR is generated from experience, similar to the praxis-oriented approaches of both Paulo Freire’s (1970/2005) emancipatory theory of education and John Dewey’s (1916) democratic philosophy of education. The approach is illustrated by Chevalier and Buckles (2019) as the nexus between participation (life in society), action (experience, practice), and research (knowledge making). Pragmatism, which seeks to explore and understand how knowledge and action are connected in a social context (Reitz 2017), is a likely philosophical underpinning for PAR methods, rejecting a positivist epistemology and embracing the notion of knowledge being inseparable from experience. Cruz and Luke argue that moving beyond a colonial mindset in academia requires challenging the dualism between theory and practice prominent in the social sciences, characterizing *academic extractivism* as the separation of the “*knowing* subject from the world to be *known* – the object” (2020:155, emphasis in original). Similarly, Bejarano and colleagues argue that collaborative and participatory approaches to research “can dissolve some of the historical barriers that centuries of colonialism and colonality have constructed between researchers and researched” (2019:187). Both insider and outsider perspectives were considered in our PAR project, with Trisnasari’s involvement as a practitioner and Jane’s interviews after the project. Alcoff, writing about extractivist epistemologies, argues that “neither outsider nor insider viewpoints

have *a priori* privilege. Diverse positionalities can increase the interpretive frames and thus enlarge understanding” (2022:20, emphasis in original).

Drawing on Freire’s (1970/2005) and Dewey’s (1916) writing, and reminiscent of Benkler’s (2006) observation of the decentralization of cultural production online, Glassman argues that PAR “offers the type of a highly distributed, praxis-oriented approach respectful of individual experience and the way it merges with social movement/progress that fits with new information capabilities offered by Internet technologies” (2020, emphasis in original). Embury (2015), writing about online applications of action research, acknowledges many advantages of online action research, including the capacity to expand reach and the flexibility of synchronous and asynchronous modes of communication. She also notes the limitations of asynchronous online communications: “Through digital text, a sigh is not heard, anger that spreads across a face is not registered, posturing cannot be seen – only the words that appear on the screen can share the experience, the ideas, and the message that participants attempt to communicate” (ibid.:533)

Conversely, Howlett (2022) observes regarding synchronous online communication during the pandemic via Zoom that the domestic setting encouraged more openness from online research participants compared to face-to-face. Embury’s (2015) observation of asynchronous online communications is echoed in Andy’s recollection of the process in the post-project interview with Jane:

When people aren’t in direct connection with each other, when you’re working in a way that is also deeply emotional – because anything to do with music is emotional – you can’t immediately gauge the reactions the other people are having. You can’t see their facial expressions when they receive a piece of music. All you do is, you get a response back, and you’ve then got to try to read the emotional intent in the text. As we know with any text, it’s an emotion-free zone. (Interview 13 November, 2020)

Andy's reflection captures some of the isolation experienced during the process that Trisnasari had heard about from other musicians, and the other practitioners expressed similar frustrations to Jane in the follow-up interviews (Fraser & Davidson 2023). Digital data trails, such as email and Facebook discussion threads (see Figure 4), suggest a different story, with interactions between practitioners showing a combination of pragmatic and emotional content – a word of praise or encouragement, a joke, a laughing emoji. Additional observations of phone conversations formed part of field notes, where similarly Trisnasari noted both pragmatic and emotional aspects of communication (see Figure 5).

1 **Trisnasari Fraser** Admin · 16 July 2020

Like the Randa Kamel one I posted earlier, a bit more modern Cairo style...

YOUTUBE.COM
Taqsim Baladi & live drum solo in Ahlan Wa Sahlan
I enjoyed so much this baladi, for much I feel a baladi girlll!

Attached topics #Baladi

1 comment Seen by everyone

2 **Trisnasari Fraser** Admin · 16 July 2020

Hossam Ramzy's perspective...
<http://www.shira.net/baladi.htm>

SHIRA.NET
Baladi: Egyptian Music and Dance
Hossam Ramzy describes the Egyptian musical style known as L...

Attached topics #Baladi

Phil Carroll 8 comments Seen by everyone

3 **Trisnasari Fraser** Admin · 20 July 2020

Phil and I have just discussed this on the phone. How is this for a structure/approach? Of course while you're rehearsing you can play together, but the sections outlined below are an approach for recording the actual performance:

- 0:00 to 2:00min: accordion taqsim, call & response, play a melody in unison to lull (drone)

Sections:
Phil solo
Call & response Phil & Andy by phone - recorded at the same time
Unison - recorded separately.
Andy does drum, sends track to Phil
Phil adds melody while listening to drum in headphones, sends mixed track to Philip Griffin
Philip adds bass/out while listening on headphones
Or is Andy to Philip to Phil a better order?
b) 2:00 to 3:45min: ney taqsim, call & response to fellahi

Sections:
Phil solo
Call & response Phil & Andy by phone
Andy fellahi to maqsoom?
c) 3:45 to 4:30min drum solo, shimmy
Andy solo Setrak style
d) 4:30 to 5:00min: fellahi/fast maqsoom melody played in unison
Unison - recorded separately, as above.
Then Andy mixes all together and sends to me. I record my section, then all recordings sent to Claudia.

Attached topics #Process

Phil Carroll 25 comments Seen by everyone

4 The aesthetics of the background are going to be the only possible challenge in all this. PG's suggestion about all black clothing works for me and I'm sure it will for Phil C as well. If we're all in black that will offer uniformity for the finished product. I have some neutral shade curtains in the studio that I can use as backdrop or perhaps vertical slat timber treatment that is quite attractive as well. Claudia, any suggestions?

Claudia Sangiorgi Dalmore
Andy Busuttii heyah! If possible for everyone can post in a news thread some pics of spaces/options they have access to in terms of timing that could be great. Philip Griffin Phil Carroll Trisnasari Fraser

Trisnasari Fraser Admin
Claudia Sangiorgi Dalmore I've got some additional thoughts about narrative that might make non uniformity of setting ok. I'll give you a call early next week about them. In the meantime everyone can still take photos of their backgrounds so Claudia can see what she'll be editing together.

Trisnasari Fraser Admin
Andy Busuttii great work, that sounds like a good approach.

First draft mix

andy busuttii
to Philip, phil, me, Andy

ok guys
NOW is the time to comment on mix

I've attached two files. I wasn't sure about the bass being in the ney call and response so I took it out in one and put it back in the second. See what you think.

Reply all with ideas about what may need to be changed in the mix. Balance of instruments is especially important. I've panned the instruments with a visual image of an onstage cabaret band.

Well done guys!! Phil C some great playing for the foundation and Philip some lovely work on the bass and out.

1st Full Mix 130920 bass in ney CR.wav
1st Full Mix 130920.wav

Trisnasari
to andy, Philip, phil

Sounds great! I prefer the version without bass over ney c&R, but it is a line ball for me - I won't be upset either way.

I tend not to think in terms of levels in the mix, but I just have a little groove to it while I'm listening, and I'm certainly grooving!

Thanks everyone, I'm really looking forward to dancing to it!

cheers, Triana

andy busuttii
to me, Philip, phil

SSL needs mastering once the mix is signed off. That will take it to another level again.

Phil Carroll
to andy, Philip, me

Great mix Andy
I'd probably prefer the 2nd one. It makes for variety with the bass going out and back in...and having the ney on its own for a bit.
good mix of instruments in the final melody too.
like the reverb too... well done bro!

andy busuttii
to Phil, Philip, me

Glad the mix hit the spot. Philip is happy with it too so I'm going to go ahead and master it and send the master out too.
The only change I'd like to make to the mix is bring the bass back in for the two bars between the piano accordion part and when the ney CR begins. It won't impose on the CR section, it just works with the two bars which are currently drum alone.

Hope that is fine with you folks
andyb

Trisnasari F
to andy, Phil, Philip

sounds good to me.

Figure 4. Digital data trails. Some of these data appear in Fraser, 2022

BARAD1 - 24/7/20

Collaborative problem solving + our communicate has been establishing structure

phone call.

Phil - worried about not communicating with me - indicated doesn't matter.

I will just improvise to what's provided

Phil: ^{will use} click track or melody + on call and response.

ble Andy work know pace of each section.

Phil will update me → I asked will Andy use click track or just melody?

communicated the bolero MCM finding re click track out of sync ∴ used down

investigate why? why is click track diff from down track?

Phil: mystery with acapella not syncing up ... differences b/w Android + iPhone.

Figure 5. Field notes kept by Trisnasari

Instrumental, social, and phenomenological aspects of creating the performance were of interest in the research. Drawing from rational-pragmatic orientations of PAR, often applied in organizational or educational contexts where groups of people are required to collectively solve a problem or achieve a common goal (Chevalier & Buckles 2019), the

instrumental aspects concerned the practicalities of collaboratively creating an asynchronous multitracking performance. Interactions between practitioners via different digital platforms and reflections on the process with Jane provided social and phenomenological insights, drawing from psychosocial-transformative orientations of PAR which give consideration to interpersonal relations (ibid.). The action research of social psychologist Kurt Lewin is often referenced in discussion of PAR (MacDonald 2012; Kemmis et al. 2014; Jacobs 2018; Chevalier & Buckles 2019), particularly for his involvement of different participants in a cycle of planning, acting, observing, and reflecting to facilitate adjustments in successive cycles. From a critical orientation of PAR, Kemmis and colleagues argue that success is not measured by faithfully following the steps of this ‘spiral of action research,’ but rather whether participants “have a strong and authentic sense of development and evolution in their practices, their understandings of their practices, and the situations in which they practice” (2014:18–19). The authors argue that critical PAR is concerned with the transformation of social practices through studying, reframing, and collectively reconstructing these practices. In our project, the studying, reframing, and reconstruction concerned not only the nature of the asynchronous approach to intercultural music practice during lockdown but also the implications of practicing the music and dance of another culture. These formed two sets of analysis:

1. A consideration of affordances of technology and music and dance practice for social connection and intercultural understanding.
2. An autoethnographic account of the PAR project taking into consideration the experience of cultural identity in diverse contexts and how intercultural music engagement can be navigated in a culturally respectful way.

The first analysis drew theoretically from Gibson's (1979) ecological psychology and the concept of affordances¹ and theories of distributed creativity, including Glăveanu's (2012) affordance theory of creativity and Sawyer and De Zutter's (2009) concept of collaborative emergence. Through these theoretical lenses, we explored three questions:

- What affordances and constraints were encountered by practitioners creating an asynchronous improvised music and dance performance?
- What social processes were involved in collaborating remotely?
- How might the process be improved for application in larger, culturally diverse community settings?

Similar to the YouTube study, there was an abundance of data in the form of Zoom meeting and interview transcripts, digital data trails, and field notes. NVivo (QSR International 1999) was once again used to support the thematic analysis of these data (Braun & Clarke 2006). Trisnasari's familiarization with the data set proceeded from active participation in the development of the performance and continued through importing the various data to NVivo. Ncapture was not able to convert all of the Facebook discussion threads to PDF, thus, screenshots were taken and these could be coded in NVivo as image, by using the edit mode (see Figure 6). Data that responded to the research questions were allocated to nodes using the NVivo manual coding function. Main themes and subthemes were identified, reviewed, and refined with critical feedback from Jane.

Although the research proceeded collaboratively, as Chevalier and Buckles (2019) note of other PAR research, the other practitioners did not have time or interest in coding data, analyzing themes, or writing reports. However, their input on themes and the use of verbatim quotes was invited through the process of member checking (Creswell 2012). Their

¹ Gibson conceptualized an affordance as a feature of the environment that a living agent can act upon, constrained by both environment and the agent's sensorimotor capacities.

feedback was also requested on research outputs prior to submission to journals and, similarly, they were kept informed about conference presentations.

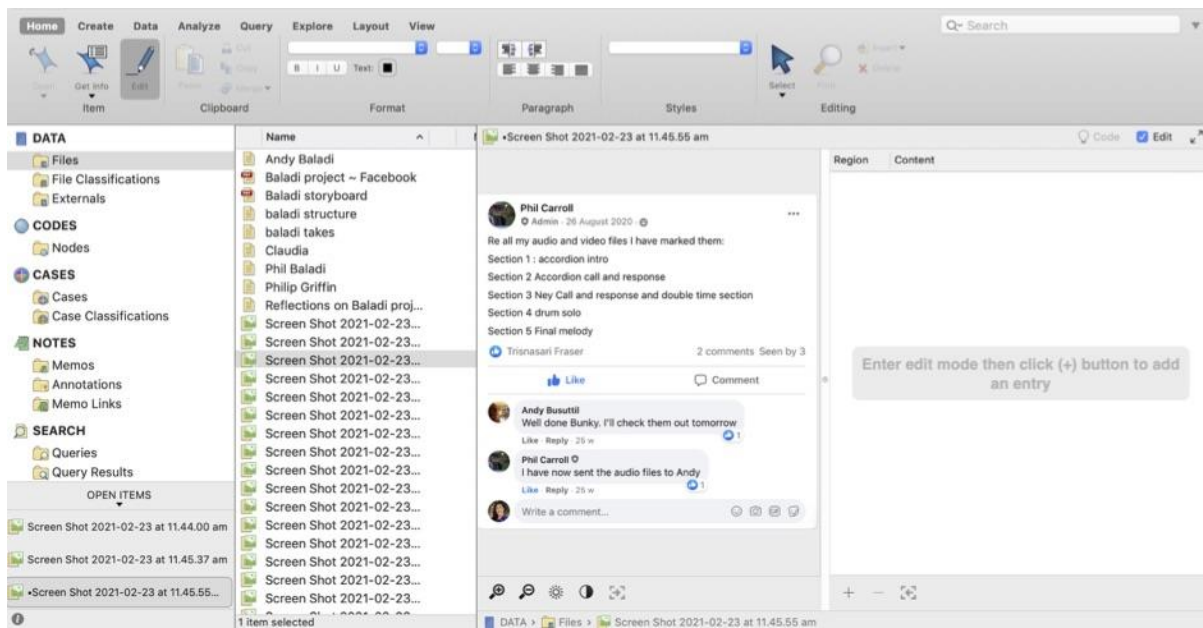


Figure 6. Materials imported to NVivo, with screenshots of Facebook discussion threads

The analysis revealed mixed experiences on the part of the practitioners. The audio delay characteristic of Zoom did not support synchronous music practice which made improvisation challenging. However, discussions via Zoom supported the immediate exchange of ideas between practitioners in the development of the process. A layered, sequential approach was taken with each musician layering their contribution over audio and video tracks laid down previously and, thus, immediate feedback and the possibility of novel directions in the music was constrained. Despite Andy's reflection on the emotion-free nature of the asynchronous online communication, social media and email threads showed attempts to approximate closeness, affection, and emotion through the use of nicknames, humor, and emojis. Other research converges on Andy's experience, with members of virtual choirs during the COVID-19 lockdown similarly reporting experiencing a less emotional connection with fellow choristers than in face-to-face practice (Daffern et al. 2021). The emotional shortfall experienced by Andy and Daffern and colleagues' choristers may be due to comparison between the experience of face-to-face music collaboration, where emotion can

be conveyed synchronously and spontaneously, versus the remote, asynchronous approach, where conveying emotion requires greater intentionality. As discussed previously, the digitally mediated nature of music engagement for YouTube audiences did not preclude emotional responses, including the suggestion of the spread of emotion between audience members (Fraser et al. 2022), which has been observed in other research about YouTube audiences (Rosenbusch et al. 2019).

The online space afforded access to audio and visual resources via YouTube and other video broadcasting platforms that brought practitioners closer to the cultural source of *ashra baladi*. Compared to face-to-face music collaboration, the prolonged process required mindful engagement – and imagination and anticipation to create a cohesive end product. Subsequent cycles of research with larger culturally diverse groups are facilitated through the practitioners’ reflections on how the approach would need to be adapted in these settings. More detail of the experience of the practitioners is provided in Fraser and Davidson (2023) and the performance is available for viewing at <https://www.youtube.com/watch?v=kiU-QygOago>.

This study did not share the limitation encountered in the YouTube study of only having access to what users choose to share online. In fact, there was a huge volume of data in various forms. Further exploration of the experience and motivation of the practitioners was possible through post-project interviews. Although, as Hammersley argues of traditional ethnographic approaches, even interviews may not be entirely trustworthy as “what informants say in interview contexts is always socio-discursively constructed in a context-sensitive fashion” (2006:9), very similar to curated online social identities. More akin to the promise of unobtrusive observation in online contexts, however, are the generation of email and Facebook discussion threads, based on which, inferences about social processes could be

made. With the variety of data generated by the research, inferences could be better supported through the triangulation of data.

The second analysis was an autoethnographic account of the PAR project. Through the course of the PAR project, Trisnasari became increasingly aware of the need to address another type of extractivism. Considering the issue of cultural appropriation, the autoethnographic account allowed Trisnasari to explore how intercultural music engagement can be navigated in a culturally respectful way, the paths and obstacles to intercultural understanding offered by digital platforms and music and dance engagement, and her experience of navigating cultural identity in the context of exposure to multiple influences.

The inquiry centers on Trisnasari's interpretation of events in the context of her lived experience in the tradition of Heidegger's (1926/1962) hermeneutic phenomenology. It is a layered account, focusing on "the author's experience alongside data, abstract analysis, and relevant literature" (Ellis et al. 2010:278). This was particularly suitable for a reflection of Trisnasari's experience as both researcher and practitioner, integrating various theoretical frameworks of cultural encounter, including transculturalism and interculturalism, as well as scholarship about cultural appropriation and Orientalism, alongside lived experience as a community-engaged dance practitioner. The autoethnography drew on the analysis undertaken as part of the PAR project, as well as the process of writing and reflecting that forms a key part of the autoethnographic process (Poulos 2021).

Cultural identity has never been straightforward for Trisnasari as an Indonesian-Australian living in a multicultural setting in Melbourne. The autoethnographic account reflected on the dissonance experienced exploring issues of cultural appropriation compared to the familiarity of engaging in music and dance of different cultures and the social connections made with people of diverse background in Australia through cultural celebrations. Similar to other autoethnography, Trisnasari reflected and wrote her way

through this existential crisis (Pitard 2019), finding meaning in connections – dialogic concepts of intercultural musicking, echoes in the experiences of the other practitioners, and contemplation of the abiding nature of global flows which have long given rise to the meeting and melding of music and dance styles (Fraser 2022).

Conclusions

This article discussed the methodological and ethical implications of adapting our research to the COVID-19 pandemic. Consideration was given to extractivist practices and epistemologies, the shift from face-to-face to digitally mediated contact between music practitioners and researchers, and the implications of increased globalization for interdisciplinarity and the study of music and dance practice of different cultures.

Openness to a range of methods and an iterative-inductive research approach was suited to the unfolding nature of the COVID-19 pandemic event. Considering the analysis from different vantage points – audience to performer, insider and outsider – and employing a range of techniques, facilitated a consideration of micro-, meso-, and macro-level perspectives and phenomenological, social, and instrumental aspects of adaptations to music engagement during lockdown. The research revealed that technology has the capacity to influence and constrain action on both the part of the researcher and the participants, but despite this influence, human agency plays a key role in determining the direction of research and forms of participation. For researchers, this includes ethical decision-making about the use of online content for research purposes, taking into consideration the nature of the content and the relative benefits and risks of the research. Considering this in terms of extractivism and decolonizing methodology, part of this decision-making is evaluating 1) whether the knowledge production is exploitative or likely to cause harm, and 2) who is served by the knowledge. The decision-making also requires thinking through how existing paradigms apply to a constantly shifting landscape.

Our research explored how people adjusted music engagement and sought to maintain social bonds during the COVID-19 lockdown. Many turned to digital platforms and our research followed. YouTube provided a site for a naturalistic study of adaptations to intercultural music engagement. The equivalent of this in a face-to-face setting might be participant-observation at a music festival, however, shifting the field to digital platforms required weighing different considerations. Interaction in the digital space exists as text – data that can be extracted, rather than a phenomenon to be observed. This required consideration of how public YouTube is as a forum, the nature of the comments, participants’ privacy and autonomy over data, as well as the practicalities of contacting all participants given both the volume of comments and that people identify their offline identities to varying degrees online. Interpretative approaches – including fabrication and paraphrasing – facilitated the provision of an account of certain cases without identifying features. This global online audience was largely anonymous, but this did not preclude strangers from reaching out to offer kind words to each other, discuss music, or express the emotion experienced from engaging in the music as an audience member.

The participatory approach entailed working collaboratively, and facilitated the sharing of knowledge with immediate practical application as practitioners adjusted to the COVID-19 lockdown. Collaboration was maintained in the absence of face-to-face contact by using a range of platforms, including email, social media, Zoom, and phone, with social interaction supported differently by each platform. As a departure from the usual music practice, the research revealed how practitioners adjusted, using different platforms as required and shifting between communication of pragmatic, cultural, social, and emotional content.

The COVID-19 lockdown highlighted numerous interdependencies brought about by global flows of people, information, and resources. Another aspect of these interdependencies

is an unprecedented level of global diversity – a central concern of the current research that manifests not only in the meeting of music of different cultures, but also the meeting of different forms of social engagement, the coexistence of multiple epistemologies, increased opportunities for interdisciplinary research, and more accessible modes of knowledge sharing. This reality can entail a shift from a universalizing, rules-based, categorical mode of thought to accounting for different contexts, accommodating dialectical thinking, and considering how diverse perspectives converge and diverge. This approach, which requires ongoing reflexivity and dialogue, can be brought to bear in the process of decolonizing methodology, ethical decision-making, and maintaining bridges in online spaces, where it appears there is as much potential to divide as to unite.

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Chapter 6. Social Network Analysis of Australian Musicians: Insights into the Community-Diversity Dialectic

This chapter describes a social network analysis that considered cultural identity and culturally diverse music practice among Australian musicians. The study considered music collaboration networks, affiliations with different cultural identities, musical genres, instruments and the use of digital platforms during COVID-19 lockdown among 120 Australian musicians. The first research question of the thesis, considering the processes by which face-to-face and digitally mediated music engagement builds intercultural understanding and social connection could be observed at a community level, accounting for social network processes that influence the formation of ties between individuals. Exploration of the role of social media platforms and apps during COVID-19 lockdown addressed the second and third research questions regarding the differences between digitally mediated and face-to-face music engagement and the role of boundary objects. Consideration of core debates that have taken place in community psychology also allowed examination of how assumptions about community and diversity impact on research and practice.

Statement of contribution

I conceived of the study, designed the survey, conducted recruitment and data collection with critical input from Professor Yoshihisa Kashima. Associate Professor Peng Wang coded the survey in NetCollect and we both contributed to cleaning of data for analysis. I prepared social network data visualisations and conducted descriptive analysis. Associate Professor Peng Wang conducted the exponential random graph modelling (ERGM). I wrote the chapter with critical input from Professor Yoshihisa Kashima.

Introduction

As a field of inquiry and practice, community psychology is explicit about guiding values and principles, although there is no definitive agreed criterion. In fact, as Riemer et al. (2020) argued, the field “encourages processes throughout its research and practice to question and critique its values” (p. 50). Prominent in articulation of the field’s guiding values are those of individual and collective wellness, sense of community, and understanding and respect for human diversity (Kloos et al., 2012; Riemer et al., 2020; Tebes, 2017). The latter two values have been argued to be in tension, with Townley et al. (2011) coining the term the *community-diversity dialectic*. Numerous efforts have been made to better understand or resolve this tension (Brodsky, 2017; Hill, 2017; Neal & Neal, 2014; Stivala et al., 2016; Thomas et al., 2015). Townley et al. (2011) proposed the tension may be addressed using the approach of *ecological pragmatism* espoused by Kelly et al. (1994) where settings that encourage boundary-spanning socialisation processes and practices are created to enhance appreciation for diversity.

This chapter considers boundary-spanning processes and practices through a social network analysis of Australian musicians – an open community that draws on complementary competencies for collaboration – thus offering further insights into the community-diversity dialectic. The study was conducted in 2022 following widespread lockdowns to contain the spread of COVID-19. As such it also considers the role of digital platforms in sustaining community when physical gathering is curtailed. Following an introduction to the community-diversity debate and theoretical frameworks regarding community and diversity emerging from community psychology, intercultural studies, sociology and pedagogy, the chapter outlines the method and results of the study, concluding with a discussion of the way intercultural music engagement may reconcile tensions between community and diversity, thus facilitating social cohesion and community resilience.

The community-diversity dialectic debate: an overview

While others in community psychology had written of tensions between community and diversity before (e.g. Fisher & Sonn, 2007; Pretty et al., 2007; Wiesenfeld, 1996), in 2011 Townley and colleagues generated significant debate with their article *Reconcilable differences? Human Diversity, Cultural Relativity, and Sense of Community*. Among the aims of the paper was reviewing the sense of community (SOC) construct – a central construct in community psychology representing “the strength of bonding among community members” (Townley et al., 2011, p. 69). Two studies used agent-based modelling to simulate social networks within neighbourhoods to investigate the dialectic (Neal & Neal, 2014; Stivala et al., 2016). While the results of both studies were considered to contribute to empirical validation of the community-diversity dialectic (Townley, 2017), the differential results highlight the way theoretical assumptions influence conclusions drawn.

Neal and Neal (2014) primarily considered Allport’s (1954) contact hypothesis, that social contact between diverse groups can allay prejudice, using Schelling’s (1969) model of segregation. The modelling accounted for processes of proximity and homophily – the tendency for people to prefer association with similar others (McPherson et al., 2001). Neal and Neal operationalised SOC as highly clustered networks, drawing on social capital theory, and the concept of bonding capital and network closure (Coleman, 1988, Putnam, 2000). Their modelling pointed to a negative relationship between SOC and diversity, however they acknowledged it omitted numerous contextualising factors, including intersections of social categories, for example ethnicity with social class, and social spaces that facilitate boundary spanning socialisation processes, as discussed previously in this introduction.

Stivala and colleagues (2016) built on this initial modelling, integrating Schelling’s (1969) model with Axelrod’s (1997) model of cultural dissemination. As well as processes of proximity and homophily, Stivala et al.’s modelling also took into consideration the processes

of social influence, based on both mutable and immutable agent attributes, to allow for features such as race (immutable) and taste or opinions (mutable). Their modelling suggested that SOC can coexist with diversity when there are few immutable attributes such as race, mixed with various mutable cultural attributes. The authors' characterisation of race as immutable is based on Neal and Neal's (2014) and Schelling's (1969) differentiation of types governed by convention and social construction, rather than an assumption of race as a biological category – a point that will be taken up again later in this introduction.

Townley and colleagues (2011) noted criticism regarding excessive focus on homogeneity and reinforcement of boundaries in the SOC construct, particularly as conceived by McMillan and Chavis (1986). In order to expand SOC theory to incorporate notions of diversity, Townley and colleagues drew on alternative conceptualisations from within community psychology including Brodsky et al.'s (2002) notion of multiple psychological senses of community (M-PSOC) that accounts for feelings of belonging to multiple groups, and Wiesenfeld's (1996) conceptualisation of *macrobelonging* and *microbelonging*, encompassing an overarching sense of community and the diversity of affiliations experienced by members. They also considered theoretical frameworks from outside the field, including multicultural theory (Pederson, 1991) and theories of social capital (Putnam, 2000).

Interestingly Townley and colleagues' (2011) argument that social capital concepts of *bonding* (maintenance of strong ties in homogenous groups) and *bridging* (encompassing links between diverse groups) should augment SOC theorisation was rebuffed by Neal and Neal (2014), who argued that inclusion of the concept of bridging, "is a semantic solution that calls for a fundamental change in the conceptualization of sense of community" (p. 3). The equivalence drawn between SOC and bonding may be a function of the socio-political context in which it was developed and shifting contexts may well justify a fundamental

conceptual change. While, in different parts of the globe, community psychology has its roots in neighbourhood mental health centres (Gridley et al., 2007; Kloos et al., 2012) and local intervention programs (Wiesenfeld, 1998), increasingly the field has decoupled community from geographical proximity, acknowledging the influence of the global on the local (Arcidiacono et al., 2015). More recently community psychology has considered online (e.g. Steltenpohl et al., 2020) and transnational communities (e.g. Boochani et al., 2020; Saleem & Li, 2022).

Where community is not predicated on geographical proximity, shared values and interests may underpin SOC more than strong ties in homogenous groups based on immutable attributes in the sense discussed by Neal and Neal (2014) and Stivala et al. (2016). Furthermore, the boundaries around groups may be more fluid as people unite to achieve different goals at different times. For a community that forms around a common goal such as human rights for migrants and asylum seekers, homogeneity is not apparent in terms of ethnicity or nationality (Boochani et al., 2020; Saleem & Li, 2022). In considering such communities, it is useful to return to Sarason's (1974) individual-level psychological construct of psychological sense of community (PSOC) which he introduced as:

...the *perception* of similarity to others, an acknowledged interdependence with others, a willingness to maintain this interdependence by giving to or doing for others what one expects from them, the feeling that one is part of a larger dependable and stable structure (p. 157, emphasis added).

In their review of how the homophily principle structures social networks, McPherson and colleagues (2001) differentiated between *status* homophily – based on ascribed status including race/ethnicity – and *value* homophily – based on values, attitudes and beliefs. Such transnational and online communities appear to form based on value homophily – a

perception or recognition of shared values – rather than an ascribed status. Furthermore, *interdependence* with others is understood to occur within a much larger *global* structure.

Theorisation of community for diverse contexts – beyond bonding and homogeneity

While Neal and Neal (2014) referenced Granovetter, the equivalence they drew between network closure and cohesion glossed over Granovetter's (1973; 1983) thesis about the role of weak ties for cohesion in complex social systems. Granovetter argued that while strong ties create cohesion at a local level, they simultaneously compromise broader cohesion. Conversely, weak ties facilitate the spread of ideas and accord among diverse groups. Benkler (2006) argued that online networks facilitate communications for both strong and weak ties and furthermore provide opportunity to strengthen weak ties in the pursuit of common goals. Similarly, Castells (2015) observed the capacity for online networks to help mobilise global social movements carried out in various geographical communities and reflecting a diversity of voices and perspectives.

In the context of globalisation, growing diversity in neighbourhoods has captured the attention of scholars and policy makers (Cantle, 2012; Healy et al., 2016; Putnam, 2007; Vertovec, 2007). As discussed previously in this thesis, Rosenthal and Levy (2012) have considered the different diversity ideologies that have emerged in this context, including multiculturalism – the idea that understanding the traditions and values of people's cultural group memberships is a central aspect of appreciation for diversity, colourblindness – the idea that group distinctions should be downplayed, and polyculturalism – which focuses on how cultures interact and influence each other. Morris and colleagues (2015) discussed how paradigms of universalism, culturalism and polyculturalism – and their associated ideologies – colourblindness, multiculturalism and interculturalism respectively – have influenced cultural research and social policy. They argued that each paradigm has advanced useful research, just as each ideology has created policies suited to different contexts – where

colourblindness dismantles discriminatory policies, multiculturalism can protect cultural minorities and help them garner resources. They cited Rosenthal and Levy (2012) and similar research pointing to the relationship between polyculturalist ideology and positive intergroup evaluation and conversely, association between ethnoracial essentialism (which has been associated with multiculturalism) and race-based categorisation. Research into diversity ideologies has employed a range of observational and self-report measures to investigate their effect on intergroup contact and interaction (Leslie et al., 2020; Plaut et al., 2018; Rosenthal & Levy, 2016; Yogeeswaran et al., 2020), however to my knowledge there is no social network analysis that investigates how diversity ideology affects tie formation within and between cultural groups.

Ethnoracial essentialism has been reflected in scientific discourse, with race considered as a biological category (Smedley & Smedley, 2005; Winnant, 2007). This perspective has largely lost legitimacy, with race and ethnicity understood as a social construction or cultural category of difference (Elias et al., 2021). While Schelling (1969) acknowledged skin colour to be neither dichotomous nor unidimensional, his model proceeded on the basis of whites and blacks being distinguished dichotomously “even in the U.S. census” (p. 488). Similarly, while Putnam (2007) concluded from a study of U.S. communities that ethnic diversity results in reduced community cooperation and lower trust directed at both ingroup and outgroup members, he also highlighted the social construction of ethnicity, both as a limitation of the research and as a solution to the social issue his study suggested. Putnam (2007) extrapolated as follows:

Diversity itself can only be conceived in terms of socially constructed identities. We saw that earlier when we were forced to define ‘diversity’ in our research in terms of the currently canonical four ethno-racial categories in the United States Census.

However, how people are assigned by others to racial and ethnic categories has varied

greatly over time and space. Thus, adapting over time, dynamically, to immigration and diversity requires the reconstruction of social identities (pp. 159-160).

Likewise, the modelling of Neal and Neal (2014) and Stivala et al. (2016) proceeded based on types that are “assumed to be perceived or socially constructed as different by those involved” (Neal and Neal, 2014, p. 4, as cited in Stivala et al., 2016). Unfortunately, despite the nuance noted in these studies, Townley (2017) observed that Townley et al. (2011) and Neal and Neal (2014) were cited by members of the alt-right movement as scientific evidence “that diversity destroys communities and, thus, racial segregation should be encouraged” (p. 267). As well as the alt-right movement, Townley (2017) discussed another predominantly online community united by a shared purpose – Pokémon Go players. In contrasting the alt-right movement with Pokémon Go players, Townley (2017) highlighted the role of shared ideology in communities, as well as collaboration and interdependence as a key to bridging the gap between SOC and diversity. Townley discussed two types of interdependence, drawing of the theorisation of Lewin (1948) – *interdependence of fate* and *task interdependence*. The former took on new significance in the context of the COVID-19 pandemic, but it is the latter that will be considered in the following overview of the concepts of community of practice (Wenger, 1999; Wenger et al., 2009) and community of inquiry (Shields, 2003), considered elsewhere in this thesis.

Mutual engagement is at the heart of Wenger’s (1999) conceptualisation of a community of practice – “a kind of community created over time by the sustained pursuit of a shared enterprise” (p. 37). As such it does not necessitate homogeneity, nor is it predicated on an “idealized view of what community should be like” (p. 57), echoing sentiments by Wiesenfeld (1996) in her criticism of the community psychology myth of “we”. There is a productive tension between the individual and the community in Wenger’s (1999) conceptualisation, where “each participant in a community of practice finds a unique place

and gains a unique identity, which is both further integrated and further defined in the course of engagement in practice” (p. 56). Both complementary contributions and overlapping forms of competence can play a role. Where Benkler (2006) examined how social norms can be reinforced through digital platform design, in a revision of the community of practice theory for online environments, Wenger et al. (2009) discussed the potential for digital platforms to support diversity – for example through interfaces that accommodate multiple languages. They also noted the capacity for digital platforms to organise and extend the boundaries of communities, allowing “communities to emerge in public, opening their boundaries limitlessly, but it also makes it easy to set up private spaces that are open only to members” (Wenger et al., 2009, p. 11). Indeed Wenger (1999) discussed computer systems as a boundary object.

Drawing on the work of educator John Dewey and social activist Jane Addams, Shields (2003) outlined a concept similar to community of practice – that of the community of inquiry. Shields outlined three essential components of the community of inquiry – problematic situation, scientific attitude, and community as participatory democracy. Like Wenger’s (1999) community of practice, it is a theory based on learning as a social enterprise. Community is formed “around a quest to address common problems” (Shields, 2003, p. 517). The classical pragmatism of Dewey and Charles Peirce influences the conceptualisation of a scientific attitude as that which embraces doubt as a source of inquiry. Finally, community as participatory democracy is based on ideas of “intellectual and cultural neighbourhoods that interact with shared membership” (Shields, 2003, p. 523) and principles of mutual respect, sharing of perspectives and pooling of experiences. Considering both concepts of community of practice and community of inquiry, music collaboration is an example where interaction between people with the shared membership of “musician” might

draw on complementary skills and overlapping forms of competence – using different instruments to create a cohesive sound.

Music as joint activity and cultural representation in an open boundary community

Indeed, Stivala and colleagues (2016) identified music as an ideal model to explore community and diversity, referring to musical taste as an exemplar of a mutable cultural attribute that may change due to cultural dissemination. They cited the study of a music intervention conducted with a multicultural group in Israel where participants expanded their acceptance of others' music in the course of sharing musical presentations (Gilboa et al., 2009). The use of music in intergroup conflict resolution has been explored in the fields of sociology and community music, drawing on the capacity for music to represent particular identity groups, be a form of joint activity, and an emotional tool to create a mood conducive to facilitating connections (Bergh, 2007; Howell, 2021). The outcomes of such use of music are variable, and several scholars have noted the capacity for music to be both inclusive and exclusive (Howell, 2021; Lenette & Sunderland, 2016; Sandoval, 2016). The findings from Gilboa and colleagues (2009), while promising, indicated no significant change in familiarity or liking toward others' musical styles – “What changed was the students' ability to perceive new, unknown types of music as legitimate” (p. 21). Similarly, Bergh (2007) found no major changes in outgroup attitudes following a three-year music program in schools in Norway involving monthly performances and workshops featuring culturally diverse music genres. He concluded that although the program was well executed, the music practice was not sufficiently connected to daily experience to change attitudes, arguing:

The target audience of a project like this must be actively involved both in developing the musical experiences and in musicking itself. This project clearly showed the difference in being a relatively passive listener or being a fully involved participant.

(Bergh, 2007, p. 151)

Observing a community where membership is defined by practising music may provide useful insights, so this study turns to the community of Australian musicians. The active and cooperative nature of this open boundary community allows consideration of music as a joint activity, where social influence may go beyond shifting awareness, to development of skills in different cultures' music practices. Indeed Clark (1996) used music as an example in his development of the concept of joint activity, one requiring coordination of “*content*, what participants intend to do, and *processes*, the physical and mental systems they recruit in carrying out those intentions” (Clark, 1996, p. 59). Clark considered the “mutual expectation” required to coordinate actions to be a type of shared belief, and that in the process of moving toward goals, participants create common ground. The diffusion of innovation theory, which explores behaviour change through social systems (Rogers, 2003), provides another lens through which to examine how collaboration between practitioners of different music genres may facilitate the spread of knowledge of these different genres and a change in music practice.

Using social network analysis approaches, including data visualisation and statistical modelling, the current study sought to address the following research questions:

- 1) How are diversity and community reflected through collaboration ties and different features of Australian musicians including cultural attributes, affiliation to musical genre, and practice of musical instruments?
- 2) How does knowledge of music genres spread through networks of music practitioners?
- 3) What is the role of:
 - a) processes of homophily for a range of features including diversity ideology (colourblindness, multiculturalism, polyculturalism)?
 - b) digital platforms in sustaining community?

Method

Ethics approval for the project was granted by University of Melbourne Human Research Ethics Committee in December 2021 (see Appendix E).

Participants and sampling

Recruitment was via a snowball sampling approach (Frank & Snijders, 1994; Goodman, 1961). Seventeen initial participants, known as a seed set (wave 0) were recruited by convenience sampling from my professional networks and invited to participate via email. The following inclusion criteria applied:

- Aged 18 years or over
- Engaged in music practice with others in Australia over the past 12 months or more
- Lives in Australia
- Proficient in English
- Has internet access

To optimise sample diversity, a heterogeneous seed set was selected, as advised by Morgan (2008) and Etikan et al. (2016). To maintain anonymity of the sample, not all identifying attributes are included here, however the seed set comprised eight females and nine males, born in Australia, South Asia, South-East Asia, West Asia, West Africa and South-East Europe.

Following informed consent (see Appendix F), data collection proceeded via online survey (see Appendix G), using NetCollect, a software designed for social network analysis (Wang & Lusher, 2022). As part of the online survey, participants were asked to name all people in Australia with whom they have collaborated on musical practice in the past 12 months. At the conclusion of the survey, they were invited to email a study referral (see Appendix H) to those nominated. Those identified by at least one participant in the seed set (who were not already part of the seed set), who met the inclusion criteria and expressed

interest in participating formed wave 1 ($n = 31$). The process was repeated for wave 2 ($n = 73$), and wave 3 ($n = 2$). There were five individuals who expressed interest who did not participate. A network of 1566 musicians was detected through collaboration ties.

The sample included 120 musicians aged 23 to 69 years ($M = 43.03$, $SD = 16.95$), of whom 79 identified as ‘male’, 33 as ‘female’, and 1 as ‘other’ (7 did not answer). The majority of the sample ($n = 107$) indicated they were professional musicians, and 8 indicated they were amateur musicians (3 did not answer), with 64 residing in Victoria, 31 in New South Wales, and 1 in Northern Territory (24 did not answer where they were from). Other demographic data pertaining to the cultural diversity of the sample will be reported in the results section.

Survey items

In addition to the demographic information above, participants were asked their first language, birthplace, parents’ birthplace, cultural identity and highest level of education. In addition to identifying their music collaborators, participants were asked to identify what genres of music they engage in, what instruments they play, and their association with any intercultural arts organisations. Participants were free to nominate any collaborators, genres, instruments and organisations by typing entries into NetCollect. These entries then formed a dropdown menu from which participants could subsequently select.

Participants were asked to complete a 15 item measure of diversity ideologies, including 5 items for each of polyculturalism ($\alpha = .88$), multiculturalism ($\alpha = .80$), and colourblindness ($\alpha = .86$) (Rosenthal & Levy, 2012). Participants indicated their level of agreement with statements on a seven-point Likert scale from “strongly disagree” to “strongly agree”. Example statements include:

- “There are many connections between different cultures” (polyculturalism subscale)

- “All cultures have their own distinct traditions and perspectives” (multiculturalism subscale)
- “All human beings are individuals, and therefore race and ethnicity are not important” (colourblindness subscale)

Finally, participants were asked about their use of social media platforms and apps for music collaboration during COVID-19 lockdown, their advantages and disadvantages, and participants’ experiences, both positive and negative, of practising music during lockdown.

Analysis

Analysis for research question 1: How diversity and community are reflected among musicians

This included social network data visualisation using VpNet (Wang & Lusher, 2021), degree centrality measures (a measure of the number of ties directed to the node) and descriptive statistics. Degree centrality can be an indication of the popularity of a node, and therefore was used to compare the level of affiliation to different cultural attributes, genres and instruments in the sample.

Analysis for research questions 2: Spread of knowledge of music genres through the network and 3a: The role of processes of homophily

These required a class of statistical model for cross-sectional social networks (observed at a specific point in time) known as exponential random graph models (ERGM). Developed by Frank and Strauss (1986) with subsequent elaboration (Pattison & Wasserman, 1999; Robins et al., 1999; Wasserman & Pattison, 1996), ERGMs consider dependencies arising from network ties by examining both network structure and individual level attributes. ERGMs include models of *social selection*, that predict how individuals may change their relational ties based on the attributes of other individuals (Robins et al., 2001). A variation of ERGMs, referred to as autologistic actor attribute models (ALAAM) are models of *social*

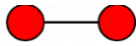

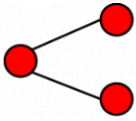
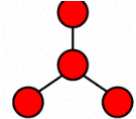
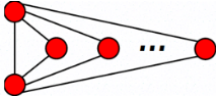
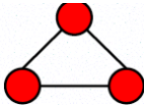
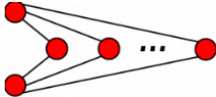
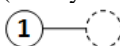
influence, as they predict how an individual's attributes may change based on their relational ties (Daraganova & Robins, 2013). While processes of social selection and social influence are understood to not necessarily be mutually exclusive, their separation in analysis and modelling is for the purpose of simplification (Robins et al., 2001).

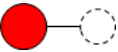
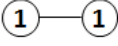


While it was intended that ALAAM would be used to analyse the spread of knowledge of music genres through music collaboration networks (research question 2), for reasons reported in the results section, the data obtained was not suited to this analysis. Using MPNet (Wang et al., 2014), ERGM modelling was conducted to explore research question 3a, the role of processes of homophily. The *observed network* (the data collected as part of the study) was analysed within a *probability distribution* on a set of all possible graphs with the same number of nodes (which represent the social actors in the network), to determine whether patterns of network ties – network configurations – occur more or less frequently than would be expected by chance. A Bernoulli graph distribution – a distribution of graphs with constant probability p – was used (Frank & Nowicki, 1993). The probability distribution reflects the probability of occurrence of the network based on assumptions about local social processes that generate relational ties, such as that of homophily – that actors with similar attributes are more likely to form ties – or triadic closure – that a friend of a friend is likely to become a friend (Robins et al., 2007). The former is an example of an actor-relation effect, as it involves an association between the tie and the attribute, whereas the latter is a purely structural effect (Lusher & Robins, 2013).

The effects of interest form the parameters of the model. Table 1 outlines the parameters included in the final model, together with an explanation of the local social processes they represent. Although the research question concerns actor-relation effects – processes of homophily – structural effects are included in order to make sound statistical inferences by ensuring the model accounts for network dependencies.

Table 1

Parameters used in the final ERGM model of this study (based on Lusher et al., 2013; Wang et al., 2014)

| Variable name in MPNet | Parameter | Configuration | Explanation |
|------------------------|--|--|--|
| EdgeA | Density |  | The connections between nodes divided by the total number of possible connections |
| ASA | Alternating stars (degree) |  | A count of the star configuration in the network – the most active/popular nodes in the network (centralisation) |
| Star2A | 2-star popularity and activity network configuration |  | See above |
| Star3A | 3-star popularity and activity network configuration |  | See above |
| ATA | Triadic closure |  | The tendency for cohesive subgroups – a friend of a friend to be a friend (transitivity) |
| TriangleA | 3 nodes connected network configuration |  | See above |
| A2PA | Alternating two paths (multiple connectivity) |  | The degree to which nodes in the network are connected to each other via another node (brokerage) |
| ActivityA | Attribute based activity | (Binary attributes)  | The tendency toward ties in the network measured by attribute |

| | | | |
|--------------|-------------------------|---|---|
| | | (Continuous attributes) | |
| | |  | |
| InteractionA | Homophily (interaction) | (Binary attributes)  | The tendency for ties to form based on shared attribute |
| DifferenceA | Homophily (difference) | (Continuous attributes)  | The tendency for ties to form based on difference in a continuous attribute |
| MatchA | Homophily (match) | (Categorical attributes)  | The tendency for ties to form based on a shared categorical attribute |

Following from methods used to estimate population-level network models from sampled observations of the model (Pattison et al., 2013), the final model was a conditional estimate from two waves of the snowball sample, including all music collaborators nominated in the first and second waves, not only those who participated in the survey ($n = 613$). Interconnections within the seed set and subsequent waves represent the local *neighbourhoods* (adjacent nodes) of individuals, which can theoretically be generalisable to the population (Pattison et al., 2013). Thus, structural effects can be estimated based on the larger network, with the attributes of those who did not participate in the survey treated as missing data.

Analysis for research questions 3b: The role of digital platforms in sustaining community during COVID-19 lockdown

Degree centrality and data visualisation mapping musicians' use of social media/apps during COVID-19 lockdown were used to further explore the role of digital platforms in sustaining community during that time. Consideration was given to responses to open ended questions regarding participants' experience of music practice during lockdown.

Results

Research question 1: How diversity and community are reflected among musicians

Of the 120 musicians who participated in the survey, 75 were born in Australia and 45 migrated to Australia between 1960 and 2019. A comparison with the latest census data from the Australian Bureau of Statistics (ABS) shows a higher representation of migrants in the sample – 37.5 per cent – than the general population – 27.6 per cent (ABS, 2022). Of those in the sample born in Australia, 41.3% indicated one or both parents were born overseas, compared to 48.2% in the general population (ABS, 2022). Table 2 shows frequencies of participant and parents' country of birth (COB), with 39 countries represented.

Table 2

Frequencies of participant and parent country of birth

| Country of birth | Participant | Mother | Father |
|----------------------|-------------|--------|--------|
| Albania | 0 | 1 | 0 |
| Australia | 75 | 53 | 46 |
| Bosnia & Herzegovina | 1 | 1 | 1 |
| Brazil | 2 | 2 | 3 |
| Canada | 1 | 0 | 0 |
| China | 2 | 3 | 2 |
| Croatia | 0 | 1 | 1 |
| Denmark | 0 | 0 | 1 |
| Egypt | 0 | 1 | 1 |
| France | 1 | 0 | 0 |
| Gambia | 1 | 1 | 1 |
| Germany | 0 | 0 | 2 |
| Greece | 0 | 2 | 2 |
| Hungary | 0 | 2 | 1 |
| India | 1 | 6 | 7 |
| Indonesia | 1 | 0 | 1 |
| Iran | 1 | 0 | 1 |
| Ireland | 0 | 1 | 0 |

| | | | |
|----------------|---|----|----|
| Israel | 1 | 0 | 0 |
| Italy | 2 | 3 | 5 |
| Japan | 1 | 1 | 1 |
| Kenya | 1 | 0 | 0 |
| Lebanon | 3 | 4 | 5 |
| Malawi | 1 | 1 | 1 |
| Malaysia | 2 | 1 | 2 |
| Mauritius | 0 | 1 | 0 |
| Mexico | 0 | 0 | 1 |
| Netherlands | 1 | 1 | 2 |
| New Zealand | 5 | 5 | 4 |
| Poland | 0 | 3 | 3 |
| Romania | 0 | 0 | 1 |
| Senegal | 1 | 1 | 1 |
| Singapore | 1 | 1 | 1 |
| South Africa | 1 | 1 | 2 |
| Sri Lanka | 0 | 0 | 1 |
| Syria | 0 | 1 | 0 |
| Turkey | 3 | 3 | 3 |
| United Kingdom | 9 | 11 | 10 |
| United States | 1 | 1 | 0 |
| Not answered | 1 | 7 | 7 |

Participants' first language was predominantly English ($n = 96$). Twenty-one participants nominated a language other than English (LOTE) and three did not answer. Table 3 shows frequencies of LOTE with 12 languages represented.

Table 3*Frequencies of language other than English*

| Language | <i>n</i> |
|-------------------|----------|
| Arabic | 3 |
| Turkish | 3 |
| Italian | 2 |
| Mandarin | 2 |
| Portuguese | 2 |
| Armenian | 1 |
| Bosnian | 1 |
| Chewa | 1 |
| Farsi | 1 |
| French | 1 |
| Russian | 1 |
| Tamil | 1 |
| Other unspecified | 2 |

Participants were asked to indicate their cultural identity based on categories from the Australian census related to ancestry, as collection of ancestry data in the census is informed by the Australian statistical standard for classifying cultural and ethnic groups (ABS, 2019). Participants could nominate any categories that best described their cultural identity, and/or they could enter their own response. The most frequently reported cultural identity was Australian ($n = 37$). Twenty participants nominated hybrid cultural identities (combining two categories), and 16 participants indicated that three or more cultural identities applied (as each of these were unique, this was aggregated as one category). Table 4 lists frequencies of cultural identities.

Table 4*Frequencies of cultural identities*

| Cultural identity | <i>n</i> | Cultural identity | <i>n</i> |
|----------------------------------|----------|--------------------------|----------|
| Australian | 37 | Multiple (3 or more) | 16 |
| English | 15 | <i>Hybrid identities</i> | |
| Lebanese | 3 | Australian/Greek | 2 |
| Greek | 2 | English/Australian | 2 |
| Jewish | 2 | Italian/Australian | 2 |
| Turkish | 2 | Australian/Irish | 1 |
| Armenian | 1 | Australian/Polish | 1 |
| Australian South Sea Islander | 1 | Australian/Portuguese | 1 |
| Canadian | 1 | Australian/Ukrainian | 1 |
| Chinese | 1 | Chinese/Australian | 1 |
| French | 1 | English/Hungarian | 1 |
| German | 1 | English/Italian | 1 |
| Irish | 1 | English/Scottish | 1 |
| Italian | 1 | Irish/German | 1 |
| Polish | 1 | Italian/Greek | 1 |
| Punjabi | 1 | Lebanese/Australian | 1 |
| South Tamil | 1 | Persian/Mauritian | 1 |
| Tanzanian | 1 | Scottish/Australian | 1 |
| Tatar | 1 | Turkish/Australian | 1 |
| World citizen | 1 | | |
| Feelings of no cultural identity | 1 | Not answered | 8 |

Figures 1 to 3 show the collaboration ties between the surveyed musicians. Australian born participants are colour coded blue and migrant participants are colour coded orange throughout each of the three figures, holding one element constant to allow observation of different features of diversity among the collaborating musicians. Label and colour grading is used to differentiate participants' COB and first language (Figure 1), participants' parents' COB (Figure 2), and cultural identity (Figure 3). Figure 1 shows Australian born and English

speaking musicians are predominant in the network. English was the first language spoken for many of the migrant musicians and was not the only first language spoken by Australian born musicians (Tamil and Greek were also nominated). When accounting for parents' COB, Figure 2 shows more diversity (variance in node colour) than Figure 1A with 14 more nationalities represented. The most diversity is revealed in Figure 3 where 37 participants self-identify as Australian whether or not they were born in Australia, whereas 75 participants identify with numerous different hybrid and multiple cultural identities. Diversity is not fully represented in the figure as 16 participants who identified with three or more different cultural identities (each a unique combination), have been aggregated into one category.

While in many cases it is possible to see an alignment between self-perceived cultural identity and either participants' or their parents' COB, this is not always the case. This is consistent with the Australian Standard Classification of Cultural and Ethnic Groups (ASCCEG), where self-perceived identification allows a measurement of the extent to which individuals associate with particular groups, which in some but not all cases, will align with national cultural identities (ABS, 2019).

Figure 1

Participants country of birth/first language (grouped by participants' migration status, colour graded by participants' country of birth/first language). *Blue = Australian born*

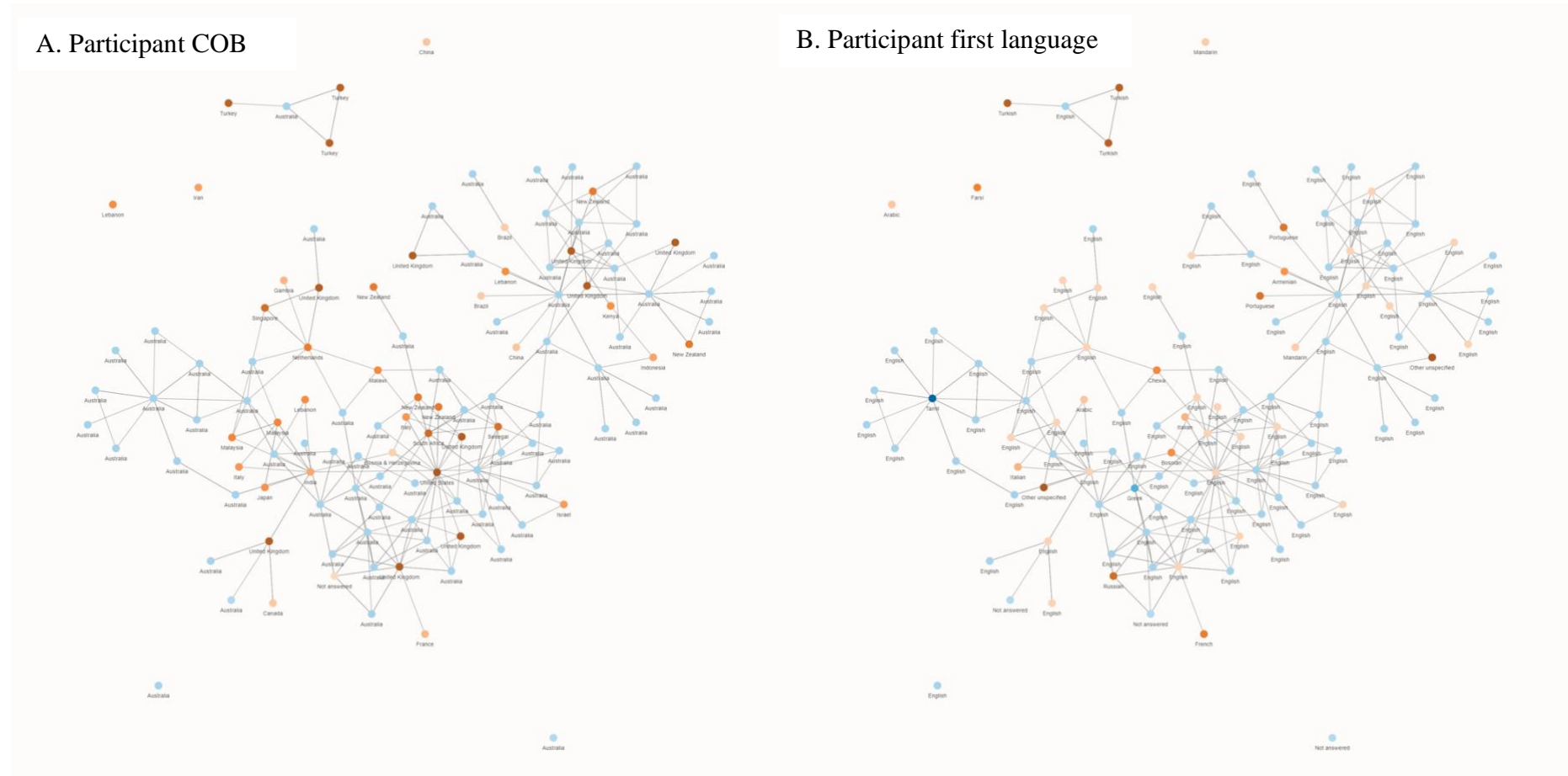
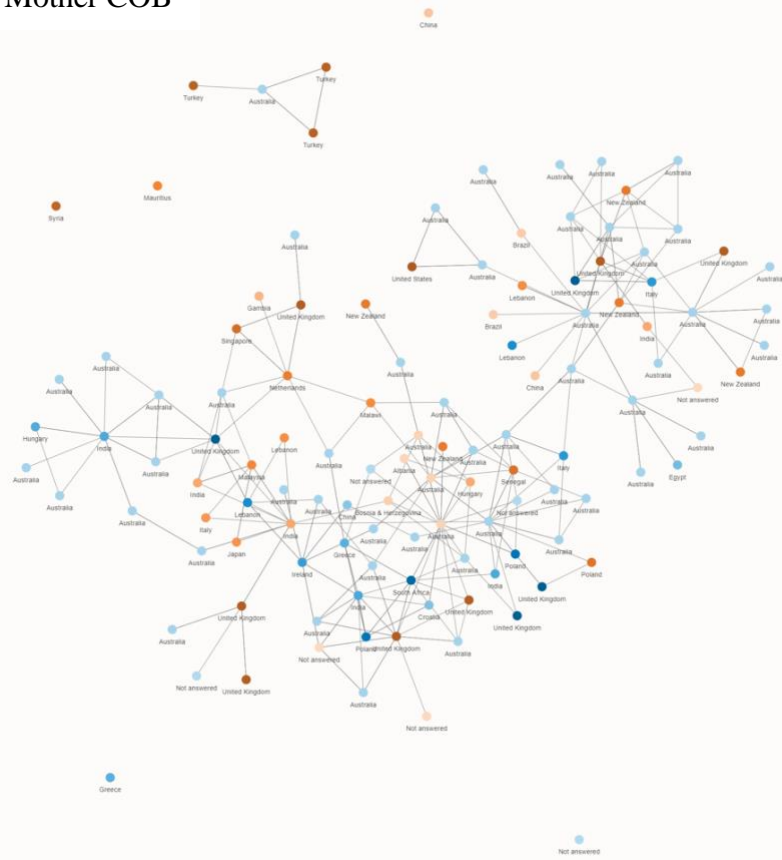


Figure 2

Participants' parents' country of birth (grouped by participants' migration status, colour graded by parents' country of birth). *Blue = Australian born*

A. Mother COB



B. Father COB

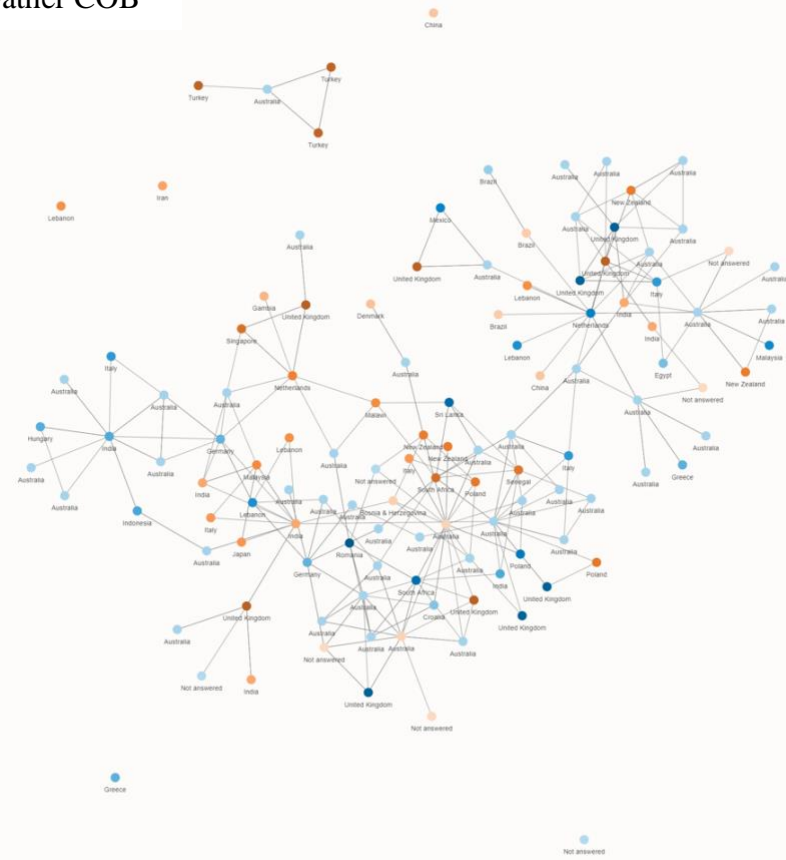
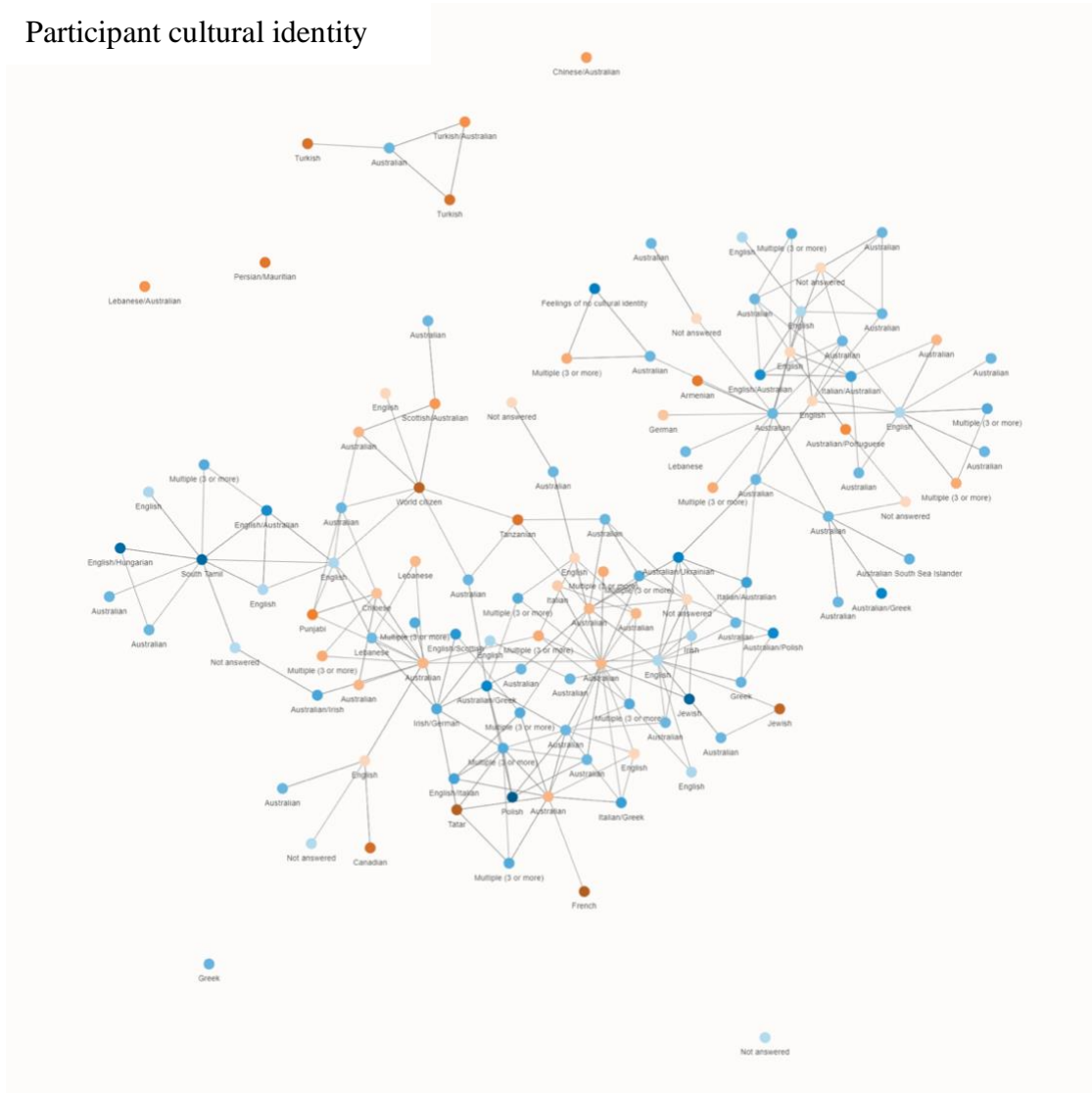


Figure 3

Participants' cultural identity (grouped by participants' migration status, colour graded by participants' cultural identity). *Blue = Australian born*

Participant cultural identity



Ninety-eight participants (22 did not answer) nominated affiliation to a diversity of music genres ($n = 195$). Table 5 lists the genres with the highest degree centrality. See Appendix I for a full list of genres by degree centrality. As the nominated genres were generated by participants, the full list includes different terms for converging genres and terms that could be interpreted as different levels of categorisation. For example, jazz (which had the highest degree centrality) could be considered a superordinate category for the subcategories of modern jazz, trad jazz and progressive jazz. As expanded upon later in these

results, while some participants nominated affiliation with gypsy jazz, others nominated affiliation with jazz Manouche, using different terms to describe the same genre (Dregni, 2010). While initially consideration was given to simplifying the data and reducing the number of genres to facilitate statistical modelling, retaining the genres as expressed by participants was subsequently considered informative. Apart from examples like gypsy jazz (degree centrality = 9) and jazz Manouche (degree centrality = 4), there were numerous other hybrid and fusion genres nominated, generally with lower degree centrality. Contemporary Iranian/Australian is one such example that is very specific to an Australian context, which had a degree centrality of two (see Appendix I). Unsurprisingly, popular music genres such as jazz and rock showed the highest degree centrality – 29 and 24 respectively.

World music had the third highest degree centrality of 23. World music can be a term that describes the commodification of ‘other’ music styles for a Western taste (Connell & Gibson, 2004; Lewis et al., 2021; Taylor, 2015), and in this sense it could be considered a popular music genre, like jazz and rock. On the other hand, for some participants it may represent a superordinate category for a range of specific cultural genres. In addition to hybrid and fusion genres with lower degree centrality, there were numerous specific cultural music genres nominated such as Klezmer, Rebetiko and Okinawan folk (see Appendix I), with degree centralities of 6, 3 and 1 respectively. Instances where an affiliation with world music is nominated alongside other specific cultural music genres would suggest the participant considers world music not as a superordinate category but a separate genre (see Figure 4B). Figure 4 provides a data visualisation of the two-mode network (including two types of nodes) – collaboration ties between participants and their affiliations to genres – and a local network showing selected participants’ collaboration ties and affiliations to genres.

Table 5*Degree centrality of music genres*

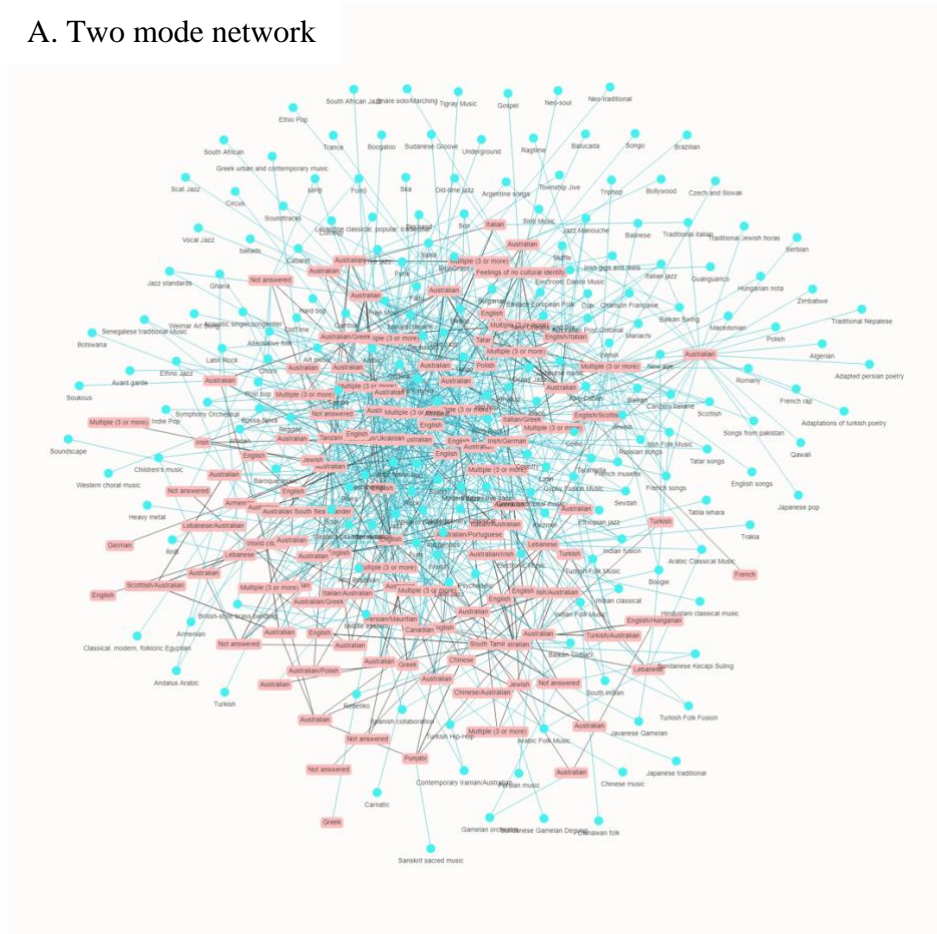
| Genre | Degree centrality |
|------------------------|-------------------|
| Jazz | 29 |
| Rock | 24 |
| World | 23 |
| Western classical | 20 |
| Pop | 20 |
| Folk styles | 16 |
| Funk | 16 |
| Jazz fusion | 15 |
| Swing | 14 |
| Soul | 14 |
| Modern jazz | 13 |
| Contemporary classical | 12 |
| Trad jazz | 12 |
| Afrobeat | 12 |
| Musical theatre | 11 |
| Blues | 11 |
| Improvisation | 10 |
| Experimental | 9 |
| Electronic music | 9 |
| Samba | 9 |
| Gypsy jazz | 9 |
| Original | 8 |
| Reggae | 8 |
| Afrojazz | 8 |
| Turkish folk music | 8 |
| Western chamber music | 7 |
| Prog rock | 7 |
| Latin | 7 |
| Middle eastern | 7 |
| Free music | 6 |

| | |
|-------------------------|---|
| Progressive jazz | 6 |
| African | 6 |
| Afro-Cuban | 6 |
| Afro Brazillian | 6 |
| Salsa | 6 |
| Bossa-nova | 6 |
| Klezmer | 6 |
| Eastern European folk | 6 |
| Greek traditional music | 6 |

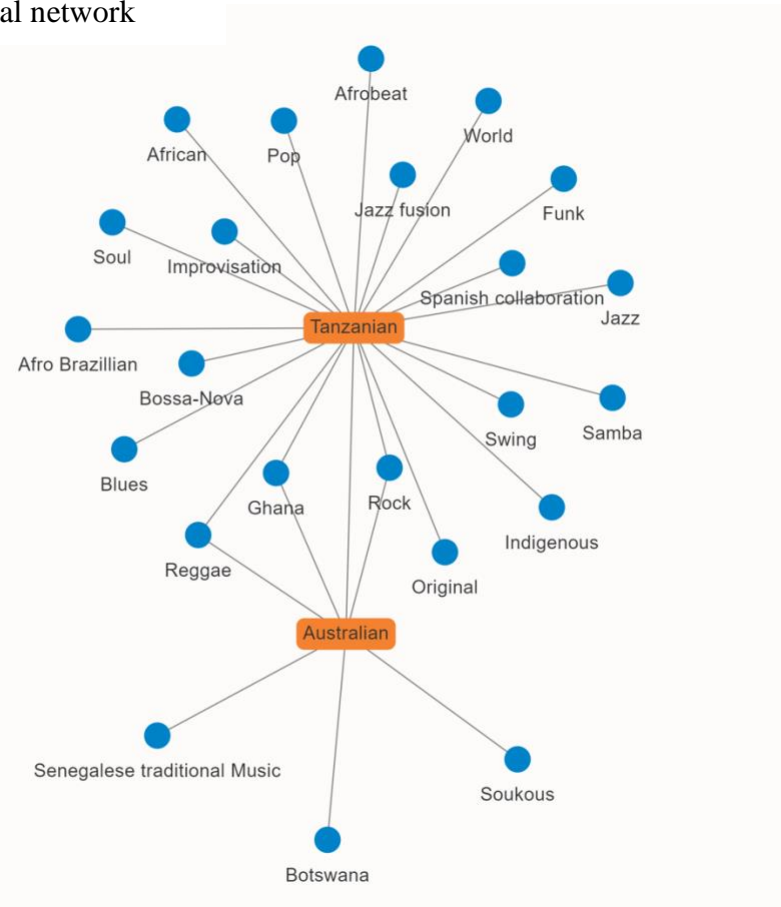
Figure 4

Affiliation to music genres. A. Two-mode network: collaboration ties (black edges) between participants (labelled by cultural identity – pink nodes) and affiliations (teal edges) to music genres (teal nodes). B. Example of a local network

A. Two mode network



B. Local network

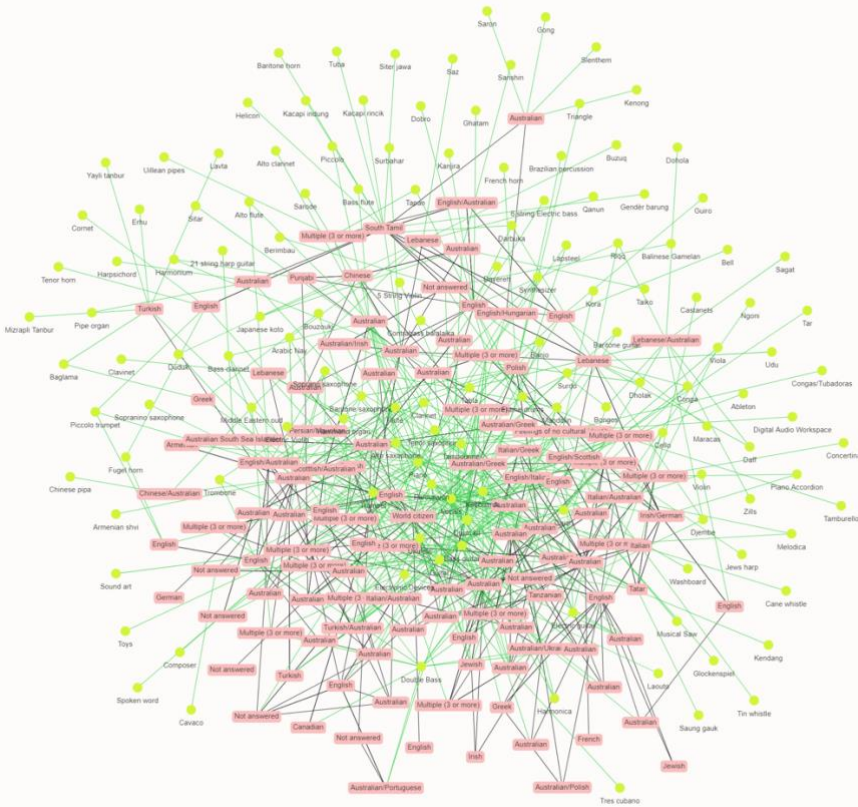


Responses also revealed a diversity of instruments played by participants in the sample. One-hundred and seven participants nominated affiliation to 136 different instruments (13 did not answer). Table 6 lists the instruments with the highest degree centrality and Appendix J provides a full list. Vocals was the most popular instrument with a degree centrality of 43, followed by guitar with a degree centrality of 31. Instruments associated with individual cultures, such as Arabic nay (flute), djembe (drum) or Chinese pipa (lute) had lower degree centralities – 4, 3 and 1 respectively. Figure 5 shows a data visualisation of the two-mode network – collaboration ties between participants and their affiliations to instruments – and a local network showing an example of multi-instrumentalists and their collaboration network. Of interest in this network of multi-instrumentalists is the pendant (a node connected to only one other node) whose musical expertise appears to be a range of stringed instruments of different cultures. It is interesting to consider how their expertise may be transferable to a range of different cultural genres of music and their potential as a broker despite not occupying a brokerage position in this network.

Figure 5

Affiliation to instruments. A. Two-mode network: collaboration ties (black edges) between participants (labelled by cultural identity – pink nodes) and affiliations (green edges) to instruments (green nodes). B. Example of a local network

A. Two mode network



B. Local network

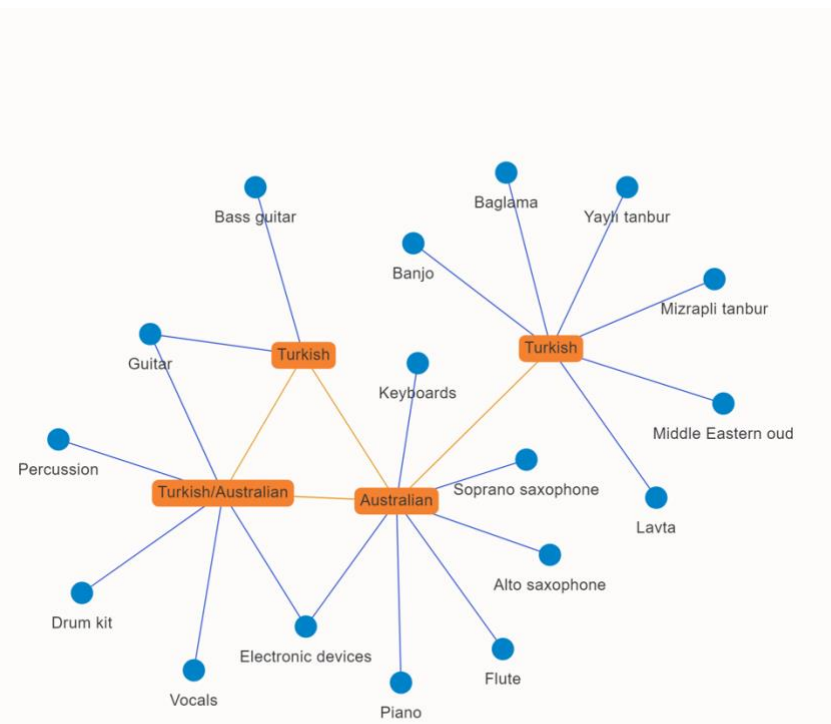


Table 6*Degree centrality of instruments*

| Instrument | Degree centrality |
|--------------------|-------------------|
| Vocals | 43 |
| Guitar | 31 |
| Bass guitar | 30 |
| Piano | 27 |
| Percussion | 18 |
| Keyboards | 16 |
| Drum kit | 16 |
| Double Bass | 12 |
| Trumpet | 10 |
| Alto saxophone | 10 |
| Tenor saxophone | 7 |
| Clarinet | 7 |
| Ukulele | 7 |
| Baritone saxophone | 6 |
| Flute | 6 |
| Electric guitar | 6 |
| Frame drums | 6 |
| Soprano saxophone | 5 |
| Electronic Devices | 5 |
| Mandolin | 5 |
| Middle Eastern oud | 5 |
| Tambourine | 5 |
| Cajon | 5 |
| Arabic nay | 4 |
| Synthesizer | 4 |
| Banjo | 4 |
| Tabla | 4 |
| Hammond organ | 3 |
| Trombone | 3 |

| | |
|-----------------|---|
| Piccolo trumpet | 3 |
| Bass clarinet | 3 |
| Riqq | 3 |
| Djembe | 3 |
| Darbuka | 3 |
| Conga | 3 |
| Bongos | 3 |
| Harmonica | 3 |

Research question 2: Spread of knowledge of music genres through the network

Although music genres were originally theorised to diffuse through music collaborations, visual analysis suggests knowledge diffusion may not fully explain musicians’ affiliation to genre. For example, as illustrated by Figure 4B, local network graphs show individual musicians nominating affiliations to a diversity of genres with no association with these musicians’ cultural attributes, nor with other musicians. There are a number of possible explanations which would require additional data and further research to explore. The first relates to limitations of the snowball sampling approach. A whole network would require all alters (musicians nominated as collaborators by participants) to participate. Due to the high proportion of missing data, the sample data collected is likely to omit ties indicating common affiliations to music genres between collaborating musicians, excluding the possibility of observing knowledge diffusion. Secondly, designing the study to observe the spread of knowledge through collaboration ties overlooks other sources of knowledge in music practice such as recordings and written scores. Particularly given the predominance of professional musicians in the sample, participants do not necessarily need to learn music from collaborators. Indeed, as freelance work dominates in the music industry (Bartleet et al., 2020), it is in the interest of professional musicians to diversify their knowledge of genres by any available means. To see how different genres diffuse through the network using ALAAM

as originally planned, a model would need to be fitted for each genre, which is coded as a binary (i.e., genre vs. not the genre). As there are 195 genres, 195 models would be required. The time required for this analysis would be prohibitive and would increase the likelihood of a false positive result.

The qualitative data collected as part of the PAR project (see Chapters 2 and 3) pointed to the relevance of not only the musician's cultural heritage and their ties to musicians of other heritages, but also their geographical locale and the audiences they play for – an observation corroborated by other research considering music practice in culturally diverse settings (Alkaei & Küssner, 2021; van Zile, 1996). Indeed, the evolution of music genres point to processes of social construction and re-negotiation of social identity through music practice (Baily & Collyer, 2006; Siddall & Waterman, 2016; Stover, 2022). Data in this study where different terms are used to describe converging genres, such as gypsy jazz (see Table 5) and jazz Manouche, Romany and Sinti music (see Appendix I) hint at the social construction of not only the musical sound, but also the way it is characterised. The importance of social identity in this process is revealed by the way different terms reflect shifts in understanding of what constitutes racist language – 'gypsy' having become associated with racial abuse (Condon et al., 2019; Silverman, 2015). Consideration of the study design and further research to investigate the social construction of knowledge among musicians follows in the discussion and conclusion to this chapter.

Research question 3a: The role of processes of homophily

To explore the processes of homophily in the network, an ERGM was fitted using MPNet (Wang et al., 2014). Following from Robins and Alexander (2004) goodness of fit was analysed by comparing the observed network and a dyadic independent model distribution using standardised z -scores. Table 7 presents the goodness of fit test.

Table 7*Goodness of fit test*

| Parameter | Observed | Mean | Std Dev | z-score |
|-----------|----------|----------|---------|---------|
| Star2A | 15611 | 10421.42 | 452.50 | 11.469* |
| Star3A | 207989 | 66962.02 | 7922.08 | 17.802* |
| TriangleA | 378 | 55.99 | 7.43 | 43.348* |
| ATA | 770.42 | 150.08 | 18.75 | 33.085* |
| A2PA | 14605.63 | 10213.02 | 428.54 | 10.250* |

Overall, the goodness of fit is considered acceptable. Extreme z-scores (an absolute z-score value of 2) show a significant difference between the simulated and the observed model, suggesting that social processes were at play in the observed network. The comparison shows the network is more centralised on a few popular musicians, and the musicians form subgroups more than expected by chance. They are also more likely to share multiple partners or brokers.

Table 8 presents selected ERGM parameter estimates and standard errors (see Appendix K for complete statistical output). It is a low-density network – not everyone is connected to everyone else – which is likely owing to the snowball sampling approach. Significant effects suggest homophily based on state of residence (match effect) and migrant status (interaction effect). Despite migrants being more likely to collaborate with other migrants, overall, they are less active in the network. Professional musicians are more active in the network, but less likely to play together (negative interaction effect). Significant network density effects suggest musicians who practice the same music genre are more likely to play together, as are musicians who share membership with the same organisations. Musicians whose first language is other than English are less active in the network and less likely to play with each other (negative interaction effect). Older musicians are more active in the network, as are musicians who used social media or apps to support music collaboration

during lockdown. Other significant effects related to endorsement of diversity ideologies are discussed further below.

Table 8

Exponential random graph model estimates

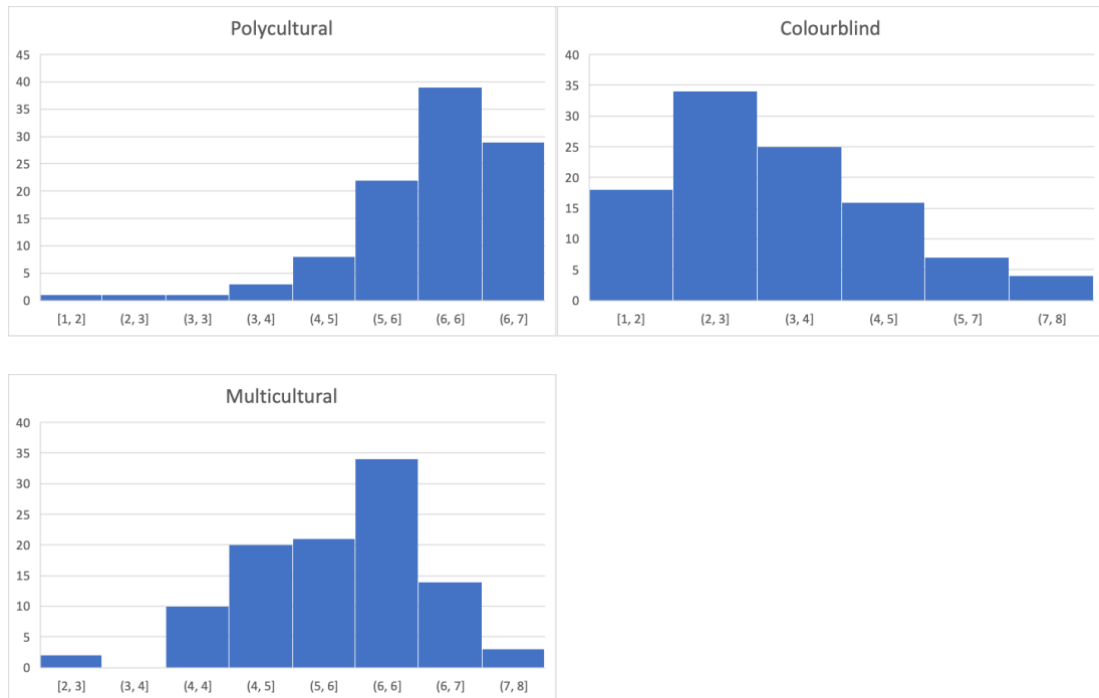
| Effects | Parameter | Standard error |
|-------------------------------------|-----------|----------------|
| EdgeA (density) | -9.892* | 0.351 |
| Male (activity) | 0.018 | 0.096 |
| Male (interaction) | -0.123 | 0.214 |
| Migrant (activity) | -0.383* | 0.092 |
| Migrant (interaction) | 0.657* | 0.244 |
| LOTE (activity) | -0.220* | 0.107 |
| LOTE (interaction) | -2.149* | 1.014 |
| Social media in COVID (activity) | 0.675* | 0.123 |
| Social media in COVID (interaction) | -0.399 | 0.261 |
| Professional (activity) | 2.212* | 0.392 |
| Professional (interaction) | -1.816* | 0.455 |
| Education (activity) | 0.019 | 0.023 |
| Education (difference) | 0.037 | 0.024 |
| Age (activity) | 0.009* | 0.004 |
| Age (difference) | -0.002 | 0.004 |
| Polycultural (activity) | 0.097 | 0.062 |
| Polycultural (difference) | 0.186* | 0.062 |
| Multicultural (activity) | -0.027 | 0.070 |
| Multicultural (difference) | 0.057 | 0.070 |
| Colourblind (activity) | 0.074 | 0.047 |
| Colourblind (difference) | -0.101* | 0.049 |
| State (match) | 0.526* | 0.093 |
| Instruments (density) | -0.019 | 0.138 |
| Genres (density) | 0.508* | 0.065 |
| Memberships (density) | 0.724* | 0.172 |
| Social media (density) | 0.123 | 0.134 |

* Estimates are considered statistically significant when the ratio between the parameter estimate and the standard error is greater than 1.96

As the parameter estimate for colourblindness (difference) is negative, the significant effect suggests musicians with similar opinions on colourblindness tend to play together (homophily). Conversely, the parameter estimate for polyculturalism (difference) is positive, so the significant effect suggests musicians with similar opinions on polyculturalism tend not to play together (heterophily). Due to the measures being continuous (from disagreement to agreement with statements endorsing the three ideologies), these results are somewhat ambiguous, but examining the distribution of responses on each subscale helps to refine the interpretation (see Figure 7). Of the 104 participants who responded to questions about diversity ideology (16 did not answer), there is indication of stronger endorsement for polyculturalism and multiculturalism than colourblindness. There was a positive correlation between scores on polyculturalism and multiculturalism, $r(102) = .41, p < .001$. Correlations between polyculturalism and colourblindness ($r(102) = .16, p = .08$) and multiculturalism and colourblindness ($r(102) = -.09, p = .32$) were not significant. The positive correlation between polyculturalism and multiculturalism is consistent with Rosenthal and Levy's (2012) findings.

Figure 6

Distribution of responses on diversity ideology subscales (n = 104)



As the distribution of responses show low endorsement for colourblind ideology, a likely interpretation of the homophily effect shown by the model is that musicians who score low on colourblindness are more likely to play together. Conversely, the heterophily effect for polyculturalism suggests that musicians who endorse polyculturalism are open to playing with musicians supporting any of the three ideological positions.

Research question 3b: The role of digital platforms in sustaining community during COVID-19 lockdown

Seventeen participants indicated they did not use any digital platforms for music collaboration during lockdown. Sixty-seven participants indicated their use, and as reported, the ERGM indicated they were more active in the network (36 did not answer). Twenty-six social media platforms and apps were nominated. Facebook and Zoom were the most popular

platforms. Table 9 lists the most popular social media platforms and apps nominated (see Appendix L for a full list). Figure 7 shows the two-mode network – collaboration ties between participants and their affiliations to social media platforms and apps.

Table 9

Degree centrality of social media platforms and apps

| Platforms/apps | Degree centrality |
|----------------|-------------------|
| Facebook | 46 |
| Zoom | 37 |
| Instagram | 23 |
| YouTube | 12 |
| WhatsApp | 7 |
| Teams | 4 |
| Email | 4 |
| Dropbox | 2 |
| Soundtrap | 2 |
| LinkedIn | 2 |
| Skype | 2 |

connection during lockdown, but collaboration using digital platforms presented numerous limitations including latency and reduced quality, for example: *“It was nice to connect with people, but the music-making was not effective in real time.”*

There were several responses that captured the importance of in person collaboration for musicians, for example, *“It was difficult to facilitate workshops online, as my work requires audience participation and the delay with social apps was a problem”* and *“It was difficult for Indian classical music because improvisation depends to a large extent on eye contact.”*

Digital platforms were considered advantageous for music collaboration in facilitating the coordination of ideas and projects, for example: *“Great for meetings to be able to discuss any admin and planning required for and during a collaborative project”*. Participants indicated digital platforms facilitated collaboration in the form of asynchronous multi-tracking performance, although reservations about these projects were also expressed, for example:

Another band did a stitched together video collab, where we all recorded our video/audio track to set tempo and the band leader combined into a collaboration video. That was sort of fun but didn't have a lot of energy in our performances!

Digital platforms were commonly observed to extend reach – allowing international collaborations and diverse audience engagement. For some respondents, this was not a new skill, as indicated by the following quote, *“I have collaborated online even before lockdowns. It's a great way of connecting with people overseas.”* Several participants also noted that lockdown was a time for practice and consolidation of skills rather than collaboration. One participant captured this response as follows, *“On a positive note the lockdown allowed me to practise, reflect and perfect core of my work and plan my place in the diversity that is Australia.”* All responses to the open ended questions are included in Appendix M.

Discussion and conclusion

This study of collaboration, cultural identity, music practice and endorsement of different diversity ideologies among the community of Australian musicians provides interesting insights into the community-diversity dialectic. Where Stivala and colleagues' (2016) agent-based modelling sought to expand on Neal and Neal's (2014) original model to account not only for processes of proximity and homophily, but also social influence, the current work offers more complex observational data to explore comparable elements and consider the empirical validity of the model. Stivala and colleagues (2016) concluded from their agent-based modelling that SOC and diversity could coexist under certain circumstances where both mutable and immutable attributes characterised actors. Many musicians in the sample practised numerous different music genres with various instruments. Musicians' genres and instruments may have acted as mutable attributes that helped them form collaboration ties in their community of practice. Music practice emerges as a route to dynamic adaptation to immigration and diversity contexts through the reconstruction of social identities (in line with Putnam, 2007). Each research question is considered along with discussion of the limitations of the research and general conclusions.

Research question 1 sought to explore how diversity and community are reflected through the collaboration ties and different features of Australian musicians. A consideration of participants' COB, their parents' COB, first language and self-identified cultural identity revealed the complexity of defining diversity, echoing Putnam (2007) and Schelling's (1969) observations of the limitations of categorisations of race or ethnicity. In so far as race is a particularly resilient social construction, Stivala and colleagues' (2016) characterisation of race/ethnicity as immutable is appropriate. On the other hand, as Putnam (2007) noted, racial and ethnic categories vary over time and space, and although the data collected in this study was cross-sectional, by visualising participants' and their parents' COB, the results highlight

how in real world applications race/ethnicity are not necessarily immutable, particularly over successive generations, and that through sharing space with others with different cultural heritage, the common cultural identity of ‘Australian’ may develop through intersubjectivity. The data visualisation of collaboration ties, illustrating COB alongside other cultural features, including first language and self-identified cultural identity provides support for theoretical frameworks that account for multiple affiliations such as M-PSOC (Brodsky et al., 2002) and macrobelonging and microbelonging (Wiesenfeld, 1996). Although this study is not a dynamic network analysis (with change over time included as a factor), it is possible to conceive how various cultural affiliations might result in a constant shifting of relational ties, exemplifying Wiesenfeld’s (1996) contention that “*we* needs to be understood as an ever-changing network marked by continuous inclusions and exclusions” (emphasis in original, p. 341).

Data related to affiliations with music genres and instruments showed higher engagement with popular genres and instruments alongside less engagement with specific cultural music genres and associated instruments. Higher engagement with popular genres points to a tendency toward cultural homogenisation arising from globalisation that has been explored in psychology more broadly (Melluish, 2014). Like the community-diversity dialectic, the *world music* genre in particular raises a range of issues related to tensions between homogenising and diversifying forces and “culture, inclusion, power and privilege” (Brodsky, 2017, p. 269), which Brodsky (2017) argued are critical factors in real life considerations of the community-diversity dialectic.

The use of the term *world music* can imply a binary “the West and the rest” (Haynes, 2005, p. 369) – not only potentially homogenising diverse styles for Western tastes (Connell & Gibson, 2004; Lewis et al., 2021), but also reinforcing Western ethnocentrism, and highlighting asymmetrical power relations (Feld, 2000; Silverman, 2015; Taylor, 2015). With

parallels to criticisms levelled at multiculturalist policy and ideology (Morris et al., 2015; Plaut et al., 2018; Rosenthal & Levy, 2012), the potential for world music to essentialise culture and promote stereotypes has also been explored (Connell & Gibson, 2004; Feld, 2000; Haynes, 2005; Silverman, 2015; Taylor, 2015). Both cultural homogenisation and promotion of stereotypes are understood to be underpinned by the commodification of music, where part of catering to a Western taste is providing music which aligns with preconceived notions of ‘other’ music genres (Taylor, 2015). This intersects with issues raised of cultural appropriation of non-Western musical elements in popular music, characterised by superficial engagement with the musicians and cultures of these genres (Silverman, 2015; Taylor, 2015). As explored in Chapter 2, the issue of cultural appropriation is complex, particularly when there is a lack of consensus within groups about the sacredness of cultural practices (Nguyen & Strohl, 2019). Nguyen and Strohl (2019) considered, on the one hand, respect for the group intimacy maintained by excluding outsiders from cultural practices, and on the other, the agency of ingroup members who are inclined to share these practices.

The agency of musicians is likewise apparent through local musicians using globally popular musicians to promote their music (Taylor, 2015) and the strategic positioning of cultural identity by musicians engaged in the world music industry (Keogh, 2015). Their agency may also be understood through broader theorisation about the way marginal groups can reappropriate representations of themselves from the dominant culture in subversive and empowering ways (Pratt, 1992). As the majority of the participants in this study were professional musicians, the collaboration ties are likely to reflect networks formed to pursue work. Returning to Wiesenfeld’s (1996) idea of ‘an ever-changing network’, this is likely to contribute to a constant shifting of relational ties, with the potential for interplays between different cultural attributes and economic imperatives.

It should be noted that in the data analyses the ERGM modelling suggested that migrants were less active in the network than other musicians. While it is important to account for negotiation of power by marginal groups, structural barriers to participation have likewise been observed. Culturally diverse representation is low in leadership positions in the arts and cultural sector compared to cultural diversity in the broader population (Diversity Arts Australia, 2019) and the participation of artists of non-English speaking background has been observed to be lower in the professional artist population than in the overall workforce (Throsby & Zednick, 2010). Criticisms levelled at cultural programming in Australia caution against tokenistic inclusion of diversity that serves to further marginalise “multicultural arts” into its own distinct category, thus excluding it from “mainstream Australian culture” (Khan et al., 2015; Mar & Ang, 2015).

Beyond cultural homogenisation, the implications of globalisation considered by other scholars within psychology include the deterritorialisation of culture (Hermans & Kempen, 1998) and the development of global identities, “without having to physically live next to other cultural groups” (Berry et al., 2011, p. 359). Unlike the agent-based models developed by Neal and Neal (2014) and Stivala et al. (2016), the community of Australian musicians is not one predicated on proximity, but by complementary and overlapping skills – joint activity toward the goal of creating music. As Wenger et al. (2009) argued, diversity can be a resource for a community drawing on complementary competencies, and this is reflected in the range of different instruments nominated by participants. The concept of joint activity is a useful lens through which to understand how SOC might develop in the context of this diversity of roles, instrumentation and in some cases genres. Clark (1996) argued that common ground builds through the course of solving coordination problems and this can be particularly pertinent if the music practice attempts to reconcile different cultural conventions – including differences in rhythm and tonal systems.

The data collected in this study does not permit analysis of solving such coordination problems through intercultural music practice. However, as noted in the results section, participants' classification of different genres provides clues that the process at play in the network of musicians is not *diffusion* of knowledge (which research question 2 set out to explore), so much as *construction* of knowledge. Furthermore, the social construction of knowledge may create variable effects on the broader network. On the one hand, it may serve to further diversify the community at the macro level, but simultaneously create network closure – strong bonds among diasporic communities by recreating music of different homelands. On the other hand it may bridge between different groups, through genres like contemporary Iranian/Australian. Taking a dynamic systems perspective, these processes of bonding and bridging may not be mutually exclusive but may serve different purposes for the same participants at different times. Indeed, hybrid genres such as contemporary Iranian/Australian may not serve a bridging function so much as solve a coordination problem that is at once a social identity problem, where one identifies as much as Iranian as they do Australian.

The design of the study is in large part influenced by the dominance of diffusion as a metaphor for knowledge transfer in the literature and ALAAM as an associated analytical tool. Inherent in the diffusion metaphor is the assumption that a unit of knowledge spreads unchanged and ALAAM further assumes a binary present or not present state. While this may be apt in certain contexts, in music practice a more apt metaphor may be that of diffraction or entanglements – metaphors derived from quantum physics described by Barad (2007) and Haraway (2008). These metaphors have been used by community psychology (Langhout, 2016) and community music scholars (Mani, 2022; Stover, 2022) to understand processes where knowledge, human agents and material objects are co-constituted and transformed. To explore the jazz community, Stover (2022) mapped different levels of relational ties from a

macro (connecting cities) to a micro level between two players. At this level, Stover (2022) theorised how the two players engage in negotiating practice within a structure that includes ties between human agents, instruments, sounds and repertoire, including past performances and recordings. There are parallels between Stover's application of diffraction as a metaphor, and the 4E lens applied in the analysis of the PAR project in Chapter 3, with the "extended" dimension helping to "illuminate how the material (e.g., musical instruments, sound) and social aspects (e.g., other musicians, teachers) may co-constitute the mental and creative lives of individual agents" (van der Schyff et al., 2022, p. 188). Emerging social network analytical approaches using multi-level modelling to study social construction of knowledge and sociomaterial networks (Koskinen et al., 2023) could further elucidate such processes.

Research question 3 sought to explore the role of processes of homophily in the network and digital platforms during COVID-19 lockdown. The ERGM suggested that migrant musicians were more likely to collaborate with each other, although those whose first language is other than English were less likely to collaborate with each other. As reported in the results section, the sample was largely English speaking regardless of COB, and therefore it is prudent to not over interpret this result. The role of organisations in fostering connections between musicians is hinted at with the model showing higher density of collaboration ties among musicians who share organisational membership than would be expected by chance. Musicians living in the same state were more likely to collaborate, pointing to the strength of propinquity, particularly considering the data was collected just after COVID-19 lockdowns lifted. Unsurprisingly, musicians who practice the same music genre were more likely to play together. Despite this being intuitive, together with visual analysis of local networks (see Figure 4B) this result also points to the capacity for the practice of different music genres to support affiliation to different cultural elements regardless of practitioners' cultural origin.

An important set of findings to emerge from the ERGM that represents a unique contribution to the literature were those concerning the effect of diversity ideology on music collaboration ties. In this sample of musicians, stronger endorsement was observed for multiculturalism and polyculturalism, ideologies with shared emphasis on acknowledging the importance of culture, than for colourblindness, an ideological position that directs attention away from the influence of culture. This aligns with music as a social practice where cultural differences can be prominent (as evidenced by some of the genres nominated). The modelling suggested that musicians who shared similar beliefs about polyculturalism (in this sample this is likely to be higher level endorsement of polyculturalism) were likely to be open to collaborating regardless of their collaborators' beliefs about diversity. Musicians who shared similar beliefs about colourblindness (in this sample this is likely to be lower level endorsement of colourblindness) were more likely to collaborate on music together.

A rationale for seeking out collaboration partners who share low endorsement of colourblindness may be that the expectation of uniformity inherent in colourblindness would increase the challenge of working through coordination problems related to rhythm and tonal differences across genres. As Rosenthal and Levy (2012) and Morris and colleagues (2015) noted, colourblindness has been associated with assimilationist policy and ideology where the “problem” of different cultural norms is solved by everyone adopting the mainstream, dominant culture. Indeed, an example of this has been observed in intercultural music engagement, with tonal differences between Western and Palestinian music resolved by changing the tone to suit Western instruments, eliminating the quarter tones characteristic of the tune (Mantie et al., 2021). Polyculturalism as a diversity ideology on the other hand, endorses the integration of cultural elements that have originated in different cultural groups. An openness to difference, as reflected in the heterophily effect on collaboration ties, may support better facilitation of collaboration and integration of diverse cultural elements.

COVID-19 lockdown posed another coordination problem for musicians, and some participants in the sample turned to digital platforms and were more active in the network overall. Qualitative data in this study corroborated findings from the analysis of the PAR project (Chapters 2 and 3) and other studies conducted during lockdown (Daffern et al., 2021; Draper & Dingle, 2021) that there were limitations to digital platforms compared to synchronous, in person music collaboration. Clark (1996) argued that while synchrony is required in conversation due to its evanescence, asynchronous written communications are still joint activity, predicated on mutual expectation, common ground and coordination. However, he drew the following important distinction, that could be applied equally to music practice:

The coordination of content required is much the same across settings, but the coordination of processes is not. In conversation, speakers and addressees synchronize the phases of their actions. In asynchronous settings, speakers try to make processing optimal for their addressees. (p. 90)

Thus, while digital platforms were considered advantageous for coordinating plans and staying socially connected, they were not necessarily conducive to creating music.

A few limitations of the study have already been discussed, including the incomplete snowball sample and the cross-sectional nature of the study precluding observation of shifts in collaboration ties over time. In addition, the requirement for proficiency in English may have contributed to the predominance of participants with English as a first language, and the primarily professional status of the participants is likely to have contributed to the diversity of instruments and genres nominated. Further analysis of the existing data through multilevel ERGM could explore sociomaterial networks as described by Koskinen et al. (2023), with affiliation to instruments as one level and collaboration ties as another. This may elucidate the role of complementarity in this community. More in depth qualitative analysis of the

responses to open ended questions is also required to better understand the participants' experience of sustaining connection and music practice during COVID-19 lockdown. Future directions for research could include analysis of changes to ties and attributes over time using longitudinal network modelling (Steglich & Snijders, 2022), and investigation of social construction of knowledge through sociosemantic network analysis (Koskinen et al., 2023). Sociosemantic network analysis requires a larger corpus of text than just names of different cultural genres to map affiliations between social actors and common concepts. Its application to music presents the intriguing possibility of mapping affiliations between musical as opposed to textual elements.

As local concerns continue to overlap with global concerns such as climate change and pandemics, it is increasingly necessary to shift from considering SOC based on proximity, closure, and homogeneity to focussing on interdependence and shared goals on a global scale. The data from this study points to the potential for intercultural music engagement to create common ground to resolve complexities of identity arising from global cultural flows. Adapting to the circumstances of immigration and diversity through intercultural music engagement may bolster social cohesion and community resilience. Inclusion, agency, and construction of new knowledge and identities emerge as important considerations when navigating tensions between community and diversity in the contemporary world.

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Chapter 7. Intercultural Music Engagement: An Integrative Literature Review

Chapter 7 describes an integrative literature review of intercultural music engagement programs for adults. As noted in Chapter 1, although a conventional thesis would include a literature review at the beginning, this study provides background for the program logic described in Chapter 8. All three research questions are addressed in this investigation, although to avoid limiting the literature found, the study omitted the question of community resilience and focussed on the role of intercultural music engagement in building intercultural understanding and social connection. While some literature identified in the review considered resilience as an outcome of intercultural music engagement this is not discussed in this chapter but will be taken up in Chapter 8.

Statement of contribution

I carried out the literature review, collected and analysed the data with critical input from Professor Jane Davidson and Dr Alexander Crooke.

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Introduction

Music has attracted the attention of many researchers from varied perspectives. Within psychology, sociology, ethnomusicology, and cultural studies, the social and cultural functions of music have been considered, with some researchers bridging theory and practice to explore how music practice can address societal issues. One such issue is finding effective

ways to promote intercultural dialogue and cooperation, particularly as globalisation has resulted in more complex socio-cultural expressions of identity and affiliation in many parts of the world (Mansouri & Elias, 2021; Vertovec, 2007). This imperative has been particularly evident in recent years with global concerns including the COVID-19 pandemic and increasing geopolitical tensions impacting intercultural relations and the forced migration of many. The effects of climate change resulting in highly unstable weather events that have decimated communities and their capacity to remain in their homes has also resulted in social crises.

As a custom found universally across human cultures while demonstrating cultural variation (Mehr et al., 2019; Titon, 2017; Trehub et al., 2015), music has potential to facilitate intercultural connection. This chapter outlines the outcomes of an integrative review, conducted to capture the current state of knowledge about intercultural music engagement among adults. Intercultural music engagement is defined as the act of encountering cultures through engaging with music, including individual or collective listening, performing, composing, improvising, dancing (Crooke et al., 2023). A primary aim of gathering this knowledge was to inform the development and evaluation of programs for adults using intercultural music engagement for social connection and intercultural understanding.

Literature on intercultural music engagement exists across disciplines and appears in a number of reviews considering related topics. These include reviews that consider the link between music and health and wellbeing, some broadly (Dingle et al., 2021; Perkins et al., 2020), and some specifically among migrants (Henderson et al., 2017) and asylum seekers and refugees (Lenette & Sunderland, 2016). Other related reviews include the role of music in ethnic identity formation in diaspora (Lidskog, 2017), music in peacebuilding and violence in the context of intergroup conflict (Sandoval, 2016) and finally, music activity was

prominent in a literature review considering the role of participatory arts in fostering social capital (Daykin et al., 2020).

These reviews provided a starting point for the current investigation. Among their broader findings, they reported on music programs that promote multicultural acceptance, cultural integration (Henderson et al., 2017), and intercultural engagement and connection (Dingle et al., 2021). They also identified the potential of music “for creating relationships and understanding across difference” (Lenette & Sunderland, 2016, p. 41) and its capacity to “renegotiate established identities and belongings” (Lidskog, 2017, p. 31). The foci of these reviews were not on the processes and effectiveness specifically of intercultural music engagement among adults, however they revealed insights that suggested a specific enquiry is warranted.

While on the one hand music is revealed to have prosocial potential, a challenge in the use of music for intercultural connection, is that the same mechanisms of supporting identity formation and strengthening bonds are those that may create divisions between groups. Only one out of the sixty-three studies reviewed by Dingle and colleagues (2021) directly considered intercultural connection, although five reported on the capacity for music practice to strengthen social identity. In their consideration of health interventions in groups, Dingle and colleagues took a social identity theory perspective informed by Tajfel and Turner (1986) that theorises how behaviour is influenced by the processes of social categorisation, social identification and social comparison. The forming of collective identity around a social categorisation necessarily forms a boundary between ingroups and outgroups, limiting its application to intercultural connection. Both Sandoval’s (2016) and Lenette and Sunderland’s (2016) reviews included literature where music is observed to be used for reconciliation and connection, but also to promote violence, and torture and humiliate prisoners of war.

Sandoval (2016) noted that the juxtaposition of these literatures problematises the idea of music as a universal language or as universally neutral. Sandoval argued that the application of music to contexts of conflict must be accompanied by knowledge of local context and understanding of pedagogy to optimally facilitate engagement. Lenette and Sunderland (2016) took a social and cultural determinants of health perspective. As a cultural determinant of health, music is associated with providing “a sense of comfort and security... and strong links to cultural practices and identities associated with homelands and ancestors” (p. 45), once again drawing a boundary around cultural identity. Certainly this was prominent in Lidskog’s (2017) review where sense of identity and cohesion of groups was observed to be strengthened by shared music practices related to the culture of the homeland. Daykin and colleagues (2020) drew on Bourdieu’s (1986) writing on the relationship between social capital (social connections and obligations) and cultural capital (values and disposition; assets; and social standing), as well as Putnam’s (2000) conceptualisation of bonding and bridging social capital. The authors noted that while positive effects on bonding capital through participatory arts was prominent in the research, this was less the case for bridging capital, a theme reflected in other research related to music participation (van der Hoeven & Hitters, 2019; Wilks, 2011).

There are theoretical perspectives in these reviews that are more relevant to intercultural connection. For example, Henderson et al. (2017) referred to Berry’s (2005) theory of acculturation which includes strategies of assimilation, separation, marginalisation and integration. Berry (2005) defined acculturation as “the dual process of cultural and psychological change that takes place as a result of contact between two or more cultural groups and their individual members” (p. 698) and noted that the integration strategy generally results in better adaptation and lower levels of stress. In considering how music can reinforce a common identity for diaspora despite members’ heterogeneity, Lidskog’s (2017)

drew on the work of Hall (1990) and Vertovec (2010) and similar conceptualisations of cultural identity that consider culture as dynamic and encompass the possibility of multiple belongings.

These reviews situated this investigation as an interdisciplinary one, with literature spanning psychology, sociology, cultural studies and ethnomusicology. While there have been calls for more rigor and transparency in research about the arts and health (Clift et al., 2021), and a caution against the plethora of different types of evidence synthesis approaches (Munn et al., 2022), an investigation of this nature does not fit neatly into the type of standardised approach exhorted by these commentators. As Saarakallio (2012) observed, a major challenge in cross-cultural enquiry about music and health is conceptual definitions, with cultural differences in the way ‘music’ and ‘health’ are understood. Saarakallio also argued there is an opportunity for psychological and ethnomusicological approaches to complement each other in the area of cross-cultural approaches to music and health, with the former investigating mechanisms related to psychological wellbeing, and an ethnomusicological and anthropological approach “stressing the role and importance of cultural factors in understanding musical experience and behaviour” (Saarakallio, 2012, p. 490). Similarly, Berry and colleagues (2011) argued that cross-cultural psychology should include not only cultural partners, but also disciplinary partners, as it is by definition an ‘interdiscipline’. They asserted:

This is an important scientific niche to occupy, since human problems (and hence the possibility of achieving human well-being) are obviously not uniquely psychological. Many contemporary issues have arisen because of social and political changes such as (de)colonization and globalization (sometimes verging on neocolonization). (p. 488)

Arguably for researchers interested in the practice of intercultural music engagement, conceptual ambiguity is not so much a theoretical problem as a feature of practice. Cultural

difference in thought and practice is what one would hope to learn in an intercultural exchange. That the ethnomusicological and anthropological approach “is limited to case studies within only one cultural context, lacking comparison between cultures” (Saarakallio 2012, p. 490) again is not so much a problem, as a necessity, due to the highly context specific nature of intercultural music engagement.

Thus, while this literature review took a systematic approach, its aim was not to uncover underlying mechanisms of bonding and intercultural understanding through music across cultures, but to understand the process of cultural exchange through music in different contexts – a starting point to inform the design of music interventions for social connection and intercultural understanding. Given the context specific nature of intercultural music engagement programs – including social, cultural and historical factors – this literature review aimed to consider recent relevant work in the area, and is thus limited to literature published over the last ten years (2012 at the time of the database search). Furthermore, given the interdisciplinary nature of the review, and the need to consolidate the theoretical perspectives taken to programs of this nature, this review aimed to broadly consider how intercultural music engagement is understood and conceptualised across disciplines.

Specifically, the questions guiding the review were:

1. What has been written over the last ten years about intercultural music engagement among adults?
2. What theoretical bases underpin the research and how is music understood to contribute to intercultural understanding and social connection?

Method

Due to the nature of the literature - drawing from a range of disciplines, theoretical standpoints and research methods - the breadth permitted by an integrative review was considered appropriate (Elsbach & van Knippenberg, 2020; Russell, 2005). While some

literature review methodologies such as systematic review and meta-analysis require comparable theorisation and measurement of outcomes across studies (Snyder, 2019), an integrative review allowed a synthesis of these varied perspectives. Descriptions of integrative review approaches vary across disciplines. From management studies, this review followed Elsbach and van Knippenberg's (2020) justification for an integrative review where knowledge has developed across disciplines and therefore requires a synthesis of theoretical perspectives. Methodologically it was informed by Russell (2005) from a health studies perspective, following five stages, including 1) problem formulation; 2) data collection or literature search; 3) evaluation of data; 4) data analysis; and 5) interpretation and presentation of results. The formulation of the problem established the introduction to the review, including the research imperative, the definition of intercultural music engagement and investigation of theoretical frameworks to guide the review, which have informed the search criteria outlined below. Details of stages two to four follow and the review concludes with a discussion of results.

Data collection

Inclusion criteria comprised full length articles, book chapters or reports written in English no earlier than 2012 that described activities for adults that used intercultural music engagement to facilitate social connection and intercultural understanding. For pragmatic reasons, only literature written in English was included and it is important to note that therefore the review is not exhaustive and furthermore is biased toward Western conceptualisations of intercultural music engagement. Consistent with Russell's (2005) approach, which recommends the use of a variety of informal, primary and secondary channels in data collection, four search strategies were employed:

- Applying inclusion criteria to databases
- Searching reference lists of relevant articles

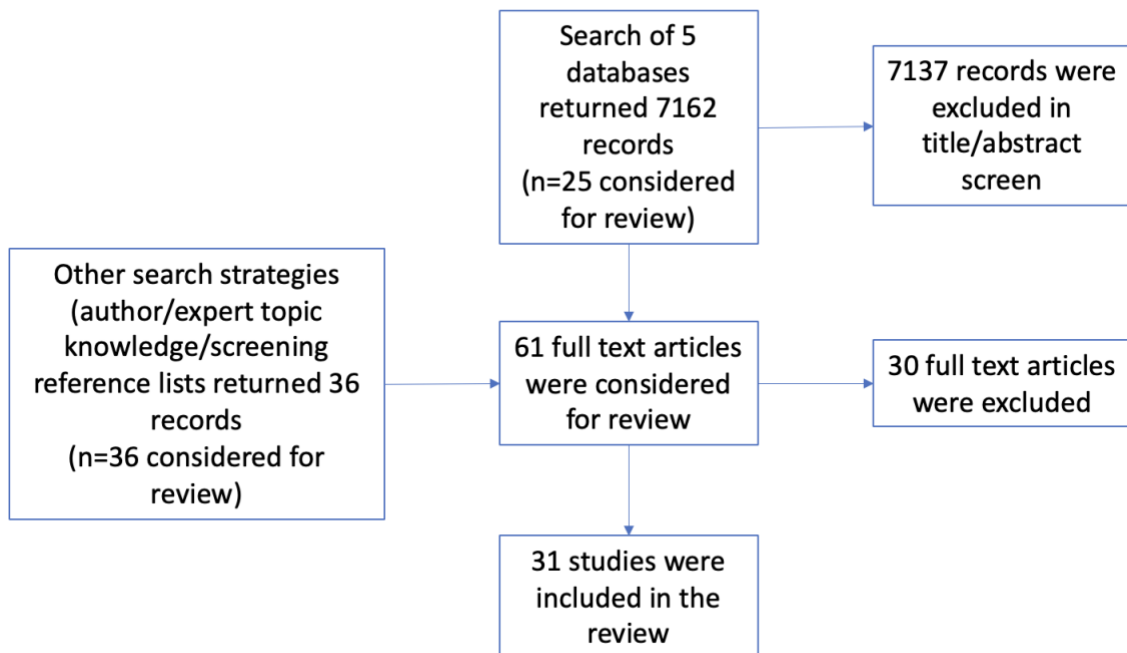
- Using author topic knowledge
- Consultation with other experts to identify literature related to specific programs.

The following databases were identified for the first strategy: PsycINFO, PsycARTICLES, RILM Abstracts of Music Literature, Scopus, and ProQuest. These databases were systematically searched in February, March and August 2022 using the following search string (music OR dance OR singing OR drumming) AND (intervention OR program* OR activity OR workshop) AND ("intercultural understanding" OR acculturation OR integration) AND ("social connection" OR "social cohesion" OR "social capital"). Program was truncated to include variations such as programme.

Further literature was gleaned based on author topic knowledge and recommendations made by other experts working across the disciplines of cognitive, music and community psychology, community music, ethnomusicology and sociology of music, and based in Australia, United Kingdom and Norway (see acknowledgements on page 267). Recommendations included books, journal articles and specific programs known to the researchers, which were found by searching via GoogleScholar. Additional articles were found by analysing the reference lists of articles and reviewing relevant titles and abstracts. Initial screening of titles and abstracts identified sixty-one articles to be considered for full text review. Thirty-one were considered to meet the inclusion criteria and were included in the review (including twenty-six qualitative case study analyses, one quasi-experimental mixed method analysis, three mixed methods case studies and one experimental quantitative study). The search process is illustrated at Figure 1.

Figure 1

Flow diagram of the data collection process



Evaluation of data

Quality of the literature was appraised according to a criteria for qualitative literature described by Spencer and colleagues (2003) which included eighteen questions evaluating the quality of findings, design, sample, data collection, analysis, reporting, reflexivity and neutrality, ethics and auditability. For mixed method or quantitative literature, as suggested by Spencer and colleagues, other quality criteria was added drawing on a qualitative assessment tool for quantitative studies (EPHPP, 2010). Quality was generally considered to be medium (see Table 1 for summary and Appendix N for full appraisal). Articles were excluded if there was insufficient information about the nature of the activity or program or to identify a relevant population or research sample. Other articles were excluded if closer reading revealed the case study investigated general sociological phenomena rather than a discrete activity, the activity was aimed at cultural maintenance for a specific group, or the

participants were not adults.² Given a lack of agreement over quality criteria particularly for qualitative research (Spencer et al., 2003) and a lack of equivalence between criteria for qualitative and quantitative study this assessment is by no means definitive. It provides an indication of the quality against a particular criteria which is outlined in more detail in Appendix N.

Table 1

Publication type and quality of relevant studies

| Authors | Publication | Quality |
|------------------------------|-----------------|----------|
| Allison et al., 2020 | Journal | MED-HIGH |
| Balsnes 2016 | Journal | MED |
| Barrett and Vermeulen, 2019 | Journal | MED-HIGH |
| Bartleet et al., 2016 | Journal | MED |
| Bolden and O'Farrell, 2020 | Book chapter | MED-HIGH |
| Broske-Danielsen, 2013 | Journal | MED-HIGH |
| Burton et al., 2012 | Journal | MED |
| Cores-Bilbao et al., 2019 | Journal | MED |
| Curpatrick, 2018 | Book chapter | LOW-MED |
| Davies and Ritchie, 2021 | Book chapter | MED |
| Dieckmann and Davidson, 2018 | Journal | MED |
| Fay et al., 2022 | Journal | LOW-MED |
| Gross et al., 2021 | Journal | MED-HIGH |
| Hassanli et al., 2020 | Journal | MED-HIGH |
| Howell 2016 | Grey literature | MED |
| Joseph, 2016 | Journal | MED |
| Joseph, 2022 | Journal | MED |
| Joseph et al., 2018 | Journal | MED |

² Participants in the study by Mantie and colleagues (2021) ranged in age from 13 to 30 years old. The study was considered relevant and suitable for inclusion as a large proportion of the participants are adults.

| | | |
|------------------------------|-----------------|----------|
| Lenette et al., 2016 | Journal | MED |
| Li et al., 2023 | Journal | MED-HIGH |
| Mani, 2022 | Journal | MED |
| Mantie et al., 2021 | Grey literature | MED |
| Marsh and Dieckmann, 2016 | Book chapter | MED |
| McIntosh, 2018 | Book chapter | MED |
| Raanaas et al., 2019 | Journal | MED-HIGH |
| Rickwood 2014 | Journal | MED |
| Robertson, 2016 | Journal | MED |
| Rowley and Dunbar-Hall, 2013 | Journal | MED |
| Sæther, 2013 | Book chapter | MED |
| Vougioukalou et al., 2019 | Journal | MED |
| Westerlund et al., 2015 | Journal | MED-HIGH |

Data analysis

An overview of the relevant studies and their key characteristics is presented in Table 2. Intercultural music engagement was observed to take place in community programs, festivals, orchestras, choirs, as part of tertiary curriculum for music students and preservice teachers, and as part of designed research experiments. Literature was found across the disciplines of psychology, musicology, ethnomusicology, community music, pedagogy, leisure, health, business, and performance studies. The following prominent themes were identified inductively: meeting; transformation; belonging; barriers; value of music; and digital engagement. They are elaborated in further detail after a discussion of the theoretical foundations evident across the literature.

Table 2*Overview of relevant studies*

| Authors | Nature of program | Sample/Population | Research method/design | Analysis | Theory/ findings/ themes |
|---------------------|---|---|---|---|---|
| Allison et al. 2020 | Community choir intervention designed as part of a cluster-randomized trial conducted at 12 senior centres delivered by professionals from a community based music centre in San Francisco, USA, 44 x 90min sessions delivered weekly over a year | This qualitative study interviewed 31 participants (23 female and 8 males; mean age 71; 4 Non-Latino White; 4 Non-Latino Black; 5 Asian/Pacific Islander; 18 Latino) from 5 of the 12 sites involved in the trial; 6 choir directors and accompanists and 6 senior administrators | Multi-site, multi-stakeholder qualitative study, focus groups and interview | Inductive/deductive content analysis, 3 independent coders using Atlas.ti | Psychosocial benefits included: emotional well-being, self-esteem, self-confidence, social connection and support, decreased loneliness, and cultural identity and multi-cultural appreciation. Group singing involving diverse older adults facilitated a sense of cultural identity and appreciation for other cultures. |
| Balsnes 2016 | Multicultural gospel choir in Kristiansand, Norway – amateur choir open to all with no formal registration, weekly rehearsal and other social activities | Participant observation and field interviews with singers (from Africa, Latin America, Asia and Europe), semi-structured interviews with two leaders (one from Bolivia, one from Norway), semi-structured interviews with 5 singers (2 Latin American, 2 African, 1 Norwegian), semi-structured interview with a representative of the local refugee health service | Qualitative case study analysis with participant observation and interviews | Phenomenological approach, content analysis | Theoretical framework combined Higgins' (2012) principle of hospitality in community music, Putnam's (2000) theorisation that cultural activities build social capital, and Berry's (2001) acculturation theory where integration is an optimal strategy. Four themes were discussed including: community; empowerment and respect; integration; and meaning. Hospitality fostered a community/family atmosphere, however there was rapid turnover in the choir. Participation contributed to coherence in life and respectful integration. |

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|----------------------------|---|--|--|---|--|
| Barrett and Vermeulen 2019 | Multicultural university choir in South Africa. Voluntary participation, acceptance by audition, meeting twice a week for a year | Seventy-eight choristers, full time university students. Nine different first languages including Afrikaans, English, German, isiNdebele, siSwati, isiXhosa, isiZulu, Setswana and Tshivenda. Twenty were selected for interview to represent a diversity of culture, language and gender and the remaining took part in focus group discussions | Qualitative case study, four-month participant-observation, semi structured interview and focus groups | Thematic analysis, open coding of field notes, interview and focus group transcriptions | Four main themes discussed including: musical value; personal value; resilience value; and social value. Of relevance to this review – sub themes of social value included sense of belonging, “family” and support structure; camaraderie and friendship; and integrating people. The choir was perceived as a diverse environment and tool for cross-cultural communication and social integration, however cultural barriers were experienced. |
| Bartleet et al. 2016 | Service learning program for tertiary music students with Indigenous arts and music community organisations | Brisbane, Australia based students studying popular music and music technology some of whom were of Papua New Guinean, Tahitian, North American, Canadian, Scottish, Indonesian, and Torres Strait Islander heritage, working with Warlpiri and Warumungu artists and Elders yearly from 2009 (approx. five students per year) | Ethnographic study, interview, participant, and non-participant observations, photo and video observation, email, Facebook postings, community letters written to students and staff, reflective diaries, student digital stories submitted for assessment, songs, performances, and informal music making | Collaborative reflective thematic analysis involving devising a thematic coding system and in-depth coding and visualisation of the project data using NVivo 10 | Draws on Allport’s (1954) contact theory, Pratt (1992) and Somerville & Perkins (2003) contact zones, and Inrona’s (2001) moral proximity. Devises a model of generating intercultural proximity and “facings” through shared music making – facing each other through jamming, songwriting and shared tasks; facing others together through performance and engagement with broader community; and facing ourselves through reflexivity about individual moral and social position within a broader socio-political context. These “facings” were understood to increase intercultural proximity. |
| Bolden and O’Farrell 2020 | Encounter between community choir and African American gospel choir culture bearer as choir conductor for 3 x 2 hour rehearsals and performance over the course of a week | Adult auditioned community choir in Ontario, Canada consisting of approx. 100 singers aged between 20 to 70 years. Case study sampled seven male and two female choir members, the regular choir conductor and the guest conductor | Qualitative case study including focus group and semi-structured one on one interviews | Thematic analysis | Considers intercultural understanding as bridging cultural difference through inclusion and diversity. Encounter with a culture bearer was observed to enhance musical understandings, socio-historical understandings, and understandings of self. Experience with a culture bearer is likely to impact differently on individuals depending on prior knowledge and |

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| | | | | | experience of the culture, personal experiences and perceptions. |
| Broeske-Danielsen 2013 | Twelve day pre-service teacher training practicum in a Palestinian refugee camp in South Lebanon | Sixteen Norwegian student music teachers participating in the practicum | Qualitative case study, including thirteen student music teachers' reflective journals on the practicum | Inductive/deductive analysis, open coding | Draws on theories of professional competence including Schön's (1987) reflection in action, Illeris's (2009) holistic competence and Wenger's (1999) communities of practice. The setting and unique context was considered in terms of Bollnow's (1976) term 'meeting', demanding personal involvement and existential reorientation. |
| Burton et al. 2012 | Preservice music teachers' intercultural immersion course including videoconference lectures and ten day exchange where students travel to each other's countries | Twelve tertiary students (music education majors) from North America and Sweden | Qualitative case study including focus group interviews | Inductive analysis | Draws on the concept of <i>Bildung</i> , a German idea where exposure to another culture and lifestyle builds perspective consciousness – awareness that one's worldview is not universal. Themes discussed included Beyond Tourism; Democracy and Classroom Management; Shared Experiences; Something to Bring Back; and Old meets New. Preservice teachers encountered various forms of music studies, in order to develop intercultural, culturally responsive repertoire. |
| Cores-Bilbao et al. 2019 | A classroom-based educational intervention conducted over a 4-week period for adult language learners, using plurilingual music video viewing and listening to enhance language learning through textual and communication-based | Adults enrolled in an intensive English language course during the 2018–2019 academic year at a language school in Spain. 44 students (65.9% female, 34.1% male) of different nationalities: 36 Spaniards (81.8%) and 18.2% (n = 8) from other countries (3 Latvian, 2 Turkish, 1 French, 1 Mexican, and 1 Slovak) | Mixed method study including pre and post assessment including a self-assessment scale with mediation descriptors (Council of Europe, 2018) and the socio-emotional expertise scale (SEE) (McBrien et al., 2018) and focus group | Statistical analysis included descriptive analysis, factoring in linguistic proficiency level of the subjects on the test results, contrast between pre- and post-test, and a correlation analysis. Thematic analysis of students' | Draws on the concept of mediation from socio-cultural learning theory, where cognition is understood to occur through social interaction. The program impacted on students' awareness of their textual mediation skills. Four key themes were discussed emerging from the thematic analysis including music as a plurilingual and pluricultural mediator; musical activation of agency and positive emotions; teamwork as a valuable and enjoyable experience; and flexibility and |

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| | mediation strategies and development of socio-emotional skills | | interview with twelve students | evaluation of the learning experience was conducted on focus group data | copng with uncertainty. Music was understood to evoke positive emotion and bonding, facilitating group collaboration, empathy and social cognition. |
| Curkpatrick 2018 | Orchestral collaboration between musicians trained in jazz improvisation, and Indigenous musicians in Australia | Musicians using Western instruments from Melbourne, Australia (approx. 8) collaborating with a Wägilak elder and two ceremonial leaders from South East Arnhem Land, Northern Territory | Ethnographic research including observation and interview/ correspondence | Narrative analysis | Draws on the Yolju’s (indigenous people of North-East Arnhem Land) concept of ‘ganma’ (converging salt and freshwater; productive biculturalism). Improvisation around orthodox elements of Wägilak <i>manikay</i> (song) is understood to facilitate a musical conversation and to renew and sustain Wägilak tradition. |
| Davies and Ritchie 2021 | Annual six day international music eisteddfod (including choral music and dance) in Wales, UK | As well as participant observation, the researchers interviewed seven members of the organising committee, four event competitors, conducted further interviews and photo-elicitation with two other event competitors and a volunteer and distributed a survey to attendees | Mixed method longitudinal case study conducted over three years drawing on participant observation, interviews, archival materials, photo-elicitation and survey data | Critical analysis drawing on all primary data sources. Although survey data was collected, the chapter detailed only qualitative analysis | The critical analysis drew on models of the symbolic exchange process of intercultural communication (Ting-Toomey & Chung 2012; Neulip 2015). Fiscal, political, and temporal challenges appear to have reduced the opportunity over the years for attendees to engage in focussed intercultural exchange, although evidence of these encounters exist in general walkways, trade and exhibition stands and external performance areas. Music and dance performances created spaces of non-verbal intercultural communication and <i>communitas</i> (Turner 1969). |
| Dieckmann and Davidson 2018 | Lullaby swap/Lullaby choir within a NFP community organisation | Culturally diverse staff (from Pakistan, the Philippines, Nepal, India, Sri Lanka, Brazil, Poland, England and Slovakia and the Czech Republic) of NFP community organisation in Melbourne, Australia that provides training and support to newly | Ethnographic research including observation and interview | Vignettes by researcher/ participant and participant interview data analysed with existing theory | Draws on theories of intercultural contact zones (Allport 1954; Pratt 1992) and organised cultural encounters (Christiansen et al. 2017). Explores how the space of cultural encounter was influenced by institutional processes and how music participation created a safe space where participants could enact hybrid identities. |

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| | | arrived and recently settled migrant communities | | | |
| Fay et al. 2022 | Klezmer based university music curriculum module in Manchester, UK | Undergraduate music students attending module 2012 to 2021 | Ethnographic research/textography drawing on ethnomusicology and intercultural communication literature | Textography, combining textual analysis, vignettes and existing literature | Draws on Small's musicking (1998), Krüger's (2009) model of ethnomusicology pedagogy and Schippers' (2010) twelve continuum transmission framework to develop a pedagogic framework where intercultural awareness and understanding of music cultures are supported through musical awareness and experiential learning (including cognitive, affective and behavioural elements), using a range of transmission modalities and performance contexts. Through transformative cultural learning students began to appreciate musical modes beyond Western scales and develop ethnorelative perspectives. |
| Gross et al. 2021 | A range of integrative arts projects (co-created by refugees, citizens and arts managers) including choirs, orchestras, dance and theatre projects and museum workshops in Germany | 702 German citizens, 21.7% of whom had taken part in integrative arts projects; 30 refugees (3 female and 27 male, between 18 and 37 years, 25 from Syria, 1 from Iraq, 1 from Afghanistan, 1 from Turkey, 1 from Nigeria, 1 no answer); 38 arts managers with integrative arts project experience | Mixed method study including quantitative panel survey of German citizens; and semi-structured interview of refugees and arts managers | Statistical analysis included descriptive analysis, two sample t-tests between German citizens who had and had not participated in integrative arts projects, correlation and regression analysis. Qualitative analysis included deductive coding using MAXQDA | Draws on Allport's (1954) contact theory and transformative service research (Fisk et al. 2016) to explore if integrative arts projects were associated with wellbeing and integration of citizens and refugees. Analysis supported the hypothesis that participation in integrative arts project would be associated with positive attitudes toward refugees and suggested under the conditions of optimal contact including equal status, common goals and social authority (from art organisations), integrative arts projects were successful in facilitating wellbeing and integration. Certain projects such as choirs were understood to have fewer barriers to participation than for example theatre, where language barriers were more |

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| | | | | | pronounced or orchestras where mastering a musical instrument was required. |
| Hassanli et al. 2020 | One day arts and cultural festival for migrant and refugee communities in Sydney, Australia | Interviews with 15 festival attendees, performers and stall holders. Country of birth included Somalia, Egypt, Colombia, Argentina, Sudan, Sierra Leon, Iraq, South Sudan, Ghana, Iran, Ecuador, Chile, Uganda | Qualitative case study with observation, interview and document analysis | Deductive and inductive thematic analysis | Draws on counterspace framework (Case & Hunter 2014). Discusses the festival as a site where migrants and refugees could disrupt negative stereotypes and express themselves in culturally meaningful ways including music and dance. The festival enhanced social capital, social connection and support within and between different cultures. |
| Howell 2016 | Large scale public folk music festival aimed at fostering reconciliation in post-war Sri Lanka, held in Jaffna (Tamil majority) and Galle (Sinhalese majority) alternating years as well as other capacity building music activities throughout the year, conducted by Norway based and Sri Lankan based development and music institutions | Interviews and focus groups with artists (n=6) from previous festivals (from Northern, Eastern, and North-Western provinces) participant observation and surveys of audience (n=71) and performers (n=60) from a 2016 festival | Mixed method | Descriptive statistics and thematic analysis | Considers Allport's (1954) contact theory and Cohen's (2005) theoretical framework for reconciliation through arts. Four themes were discussed: cultural learning; affective ties and friendships; barriers and obstacles to friendships and learning; and capacity building. Both intra and inter-cultural learning took place for festival performers. While affective ties and friendships developed through music activities throughout the year, there were limited opportunities to foster deep relationships during the festivals and language barriers were experienced. Capacity building was important to ensure Allport's condition of equal group status. |
| Joseph 2016 | Inclusion of African music and dance in training of pre-service teachers in Melbourne, Australia | Interviews with 6 sessional teachers and questionnaire data from 157 tertiary students (predominantly Anglo-Australian, also Italian, Greek, Chinese, Vietnamese, Sri-Lankan) | Qualitative case study including interview, questionnaire and observation | Interpretative Phenomenological Analysis and thematic analysis | Two broad themes discussed including: the importance of African music and culture; and ways of teaching and learning African music. Engagement with African music through practical engagement, classroom discussion and reading materials was considered a positive way to learn about African people and culture, and is |

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| Joseph 2022 | African drumming retreat held in Victoria, Australia. Workshops were conducted by 2 Australian teachers, 1 South African, 1 Malian, 1 Senegalese, and 1 Guinean teacher | 70 attendees of Anglo-Australian and other ethnicities, 30 completed a questionnaire, Australian director of the host company was interviewed by the researcher | Qualitative case study, interview and questionnaire data | Thematic analysis, coding and identification of emergent themes | increasingly relevant in more culturally diverse classrooms. Two themes discussed included drumming for leisure and cultural connections. Drawing on the idea of culture bearers, informal learning as a leisure activity from African teachers connected learners to different cultures building a sense of inclusion and respect. The retreat facilitated connection to other drummers, music, culture and nature. |
| Joseph et al. 2018 | Preservice teachers short multicultural music immersion – three workshops eight hours in total – including face-to-face and online teaching via Skype | Sixty-eight preservice teachers across three sites, two tertiary institutions in Melbourne, Australia, one tertiary institution in Castellon de la Plana, Spain | Qualitative multi-site case study including questionnaire and observation | Interpretative Phenomenological Analysis and thematic analysis | Themes discussed included: what was taught in relation to multicultural music; and how it was taught. Inclusion of songs from different cultures was considered valuable for preservice teachers entering culturally diverse classrooms, as a way to strengthen social cohesion and recognise diversity. Live engagement with a culture bearer via Skype was considered to be an authentic experience. Barriers included difficulty in language pronunciation and time lags via Skype. |
| Lenette et al. 2016 | Participatory music activities conducted in an immigration transit accommodation facility in Australia | Eleven music facilitators participating in the activities in 2011-2012 | Qualitative study drawing from the secondary data source of music facilitators' monthly written narratives distributed via an email distribution list | Thematic analysis of music facilitator narrative accounts | Four themes were discussed including humanisation; community; resilience; and agency. Participation in music activities validated asylum seekers' humanity, established a sense of community and promoted positive cross-cultural engagements, bolstered resilience and facilitated expressions of hope, and contributed to regaining agency, with refugees taking ownership of musical activities. |

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| Li et al. 2023 | Two part, four hour intervention program comprising training in either Middle-Eastern <i>oud</i> or Chinese <i>pipa</i> | Fifty-eight White Australians (26 females and 32 males, between the ages of 17 and 67 years) randomly assigned to either Middle-Eastern <i>oud</i> or Chinese <i>pipa</i> conditions | Pre-post design with two experimental conditions, measuring effect of intervention on ethnic tolerance, ethnocultural empathy, social connectedness, and implicit attitudes | Statistical analysis included 2x2 mixed-design ANOVA with learning group (Middle-Eastern <i>oud</i> or Chinese <i>pipa</i>) as between subjects factor and time (pre/post) as the repeated measures factor | Based on The Intercultural Music Capacities Model, which is an adaptation of the Therapeutic Music Capacities Model (Brancatisano et al. 2020) a rich intercultural music engagement (RIME) intervention was designed. Ethnocultural empathy increased after the intervention. Tolerance toward and social connectedness with the ethnic group associated with the instrument learned likewise increased. Implicit attitudes improved for the Chinese <i>pipa</i> group, but not the Middle-Eastern <i>oud</i> group. |
| Mani 2022 | Singing and songwriting workshops in tandem with perinatal health class auspiced by a maternal and child health hub at a hospital in Queensland Australia. Held for 12 weeks from Sept to Dec 2020 | 34 attendees, 12 attended every week. Participant mothers (aged 20-40 years) were from Kenya (2), Rwanda (2), Congo (1), Tanzania (1), Nigeria (1), and Somalia (2) and Myanmar (3) who had lived in Australia from 1–10 years. 75% required interpreters to communicate freely. | Narrative enquiry drawing from fieldwork data including text, images, video and songs | Vignettes from perspective of a researcher/ participant and a participant mother and a midwife | Draws on notion of ‘becoming’ (Haraway, 2004), which considers how humans negotiate relationship with other humans and their wider environment. A culturally grounded approach facilitated affective memories of personal and cultural contexts and transmission of practices. Singing and songwriting facilitated emotional release, belonging, ownership and health awareness. |
| Mantie et al. 2021 | Folk, world and traditional music camps (7-14 days for young people aged 13 to 30) | 114 camp attendees (from 2019-2020); 14 organisers/mentors; social media users associated with the camps | Observation (at a camp in France 2020) and analysis of interviews, and camp associated databases, websites, Spotify playlist and Facebook pages | Predominantly qualitative analysis (some quantitative descriptive analysis of Facebook postings) | Draws on Allport’s (1954) contact theory, and imagined contact hypothesis (Miles & Crisp 2014) as well as a broader theoretical literature review set out in a white paper for the research (Mantie & Risk 2020). Although the camp’s model of intercultural exchange is based on nation-based traditional/folk music, participants navigate tensions of personal versus cultural authenticity and tradition is understood to be constructed. Intercultural learning is understood to happen indirectly |

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| | | | | | through music interaction at camps, however digital social networking platforms provide space for more in depth examination of intercultural exchange including critical engagement with notions of alterity and colonialism. |
| Marsh and Dieckmann 2016 | Lullaby sharing project within a mother and children's playgroup (a joint initiative of a migrant resource centre and a community centre operating within a primary school) in Sydney, Australia | Refugees and newly arrived immigrant mothers (including Filipino, Turkish, Bangladeshi, and Pakistani) | Ethnographic research, observation and interview | Analysis of interview data, music lyrics and researcher observations with existing theory | Draws on Kim's (2015) intercultural identity development and Marotta's (2014) intercultural hermeneutics. The lullaby group created a safe space where the distinctiveness of cultural traditions was acknowledged alongside the commonality of lullaby sharing and the performance of songs (including of cultures not present in the group) by the whole group. |
| McIntosh 2018 | Female gamelan orchestra in Ubud, Bali with Balinese and non-Balinese musicians based in a private institution – library and learning centre, two x two hour rehearsals per week | Approximately thirty women ranging in age from early twenties to mid-fifties, almost half Balinese with non-Balinese comprising mainly European and North American, some permanent residents, others on temporary visas, led by two male gamelan musicians | Ethnographic research including observation, interview/ correspondence, photo and musical notation | The micro processes of the orchestra's rehearsals and performances analysed in the context of existing literature | Historical developments including government policy and tourism have led to the existence of a female intercultural gamelan orchestra. Non-Balinese members encounter culturally different teaching and learning styles and Balinese members navigate difficulties related to non-Balinese members lack of tacit knowledge (Polanyi 1958) of traditional music and dance performance. |
| Raanaas et al. 2019 | Norwegian multicultural amateur choir run by NGO, approximately 50 members including those with and without immigration background (approx. 50/50), men and | Five participants with refugee backgrounds (3 males and 2 females), Syria (3), Ethiopia (1) & Afghanistan (1) | Qualitative case study, interviews | Thematic analysis | Draws on understanding of occupation as providing structure and sense of belonging. Four themes discussed related to settlement in Norway, including: meeting with 'the state' of Norway; staying occupied; meeting with people; and searching for identity. The choir facilitated social capital and integration – maintaining and sharing heritage culture and learning new culture. |

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| | women aged 18 to 70 years | | | | |
| Rickwood 2014 | Public concert in Central Australia which brought together a gospel choir from South Africa and three community choirs after a week of singing activities | The community choirs include an approx. 40 member Aboriginal ladies choir (mostly older women), an a capella choir of approx. 70 members (predominantly white middle-class women, conductor of African/British heritage and some local African residents participating). The composition of the third Australian choir is unclear as is the South African gospel choir. | Ethnographic study including participant-observation, field notes, unstructured interviews, photography, audio and video recording. | An account based on field research about the a capella choir movement in Australia with photos and quotes from interview data analysed with existing theory | Draws on Nakata's (2007) writing on the 'cultural interface' between Australian Indigenous knowledge and Western knowledge systems. The choral tradition is considered 'common ground' where diverse knowledges, histories and social practices are relational – for example shared experience of racial oppression and indigenizing of Christianity. Considered through this lens, intercultural engagement can shift beyond the notion of reconciliation to relation. |
| Robertson 2016 | Inter-religious choir in Sarajevo, Bosnia Herzegovina | Consists of roughly equal membership of Croat Catholic, Serb Orthodox and Bosniak Muslim | Ethnographic research, observation and interview | Analysis of researcher/participant's experience of acceptance into the choir through musical participation alongside existing literature | Draws on intergroup contact theory, musical proto-social capital (Procter 2011) and musicking (Small 1998). Discusses music as tacit cultural knowledge (Sloboda 2005) and related to processing of memory, emotion, identity and belief and transmitted between group members without the necessity of language. |
| Rowley and Dunbar-Hall 2013 | Tertiary music education students' fieldtrip to Bali to learn Balinese music and dance for five to seven days | Fifteen Australian students who attended the fieldtrip in 2009 and 2011 (29 students attended in total) | Qualitative case study, including focus group interviews | Inductive/deductive analysis, coding | Draws on theories of constructivist learning and social construction of identity. Cultural confrontation facilitated development of identity from music students to music educators. Students experienced culturally defined music teaching and learning styles. |

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| Sæther 2013 | Ten day music camp in Ghana, West Africa as part of a Nordic masters level music program attended by 72 teachers, students and academic leaders from 12 countries | Ten camp attendees from Ghana, Israel, North America, Mali, Finland/Denmark/Sweden | Qualitative case study including participant observation and interview | Bricolage, incorporating theoretical perspectives and empirical data | Draws on Vygotskyian theories of creativity and learning, Wenger's (1998) communities of practice and musicking (Small 1998). The camp provided a space/experience outside of attendees comfort zone where identities could be reproduced and developed and social structures transformed. |
| Vougioukalou et al. 2019 | Music group in Wales consisting of a weekly morning and afternoon group including 25–40 refugee and asylum-seeker (RAS) participants and approximately 15 local community (LC) participants | Two group leaders and sixteen participants in the music group between 2017 and 2019. Most RAS participants identified as Syrian, Iraqi, Iranian, Kurdish, Sudanese or Congolese. LC participants included people living locally, people singing in choirs in the city, music therapy professionals, and refugee support centre volunteers | Duo-ethnography based on observations and experience of two group leaders and one local community member. Fifteen participants completed a questionnaire and took part in informal open-ended interviews | Nested autoethnographic accounts, selection of salient examples and collaborative reflection | Rehearsal and performance at community events observed to provide a space for dialogue and cultural exchanges between refugee and asylum seekers and local residents. Balance between structured and improvised music activity facilitated personal and cultural expression, non-verbal dialogue and a space for refugee and asylum seekers to lead. |
| Westerlund et al. 2015 | Three week Finnish-Cambodian intercultural project for student music teachers to gain experience teaching and learning traditional music and dance in programs run by Cambodian NGOs | Nine Finnish music education masters students, one educator and four researchers | Qualitative instrumental case study drawing on observation, interviews, focus groups and students' reflective diaries | Thematic analysis of narrative accounts | Draws on theories of teaching in intercultural contexts including Gesche and Makeham (2010) dividing intercultural skills into those of a cognitive, affective and operational nature; and Tange (2010) outlining the stages of learning in new contexts including arrival, culture shock and adjustment. Two main themes were discussed including learning to face the unknown and learning to collaborate. The student teachers' experience was characterised as one where they learned to balance structure and flexibility and to develop trust and new patterns of interaction when pushed out of their comfort zones. |

Discussion

Theoretical foundations

Theoretical foundations varied across disciplines and can be broadly characterised as focussing on: social interaction and identity; the context or event associated with the interaction; or qualities inherent to music. Beginning with social interaction and identity, each of these broad categories will be considered in turn.

Social interaction and identity

Three articles referred to Small's (1998) notion of *musicking*, which conceptualises music as a verb or process, where the relationships and social actions involved in music participation are considered central and constitutive of social identity (Fay et al., 2022; Roberston, 2016; Sæther, 2013). Similarly, Wenger's (1999) concept of communities of practice was cited in two articles (Broske-Danielsen, 2013; Sæther, 2013), where identity emerges from being part of a community engaged in social learning through the alignment of activities and negotiation of meaning. Westerlund and colleagues (2015) referred to Young-Youn Kim's theorisation of interethnic identity adaptation (Kim, 2006) and Dieckmann and Davidson (2018) and Marsh and Dieckmann (2016) drew on her conceptualisation of intercultural personhood (Kim, 2015). Kim's theories consider how communication across cultural boundaries can facilitate a more integrative understanding that transcends cultural difference. Marsh and Dieckmann complemented Kim's theorisation with Marotta's (2009) work on intercultural hermeneutics and the intercultural subject (Marotta, 2014) where he argues that both universalising commonalities and culturally distinctive practices are relevant in intercultural contact. Comparably, Burton and colleagues (2012) drew on the German idea of *Bildung* where exposure to another culture builds awareness that one's worldview is not universal. The Yolŋu's (indigenous people of North-East Arnhem Land) concept of *ganma* (converging salt and freshwater) was described by Curkpatrick (2018) as productive

biculturalism, bridging conceptualisations that acknowledge commonality and difference in intercultural encounter and consider a type of transformation. Likewise, Mani (2022) referred to Haraway's (2004) notion of 'becoming with' where humans, other species and the environment are co-constitutive – their encounters are collectively transformative. The following theoretical frameworks further consider contact between different groups and cultures.

Contact between different cultures and the processes that arise were considered through the lens of contact zones (Pratt, 1992) and intergroup contact theory (Allport, 1954). Dieckmann and Davidson (2018) and Bartleet and colleagues (2016) drew on both concepts, the former as spaces of intercultural encounter characterised by asymmetric power relationships. Pratt (1992) argued that these contact zones are not always characterised exclusively by subordination or domination, rather that through the process of transculturation, marginal groups can select and invent from materials emerging from the dominant culture. Making it the most cited theory in this review, five articles drew on Allport's (1954) intergroup contact theory (Bartleet et al., 2016; Dieckmann & Davidson, 2018; Gross et al., 2021; Howell, 2016; Mantie et al., 2021; Roberston, 2016). Gross and colleagues (2021) and Howell (2016) engaged with the theory comprehensively, considering Allport's four conditions of optimal intergroup contact – equal status, intergroup cooperation, common goals and institutional authority – and their application to integrative arts projects and large scale public festivals. Mantie and colleagues (2021) focussed more on contemporary treatments of the contact hypothesis which consider the role of the situation in fostering "personal, intimate intergroup contact" (Pettigrew & Tropp, 2006, p. 752), the generalisation of positive effects beyond the contact situation, and the effect of imagined contact (Miles & Crisp, 2014). Mantie and colleagues used musical repertoires as an example of imagined contact.

Context of interaction

Although considered in the previous section, Allport's (1954) theory, comprising conditions of optimal contact, also relates to theorisation about how to create the ideal context of encounter. The community music literature offered two theoretical perspectives on how to best facilitate intercultural music engagement programs. Balsnes (2016) drew on Higgins' (2012) principle of hospitality in community music which references ideas from Derrida that problematise "community" as potentially exclusionary. Higgins uses the term hospitality to signify openness to diversity and promotion of equality and access. Howell (2016) referred to Cohen's (2005) framework for reconciliation through the arts, which include tasks toward a transformation of relationships. These tasks comprise appreciation for common humanity and respect for the other's culture, developing more nuanced understanding of identity through sharing stories, empathizing, acknowledging and redressing injustices, expressing remorse, forgiving, and imagining and substantiating new futures.

Theories that considered the event associated with the interaction were prominent in the pedagogical and leisure literature, often with the idea of a disruption to the norm creating a space to reevaluate. Related to the idea of *Bildung*, Broeske-Danielsen (2013) drew on Bollnow's (1976) idea of 'encounter' in pedagogy, where a person comes into contact with something unexpected and unpredictable, compelling personal involvement and existential reorientation. Broeske-Danielsen was considering the experience of pre-service teachers participating in a twelve-day practicum in a Palestinian refugee camp in South Lebanon. Similarly immersive experiences that remove participants from normal life for a period of time were festivals and camps (Davies & Ritchie, 2021; Howell, 2016; Mantie et al., 2021). In the white paper preceding the report by Mantie and colleagues (2021) included in this review, Mantie and Risk (2020) referred to Turner's (1969) concept of *liminality*, characterising the folk, world and traditional music camp they analysed as a time for

participants to experiment with new ways of being and thinking. Similarly Davies and Ritchie (2021) referred to Turner's (1969) related concept of *communitas*, where participants of a six day international music eisteddfod experienced non-competitive spaces in between the formal events where ad hoc performances would spontaneously occur. In their analysis of a one day arts and cultural festival for migrant and refugee communities in Australia, Hassanli and colleagues (2020) referred to Case and Hunter's (2014) counterspace framework which explores the role of settings and narrative in adaptive responses to oppression by marginalised people.

Qualities of music

Some articles drew from theoretical foundations more focussed on music – its qualities and capacity for intercultural transmission. Robertson (2016), McIntosh (2018), Davies and Ritchie (2021) referred to the concept of tacit knowledge – embodied knowledge not captured by language (Polanyi, 1958) and the notion of musical activity as a form of tacit knowledge exchange (Sloboda, 2005). Fay and colleagues (2022) and Mantie and Risk (2020) referred to a theoretical model emerging from ethnomusicology – Schippers' (2010) twelve continuum transmission framework – that considers music transmission in culturally diverse environments, including issues of context; modes of transmission; dimensions of interaction; and approach to cultural diversity.

From music psychology and cognition, Li and colleagues (2023) adapted the Therapeutic Music Capacities Model (Brancatisano et al., 2020) to develop the Intercultural Music Capacities Model (IMCM) as a framework for their Rich Intercultural Music Engagement (RIME) intervention. The model proposes contexts, capacities, mechanisms and benefits (including cognitive, psychosocial, motor and behavioural) of engaging with music from another culture.

Similar to the IMCM (Li et al., 2023), the pedagogical model developed by Fay and colleagues' (2022) for their tertiary level klezmer-based performance module, referred to the cognitive, affective and behavioural elements inherent in experiential music learning.

Robertson (2016) likewise discussed music as tacit, experiential knowledge connected to “the behavior-influencing matrix of identity, memory, emotion and belief” (p. 260).

The range of theoretical foundations drawn from by the literature partly reflects the interdisciplinary nature of the enquiry, but also the multi-dimensional nature of intercultural music engagement, spanning social and cultural processes, social identity formation, qualities of music, and contexts and conditions of encounter.

Prominent themes

Although across the literature there were limitations to generalising due to the predominance of case studies and encounter between specific cultures in specific contexts, there were prominent themes which are discussed briefly below.

Meeting

Intercultural music engagement, as the act of encountering cultures through engaging with music, created a space for different identities, practices and perspectives to meet. All studies considered encounter between culturally different identities and with culturally different songs and instruments, although the degree of interpersonal contact and the nature of music engagement (including listening, attending performance, singing, and playing instruments) varied. These encounters exposed participants to culturally different ways of sharing or transmitting music practice (Burton et al., 2012; Howell, 2016; Mantie et al., 2021; McIntosh, 2018; Rowley & Dunbar-Hall, 2013; Sæther, 2013). In some instances the nature of the encounter occurred within a new cultural context, exposing participants to culturally different lifestyles (Barleet et al., 2016; Broeske-Danielsen, 2013; Burton et al., 2012; Curkpatrick, 2018; Westerlund et al., 2015) or with music transmission occurring through

culture bearers – people indigenous to the source of the music tradition (Bolden & O’Farrell, 2020; Joseph, 2022; Joseph et al., 2018). This meeting of difference through regular ongoing activity, or time-limited and immersive experiences, provided an opportunity for transformation.

Transformation

Transformation included shifts in understanding, attitudes, behaviour and identity. Intercultural music engagement was observed to facilitate understanding of other cultures with a corresponding shift in attitudes, either toward specific cultural identities (Barleet et al., 2016; Bolden & O’Farrell, 2020; Gross et al., 2021; Howell, 2016; Joseph, 2016; Joseph, 2022; Li et al., 2023) or more generally promoting an appreciation for diversity (Allison et al., 2020; Balsnes, 2016; Barrett & Vermeulen, 2019; Mantie et al., 2021; Marsh & Dieckmann, 2016; Sæther, 2013). Apart from increasing understanding of others, increased awareness of difference allowed participants to understand their own cultural identities and practices in a broader context (Barleet et al., 2016; Bolden & O’Farrell, 2020; Broeske-Danielsen, 2013; Burton et al., 2012; Dieckmann & Davidson, 2018; Fay et al., 2022; Rickwood, 2014).

While intercultural music engagement was observed to reveal common features of music across cultures – a theme that will be considered in further detail in the subtheme *belonging* – it nonetheless necessitated a transformation of musical style and practice as different approaches were integrated (Mantie et al., 2021; Curkpatrick, 2018; Fay et al., 2022; Rickwood, 2014). Both Sæther (2013) and Mantie and colleagues (2021) acknowledged the perspective of compromise or loss in this transformation of musical style – an issue that will be discussed in further detail in the subtheme *barriers*.

Intercultural music engagement was observed to facilitate cultural integration, however the nature of this integration varied according to context. Integration was expressed

as occurring between host communities and new arrivals (Balsnes, 2016; Gross et al., 2021; Raanaas et al., 2019; Vougioukalou et al., 2019) and between diverse groups, by virtue of their shared experience of displacement (Lenette et al., 2016), marginalisation (Hassanli et al., 2020; Rickwood, 2014) or resettlement (Marsh & Dieckmann, 2016). In some studies, integration was observed between different ethnic or religious groups sharing geographical location in a context of socio-political conflict (Barrett & Vermeulen, 2019; Howell, 2016; Robertson, 2016). Intercultural music engagement was observed to facilitate musical, personal and collective transformation, such that individuals expressed feelings of belonging to a larger group.

Belonging

Belonging was a prominent theme across the studies, however there was also a tension between universality and acknowledgement of difference. A sense of belonging was expressed in terms of shared musical activity (Allison et al., 2020; Cores-Bilbao et al., 2019; Raanaas et al., 2019), with the experience likened to belonging to a family (Balsnes, 2016; Barrett & Vermeulen, 2019; Joseph, 2022; Sæther, 2013), or community (Balsnes, 2016; Lenette et al., 2016; Raanaas et al., 2019; Robertson, 2016). The “universal” features of music were perceived as a way of nurturing connection based on common humanity (Barrett & Vermeulen, 2019; Bartleet et al., 2016; Dieckmann & Davidson, 2018; Fay et al., 2022; Joseph, 2016; Lenette et al., 2016; Mantie et al., 2021).

Conversely, the issue of essentialising or stereotyping when musical styles are differentiated based on cultural categories was noted in several articles (Bolden & O’Farrell, 2020; Davis & Ritchie, 2021; Dieckmann & Davidson, 2018; Fay & colleagues, 2022; Howell, 2016; Mantie et al., 2021; Marsh & Dieckmann, 2016). Marsh and Dieckmann (2016) referred to Marotta’s (2009) assertion that acknowledging cultural distinctions is not so much at issue as is essentialising in order to repress or exclude others based on difference.

Indeed, in several studies, inclusivity and acceptance of diversity was discussed as an important factor in fostering belonging (Balsnes, 2016; Bolden & O'Farrell, 2020; Hassanli et al., 2020; Joseph, 2022; Joseph et al., 2018; Mani, 2022). The tension between personal and collective identity was discussed in a number of ways, including balancing: individuation and universalisation (Marsh & Dieckmann, 2016); personal and cultural authenticity (Mantie et al., 2021); and choice/determination and belonging (Raanaas et al., 2019). Relatedly, new arrivals, refugees and asylum seekers were observed to respond positively to intercultural music engagement that allowed their ownership and active input in the process (Balsnes, 2016; Lenette et al., 2016; Mani, 2022; Vougioukalou et al., 2019). Belonging required participants to feel like they mattered, with affirmation of both commonality and personal and cultural differences.

Barriers

Navigating differences within intercultural music engagement was not without difficulties. Language was one such barrier, however this was equivocal. On the one hand music was observed as something that transcended language barriers – a perception that will be discussed in more detail in the subtheme *value of music*. Differences in language were framed positively as an act of resistance for marginalised groups with the use of non-majority languages resulting in the exclusion of majority culture participants, which served to level power imbalances (Balsnes, 2016; Hassanli et al., 2020) and a way of connecting to homeland that was central to the cultural exchange (Cores-Bilbao et al., 2019; Bartleet et al., 2016; Lenette et al., 2016; Mani, 2022; Marsh & Dieckmann, 2016; Raanaas et al., 2019). On the other hand, sometimes the encounter emphasised difference, with those sharing common language or heritage forming distinct groups (Barrett & Vermeulen, 2016; Dieckmann & Davidson, 2018; Howell, 2016), and obstacles to engagement related to lack of common language or difficulty in choosing a lingua franca for the larger group (Balsnes, 2016; Barrett

& Vermeulen, 2016; Broeske-Danielsen, 2013; Davies et al., 2021; Mantie et al., 2021; McIntosh, 2018; Raanaas et al., 2019).

Some participants noted difficulty in singing in different languages, although this also represented an opportunity for building understanding and connection as participants helped each other with pronunciation (Balsnes, 2016; Barrett & Vermeulen, 2019; Dieckmann & Davidson, 2018; Joseph, 2016; Joseph et al., 2018). Some participants noted the “risk that the heart of the music was lost in the blending process” (Sæther, 2013, p. 41). Mantie and colleagues (2021) observed that the time limited nature of a music camp, together with incomparability between music styles related to tonal differences, resulted in some participants perceiving that certain cultures’ tunes were misrepresented with reinterpretation occurring through a Western music style. Howell (2016) and Davies and Ritchie (2021) likewise noted time constraints to deeper intercultural contact and learning in the context of music festivals – both studies observing this was more likely to occur in smaller informal settings, which were limited in the festival context.

Beyond navigating differences in sound and language, the meaning of the lyrics also had potential to create discord if they were written in particular political contexts to reinforce ingroup and outgroup differences (Marsh & Dieckmann, 2016; Mantie et al., 2021). As Sandoval (2016) noted these instances counter the idea of music as a universal language or as universally neutral. Nonetheless, as discussed in the following theme, there were certain features of music considered to be particularly suited to fostering connection and understanding in intercultural contexts.

Value of music

Despite barriers to engagement considered above, there was a common perception that music transcended language and cultural boundaries (Balsnes, 2016; Bartleet et al., 2016; Broeske-Danielsen, 2013; Davies & Ritchie, 2021; Gross et al., 2021; Hassanli et al., 2020;

Lenette et al., 2016; Raanaas et al., 2019; Rickwood, 2014; Robertson, 2016; Vougioukalou et al., 2019). Music was understood to operate on non-verbal (Broske-Danielsen, 2013; Davies & Ritchie, 2021; Vougioukalou et al., 2019), affective (Allison et al., 2020; Barrett & Vermeulen, 2019; Bartleet et al., 2016; Bolden & O'Farrell, 2020; Cores-Bilbao et al., 2019; Davies & Ritchie, 2021; Dieckmann & Davidson, 2018; Fay et al., 2022; Gross et al., 2021; Howell, 2016; Lenette et al., 2016; Li et al., 2023; Marsh & Dieckmann, 2016; Mani, 2022; Robertson, 2016; Vougioukalou et al., 2019) and embodied, experiential levels (Balsnes, 2016; Bartleet et al., 2016; Bolden & O'Farrell, 2020; Dieckmann & Davidson, 2018; Fay et al., 2022; Howell, 2016; Joseph, 2016; Joseph et al., 2018; Lenette et al., 2016; Li et al., 2023; Mani, 2022; Mantie et al., 2021; Marsh & Dieckmann, 2016; McIntosh, 2018; Robertson, 2016; Sæther, 2013). The capacity for music to connect to emotions and increase knowledge of others was perceived to foster interpersonal empathy (Barrett & Vermeulen, 2019; Cores-Bilbao et al., 2019; Gross et al., 2021; Joseph, 2022; Li et al., 2023; Mani, 2022; Vougioukalou et al., 2019).

While the political context in which songs were created was noted above as a barrier to intercultural music engagement, the culturally embedded nature of music was nonetheless central to its utility in fostering intercultural understanding (Allison et al., 2020; Bolden & O'Farrell, 2020; Barrett & Vermeulen, 2019; Curkpatrick, 2018; Dieckmann & Davidson, 2018; Fay et al., 2022; Joseph, 2016; Joseph, 2022; Joseph et al., 2018; Li et al., 2023; Mantie et al., 2021; Marsh & Dieckmann, 2016; McIntosh, 2018; Raanaas et al., 2019; Sæther, 2013; Vougioukalou et al., 2019). This dialectic emphasises the highly contingent nature of music for intercultural connection and the need for skilled facilitation and knowledge of local context.

Digital engagement

A number of studies noted engagement via digital platforms. The use of digital platforms were observed to support direct engagement with culture bearers if they were not sharing geographical location with participants (Joseph et al., 2018). Digital platforms also supported music engagement during COVID-19 lockdown (Fay et al., 2022). Both Joseph and colleagues (2018) and Fay and colleagues (2022) noted technological issues in using Skype and Zoom, such as disruptions to connection and latency, with Fay and colleagues adapting their pedagogical approach to include peer to peer learning via Zoom break out rooms and individualised playing in virtual vicinity to avoid the “cacophony and frustration of latency” (p. 217).

In their study of a music camp, Mantie and colleagues (2021) conducted an analysis of associated online social networking groups and found these platforms supported more in-depth examination of intercultural exchange than time allowed face-to-face at the camp, including critical engagement with notions of alterity and colonialism. Howell (2016) noted that younger participants of the public intercultural music festivals she studied considered Viber and WhatsApp to be useful platforms for maintaining contact with other participants. YouTube provided access to video and audio resources that facilitated engagement with the cultural music practices of co-participants and those beyond the direct experience of the participants (Dieckmann & Davidson, 2018; Joseph, 2016; Marsh & Dieckmann, 2016), as well as a platform to disseminate the participants’ intercultural music engagement to broader audiences (Bartleet et al., 2016). Audio files posted online were used as an alternative to sheet music for refugee and amateur singers in a community choir (Balsnes, 2016). The use of digital platforms demonstrated rapid uptake during the pandemic and its use in intercultural music engagement is of increasing relevance in the context of globalisation.

Conclusion

Over the last ten years, intercultural music engagement has been considered empirically across a range of disciplines in a variety of contexts, revealing a multi-dimensional practice that takes place in choirs, participatory music programs and workshops, orchestras, festivals, educational programs, programs for tertiary music students and preservice teachers, and music camps and retreats. Drawing from a range of theoretical frameworks, music is understood to comprise cognitive, affective and behavioural elements, with shared practice influencing social and cultural processes and social identity formation. The practice is not without challenges and local knowledge of context and facilitation skills are paramount. While the findings of the review could inform theories of change and program logics for similar interventions seeking to use intercultural music engagement for social connection, as asserted by other scholars engaged in intercultural enquiry, ideally intervention design should take place in collaboration with those populations for whom they are designed (Berry et al. 2011; Havsteen-Franklin et al. 2021; Lonie 2018).

The literature review is not exhaustive. As discussed in the data collection section, the exclusion of non-English literature may contribute to a bias toward Western conceptualisations of intercultural music engagement. The predominance of case study analyses limits the generalisability of findings, however as discussed, context is central in considerations of intercultural music engagement.

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Chapter 8. Program logic for *VUMusicConnects*: A brief hybrid music intervention for international students

Chapter 8 describes a program logic for a brief music and dance intervention for international university students aimed at facilitating social connection, intercultural understanding and resilience. As the program is scheduled for early 2024, no data or results are reported in the chapter. The program logic is informed by the four studies described in the thesis and as such it addresses the three research questions by beginning to consolidate the findings of the investigation, before a final conclusion in Chapter 9.

Statement of contribution

In consultation with Victoria University International Student Support Services, I conceived of the program design. I formulated the proposed program evaluation with critical input from Professor Jane Davidson and Professor Yoshihisa Kashima.

Acknowledgements

I would like to thank Sue Oulton, Amy Kyriakopoulos, and Phoebe Le from Victoria University International Student Support Services, Grace Vanilau, Lynette George, Professor Genevieve Dingle, Vicki Bos and Patrick Telfer for your support in planning the program. I also acknowledge Dr Delwyn Goodrick for insights about applied program evaluation.

Introduction

During COVID-19 lockdown, I was engaged in sessional teaching work at Victoria University. As part of a staff wellbeing program conducted regularly via Zoom I led a session on music and dance for wellbeing and introduced participants to body percussion – a custom practiced across numerous cultures. Among the participants clapping and tapping along was

Sue Oulton, international student advisor at Victoria University. I was subsequently approached by Sue to propose a music and dance program for social connection and resilience as part of a suite of health and wellbeing programs offered to international students by Victoria University International Student Support Services (VUISS). It was good fortune that the interests of VUISS in social connection and resilience so closely aligned with my PhD project. Sue and the other international student advisors Amy and Phoebe accommodated my request to develop the intervention and proposed evaluation as part of my research.

In this chapter I will provide details of the process of developing the program logic and proposed evaluation for the *VUMusicConnects* program. I will consider how the program design was informed not only by the four PhD studies, but also existing literature about program implementation, drawing on dialogue within the fields of program evaluation, implementation science, network science, intercultural studies, community psychology, and community music. I begin the chapter with an overview of this literature. The term program and intervention is used interchangeably in much of the literature although there is some usage of intervention as a more targeted activity aimed at attitude, knowledge or behaviour change (Loss, 2008), where program may be applied to activity that does not entail transformation (McGrath & Whitty, 2019), however these definitions vary across disciplines. As such the term program and intervention will be used interchangeably in this chapter, generally depending on the literature being cited.

Program logic and theory of change

A program logic is a tool for program implementation which outlines how a set of actions, conditions and resources are expected to facilitate desired outcomes (Goldsworthy, 2021). Goldsworthy (2021) differentiated between program logic and theory of change – the former explaining how a program is supposed to work, the latter explaining why particular

actions will lead to particular outcomes. Reinholz and Andrews (2020) distinguished further between change theory and theory of change. Where a theory of change makes explicit the assumptions about how a program is going to achieve desired outcomes, change theories are those that are generalisable beyond a single program. Developing a theory of change provides opportunity for program stakeholders to share knowledge of the particularities of the context of their program to arrive at hypotheses about how certain actions are expected to effect change given their circumstances. By building in monitoring of indicators throughout the program implementation, Reinholz and Andrews (2020) argued that these hypotheses can be consistently evaluated and adjusted. According to Funnell and Rogers (2011) developing a sophisticated program theory can improve interpretation of results from program evaluation, allowing differentiation of implementation failures from theory failures, as well as identification of what works for whom in what circumstances.

Evaluation, complexity and transformation

The measurement of implementation fidelity – the degree to which a program is delivered as intended – is advocated to strengthen confidence in the effectiveness of interventions, reassure practitioners that they are implementing interventions properly, and allow comparison and synthesis of evidence across interventions (Carroll et al., 2007). From community psychology, Dymnicki and colleagues (2017) discussed the process of scaling to increase adoption and sustainability of interventions across broader systems, stressing the importance not only of fidelity but flexibility to adapt and apply interventions in different communities and settings. Likewise, emerging from the fields of international development and education are approaches that espouse integrity over fidelity, and allow for adaptation and learning through the implementation and evaluation process (Paulsen & Spratt, 2020; Patton, 2015). Integrity, as opposed to fidelity, shifts the emphasis from operating according to a predefined set of rules, to prioritising local needs and doing what works in the given

circumstance (Paulsen & Spratt, 2020). Rather than prescriptive, Patton (2015) argued program implementation and evaluation should be guided by principles, including developmental purpose, evaluation rigour, utilisation focus, innovation niche, complexity perspective, systems thinking, co-creation, and timely feedback.

Merton (2008) contended that a transformative research and evaluation paradigm – one that prioritises human rights and social justice – is particularly pertinent to culturally complex communities, and further that “taking the risk to blend academic genre with the conventions of the researched is an indication of community solidarity” (p.15). Relatedly, Paulsen and Spratt (2020) argued that the adaptive approach to program implementation reconceptualises the “traditionally rigid boundaries between research, design, and implementation” (p. 138). Following an overview of literature about network interventions, and community music and intercultural interventions, I will consider how I sought to bridge these boundaries in the *VUMusicConnects* program design.

Network interventions

Network interventions are those that purposefully use or alter social networks to effect attitude, knowledge or behaviour change (Bunger et al., 2023; Robins et al., 2023; Valente, 2012). Valente (2012) identified four types of network interventions including: identifying *individuals* as change agents; *segmentation* to identify groups to change at the same time; *induction* to stimulate peer-to-peer interaction, such as the use of word of mouth; and *alteration* of the network, by changing the actors involved or the links between actors.

Based on Valente’s (2012) taxonomy and observation of management of the COVID-19 virus, Robins et al. (2023) developed a multi-level network intervention framework that considered intervention actions across local, setting, and systems levels, utilising identification (either individual or group level), diffusion, and structural change. Focussing on network *alteration* strategies, Bunger and colleagues (2023) conducted a literature review

of network interventions that altered: *context*, including the environment, creating groups, or changing network composition; individual *actor*'s knowledge, skills, motivation or prominence; and *ties* – including for example building ties between mentors and mentees, or encouraging resource sharing between existing ties.

Like Robins and colleagues (2023), Young et al. (2023) observed network phenomena during the COVID-19 pandemic to inform their extension of Valente's (2012) framework, theorising how online networks could disrupt misinformation about the virus, adding the redesign of digital platforms to an adaptation of Valente's four approaches for online networks. I drew on face-to-face and online induction and alteration elements of network intervention design for the *VUMusicConnects* program across local, setting and systems levels, which will be further elaborated later in this chapter.

Community music and intercultural interventions

Christiansen et al. (2017) noted the paradoxical nature of interventions based on organised cultural encounters, writing “on the one hand, cultural encounters are seen as the root cause of various global and/or local problems, but on the other hand organising a cultural encounter is also seen as a (potential) solution to these problems” (p. 599). The risk of interventions of this nature reproducing rather than transforming conflict and division have been noted in both intercultural studies and community music (Christiansen et al., 2017; Howell et al., 2017). The tension between rigour and ecological validity (Habibi et al., 2022) or between positivist and interpretivist approaches to community music intervention evaluation (Lonie, 2018) is arguably more relevant in interventions using intercultural music engagement, where ongoing evaluation, knowledge of context and facilitation skills are required to allow in the moment response to emerging issues.

While considering a double-blind randomised controlled trial to be the gold standard for intervention, Habibi and colleagues (2022) nonetheless attempted to “combine elements

from different worlds with seemingly opposing strategies” (p. 53) to devise best practice models for community-based music intervention research. This entailed a research design that included a control group, pre and post program outcome measurement, and a balance between fidelity and adaptation, echoing previously cited scholars in this introduction. While espousing the use of a treatment manual, Habibi et al. (2022) argued “When realized in community-based research, the treatment manual needs to exhibit conditional flexibility to accommodate the needs of different communities” (p. 54). They also suggested the use of unobtrusive fidelity measures such as physical presence rather than engagement and activity.

Lonie (2018) argued for both outcome-based evaluation and critical approaches that explore complex processes in community music interventions, an approach that is highly recommended for interventions using intercultural music engagement. Howell et al. (2017) identified a broad skills set necessary for facilitation of community music interventions including musical, pedagogical, developmental, social, health and leadership knowledge. Considering facilitation specifically of intercultural music engagement, Croke and colleagues (2023) devised a conceptual framework that foregrounds the importance of cultural humility and safety and acknowledgement of power dynamics in interventions of this nature. These aspects of research design, evaluation approach, and facilitation skills and guidelines informed the *VUMusicConnects* program theory of change and design.

***VUMusicConnects* program theory of change**

At this stage, the theory of change is based on the findings of the thesis, the literature about interventions introduced in this chapter, empirical research specific to international students and the known circumstances of the program. It is anticipated that it will be adapted and built upon throughout the implementation when additional factors specific to this program become more apparent, including the needs of the participants. This section will

detail the main presenting needs, the context of this program, program logic, program manual and proposed indicators for evaluation.

Main presenting needs

As sojourners, temporary visitors who will return to their home country (Hofhuis et al., 2019), international students can experience a range of challenges while transitioning to university and a new country, including language barriers (Gallagher, 2013), cultural adaptation and social exclusion (Rosenthal et al., 2008; Sherry et al., 2010). Belonging has been found to positively predict well-being, academic motivation and reduced drop out intention among international students (Suhlmann et al., 2018), however there is some evidence that international students in Australia perceive a lack of social integration and belongingness (Arkoudis et al., 2019).

Context

Victoria University (VU) is a higher education institution with campuses in the city centre and western suburbs of Melbourne, Australia. Founded as Footscray Technical School in 1916, VU has continued to have a community and vocational orientation, offering both vocational education and training (VET) and higher education (HE) courses. According to the annual report, in 2022 international student numbers began to return to pre-pandemic levels with 6,262 onshore international students (112 VET, 6,150 HE) from 108 countries. Higher education international students are predominantly from China, India and Sri Lanka, and VET international students are predominantly from Vietnam and Indonesia (Victoria University, 2023).

VUISS provides free and confidential support services to VU international student visa (subclass 500) holders, including health and wellbeing programs, of which *VUMusicConnects* forms a part. In developing the *VUMusicConnects* program, consideration

was given to VU's 'block mode' where subjects are completed in a four-week block. As such the program takes the form of a brief intervention, comprised of four 90-minute sessions.

Program logic

Consultation with VUISS comprised of email correspondence and three meetings to establish their needs, and discuss the program logic, outline and proposed evaluation. In the second meeting we discussed the program logic (see Figure 1). This builds upon a simple linear program logic model described by the W.K. Kellogg Foundation (2014), where reading the figure from left to right, adjacent activities and outputs communicate how the program is anticipated to achieve desired outcomes. Although these linear models are useful for a succinct visual snapshot, they have been criticised for not fully capturing the complexity of contextual factors (Funnell & Rogers, 2011; Mills et al., 2019; Onyura et al., 2021). In this model, the arrows move beyond a linear model to some degree and the logic will continue to be adapted throughout the implementation and evaluation. The assumptions – at the left side of the figure – draw on the findings of the thesis and are discussed in more detail in Chapter 9. The activities are described in further detail in the program manual notes in Table 1 (p. 323), and further explanation of the theory of change follows these notes. In addition to indicators about sense of community (SOC), resilience, friendship ties and attitudes toward cultural groups, the evaluation continues investigation in this thesis of the role of diversity ideology in intercultural music engagement, and whether endorsement of colourblindness, multiculturalism and polyculturalism moderate the anticipated effects of the program.

Figure 1

VUMusicConnects program logic

The main presenting problem: International students can experience a lack of belonging and social connection, negatively impacting wellbeing and resilience

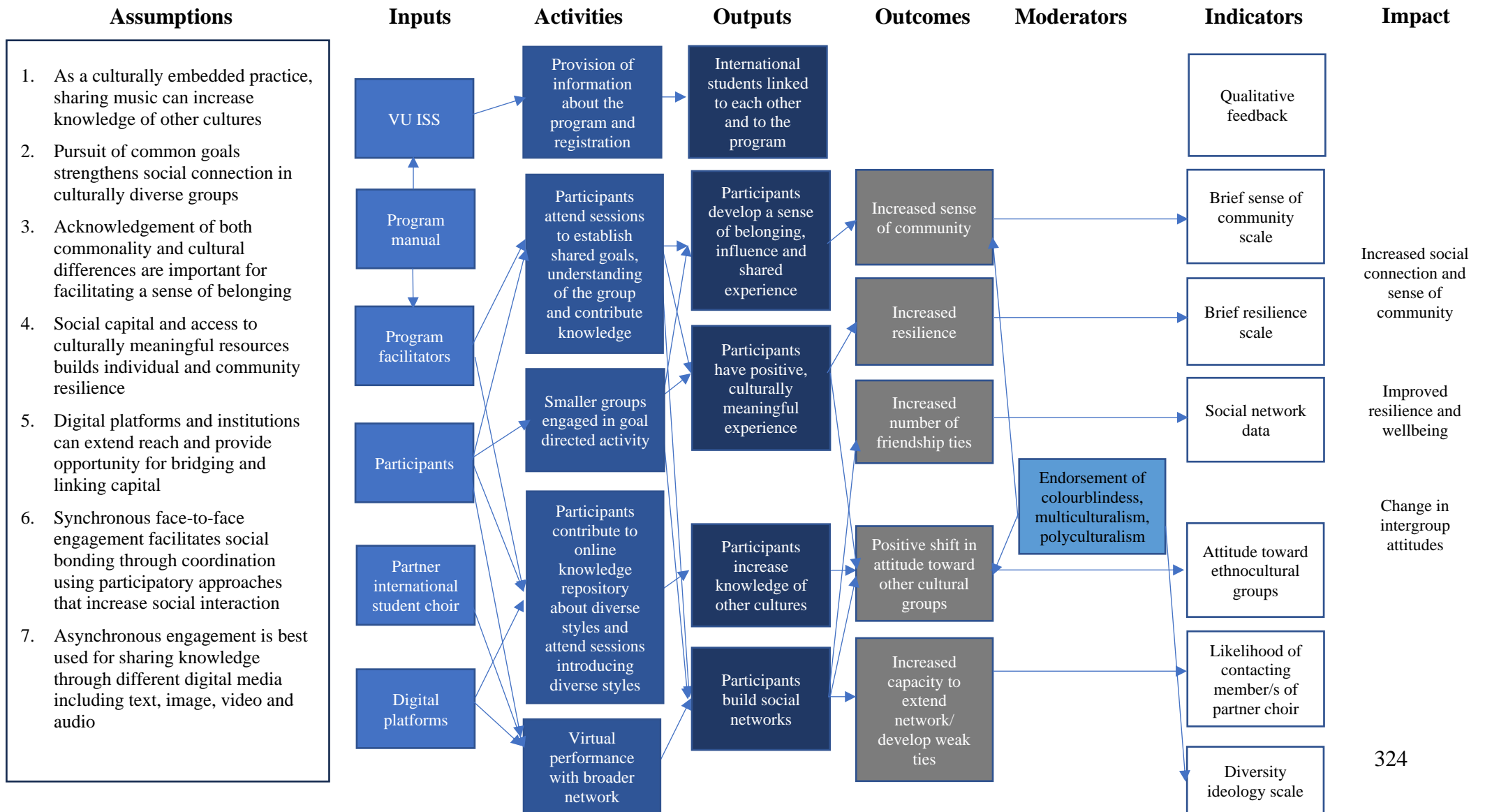


Table 1

VUMusicConnects program manual notes

Overview

The program comprises four 90-minute sessions. Weeks 1, 2 and 4 will be conducted face-to-face at VU city campus. Week 3 will be conducted via Zoom.

Notes for facilitators: As music training is not a prerequisite for participation in the program, facilitation includes creating opportunities for participation at any level. As this program involves participants from diverse cultures sharing music and dance, cultural awareness is important, while remaining open to how individuals express their identity and their musical preferences.

| Week | Input | Activity | Notes |
|-------------|-----------------------------|---|---|
| 1 to 4 | Padlet Participants | Over the four weeks participants are invited to engage with each other via a Padlet – a collaborative web platform – to share music and dance videos and information about their cultural background and music tastes (see Figure 2). From week 1 to week 4 small performance groups will develop short performances outside of the sessions for presentation in week 4. | Participants will be invited to introduce themselves via the Padlet upon registration to the program. Posts will be moderated by the main facilitator. |
| 1 | Facilitator Participants | The first session will include establishing the group, creating circle dances and forming small performance groups for a presentation in the fourth session. Activity 1 Introduction (approx. 20 min) Introduction to the program – overview of the four sessions. | |

Brief introduction of each participant (facilitator should indicate there will be further opportunity in the session to get to know people better – see Activity 3).

Establishing ground rules.

Activity 2 Circle dances (approx. 30 min)

Facilitator to introduce the practice of circle dances across cultures and to lead the group in creating simple steps for the group to follow.

Activity 3 Speed dating (approx. 30 min)

“Speed dating” to establish small performance groups. Participants are invited to share the following with each member of the group in pairs: the type of music they like; any particular skill they have eg. dancing, singing, playing an instrument; any idea they have about a short performance for week 4. When all participants have met each member, they are invited to form small groups.

Activity 4 *Dos Oruguitas* (approx. 10 min)

Introduction to *Dos Oruguitas* – the song for the asynchronous choir with UQ Voices (see week 3).

Participants will be invited to nominate ground rules – expectations they have of how the group works together. Some expectations that may be added by the facilitator if the participants do not identify them include: in singing, dancing and improvising together there is no such thing as mistakes; inclusion and respect for different cultural arts practices is expected.

Ideal accompanying music would have a simple 4/4 rhythm and facilitator will guide the participants with creating simple movement patterns within this time signature. The facilitator will start as the leader, guiding all participants around in a circle or spiral or snaking around the room, then invite participants to take the lead. Participants will be invited to either devise their own movement pattern or lead participants in existing folk dances known to participants, if they would prefer.

The facilitator will indicate to participants that this activity is to try to find other participants to create small performance groups to work on developing a performance for presentation in week 4. Performances can be as simple as singing along karaoke style to a backing track or dancing to a recording, to coordinating to play a song using different instruments. The facilitator will assist people to find groups if participants are unable to and will hear from each group about their proposed performance, providing guidance as required.

The facilitator will introduce participants to the song and provide the lyrics. Participants will be invited to practice along with an MP3 provided by UQ Voices ahead of week 3.

| | | | |
|---|---|--|---|
| 2 | <p>Guest facilitators</p> <p>Participants</p> | <p>The second session will include learning local Wurundjeri and Sāmoan arts from culture bearers.</p> <p>Activity 1 Djirri Djirri (45 min)</p> <p>Djirri Djirri dancers are a Wurundjeri led female dance group who lead workshops incorporating dance and song in Woiwurrung, the language of the Wurundjeri people – the traditional custodians of Narrm (Melbourne)</p> <p>Activity 2 Grace Vanilau and Folole Tupuola (45 min)</p> <p>Grace Vanilau and Folole Tupuola are Community Arts and Cultural Development practitioners of Sāmoan heritage who perform together creating contemporary works that combine spoken word/oratory, movement, chant and rhythm</p> | |
| 3 | <p>Guest facilitators</p> <p>Partner international university choir</p> <p>Participants</p> <p>Zoom</p> | <p>The third session will be conducted via Zoom with UQ Voices (University of Queensland international student choir). UQ Voices peer leaders and choir director Vicki Bos will lead VU participants in learning a song from the UQ Voices repertoire – <i>Dos Oruguitas</i>, a song sung in Spanish and English from the soundtrack of the Disney movie <i>Encanto</i>.</p> <p>Activity 1 Introduction (approx. 20 min)</p> <p>The facilitator will introduce UQ Voices and outline the process of creating the asynchronous choir, including guidelines for how to record and upload to DropBox. The group will be introduced to the song and will sing along to demonstrate the ‘latency problem’ in Zoom. The solution to the latency problem will be introduced – everyone</p> | <p>Prior to this session, members of UQ Voices will also be invited to introduce themselves and participate via the Padlet.</p> <p>The ‘latency problem’ means that when the group sings along with all microphones on, the sound will not be experienced in unison. By only having a lead singer’s microphone on, while other participants sing along, participants will hear themselves singing in unison with the lead singer.</p> |

except the leader should turn off their microphone and 'sing along' with the leader.

Activity 2 Break out rooms (approx. 30 min)

The group will divide into the different parts of the choir, including soprano, alto, baritone and backup voices, with a UQ Voices peer leader allocated to each group.

Activity 3 Conclusion (approx. 10 min)

The group will come together for a final sing along and instructions.

Activity 4 Recording (approx. 30 min)

Participants will video and audio record themselves singing the song in isolation, and submit it to a DropBox folder for editing to create the asynchronous choir performance.

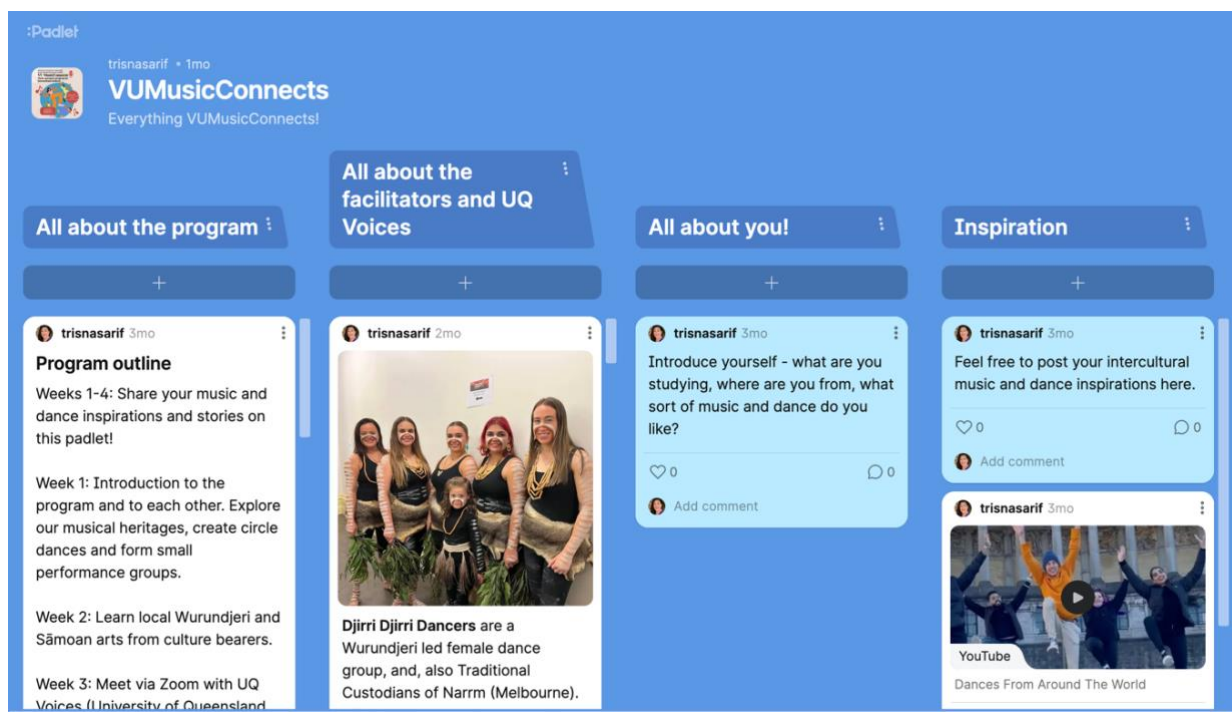
Participants will be invited to participate to their best ability, even if this means submitting a video lip synching or just singing the parts they feel confident with.

A video and sound editor will create the final video.

| | | |
|---|-----------------------------|---|
| 4 | Facilitator Participants | The final session will culminate in performances by the small performance groups established in the first session, and a viewing of the asynchronous choir performance. |
|---|-----------------------------|---|

Figure 2

VUMusicConnects Padlet



The theory of change for the *VUMusicConnects* program includes factors specific to the particular community and geographical locale, and elements that could generalise across contexts. Drawing on Pratt's (1992) writing about contact zones where cultures meet often in contexts of asymmetrical power relations, Christiansen et al. (2017) stressed the importance of the historical and spatial context of cultural encounters set up as intervention strategies. In the case of the *VUMusicConnects* program, in the first instance the spatial context of the intervention is the learning institution – Victoria University – which has brought the participants together as international sojourners. Acknowledgement of the participants' origins and cultural heritages forms part of the program, but so too does the opportunity to improvise and co-construct new cultural practices in this temporary setting, through inventing new circle dances, and working together to create performances together for the final session. This is an element of the program that could be generalised to other settings, and one where

the outcome would be different in each case depending on the input of the participants. As discussed in Chapter 7, a balance between traditional/structured and improvised music activity is understood to facilitate personal and cultural expression, non-verbal communication and opportunities for leadership and ownership (Curkpatrick, 2018; Lenette et al., 2016; Mani, 2022; Vougioukalou et al. 2019). Furthermore, arts activities are understood to facilitate individual resilience through fostering discipline and achievement (Barrett & Vermeulen 2019) and community resilience through experiencing collective efficacy and activating social capital, trust and safety during and following adversity (Havsteen-Franklin et al., 2021; Lenette et al., 2016).

The second session draws attention to the historical and spatial context of the part of the world the sojourners have arrived in – introducing them to local indigenous cultural practice and neighbouring Pasifika community. Transmission of music and dance by culture bearers expose participants to culturally diverse pedagogy and ways of thinking and doing, with the potential for building understanding and acceptance of other cultural groups (Campbell, 2018; Joseph, 2022; Joseph et al., 2018). This aspect of the program is specific to the locale of VU and would need to be adapted if applied in other geographical settings. The third session highlights the global context – extending the network to other international sojourners at another learning institution in Australia to sing a song from a movie that has been popularised on a global scale. Drawing on the learnings from the PAR project, the use of the asynchronous multi-tracking performance follows a centrally coordinated approach to simplify the process and maximise participation. Dialogue between participants is facilitated through the Zoom meeting with UQ Voices members, and scaffolding of learning and participation is supported through peer leadership by UQ Voices members and coordination of technical aspects of the process by program facilitators and a sound and video editor.

From the perspective of a network intervention, *VUMusicConnects* program can be considered as occurring across local, setting, and systems levels. The program and its participants is understood as the intervention's 'setting'. Robins and colleagues (2023) included as an example of an intervention action at the setting level, the identification of key venues. VUISS identified the city campus as a central venue to conduct the face-to-face sessions. Zoom and the Padlet provide virtual settings that allows the program to extend reach to establish ties with UQ Voices. In a study in the Netherlands, the use of social media with locals of the host country provided international students with social support, aiding acculturation to the new environment (Hofhuis et al., 2019) and among international students in the US, social media offered opportunity to build bridging social capital, improving learning engagement (Dong et al., 2022). The name of the program *VUMusicConnects* is one that translates easily to a hashtag, allowing the use of online network intervention actions, such as Young et al.'s (2021) adaptation of Valente's (2012) induction – *inducing virality* – where peer to peer interactions are encouraged through online signalling.

The first session includes an example of a local level intervention action where small performance groups are established to alter the network and create connections between individuals in the program to prepare a performance piece. Providing contact opportunities through community-based physical activity programs have been found to strengthen friendship ties (Blanco et al., 2023) and to facilitate integration between groups among university students (Boda et al., 2020). The transfer of skills and knowledge through connecting through music and dance practice is also an example of a local level intervention action of *induction* – stimulating peer-to-peer interaction which creates links in the social network (Valente, 2012). At a systems level, the intervention provides opportunity for the program participants to create ties with international students outside of VU. Furthermore the establishment of the program logic and manual facilitates the scaling up of the intervention

and adaptation across similar settings as described by Dymnicki et al. (2017). Dymnicki and colleagues drew from community psychology principles and the implementation science concept of scaling up, arguing for careful consideration of local contexts, needs and stakeholders to ensure that established programs adapt fully to local circumstances.

***VUMusicConnects* program evaluation**

Following from Merton (2008), Paulsen and Spratt (2020), and Habibi et al. (2022) discussed in the introduction to this chapter, I attempted to blend and bridge approaches to meet the needs of culturally diverse community and best practice in intervention research. I sought to meet community needs mainly through the balance of cultural awareness and openness, and structure and improvisation written into the program manual notes. In the following outline of the proposed evaluation, consideration is also given to how a reflective diary could be used to evaluate program integrity and contribute to subsequent adaptations. As discussed, elements of the program would need to be adapted in different settings to meet different community needs.

A quasi-experimental pre and post design is proposed for the program evaluation and has been approved by the University of Melbourne Human Research Ethics Committee (see Appendix P). A suitable comparison group was identified in consultation with VUISS, comprising international students who have previously participated in programs offered as part of their health and wellbeing suite of programs. The evaluation questions include:

1. How effective is the *VUMusicConnects* program in positively shifting intergroup attitudes and increasing sense of community and resilience among participants?
 - a. Compared to a comparison group, does participation in the *VUMusicConnects* program positively shift intergroup attitudes and increase sense of community and resilience?

- b. Does diversity ideology (polyculturalism, multiculturalism, colourblindness) moderate effects on sense of community and intergroup attitudes?
 - c. Were there any negative effects of the program?
2. Does participation in the *VUMusicConnects* program strengthen friendship networks and develop weak ties?
3. To what extent was the program implemented as intended?
 - a. What is the engagement of participants (number of sessions attended and number of posts/engagement with the Padlet)?
 - b. To what extent did the sessions observe the activities and guidelines set out in the program manual?
 - c. Were any adaptations to the program manual judged necessary to improve the experience for participants?

Data will be collected at three time points. The following data will be collected on registration to the program or introduction to the research (for the comparison group):

- name (*VUMusicConnects* participants only to allow social network analysis)
- demographic information (gender, age, citizenship, country of birth, ethnic identity, first language, parents' countries of birth)
- questions about music practice (*VUMusicConnects* participants only)

The following data will be collected at the first session of the program via pen and paper survey for participants, or on the same day via online survey for the comparison group:

- Brief sense of community scale (8 items on a five point Likert scale, ($\alpha = .92$) (Peterson et al., 2008)
- Social network question (*VUMusicConnects* participants only). Participants will be asked to select the members of the *VUMusicConnects* group they identify as a)

classmates; b) acquaintances; or c) friends. Names will be populated from the data collected on registration. These will subsequently be deidentified.

- Brief resilience scale (6 items on a five-point Likert scale, ($\alpha = .80$) (Smith et al., 2008)
- Attitudes toward ethnocultural groups – slider scale question expressing attitude toward different social groups (from Mutual Intercultural Relations in Plural Societies; MIRIPS questionnaire, Berry, 2017). Ethnocultural groups will be populated from the data on ethnic identity collected on registration.
- Diversity ideology (5 items on a seven-point Likert scale for each polyculturalism ($\alpha = .88$), multiculturalism ($\alpha = .80$), and colourblindness ($\alpha = .86$ ideologies) (Rosenthal & Levy, 2012)

The same data will be collected in a follow up survey administered at the final session of the program via pen and paper survey for participants, or on the same day via online survey for the comparison group. The following additional data will be collected from *VUMusicConnects* participants only:

- Likelihood of initiating contact with UQ Voices members (1 item on a five point Likert scale)
- Open ended question about the positives of being in the *VUMusicConnects* program
- Open ended question about the challenges and difficulties of being in the *VUMusicConnects* program.

The questions for the three time points are included as Appendix O. Program fidelity will be evaluated with descriptive statistics about participant engagement (number of sessions attended and number of posts/engagement with online platform) and a reflective diary

considering adherence to the program manual following each session recorded by the facilitator. The brief resilience scale (Smith et al., 2008) is a measure of individual resilience, however community resilience will be evaluated indirectly through the social network data, following the conceptualisation of community resilience through arts activity of activating social capital (Havsteen-Franklin et al., 2021; Lenette et al., 2016). The analysis will include:

- 2 x 2 mixed repeated measures ANOVAs to compare *VUMusicConnects* participants with the comparison group in terms of change from baseline to follow up on measures of SOC, resilience, and intergroup attitudes, with a moderator analysis of diversity ideology for SOC and intergroup attitudes
- sociometric data analysis including social network structure variables (in-degree, reciprocity and clustering co-efficient) for the whole *VUMusicConnects* network
- ego network analysis (analysis for each *VUMusicConnects* participant) including size of network and percentage change in nature of ties
- Program fidelity will be analysed with descriptive statistics about participant engagement (number of sessions attended and number of posts/engagement with online platform).
- Qualitative descriptive analysis will be used to consider reflections on each session made by the facilitator and feedback from participants.

It is hoped that Patton's (2015) principle of timely feedback to facilitate program adaptation can be supported by structuring the facilitator's post-session reflections around the following prompts:

- Outline the activities and how closely they reflected the program manual notes
- What worked well?
- What would you do differently?

- What feedback did you receive verbally from participants?
- What responses did you observe from participants?

These reflections could be used to both adapt subsequent sessions in the same program and together with participants' responses to open ended questions in the follow up survey they could inform future adaptations of the program in other settings. Focus groups or semi-structured interviews with participants would be another valuable source of data for program evaluation and development.

The *VUMusicConnects* program theory of change and design drew from literature about network, intercultural and community music intervention design, facilitation and program evaluation. The final concluding chapter will further expand on the findings from the thesis that informed the set of assumptions underlying the program logic.

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Chapter 9. Discussion and conclusion

The research in this thesis explored the role of intercultural music engagement in fostering social cohesion and community resilience. It was punctuated by a global event – the COVID-19 pandemic. This event brought to the fore tensions between cohesion and diversity, with implications for how community is defined and formed to support coordinated action in a rapidly changing world. While the COVID-19 pandemic disrupted the original aim of the research, to study an intercultural music engagement group in a multicultural suburb of Melbourne, it provided an opportunity to observe resilient responses and efforts to maintain social connection during lockdown. Widespread lockdowns necessitated adaptations to be made to music practice using digital means (Hansen et al., 2022), orienting the focus of the research toward the processes and challenges of digitally mediated and face-to-face music engagement in building intercultural understanding, social connection, and community resilience; the features of digitally mediated and face-to-face intercultural music engagement and how the two modes interact; and the characteristics of brokers and boundary objects – people and cultural artifacts that play a bridging role in intercultural music engagement.

Taking an ecological perspective – theoretical underpinnings and methodological approaches

As a social practice with shared and distinctive cultural features (Mehr et al., 2019; Titon, 2017; Trehub et al., 2015), and the capacity to strengthen social bonds through coordination of action, empathy, and social cognition (Clayton et al., 2020; Dunbar, 2012; Koelsch, 2013), the connective potential of music was one of the central considerations of this research. However as previous literature has noted, this potential of music can also create social divisions, thus music practice is highly contextual (Bergh, 2011; Hesmondhalgh, 2013; Kent, 2007; Sandoval, 2016).

An ecological perspective was deemed necessary to consider the process of intercultural music engagement in different contexts and the research drew on dynamic conceptualisations of culture (Hermans & Kempen, 1998; Hutchins, 1995; Morris et al., 2015; Ortiz, 1947/1995) and social-ecological frameworks of community resilience (Berkes & Ross, 2013; Grossman, 2014; Sonn & Fisher, 1998; Ungar, 2012). In order to understand social cohesion in the context of globalisation, the research considered Durkheimian frameworks of social integration that spanned face-to-face (Páez et al., 2015) and digitally mediated engagement (Couldry, 2003), theories of social capital that encompassed local to broader levels of cohesion (Burt, 2004; Granovetter, 1983; Perkins et al., 2002; Putnam, 2000), and intergroup contact theory (Allport, 1954; Pettigrew & Tropp, 2011), including extensions of the theory for indirect (Wright et al., 1997) and imagined contact (Crisp et al., 2009).

Intercultural music engagement was considered as a social process, drawing on Small's (1998) concept of musicking and interculturalism as emphasising dialogue and communication across cultural differences (Cantle, 2012; Mansouri & Elias, 2021). Gibson's (1979) ecological psychology and perspectives from the fields of human-computer interaction (Norman, 2013), music (Linson & Clarke, 2021; van der Schyff et al., 2022) and creativity studies (Glăveanu, 2012; Sawyer & De Zutter, 2009), provided useful frameworks to consider improvisational music practice and digital platforms in terms of affordances and constraints within the environment. The role of joint attention and perspective taking (Baron-Cohen, 2014; Tomasello, 2018), social interaction (De Jaegher, 2018; Lindblom, 2020), and joint activity (Clark, 1996), was considered to understand the development of social cognition through intercultural music engagement.

Intercultural music engagement was considered from multiple viewpoints. The PAR project investigated social processes between six experienced community-based arts

practitioners developing an improvised asynchronous multi-tracking performance to inform application in larger community settings. The ethnographic study considered eight case studies of audience response to similar music performances broadcast via YouTube during COVID-19 lockdown. The SNA investigated collaboration among 120 Australian musicians across diverse cultural identities, musical genres and instruments. The integrative review synthesised knowledge from 31 studies about intercultural music engagement programs for adults. As well as integrating the outcomes of these studies to arrive at a set of assumptions for a program theory of change, the research also considered factors related to program design, implementation and evaluation.

By employing a range of methods, the research considered lived experience perspectives, social processes at micro (between individuals) and meso (within communities and groups) levels of analysis, and theoretical perspectives and applied knowledge from across disciplines. Globalisation is an important macro level factor in this investigation. Thus consideration was given to the context of super-diversity (Vertovec, 2007), increased global cultural flows (Appadurai, 2001), processes of acculturation (Berry, 2005), and conceptualisations of diversity and community that acknowledge the social construction of identity that produce shifts over time and space (Putnam, 2007; Wiesenfeld, 1996). The role that diversity ideologies (Rosenthal & Levy, 2012) play in intercultural music engagement was likewise explored. Music practice was considered in terms of models of community not predicated on homogeneity and proximity but on complementary competencies and shared purpose (Wenger, 1999; Shields, 2003), calling to mind Durkheim's (1893/1933) distinction between mechanical and organic solidarity – the former based on similarities, the latter based on interdependence between people.

At a macro level, the thesis also included reflection on epistemological, ontological and ethical issues related to online research and the study of different cultural music and

dance practice, considering the nature of knowledge production and who it serves (Alcoff, 2022; Walsh & Mignolo, 2018). Consistent with a community psychology approach, the study integrated research and practice orientations, developing “empirically based models for action” (Tebeș, 2017, p. 30) from the knowledge produced. Thus, it is hoped the findings have both scholarly application and utility for community music practitioners working face-to-face and via digital platforms in culturally diverse contexts. This general discussion addresses the research questions and expands on the overall conclusions which were presented as the assumptions in the program logic in Chapter 8. The chapter closes with consideration of the implications, limitations and potential future directions of the research.

Addressing the research questions and expanding on the program assumptions

The *first research question* explored the processes and challenges of digitally mediated and face-to-face music engagement in building intercultural understanding, social connection, and community resilience. Through the investigation, the relationship between these three anticipated outcomes became apparent. Both intercultural understanding and social connection are enhanced through music engagement that provides space for both diversity and commonality. Community resilience can be strengthened by applying music practice flexibly to the diverse needs emerging at different times across our broader society.

Data from the PAR project, SNA and integrative review suggested that coordinating musical activity built an awareness not only of different roles, but also of different cultural expectations, transmission and lifestyles. In the SNA, the common goal of creating music encouraged collaboration between musicians of diverse cultural identities and the integrative review suggested that consistent with intergroup contact theory, coordinating in pursuit of the common goal of creating music could create a superordinate identity (Pettigrew & Tropp, 2011), with participants expressing feeling part of a family or community. Indeed, *interaction*

and *unity* were the strongest themes to emerge from the ethnographic study of audience engagement with intercultural music performances broadcast via YouTube.

In the online space, ritual engagement through comments, hashtags and emojis captured both commonalities and cultural differences, a balance that in face-to-face settings was deemed important for establishing a sense of belonging (Balsnes, 2016; Bolden & O'Farrell, 2020; Hassanli et al., 2020; Joseph, 2022; Joseph et al., 2018; Mani, 2022). The SNA explored the tension between cohesion and diversity and reinforced that music was optimally placed to resolve this tension with collaborations spanning practice of popular, culturally specific and hybrid genres. Beliefs about whether cultural differences should be downplayed (colourblindness), maintained (multiculturalism) or their mutual influences acknowledged (polyculturalism) emerged as important in music collaboration with those beliefs that foregrounded the importance of culture more strongly endorsed by musicians. The flexibility of polyculturalism facilitated the numerous ways music might be drawn upon as a culturally meaningful resource. These observations underpin the following three overarching conclusions and assumptions contributing to the *VUMusicConnects* theory of change.

1. As a culturally embedded practice, sharing music can increase knowledge of other cultures
2. Pursuit of common goals strengthens social connection in culturally diverse groups
3. Acknowledgement of both commonality and cultural differences are important for facilitating a sense of belonging

Using a social practice that at once creates social connection and intercultural understanding through holding a space for commonality and difference is a powerful resource

for community resilience. However broader cohesion and resilience is contingent on establishing inclusive environments, awareness of power dynamics and supporting opportunities for bonding, bridging and linking social capital. The current research suggests institutions and digital platforms can support these opportunities. The second research question will be addressed later, but these observations relate to the *third research question*, exploring the characteristics of brokers and boundary objects in intercultural music engagement.

In the SNA, musicians were more likely to collaborate if they shared organisational membership, and the online ethnography and integrative review included many examples of professional and community orchestras and choirs, learning institutions, and not for profit organisations providing settings for boundary-spanning (Kelly et al., 1994) and diverse musical practices. The integrative review and PAR project demonstrated the translational role played by culture bearers and practitioners that traverse cultures, helping collaborators to progress from superficial intercultural music engagement to deeper understanding. Particularly where common features were identified across cultural music genres, instruments were important boundary objects, with skilled practitioners able to deploy their use across different cultural communities, a finding supported by both the PAR project and the SNA.

Putnam (2000) considered the decline of face-to-face interaction and the rise of online communications to contribute to the demise of social capital. There were themes identified from the PAR project and online ethnography that concurred with other studies during lockdown suggesting that the participant experience of digitally mediated music engagement fell short of the face-to-face experience (Daffern et al., 2021; Draper & Dingle, 2021). Nonetheless, certain affordances for intercultural music engagement were ascertained through the studies. Digitally mediated music engagement included online access to musical performance in different cultural contexts providing opportunity to deepen intercultural

understanding, through observing footage, hearing different language and instruments, and engaging in conversation through digital platforms. The accessibility and convenience of personal recording devices and broadcasting platforms facilitated both collaboration and broadcasting with the potential to extend reach, a finding that was also supported by qualitative data from the SNA. This capacity for digital platforms to enhance access to different cultures (Dieckmann & Davidson, 2018; Joseph, 2016; Joseph et al., 2018; Marsh & Dieckmann, 2016), maintain contact and deepen engagement with collaborators (Howell, 2016; Mantie et al., 2021), and reach broader audiences (Bartleet et al., 2016) were likewise corroborated by studies in the integrative review.

Community resilience through intercultural music engagement takes many forms, depending on context. The integrative review included studies where exclusion or discrimination was resisted through music practice that reaffirms diasporic cultural identity (Hassanli et al., 2020; Lenette et al., 2016). However, the SNA and PAR studies suggested that solidarity can also be expressed by collaborating to create hybrid forms such as Contemporary Iranian/Australian or transcultural representations of genres such as Egyptian Baladi, Australian style. These studies and the integrative review revealed how collaborative and improvisational practice could deepen intercultural understanding through knowledge of diverse instruments, rhythm and tonal systems. On the other hand, the meeting of different cultural elements transformed genres. A challenge in the use of music for intercultural understanding, social connection and community resilience is resisting the loss of distinctive cultural qualities as a basis for mutual recognition from different cultural perspectives. It is in this context that culturally respectful engagement requires mindfulness about what is considered sacred to subsets of the community, and what can inspire creative and collaborative innovation.

Community cohesion and resilience emerges through inclusive models of community, such as communities of practice (Wenger, 1999), where diverse knowledges and skills are a resource, and interdependence takes precedence over homophily based on similarity. These findings underpin the following two overarching conclusions and program assumptions.

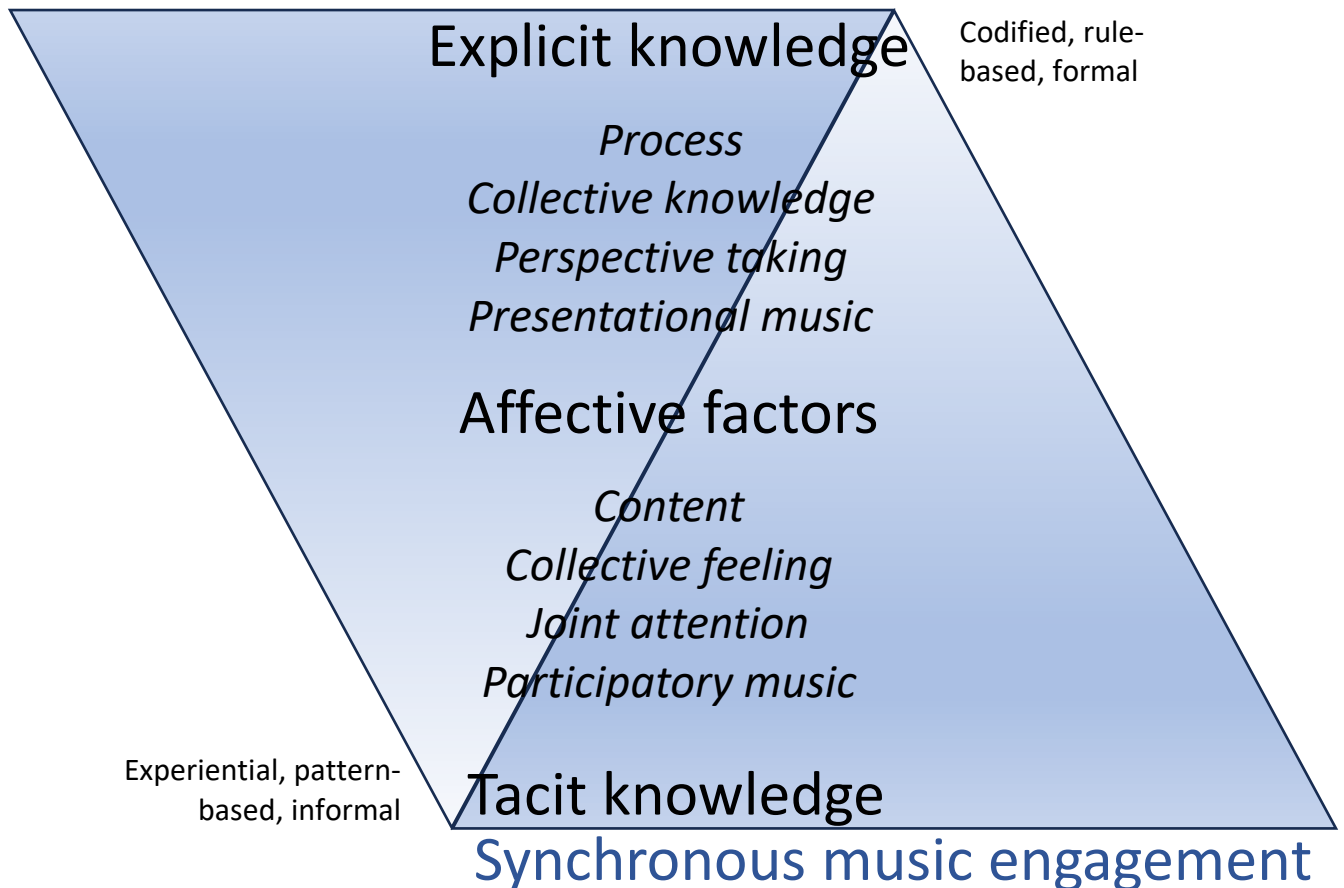
4. Social capital and access to culturally meaningful resources builds individual and community resilience
5. Digital platforms and institutions can extend reach and provide opportunity for bridging and linking capital

The *second question* guiding the current research sought to explore the characteristics distinguishing digitally mediated from face-to-face intercultural music engagement and how the two modes interact. The investigation included consideration of theoretical perspectives across disciplines and applied knowledge, drawing on a confluence of ideas – a significant one being Pink and colleagues’ (2016) principle in their ethnographic approach of *decentering the digital*. This principle, together with insights from psychology, ethnomusicology and communications and media, as well as those gleaned from practical application, has reoriented my thinking toward a framework that considers the distinction between asynchronous and synchronous music engagement. Further explanation for the framework follows Figure 1 presented over page, which summarises the core assumptions.

Figure 1

How asynchronous and synchronous music engagement facilitates intercultural understanding, social connection, and community resilience

Asynchronous music engagement



The figure aims to avoid false dichotomies, showing pyramids of asynchronous and synchronous music engagement alongside each other. Both explicit knowledge (knowledge about something that is codified in order to share it) and tacit knowledge (knowledge from experience) are supported by asynchronous and synchronous engagement but to differing degrees. Similarly, face-to-face and digital engagement can be to varying degrees synchronous or asynchronous. As participants of the PAR project observed, the turn taking of a call and response format in music practice is “asynchronous” compared to playing in unison, however the proximity and immediacy of face-to-face engagement has implications

for the coordination of processes in joint activity (Clark, 1996). As Clark (1996) observed, and as experienced in the PAR project, more investment in clarifying *process* among collaborators is required in asynchronous engagement. While Zoom facilitated immediacy in exchange of ideas, it nonetheless had drawbacks for coordinating the *content* of music due to issues of latency. Participants of the PAR study observed that synchronous face-to-face music engagement better supported improvisation than asynchronously “responding to whatever’s gone on before you” (p. 90).

The framework is also informed by Couldry’s (2003) distinction between Durkheimian interpretations of social integration based on *collective feeling* – the sensations of being together in one place, versus *collective knowledge* – cognitive processes and categorisations informing our knowledge of the social world. Couldry argued that the latter is more applicable to the dispersed nature of media rituals. Audience engagement with YouTube broadcasts during COVID-19 lockdown involved asynchronous engagement primarily through text comments which captured knowledge about different cultural identities, musical genres, instruments, and dialects. Engagement was not purely cognitive however, with the comments suggesting there were emotional responses to the performances and to the conditions of being in lockdown, which could be experienced and shared despite being mediated and asynchronous.

The framework assumes that asynchronous music engagement is better placed to develop cognitive understanding of the social world and support *perspective taking* in order to imagine another person’s experience, a skill understood to contribute to social cognition (Tomasello, 2018). Synchronous music engagement on the other hand, better supports *joint attention* and embodied and experiential aspects of social interaction considered to build intersubjectivity (De Jaegher, 2018; Lindblom, 2020). The PAR project allowed reflection on whether separation from social and cultural context and the need to codify a vernacular form

of music and dance – *ashra baladi* – excessively changed its nature. While my experience of *baladi* in this project was more intellectual than previous engagement with the form, being able to access online videos of performances in Egypt, read blogs by an Egyptian born musician rich with cultural metaphor, and hear perspectives from my Egyptian dance coach via Zoom, was experiential and my practice of the dance was most certainly embodied.

Nonetheless, this embodied experience occurred in isolation, and Turino's (2008) distinction between *presentational* and *participatory* music is informative, the former to be watching by an audience and the latter designed to break down barriers between people, with synchrony enhancing the experience of the self-other merging. This framework underpins the final two overarching conclusions and program assumptions.

6. Synchronous face-to-face engagement facilitates social bonding through coordination using participatory approaches that increase social interaction
7. Asynchronous engagement is best used for sharing knowledge through different digital media including text, image, video and audio

Before concluding with a final summary of implications, limitations and future directions of the research, I present a short vignette to encapsulate intercultural music engagement experienced during the candidature. When lockdown lifted, I was able to contribute to face-to-face ethnographic research conducted under the broader ARC Discovery Project. I attended a weekend of Egyptian music and dance workshops and observed an example of cultural encounter through music. At this threshold I experienced how multiple perspectives, knowledge sharing, and negotiation were supported with warmth, humour and inclusion.

Intercultural music engagement: a vignette

I observed this exchange in a drumming workshop attended by nine participants, predominantly Anglo-Australian. In addition to the participants, there were two drumming facilitators, one I call *Broker* who was Australian of Brazilian heritage and the other I call *Tacit* who was first generation Australian from Lebanon. Tacit is playing a rhythm and Broker tries to codify it.

Broker says to Tacit, *“That’s nice. So what’s that called?”*

Tacit is mute for a moment then laughs. Everyone laughs and seems to accept that the rhythm just exists without classification.

The group has played a number of Arabic rhythms but my interest is piqued when they start to play Arabic versions of non-Arabic rhythms. Broker asks Tacit to play Arabic waltz and Arabic rhumba. Tacit plays the rhumba.

Broker says, *“That’s not rhumba, that’s wrong!”*

Tacit laughs. Broker says to the other participants, *“It’s not a mistake because he can play. He’s a drummer.”*

Broker, with his Brazilian heritage and his experience as a Brazilian percussionist seems qualified to say that Tacit has played the Rhumba wrong. On the other hand, it is an Arabic Rhumba so perhaps it is just different to what Broker understands as Rhumba. Broker also appeals to Tacit’s other identity – his artistic identity as a drummer. Whether or not the rhythm is strictly correct – he does it well. His status affords him permission.

Finally, after a stint of the group jamming together, Tacit says, *“We’re all good. We’re the same. We’re all playing different. He’s playing this, I’m playing that. But it’s all good – it’s together.”*

Through hearing the music played, I experience the balance between cohesion and diversity and understand that it contains echoes of myriad cultural flows and intersections.

Empirical, theoretical, practical, methodological and ethical implications

The main empirical contributions made by this PhD study include findings about the way music was used for social connection, intercultural understanding and community resilience during COVID-19 lockdown, and how diversity ideologies affect social ties – as research into diversity ideologies has not hitherto explored social processes through SNA.

Theoretically, the SNA built upon the *community-diversity* dialect debate within community psychology, reinforcing the need for nuanced conceptualisations and understandings of sense of community that move beyond ideas of closure and homogeneity.

The main practical contributions made by the study include the program logic informed by the findings of the research, together with the framework for understanding the relative contribution of asynchronous and synchronous music engagement for intercultural understanding, social connection and community resilience. Both of these frameworks can be used as guidelines for practitioners in the field.

The research was disrupted by the COVID-19 pandemic and took an iterative approach, adapting to rapidly changing circumstances, drawing from a range of approaches and theories. The main methodological implications of the research relate to responding adaptively to social phenomena as it unfolds, collaborating across disciplines and integrating theoretical perspectives. There are parallels between the importance of brokerage in intercultural music engagement and occupying a space between disciplines in order to be exposed to, and to share different ways of thinking. Equally though, and with similar parallels to intercultural music engagement, maintaining some disciplinary differentiation ensures that different perspectives are maintained. Despite calls for interdisciplinary approaches, disciplinary silos persist in research institutions and academic journals and this study provides a model for persisting despite these obstacles. Drawing again on learnings from synchronous and asynchronous music engagement, the opportunity to meet face-to-face and

share ideas synchronously often felt more fruitful than the asynchronous dialogue entailed by editorial peer review processes.

As reflected on in Chapter 5, these methodological issues intersect with ethical issues, with awareness of Eurocentric bias and extractivist approaches particularly important in intercultural enquiry. I have endeavoured to collaboratively produce socially impactful knowledge through non-traditional research outputs such as the website www.musicacrossthebalconies.com, the use of participatory approaches, and the development of theoretical frameworks with practical application.

Limitations and future directions

While on the one hand the COVID-19 pandemic provided an opportunity to investigate the connective potential of music and its role in bolstering community resilience in the context of adversity, the circumstances constrained the directions the research could take. All data collection was conducted via digital platforms, and much of it was broad and exploratory. There is scope for more focussed analysis, particularly of both quantitative and qualitative data arising from the SNA, as space did not permit in the current thesis. Testing the program assumptions through implementation and adapting programs to meet the needs of a range of larger culturally diverse communities is an important future direction of the research in order to refine findings about what works for whom in what circumstances.

Conclusion

During a time of widespread adversity this research set out to explore the role of intercultural music engagement in facilitating social cohesion and community resilience in a digitally mediated world. Empirical, theoretical, methodological and practical contributions were made through an iterative, methodologically plural, and action-oriented approach. The study found intercultural music engagement to occur within an ecology that includes human actors, institutions, instruments, recordings, and digital platforms. Investigations revealed that

music affords engagement between actors at different levels: at the most superficial as a cultural artifact that has potential to familiarise listeners and audiences with diverse cultural elements, providing opportunity to pave the way for deeper engagement and connection to different cultural identities. Moving beyond superficial contact, improvisation and collaborative creative musical processes facilitate exchange of cultural knowledge, cooperation between people with complementary skills, and in some cases a transformation of music genre reflective of new cultural identities based on new shared practices. The evidence points to the strength of music as a resource for community resilience is its culturally embedded nature, and that it can be applied flexibly to address different needs. Therefore, knowledge of local context, together with an inclusive and adaptive approach is required to effectively use intercultural music engagement for social connection and resilience in intervention settings. As we move through new social and cultural challenges, this work has revealed the potential for music to make significant social impact.

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Appendices

Appendix A: Baladi study – Ethics Approval

10 July 2020

Prof J.W. Davidson
Fine Arts and Music
The University of Melbourne



Dear Prof Davidson

I am pleased to advise that the Fine Arts and Music Human Ethics Advisory Group has approved the following Minimal Risk Project.

Project title: **Music for social connection and resilience: formative evaluation of virtual music and dance collaboration**
Researchers: **Prof J W Davidson, Dr A H Crooke, T Fraser**
Ethics ID: **2056990**

The Project has been approved for the period: **10-Jul-2020 to 31-Dec-2020**.

In line with government directives on social distancing during the COVID-19 pandemic, research activity that involves researchers being physically present for data collection with human participants (such as face-to-face field work, experimental and cohort studies, clinical trials etc) cannot currently commence and will need to be deferred and rescheduled. In exceptional circumstances, where such activities are part of priority research, including that directly related to the University's COVID-19 response, approval to commence may be given by the relevant Dean and endorsed by the Deputy Vice-Chancellor Research.

Desk-based elements of your research project can commence now, as can data collection that can be conducted online or via telephone, subject to necessary approvals or amendments to ethics applications.

Researchers will be advised by the University when other elements of planned and approved data collection can commence. Please consult the COVID-19 website for research guidance, FAQ and updates. <https://staff.unimelb.edu.au/covid-19-response/research-activity>

It is your responsibility to ensure that all people associated with the Project are made aware of what has actually been approved.

Research projects are normally approved to 31 December of the year of approval. Projects may be renewed yearly for up to a total of five years upon receipt of a satisfactory annual report. If a project is to continue beyond five years a new application will normally need to be submitted.

Please note that the following conditions apply to your approval. Failure to abide by these conditions may result in suspension or discontinuation of approval and/or disciplinary action.

(a) **Limit of Approval:** Approval is limited strictly to the research as submitted in your Project application.

(b) **Amendments to Project:** Any subsequent variations or modifications you might wish to make to the Project must be notified formally to the Human Ethics Advisory Group for further consideration and approval before the revised Project can commence. If the Human Ethics Advisory Group considers that the proposed amendments are significant, you may be required to submit a new application for approval of the revised Project.

(c) **Incidents or adverse effects:** Researchers must report immediately to the Advisory Group and the relevant Sub-Committee anything which might affect the ethical acceptance of the protocol including adverse effects on participants or unforeseen events that might affect continued ethical acceptability of the Project. Failure to do so may result in suspension or cancellation of approval.

(d) **Monitoring:** All projects are subject to monitoring at any time by the Human Research Ethics Committee.

(e) **Annual Report:** Please be aware that the Human Research Ethics Committee requires that researchers submit an annual report on each of their projects at the end of the year, or at the conclusion of a project if it continues for less than this time. Failure to submit an annual report will mean that ethics approval will lapse.

(f) **Auditing:** All projects may be subject to audit by members of the Sub-Committee.

Please quote the ethics registration number and the name of the Project in any future correspondence.

On behalf of the Ethics Committee I wish you well in your research.

Appendix B: Baladi study - Plain Language Statement and Consent Form

Plain Language Statement

The Faculty of Fine Arts and Music



Project: Music for social connection and resilience: formative evaluation of virtual music and dance collaboration

Prof. Jane Davidson (Responsible Researcher)

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Dr. Alex Crooke

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Ms. Trisnasari Fraser (PhD Student)

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Introduction

Thank you for your interest in participating in this research project. The following pages provide you with further information about the project, so that you can decide if you would like to take part in this research.

Please take the time to read this information carefully. You may ask questions about anything you don't understand or want to know more about.

Your participation is voluntary. If you don't wish to take part, you don't have to.

What is this research about?

Since the COVID-19 pandemic has necessitated widespread physical isolation there has been a proliferation of music making created and broadcast with a range of technologies. A popular format has been the virtual choir/orchestra created by coordinating the submission of individual audio and video recordings and merging them in post-production using audio and video editing software.

Few examples of the format feature culturally diverse music, dance or a collaborative approach. Many virtual choirs/orchestras are carefully planned and led by conductors distributing scores, backing tracks or guide videos.

This project aims to explore the applicability of the technology in developing a music and dance performance using a culturally and linguistically diverse (CALD) improvisational form, with the music and dance built iteratively in a collaborative way. The process will be evaluated in order to refine the methodology for a subsequent community engagement phase and as a model for other music and dance practitioners.

The aim of this investigation is to explore how the technology may be harnessed for a subsequent community engagement that fosters collaborative music participation and the sharing of CALD music and dance forms.

What will I be asked to do?

Should you agree to participate, your contribution to the creation of a virtual performance in the style of Egyptian Baladi will be observed by the student researcher Ms Fraser, who will

record notes and also participate in the process. The specific tasks required as part of your contribution to the virtual performance, and the fee for your work is outlined in a separate agreement.

You will also participate in a one-on-one interview with Professor Davidson, of approximately 1 hour duration. Interviews will be conducted online and recorded using Zoom. There are no distressing themes explored in the interview, the topic being the process of developing the Baladi performance. In the unlikely event that the interview should cause distress it will be discontinued and appropriate support and debriefing provided. A transcript of the interview will be emailed to you for approval and clarification, prior to analysis taking place.

Media materials including audio and video files arising from the creation of the virtual performance will be collected for research purposes, but you will also receive copies of your contribution for your own purposes.

What are the possible benefits?

As professional musicians/film maker, you will be reimbursed financially for your labour. The final video performance will be shared on www.musicacrossthebalconies.com, a networking website, and distributed via associated social media platforms, with the potential to expose your work to new audiences.

The research has the potential to help develop new approaches to collaborative music and dance participation in isolation to facilitate community engagement and knowledge sharing between diverse cultures. This may have potential flow on benefits such as enhancing individual and social well-being, social cohesion and community resilience.

What are the possible risks?

Potential risks are minimal. There is a risk of interviews being interrupted by uninvited guests on Zoom. To mitigate this risk we will use the password and waiting room functionality on Zoom. There is low risk of interpersonal conflict arising through the collaboration. To manage minor conflict the student researcher Ms Fraser will draw on experience in group facilitation and mediation as part of her training and work as a psychologist including the collaborative establishment of ground rules and group processes, and guidance of interpersonal feedback. In the unlikely event that major conflict arises, mediation will be conducted with an independent facilitator.

Payment is contingent upon the delivery of your component of the virtual performance. This is outlined in a separate agreement. Payment for your work does not mean that you are expected to report positive outcomes. Reporting negative outcomes will have no repercussions.

Do I have to take part?

No. Participation is voluntary. You are able to withdraw from the research component of the project (ie. the semi-structured interview) at any time and request your unprocessed interview data be withdrawn. Your decision to participate or withdraw will have no effect on your relationship with any member of the Faculty of Fine Arts or the University of Melbourne.

Will I hear about the results of this project?

You will be notified via email or phone when the final video performance is shared on www.musicacrossthebalconies.com. You will be emailed a copy of the manuscript and published journal articles and notified of any other media arising from the research.

What will happen to information about me?

Due to the nature of this research project, we would like to seek your permission to use your name and likeness in any publications and media arising from the research.

With your permission your name and likeness will be retained in the final video performance and shared on www.musicacrossthebalconies.com. While we seek your permission to videorecord the interview with Professor Davidson, the recording will be destroyed and only the transcription retained.

If you provide permission to use your name in any publications, but would prefer some comments to be made off the record, you will be given an opportunity to redact these comments when you review the transcript of the interview.

If for any reason you choose not to be named, we would deidentify the interview transcript, use pseudonyms in the written articles, and remove any contextual details that might reveal your identity. You should note however, that since the number of potential interviewees is small, it might still be possible for someone to identify you. If you choose not to be named, the virtual performance will not be shared and media materials will not be used in the dissemination of findings.

This project forms part of a larger 3-year project which is looking at the role of music engagement in supporting empathy, understanding among participants, as well as social cohesion and community resilience. Interview transcripts and audio and video files collected as part of this project may be used to support or supplement analysis of other data sets collected for this broader project within the next 3 years.

Who is funding this project?

The project is supported by the Australian Government through the Australian Research Council's Discovery Projects funding scheme (Project DP190102978).

Where can I get further information?

If you would like more information about the project, please contact the researchers; Prof. Jane Davidson (Responsible Researcher) on +61 3 8344 0566 or j.davidson@unimelb.edu.au; Dr. Alex Crooke on +61 408 677 023 or crookea@unimelb.edu.au; or Ms. Trisnasari Fraser (PhD Student) on +61 414 895 762 or trinasarif@student.unimelb.edu.au.

Who can I contact if I have any concerns about the project?

This research project has been approved by the Human Research Ethics Committee of The University of Melbourne. If you have any concerns or complaints about the conduct of this research project, which you do not wish to discuss with the research team, you should contact the Manager, Human Research Ethics, Research Ethics and Integrity, University of Melbourne, VIC 3010. Tel: +61 3 8344 2073 or Email: HumanEthics-complaints@unimelb.edu.au. All complaints will be treated confidentially. In any correspondence please provide the name of the research team or the name or ethics ID number of the research project.

Consent Form

The Faculty of Fine Arts and Music



Project: Music for social connection and resilience: formative evaluation of virtual music and dance collaboration

Prof. Jane Davidson (Responsible Researcher)

Tel: +61 3 8344 0566

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Name of Participant: _____

1. I consent to participate in this project, the details of which have been explained to me, and I have been provided with a written plain language statement to keep.
2. I understand that my participation will involve *contribution to the production of a virtual performance followed by observation of the virtual performance (comprised of video and audio data) and subsequent interview*. I agree that the researcher may use the interview data as described in the plain language statement.
3. I acknowledge that the possible effects of participating in this research project have been explained to my satisfaction.
4. I understand that the project is for the purpose of research.
5. I understand that my interviews will be audio and video-taped.
6. I understand that my participation is voluntary and that I am free to withdraw from the research component of this project and to withdraw any unprocessed interview data that I have provided.
7. I understand that the data from this research will be stored at the University of Melbourne indefinitely.
8. I have been informed that the confidentiality of any personal information I provide will be safeguarded subject to any legal requirements.
9. I understand that as the sample size is small, anonymity cannot be guaranteed.
10. I understand that after I sign and return this consent form, it will be retained by the researcher.

Please tick:

In any work arising from this research project, I would like to:

Be referred to by a pseudonym yes no

I consent to my music participation being video-recorded yes no

I consent to my interview being video-recorded yes no

I consent to online meetings being video-recorded yes no

I consent to the outcomes of this research being published in forms such as articles or websites yes no

Participant Signature: _____ **Date:** _____

Appendix C: Baladi study - Participant Interview Schedule

How long have you been a musician/film maker?

What prior experience do you have in remote collaboration?

Why have you used remote collaboration in the past?

What prior experience do you have in facilitating music participation?

What has drawn you to culturally diverse forms of music and dance?

Thinking about the virtual performance you have just produced:

- Describe the experience of collaborating on an improvisation in isolation
- What facilitated the process of creating the virtual performance (both technical and logistical)?
- What facilitated effective collaboration?
- Did you feel socially connected to other ensemble members?
 - If so, what factors strengthened this feeling?
- What hindered the process of creating the virtual performance (both technical and logistical)?
- Do you think the final product is representative of Egyptian Baladi style?
- Do you feel that your own personal expression was captured in the final product?
- Did you notice any ways that sharing cultural specificity was facilitated by using this format?

We are intending to use this approach to engage culturally and linguistically diverse participants in a larger community context to facilitate sharing of music and dance of their cultural heritage. Having experienced the process of creating a virtual performance:

- What obstacles would you anticipate in using this approach within the broader community?
- What do you think would help to facilitate the approach?
- How would it need to be adjusted for a broader community which is both culturally and linguistically diverse?

Appendix D: YouTube study – Ethics Approval

07 September 2020

Prof J.W. Davidson
Fine Arts and Music
The University of Melbourne



Dear Prof Davidson

I am pleased to advise that the Fine Arts and Music Human Ethics Advisory Group has approved the following Minimal Risk Project.

Project title: **Music for social connection and resilience: online intercultural music engagement during COVID-19**

Researchers: **Prof J W Davidson, Dr A H Crooke, T Fraser**

Ethics ID: **2057554**

The Project has been approved for the period: **07-Sep-2020 to 31-Dec-2020.**

In line with government directives on social distancing during the COVID-19 pandemic, research activity that involves researchers being physically present for data collection with human participants (such as face-to-face field work, experimental and cohort studies, clinical trials etc) cannot currently commence and will need to be deferred and rescheduled. In exceptional circumstances, where such activities are part of priority research, including that directly related to the University's COVID-19 response, approval to commence may be given by the relevant Dean and endorsed by the Deputy Vice-Chancellor Research.

Desk-based elements of your research project can commence now, as can data collection that can be conducted online or via telephone, subject to necessary approvals or amendments to ethics applications.

Researchers will be advised by the University when other elements of planned and approved data collection can commence. Please consult the COVID-19 website for research guidance, FAQ and updates. <https://staff.unimelb.edu.au/covid-19-response/research-activity>

It is your responsibility to ensure that all people associated with the Project are made aware of what has actually been approved.

Research projects are normally approved to 31 December of the year of approval. Projects may be renewed yearly for up to a total of five years upon receipt of a satisfactory annual report. If a project is to continue beyond five years a new application will normally need to be submitted.

Please note that the following conditions apply to your approval. Failure to abide by these conditions may result in suspension or discontinuation of approval and/or disciplinary action.

- (a) **Limit of Approval:** Approval is limited strictly to the research as submitted in your Project application.
- (b) **Amendments to Project:** Any subsequent variations or modifications you might wish to make to the Project must be notified formally to the Human Ethics Advisory Group for further consideration and approval before the revised Project can commence. If the Human Ethics Advisory Group considers that the proposed amendments are significant, you may be required to submit a new application for approval of the revised Project.
- (c) **Incidents or adverse effects:** Researchers must report immediately to the Advisory Group and the relevant Sub-Committee anything which might affect the ethical acceptance of the protocol including adverse effects on participants or unforeseen events that might affect continued ethical acceptability of the Project. Failure to do so may result in suspension or cancellation of approval.
- (d) **Monitoring:** All projects are subject to monitoring at any time by the Human Research Ethics Committee.
- (e) **Annual Report:** Please be aware that the Human Research Ethics Committee requires that researchers submit an annual report on each of their projects at the end of the year, or at the conclusion of a project if it continues for less than this time. Failure to submit an annual report will mean that ethics approval will lapse.
- (f) **Auditing:** All projects may be subject to audit by members of the Sub-Committee.

Please quote the ethics registration number and the name of the Project in any future correspondence.

On behalf of the Ethics Committee I wish you well in your research.

Appendix E: Social network study – Ethics Approval



Office of Research Ethics and Integrity

Human Ethics Application Approval

ATTENTION: PROF Jane Davidson

246 - Victorian College of the Arts
6599 - Fine Arts and Music
The University of Melbourne

Research Application

Reference Number: 2021-22560-23636-3

Project Title: Music practice for intercultural connection: a social network analysis

Dear PROF Jane Davidson,

Thank you for your response to queries raised by HASS 1 at a meeting held on 21 October 2021.

The Committee agreed to **approve** the **revised** application on the basis that it meets the requirements of the National Statement on Ethical Conduct in Human Research (2007, Updated 2018). Please see overleaf, *Summary Details for the Approved Human Ethics Project and Conditions of Approval*. It is your responsibility to ensure that all people associated with the Project are made aware of what has been approved.

Desk-based elements of your project and face-to-face research can commence now, as can data collection that can be conducted online or via telephone, subject to necessary approvals or amendments to ethics applications.

Please consult the COVID-19 website for research guidance, FAQ and updates. <https://staff.unimelb.edu.au/covid-19-response/research-activity>.

If you have any queries on these matters or require additional information, please contact me using the details below. Please quote the ethics ID number and the title of the Project in any future correspondence.

Yours sincerely,

MR Tim Mattingsbrooke

Research Ethics Officer

Human Ethics Team

Office of Research Ethics and Integrity | Research, Innovation & Commercialisation
Level 5, Alan Gilbert Building, 161 Barry Street, Carlton
The University of Melbourne, Victoria 3010, Australia
T: (03) 8344 8662E: tim@unimelb.edu.au

Summary Details for the Approved Human Ethics Project

| | |
|------------------------------------|--|
| Project Title: | Music practice for intercultural connection: a social network analysis |
| Reference Number: | 2021-22560-23636-3 |
| Approval Date: | 22/12/2021 |
| Expiry Date: | 22/12/2024 |
| Responsible Human Ethics Committee | HASS 1 |
| Project Supervisor | PROF Jane Davidson |
| Other Investigators | PROF Yoshihisa Kashima, Ms Trisnarsi Fraser |

Appendix F: Social network study - Plain Language Statement and Consent Form

Plain Language Statement

The Faculty of Fine Arts and Music/
School of Psychological Sciences



Project: Music practice for intercultural connection

Prof. Jane Davidson (Responsible Researcher)

Tel: +61 3 8344 0566

Email: j.davidson@unimelb.edu.au

Prof. Yoshihisa Kashima

Tel: +61 3 8344 6312

Email: ykashima@unimelb.edu.au

Ms. Trisnasari Fraser (PhD Student)

Tel: +61 3 9035 9123

Email: trisnasarif@student.unimelb.edu.au

Introduction

Thank you for your interest in participating in this research project. The following few pages will provide you with further information about the project, so that you can decide if you would like to take part in this research.

Please take the time to read this information carefully. You may ask questions about anything you don't understand or want to know more about.

Your participation is voluntary. If you don't wish to take part, you don't have to. If you begin participating, you can also stop at any time.

What is this research about?

Music practice is understood to play a role in strengthening social bonds. In a multicultural society like Australia, music practice may facilitate intercultural ties and understanding. This research aims to investigate how beliefs about culture and intergroup relationships affect the cultural diversity of music communities and how knowledge of different cultural forms of music can spread through intercultural ties. The research also aims to explore the role of organisations in facilitating intercultural music collaborations and how music practice was adjusted during COVID-19 lockdown.

What will I be asked to do?

Should you agree to participate you will be asked to complete an online survey which includes questions about demographic information, the genre(s) of the music you practice, your membership or association with intercultural arts organisations, beliefs about culture and intergroup relationships and your experience practising music during COVID-19 lockdown.

As part of the survey you will be asked to name others in Australia (aged 18 or over) with whom you have practised music during the past year. This information will help us develop a picture of the social network involved in music practice. All names will be removed from the analysed data and will not be included in any publications or presentations. You are invited to forward a study referral via email to those you have identified. The study referral will be available as a downloadable PDF at the conclusion of the survey. To forward the study referral, the PDF can be emailed to the people you have identified in the survey, along with the unique study ID allocated to you when you complete the survey. The survey and study referral distribution will take approximately 15-20 minutes to complete.

What are the possible benefits?

Findings from the research will inform the development of community and educational programs using music practice and social ties to facilitate intercultural collaboration and knowledge sharing. This has potential flow on benefits such as enhancing individual and social well-being, social cohesion and community resilience.

What are the possible risks?

We recognise your participation requires you to take time out of your day. To minimise the inconvenience, data collection and study referral distribution can be completed online from your desktop or personal device. You are not obliged to provide any personal information you consider sensitive.

It is possible that either during or following the survey you may experience some distress having thought further about the impact of COVID-19 lockdown on your music practice. These feelings may pass, however should you experience significant ongoing distress we encourage you speak with someone you trust, your care provider (e.g., GP, psychologist), and/or call the following numbers for ongoing support:

- Lifeline Australia (13 11 14)
- Support Act (1300 731 303)

Do I have to take part?

No. Participation is completely voluntary. You are able to withdraw at any time and request for your data to be withdrawn. Your decision to participate or withdraw will have no effect on your relationship with any member of the Faculty of Fine Arts and Music/School of Psychological Sciences or the University of Melbourne.

Will I hear about the results of this project?

If requested at the end of the online survey, a summary of the research will be emailed to you. The findings of the research will be published as part of a PhD thesis, in an academic journal, and presented at a conference.

What will happen to information about me?

The information you provide to the study will not be made available to anyone outside of the research team without your consent, except when required by law. Your name, used only to identify social connections through music practice, will be transformed into a code and kept separate from your survey responses. You will not be identified in any publications arising from the research.

Data will be kept in digital form and will be protected by a password. Only University of Melbourne researchers will have access to your data and you can request access to your own data. When the study is finished, all de-identified information will remain in a password protected computer file at the University of Melbourne indefinitely in order to support the use of data collected for future research.

Who is funding this project?

The project is PhD research, within an Australia Research Council Discovery Project. It is supported by the Australian Government through the Australian Research Council's Discovery Projects funding scheme (Project DP190102978).

Where can I get further information?

If you would like more information about the project, please contact the researchers; Prof. Jane Davidson (Responsible Researcher) on +61 3 8344 0566 or j.davidson@unimelb.edu.au.

Prof. Yoshihisa Kashima on +61 3 8344 6312 or ykashima@unimelb.edu.au; or Ms. Trisnasari Fraser (PhD Student) on +61 3 9035 9123 or trisnasarif@student.unimelb.edu.au.

Who can I contact if I have any concerns about the project?

This research project has been approved by the Human Research Ethics Committee of The University of Melbourne. If you have any concerns or complaints about the conduct of this research project, which you do not wish to discuss with the research team, you should contact the Manager, Human Research Ethics, Research Ethics and Integrity, University of Melbourne, VIC 3010. Tel: +61 3 8344 2073 or Email: HumanEthics-complaints@unimelb.edu.au. All complaints will be treated confidentially. In any correspondence please provide the name of the research team or the name or ethics ID number of the research project.

Consent Form

The Faculty of Fine Arts and Music/
School of Psychological Sciences



Project: Music practice for intercultural connection

Prof. Jane Davidson (Responsible Researcher)

Tel: +61 3 8344 0566

Email: j.davidson@unimelb.edu.au

Prof. Yoshihisa Kashima

Tel: +61 3 8344 6312

Email: ykashima@unimelb.edu.au

Ms. Trisnasari Fraser (PhD Student)

Tel: +61 3 9035 9123

Email: trisnasarif@student.unimelb.edu.au

1. I consent to participate in this project, the details of which have been explained to me, and I have been provided with a written plain language statement to keep.
2. I understand that the purpose of this research is to investigate the role of music practice in facilitating intercultural ties and understanding.
3. I understand that my participation in this project is for research purposes only.
4. I acknowledge that the possible effects of participating in this research project have been explained to my satisfaction. I have been informed that should I experience significant ongoing distress following questions about the impact of COVID-19 lockdown on my music practice that I am encouraged to seek support, including for example Lifeline (13 11 14) or Support Act (1300 731 303).
5. In this project I will be required to complete an online survey (approximately 15-20 minutes) including demographic information, the genre(s) of the music I practice, my membership or association with intercultural arts organisations, beliefs about culture and intergroup relationships and my experience practising music during COVID-19 lockdown. I will be asked to name others in Australia with whom I have practised music during the past year and will be invited to forward a study referral to those I have identified.
6. I understand that my participation is voluntary and that I am free to withdraw from this project anytime without explanation or prejudice and to withdraw any unprocessed data that I have provided.
7. I understand that all de-identified information will remain in a password protected computer file at the University of Melbourne indefinitely in order to support the use of data collected for future research.
8. I have been informed that the confidentiality of the information I provide will be safeguarded subject to any legal requirements; my data will be password protected and accessible only by the named researchers.
9. I understand that after I sign and return this consent form, it will be retained by the researcher.

Participant Signature: _____ **Date:** _____

Appendix G: Social network study – Online survey

1. Please enter your first and last name. (Your name is used to develop a picture of the social network involved in music practice. Responses will be de-identified.)

Name: _____

Demographics

2. What is your gender?

- Male
- Female
- Other

3. What is your year of birth? (date/month/year, eg. 01/12/1980)

4. What state/territory do you live in?

- Victoria
- New South Wales
- Queensland
- Tasmania
- Western Australia
- South Australia
- Northern Territory
- Australian Capital Territory

5. What is the highest level of education you have completed?

- Year 10 or equivalent
- Year 11 or equivalent
- Year 12 or equivalent
- Certificate I/II
- Certificate III/IV
- Advanced Diploma/Diploma
- Bachelor Degree
- Graduate Diploma/Graduate Certificate
- Postgraduate Degree
- Other: _____

6. What is your first language?

- English
- Mandarin
- Cantonese
- Arabic
- Vietnamese
- Italian
- Greek
- Hindi
- Spanish
- Punjabi
- Other: _____

7.

a) What is your country of birth?

- Australia
- Other: _____

b) If you were born in another country, what year did you first arrive in Australia? _____

8.

a) What is your mother's country of birth?

- Australia
- Other: _____

b) What is your father's country of birth?

- Australia
- Other: _____

9. Which of the following best describes your cultural identity (choose any that apply)?

- Australian
- English
- Irish
- Italian
- German
- Chinese
- Scottish
- Aboriginal/Torres Strait Islander
- Greek

- Vietnamese
- Hmong
- Dutch
- Kurdish
- Maori
- Lebanese
- Australian South Sea Islander
- Other: _____

Music practice network

10. Select which of the following best applies to you:

- I am a professional musician
- I am an amateur musician

11. In any order, please name the people in Australia (18 years or over) with whom you have played music over the last 12 months (including jamming, rehearsing and/or performing).

This information is used to develop a picture of the social network involved in music practice. Responses will be de-identified.

- Person 1: _____
- Person 2: _____
- Person 3: _____
- Person 4: _____
- Person 5: _____
- Person 6: _____
- Person 7: _____
- Person 8: _____
- Person 9: _____
- Person 10: _____

You are invited to forward the downloadable study referral found at the end of the survey to the people named above. Their responses will help develop a more complete picture of the wider social network involved in music practice.

12. In any order, please list the genres of music you practice, in particular those genres associated with a particular cultural identity or fusion style (eg. folk styles, Rebetiko, Ghana, Gamelan orchestra, Bhangra, Turkish Hip-Hop, Klezmer, Tarantella).

Genre 1: _____

Genre 2: _____

Genre 3: _____

Genre 4: _____

Genre 5: _____

13. In any order, please list the musical instruments you play (or list vocals if you are a singer):

Instrument 1: _____

Instrument 2: _____

Instrument 3: _____

Instrument 4: _____

Instrument 5: _____

14. I am interested in how you have come to play certain genres of music.

- a) Of the people you have listed in your music practice network, select those you were associated with who influenced you to play a certain genre of music?

(Carry forward choices from question 11)

- b) Of the people you have listed in your music practice network, select those you looked for in order to play the music you were interested in?

(Carry forward choices from question 11)

15. Do you have membership or association with any of the following organisations (choose any that apply)?

Multicultural Arts Victoria

The Boite

Outer Urban Projects

Cultural Infusion

Australian Art Orchestra

Other: _____

Beliefs about culture and intergroup relationships

16. On a scale of 1 to 7 where 1 is “Strongly disagree” and 7 is “Strongly agree” indicate your agreement with the following statements

(randomisation on following statements)

- a) Each ethnic group has its own strengths that can be identified
- b) Different cultures and ethnic groups probably share some traditions and perspectives because these groups have impacted each other to some extent over the years
- c) Racial and ethnic group memberships do not matter much to who we are
- d) Although ethnic groups may seem to have some clear distinguishing qualities, ethnic groups have interacted with one another and thus have influenced each other in ways that may not be readily apparent or discussed
- e) All human beings are individuals, and therefore race and ethnicity are not important
- f) Different racial, ethnic, and cultural groups influence each other
- g) All cultures have their own distinct traditions and perspectives
- h) Different cultural groups impact one another, even if members of those groups are not completely aware of the impact
- i) It is really not necessary to pay attention to people's racial, ethnic or cultural backgrounds because it doesn't tell you much about who they are
- j) There are many connections between different cultures
- k) At our core, all human beings are really all the same, so racial and ethnic categories do not matter
- l) There are boundaries between different ethnic groups because of the differences between cultures
- m) Each racial and ethnic group has important distinguishing characteristics
- n) There are differences between racial and ethnic groups, which are important to recognise
- o) Ethnic and cultural group categories are not very important for understanding or making decisions about people

Music practice during COVID-19 lockdown

17. What was your experience (both positive and negative) of practising music during COVID-19 lockdown?

18. Did you use social media and/or apps for music collaboration during lockdown (eg. Facebook, Zoom, JamKazam, Accapella)?

- Yes
 No

If yes, please list the social media and/or apps you used:

19. Please list the advantages of using social media and/or apps for music collaboration during lockdown:

20. Please list the disadvantages of using social media and/or apps for music collaboration during lockdown:

21. Following analysis would you like a summary of the research to be sent to you?

- Yes
 No

If yes, please provide your email address: _____

Thank you for your participation.

You are invited to download the study referral <link> and email it to the people you nominated as your music practice network in question 10. Their

responses will help develop a more complete picture of the wider social network involved in music practice.

When you forward the study referral to your network by email, please let them know the unique study ID allocated to you when you completed the survey. This will help track connections between different study participants.



MUSIC PRACTICE FOR INTERCULTURAL CONNECTION

**YOU HAVE BEEN NOMINATED TO TAKE
PART IN A STUDY.**

Music practice is understood to play a role in strengthening social bonds. In a multicultural society like Australia, music practice may facilitate intercultural ties and understanding. This research aims to investigate how beliefs about culture and intergroup relationships affect the cultural diversity of music communities and how knowledge of different cultural forms of music can spread through intercultural ties. The research also aims to explore the role of organisations in facilitating intercultural music collaborations and how music practice was adjusted during COVID-19 lockdown.

(Please disregard if you have previously been nominated)

**TO FIND OUT MORE SCAN THE QR
CODE TO EMAIL THE RESEARCHER.**



Or email PhD student Trisnasari Fraser on:
trisnasarif@student.unimelb.edu.au

Appendix I: Social network study - Degree centrality of music genres

| Genre | Degree centrality | Genre | Degree centrality |
|-------------------------|-------------------|-----------------------------|-------------------|
| Jazz | 29 | Bebop | 5 |
| Rock | 24 | Hip hop | 5 |
| World | 23 | Gypsy fusion music | 5 |
| Western classical | 20 | Russian songs | 5 |
| Pop | 20 | Tarantella | 5 |
| Folk styles | 16 | Canzoni italiane | 5 |
| Funk | 16 | Art music | 4 |
| Jazz fusion | 15 | Free jazz | 4 |
| Swing | 14 | New Orleans 2nd line | 4 |
| Soul | 14 | Country | 4 |
| Modern jazz | 13 | Bluegrass | 4 |
| Contemporary classical | 12 | Skiffle | 4 |
| Trad jazz | 12 | Punk | 4 |
| Afrobeat | 12 | Ethiopian jazz | 4 |
| Musical theatre | 11 | Son | 4 |
| Blues | 11 | Choro | 4 |
| Improvisation | 10 | Tango | 4 |
| Experimental | 9 | Sephardic | 4 |
| Electronic music | 9 | Sevdah | 4 |
| Samba | 9 | Balkan trubači | 4 |
| Gypsy jazz | 9 | Jazz manouche | 4 |
| Original | 8 | Bulgarian | 4 |
| Reggae | 8 | Arabic | 4 |
| Afrojazz | 8 | Indian folk music | 4 |
| Turkish folk music | 8 | Indian classical | 4 |
| Western chamber music | 7 | Indian fusion | 4 |
| Prog rock | 7 | Italian jazz | 4 |
| Latin | 7 | Chanson française | 4 |
| Middle eastern | 7 | French songs | 4 |
| Free music | 6 | French musette | 4 |
| Progressive jazz | 6 | Indigenous | 4 |
| African | 6 | Irish Folk Music | 4 |
| Afro-Cuban | 6 | Baroque music | 3 |
| Afro Brazillian | 6 | Symphony orchestral | 3 |
| Salsa | 6 | Oldtime | 3 |
| Bossa-nova | 6 | Cabaret | 3 |
| Klezmer | 6 | British-style brass banding | 3 |
| Eastern European folk | 6 | Big band | 3 |
| Greek traditional music | 6 | Alternative folk | 3 |

| Genre | Degree centrality | Genre | Degree centrality |
|------------------------------|-------------------|---------------------------------|-------------------|
| Dub | 3 | Armenian | 2 |
| Cumbia | 3 | Spanish collaboration | 2 |
| Latin jazz | 3 | Contemporary Iranian/Australian | 2 |
| Latin rock | 3 | Songs from Pakistan | 2 |
| Balkan | 3 | South Indian | 2 |
| Rebetiko | 3 | Traditional Italian | 2 |
| Arabic classical music | 3 | Gamelan orchestra | 2 |
| Arabic folk music | 3 | Javanese gamelan | 2 |
| Japanese music | 3 | Sundanese kecapi suling | 2 |
| Celtic | 3 | Western choral music | 1 |
| Irish gigs and reels | 3 | Avant garde | 1 |
| Scottish | 3 | Soundscape | 1 |
| Australian post colonial | 3 | Ballads | 1 |
| New age | 2 | Comedy | 1 |
| Acoustic singer/songwriter | 2 | Circus | 1 |
| Children's music | 2 | Weimar art song | 1 |
| Jazz standards | 2 | Soundtracks | 1 |
| Old-time jazz | 2 | Vocal jazz | 1 |
| Post bop | 2 | Ragtime | 1 |
| Hard bop | 2 | Scat jazz | 1 |
| Ethno jazz | 2 | Snare solo/marching | 1 |
| Boogie | 2 | Gospel | 1 |
| Disco | 2 | Neo-soul | 1 |
| RnB | 2 | Heavy metal | 1 |
| Indie pop | 2 | Neo-traditional | 1 |
| Electronic dance music | 2 | Underground | 1 |
| Psychedelic | 2 | Triphop | 1 |
| Ghana | 2 | Trance | 1 |
| Senegalese traditional music | 2 | Ska | 1 |
| MPB | 2 | Soukous | 1 |
| Forró | 2 | Sudanese groove | 1 |
| Fado | 2 | Ethio pop | 1 |
| Mariachi | 2 | Tigray music | 1 |
| Argentine songs | 2 | South African | 1 |
| Jewish | 2 | Township jive | 1 |
| Balkan swing | 2 | Botswana | 1 |
| Tatar songs | 2 | Zimbabwe | 1 |
| Andalus Arabic | 2 | South African jazz | 1 |
| Turkish folk fusion | 2 | Guanguanco | 1 |
| Turkish hip-hop | 2 | Songo | 1 |

| Genre | Degree centrality | Genre | Degree centrality |
|---|--------------------------|----------------------------|--------------------------|
| Brazilian | 1 | Persian music | 1 |
| Boogaloo | 1 | Adapted Persian poetry | 1 |
| Batacuda | 1 | Qawali | 1 |
| Traditional Jewish horas | | Traditional Nepalese | 1 |
| Serbian | 1 | Tabla levara | 1 |
| Czech and Slovak | 1 | Hindustani classical music | 1 |
| Hungarian nota | 1 | Carnatic | 1 |
| Polish | 1 | Sanskrit sacred music | 1 |
| Macedonian | 1 | Bollywood | 1 |
| Romany | 1 | French rap | 1 |
| Sinti Music | 1 | Japanese traditional | 1 |
| Trakia | 1 | Japanese pop | 1 |
| Greek urban and contemporary music | 1 | Okinawan folk | 1 |
| Levantine classical, popular, traditional | 1 | Chinese music | 1 |
| Classical, modern, folkloric Egyptian | 1 | Sundanese gamelan degung | 1 |
| Algerian | 1 | Balinese | 1 |
| Turkish | 1 | Welsh | 1 |
| Adaptations of Turkish poetry | 1 | English songs | 1 |

Appendix J: Social network study - Degree centrality of instruments

| Instrument | Degree centrality | Instrument | Degree centrality |
|--------------------|-------------------|----------------------|-------------------|
| Vocals | 43 | Violin | 2 |
| Guitar | 31 | Cello | 2 |
| Bass guitar | 30 | Viola | 2 |
| Piano | 27 | Flugel horn | 2 |
| Percussion | 18 | Alto flute | 2 |
| Keyboards | 16 | Duduk | 2 |
| Drum kit | 16 | Lapsteel | 2 |
| Double Bass | 12 | Baritone guitar | 2 |
| Trumpet | 10 | Baglama | 2 |
| Alto saxophone | 10 | Bouzouki | 2 |
| Tenor saxophone | 7 | Japanese koto | 2 |
| Clarinet | 7 | Daff | 2 |
| Ukulele | 7 | Dholak | 2 |
| Baritone saxophone | 6 | Tapan | 2 |
| Flute | 6 | Castanets | 2 |
| Electric guitar | 6 | Piano accordion | 2 |
| Frame drums | 6 | Melodica | 2 |
| Soprano saxophone | 5 | Musical saw | 2 |
| Electronic Devices | 5 | Composer | 1 |
| Mandolin | 5 | Sound art | 1 |
| Middle Eastern oud | 5 | Toys | 1 |
| Tambourine | 5 | Spoken word | 1 |
| Cajon | 5 | Clavinet | 1 |
| Arabic Nay | 4 | Harpsichord | 1 |
| Synthesizer | 4 | Pipe organ | 1 |
| Banjo | 4 | 5 String Violin | 1 |
| Tabla | 4 | Electric Violin | 1 |
| Hammond organ | 3 | Contrabass balalaika | 1 |
| Trombone | 3 | Erhu | 1 |
| Piccolo trumpet | 3 | French horn | 1 |
| Bass clarinet | 3 | Tenor horn | 1 |
| Riqq | 3 | Baritone horn | 1 |
| Djembe | 3 | Cornet | 1 |
| Darbuka | 3 | Helicon | 1 |
| Conga | 3 | Tuba | 1 |
| Bongos | 3 | Sopranino saxophone | 1 |
| Harmonica | 3 | Alto clarinet | 1 |
| Javanese Gamelan | 2 | Piccolo | 1 |
| Harmonium | 2 | Bass flute | 1 |

| Instrument | Degree centrality | Instrument | Degree centrality |
|------------------------|--------------------------|-------------------------|--------------------------|
| Uilleann pipes | 1 | Surdo | 1 |
| Armenian shvi | 1 | Dohola | 1 |
| Ableton | 1 | Tar | 1 |
| Dobro | 1 | Ghatam | 1 |
| 6 string Electric bass | 1 | Taiko | 1 |
| 21 string harp guitar | 1 | Triangle | 1 |
| Cavaco | 1 | Zills | 1 |
| Ngoni | 1 | Sagat | 1 |
| Sitar | 1 | Maracas | 1 |
| Kora | 1 | Guiro | 1 |
| Buzuq | 1 | Bell | 1 |
| Mizrapli tanbur | 1 | Udu | 1 |
| Yayli tanbur | 1 | Balinese Gamelan | 1 |
| Saz | 1 | Kenong | 1 |
| Lavta | 1 | Gong | 1 |
| Berimbau | 1 | Slenthem | 1 |
| Saung gauk | 1 | Gendèr barung | 1 |
| Kacapi rincik | 1 | Saron | 1 |
| Kacapi indung | 1 | Kendang | 1 |
| Siter jawa | 1 | Concertina | 1 |
| Sanshin | 1 | Jews harp | 1 |
| Chinese pipa | 1 | Washboard | 1 |
| Qanun | 1 | Tin whistle | 1 |
| Sarode | 1 | Cane whistle | 1 |
| Surbahar | 1 | Laouto | 1 |
| Tamburello | 1 | Glockenspiel | 1 |
| Dayereh | 1 | Digital audio workspace | 1 |
| Kanjira | 1 | Congas/Tubadoras | 1 |
| Brazilian percussion | 1 | Tres cubano | 1 |

Appendix K: Social network study - ERGM model output

| Effect | para | se | t | EdgeA | obs | mean | s.d. | z-score | Star2A | obs | mean | s.d. | z-score |
|-----------------------------|--------|-------|----------|-----------------------------|----------|----------|----------|------------|----------------|----------|----------|----------|------------|
| snowball_ID | | | | 1 | | | | | | | | | |
| round | | | | 1 | | | | | | | | | |
| seedset_size | | | | 17 | | | | | | | | | |
| subnetwork_size | | | | 613 | | | | | | | | | |
| converged | | | | 1 | | | | | | | | | |
| EdgeA | -9.892 | 0.351 | -0.014 * | Star2A | 15611 | 10421.42 | 452.5004 | 11.46868 # | Star3A | 207989 | 66962.02 | 7922.083 | 17.80175 # |
| Male_ActivityA | 0.018 | 0.096 | -0.021 | Star3A | 207989 | 66962.02 | 7922.083 | 17.80175 # | TriangleA | 378 | 55.997 | 7.428256 | 43.3484 # |
| Male_InteractionA | -0.123 | 0.214 | -0.023 | Star4A | 2909661 | 386190 | 94992.34 | 26.56499 # | ATA | 770.4223 | 150.0779 | 18.74973 | 33.0855 # |
| LOTE_ActivityA | -0.220 | 0.107 | -0.064 * | Star5A | 38327534 | 1943228 | 857442.6 | 42.43352 # | A2PA | 14605.63 | 10213.02 | 428.5375 | 10.25025 # |
| LOTE_InteractionA | -2.149 | 1.014 | -0.056 * | TriangleA | 378 | 55.997 | 7.428256 | 43.3484 # | stddev_degreeA | 6.762075 | 5.3589 | 0.125294 | 11.19902 # |
| Migrant_ActivityA | -0.383 | 0.092 | -0.030 * | Cycle4A | 1371 | 228.33 | 37.56124 | 30.42152 # | skew_degreeA | 6.271852 | 3.844612 | 0.193956 | 12.5144 # |
| Migrant_InteractionA | 0.657 | 0.244 | -0.017 * | IsolatesA | 4 | 1.693 | 1.020172 | 2.261383 # | clusteringA | 0.072641 | 0.016097 | 0.001738 | 32.54073 # |
| SocialMediaYes_ActivityA | 0.675 | 0.123 | -0.037 * | IsolateEdgesA | 1 | 0.106 | 0.307838 | 2.904128 # | | | | | |
| SocialMediaYes_InteractionA | -0.399 | 0.261 | -0.025 | ASA | 2508.856 | 2472.04 | 47.46315 | 0.775675 | | | | | |
| ProfessionalI_ActivityA | 2.212 | 0.392 | -0.041 * | ASA2 | 2508.856 | 2472.04 | 47.46315 | 0.775675 | | | | | |
| ProfessionalI_InteractionA | -1.816 | 0.455 | -0.032 * | ATA | 770.4223 | 150.0779 | 18.74973 | 33.0855 # | | | | | |
| Education_ActivityA | 0.019 | 0.023 | -0.029 | A2PA | 14605.63 | 10213.02 | 428.5375 | 10.25025 # | | | | | |
| Education_DifferenceA | 0.037 | 0.024 | -0.024 | AETA | 1906.337 | 294.8704 | 38.08558 | 42.31173 # | | | | | |
| Age_ActivityA | 0.009 | 0.004 | 0.011 * | Male_ActivityA | 807 | 808.553 | 20.86857 | -0.07442 | | | | | |
| Age_DifferenceA | -0.002 | 0.004 | 0.008 | Male_InteractionA | 93 | 93.817 | 7.23267 | -0.11296 | | | | | |
| Poly_ActivityA | 0.097 | 0.062 | -0.011 | LOTE_ActivityA | 174 | 173.73 | 13.91708 | 0.019401 | | | | | |
| Poly_DifferenceA | 0.186 | 0.062 | 0.054 * | LOTE_InteractionA | 1 | 1.163 | 0.987133 | -0.16512 | | | | | |
| Multi_ActivityA | -0.027 | 0.070 | 0.002 | Migrant_ActivityA | 394 | 395.811 | 17.29535 | -0.10471 | | | | | |
| Multi_DifferenceA | 0.057 | 0.070 | 0.064 | Migrant_InteractionA | 34 | 33.953 | 4.867524 | 0.009656 | | | | | |
| Blind_ActivityA | 0.074 | 0.047 | 0.022 | SocialMediaYes_ActivityA | 1011 | 1015.718 | 17.20385 | -0.27424 | | | | | |
| Blind_DifferenceA | -0.101 | 0.049 | 0.044 * | SocialMediaYes_InteractionA | 113 | 112.768 | 8.134136 | 0.028522 | | | | | |
| State_MatchA | 0.526 | 0.093 | 0.039 * | ProfessionalI_ActivityA | 1218 | 1222.283 | 20.20878 | -0.21194 | | | | | |
| Instruments_EdgeA | -0.019 | 0.138 | 0.012 | ProfessionalI_InteractionA | 190 | 191.307 | 10.09043 | -0.12953 | | | | | |
| Genres_EdgeA | 0.508 | 0.065 | 0.047 * | Education_ActivityA | 9173 | 9214.012 | 159.8383 | -0.25658 | | | | | |
| Memberships_EdgeA | 0.724 | 0.172 | 0.000 * | Education_SumA | 9173 | 9214.012 | 159.8383 | -0.25658 | | | | | |
| SocialMedia_EdgeA | 0.123 | 0.134 | -0.046 | Education_DifferenceA | 6549 | 6567.59 | 97.62403 | -0.19042 | | | | | |
| | | | | Education_ProductA | 10959 | 11103.02 | 600.7254 | -0.23975 | | | | | |
| | | | | Education_Star2A | 113453 | 73814.18 | 3524.289 | 11.24732 # | | | | | |
| | | | | Age_ActivityA | 56686 | 57002.61 | 1031.357 | -0.30698 | | | | | |

| | | | | |
|-------------------|----------|----------|----------|------------|
| Age_SumA | 56686 | 57002.61 | 1031.357 | -0.30698 |
| Age_DifferenceA | 40378 | 40540.56 | 621.0746 | -0.26174 |
| Age_ProductA | 444919 | 456671.3 | 23349.04 | -0.50333 |
| Age_Star2A | 638775 | 455135.5 | 21078.49 | 8.712175 # |
| Poly_ActivityA | 6807 | 6850.499 | 118.5088 | -0.36705 |
| Poly_SumA | 6807 | 6850.499 | 118.5088 | -0.36705 |
| Poly_DifferenceA | 5107 | 5125.033 | 75.19789 | -0.23981 |
| Poly_ProductA | 5281 | 5419.984 | 319.0338 | -0.43564 |
| Poly_Star2A | 85293 | 56343 | 2558.676 | 11.31445 # |
| Multi_ActivityA | 6347.2 | 6379.927 | 108.45 | -0.30177 |
| Multi_SumA | 6347.2 | 6379.927 | 108.45 | -0.30177 |
| Multi_DifferenceA | 4756.8 | 4770.467 | 71.27208 | -0.19175 |
| Multi_ProductA | 4642.64 | 4737.391 | 279.3067 | -0.33924 |
| Multi_Star2A | 78129 | 52476.91 | 2403.101 | 10.67458 # |
| Blind_ActivityA | 3984.8 | 4025.123 | 81.18293 | -0.49669 |
| Blind_SumA | 3984.8 | 4025.123 | 81.18293 | -0.49669 |
| Blind_DifferenceA | 3065.2 | 3097.155 | 56.84943 | -0.5621 |
| Blind_ProductA | 1968.28 | 2085.1 | 131.4011 | -0.88903 |
| Blind_Star2A | 46490.2 | 32680.23 | 1556.951 | 8.86988 # |
| Gender_MatchA | 172 | 171.007 | 9.442296 | 0.105165 |
| Gender_MismatchA | 871 | 874.325 | 12.31679 | -0.26996 |
| State_MatchA | 314 | 308.877 | 12.81772 | 0.399681 |
| State_MismatchA | 729 | 736.455 | 13.62637 | -0.5471 |
| Instruments_EdgeA | 89 | 87.174 | 8.207784 | 0.222472 |
| Genres_EdgeA | 188 | 189.824 | 17.51882 | -0.10412 |
| Memberships_EdgeA | 52 | 51.865 | 6.29069 | 0.02146 |
| SocialMedia_EdgeA | 77 | 77.889 | 10.35696 | -0.08584 |
| stddev_degreeA | 6.762075 | 5.3589 | 0.125294 | 11.19902 # |
| skew_degreeA | 6.271852 | 3.844612 | 0.193956 | 12.5144 # |
| clusteringA | 0.072641 | 0.016097 | 0.001738 | 32.54073 # |

Mahalanobis distance = 2917313

Maximum qasi-autocorrelation in absolute value = ∞

Appendix L: Social network study - Degree centrality of social media platforms/apps

| Platform/app | Degree centrality | Platform/app | Degree centrality |
|---------------------|--------------------------|---------------------|--------------------------|
| Facebook | 46 | Acapella | 1 |
| Zoom | 37 | Discord | 1 |
| Instagram | 23 | Soundcloud | 1 |
| YouTube | 12 | TikTok | 1 |
| WhatsApp | 7 | WebEx | 1 |
| Teams | 4 | Google drive | 1 |
| Email | 4 | JamKazam | 1 |
| Dropbox | 2 | CleanFeed | 1 |
| Soundtrap | 2 | Google meet | 1 |
| LinkedIn | 2 | Slack | 1 |
| Skype | 2 | Flipgrid | 1 |

Appendix M: Social network study - Responses to open ended questions

What was your experience (both positive and negative) of practising music during COVID-19 lockdown?

Practice was great. Music as a group activity was impossible. Recording was fine.

It was extremely challenging to stay connected to my musical communities. I participated in a couple of online projects with local and overseas artists, and attempted to rehearse and perform in real time, but the latency and connection problems made it very challenging...I was lucky to share house with one of my musicians, and we were able to practice together in person regularly, which was very helpful

Not being able to perform in front of a live audience made me less productive and less focused. Online live-streamed performances proved to me that without a live audience, the mind set and energy is completely different, even the interaction between band members during the performance.

Limited human contact, but it did connect me more with people overseas through workshops and online gigs.

Positive – focus on personal (solo) practice and using technology to self-accompany.
Negative - fluency and immediacy of communication in ensemble situations remains sub-par to this day. No opportunities to rehearse with my band or perform. Recording limited to non-interactive layering of different parts.

Media technology has developed to enable music practices. It allowed people to connect virtually anywhere globally, saving a lot of travel time. Also, we were able to produce ensemble music tracks and videos innovatively. We were able to continue to practice.
However, face-to-face interaction could not be replaced with the virtual connection. Essential elements in ensemble making, such as bodily cues instant sound feedback, were lost or couldn't be achieved. Many times online sessions were disrupted by limited bandwidth and sound distortions. IN that sense, it was very frustrating.

1. I had time for long concentrated practice sessions
2. I was able to have a break from the routine of performance practice and maintenance of my existing repertoire.
3. I had the time to explore new repertoire, techniques and musical styles.
4. I was able to use the time to deepen my knowledge of my preferred musical styles.

Covid-19 meant a reduced capacity to organise and gather. That said, it did not completely hinder creative prospects. Whilst some groups I am involved in came to a grinding halt, others developed. It created a shift in approach that resulted in new digital based collaborations and essentially forced concentration onto other activities, like practice.

Positives - time to practise/write music and time to re-evaluate what music I want to make and the musicians I want to play with.

Negatives - disconnected from friends/collaborators and the music scene as a whole. Financial pressure of losing the majority of your income. Lack of inspiration from the monotony of lockdown.

Time to consolidate ideas was great.
Lack of human contact was hard at times.

Possibly every musician wrote a covid song and maybe that could be positive. Basically covid killed live music and most of the musical engagement. If you have asked me how many musicians I've

interacted with before Covid that list would have been at least 10-20 times longer. It not only interrupted the musical engagement but also changed social engagement for many people.

On the positive side, due to vaccinations there were some opportunities to practice with other musicians. Also, during lockdown, I had more time for composition and working on other projects. However, the ability to get together was seriously difficult.

It was a chance for me to take a pause and connect in with communities in a different way - A chance for me to make music differently and share it differently.

Positives were no interaction or scheduling so it was peaceful but it was nice to play for the enjoyment
Negative no work or teaching classes.

Loss of process and goals. More time to focus on what's important to me. Halting of many aspects of intercultural practice due to lack of contact. Strengthening of existing bonds. Carrying relationships further beyond just playing to "how are you" and other wellbeing concerns. Inability to get together. Prevention from playing together, particularly wind instruments. Closures of venues. Loss of hope. Return to minimalist, austere values.

The positive side was that it allowed me more time to practice, without having to feel the pressure of performing or working with other musicians.

It was also an experience to learn how to live stream concerts from home.

On a positive note the lockdown allowed me to practise, reflect and perfect core of my work and plan my place in the diversity that is Australia. I posted videos every other day and gauged feedback which was largely complimentary and at times allowed me to zero on the weaker capacity and capabilities of my work. On a negative note, there was lack of collaboration with band members as well as working on the vibrant Melbourne Music scene. In order to offset equipment maintenance and or repair one needs funding, and the lack of work had a huge impact on wellbeing and or operational side of the equation. The Job-keeper subsidy was helpful to some extent plus lack of ownership on the process as expected.

Positive: I had the time to compose and create new work with long-term strategic plans.

Negative: Not being able to work, and not having a steady income.

Lack of social support from collaborators.

Positive - time to relax and work on self improvement musically

Negative - no gigs which means no income

Much more practice, research and production. Got to learn more songs.

almost no lucrative work.

I Had a good break from playing music. It was a holiday. I had been really busy.

After lockdowns there has been too much mainstream hacks getting too much attention

The lockdown was a productive time for development, practice and production of new material, however it was an almost complete shutdown of performance and performance related income.

I had a lot of time to practice and write music but, it's really import to share it with other musicians and audiences, it motivates me to do more and to keep improve. But as long as you can't share it in real platforms except social media, you start to loose your passion and motivation, and also I couldn't improve my musician network, I even loose it last two years and still trying to build it again but as it is impossible for me to make a living with music I should keep teaching

I was not able to easily collaborate with others beyond those in the groups I regularly perform with, neither in Vicria

Difficult to connect with other musicians.
Difficult to practice with family.

Largely positive. I did a lot of practice and writing. Have now recorded an album of original material as a result.

Pros: I had time to write and practice

Cons: No gigs

Overall I appreciated the time and space to focus on creating music.

Organising and meeting with my brass band and participating in online practice and master-classes was a motivating part of a dull and depressing lockdown.

I could write more music during the covid 19 period. But I didn't have a chance to do concerts.

It was a privilege. I felt acutely aware of having an advantage as a musician/artist to process and channel my experience and emotions during lockdown/covid that I knew not everyone had access to. Also hard being apart from my community in both Melbourne and NZ.

The Space and time was excellent.

I was fortunate to have consistent teaching work throughout.

But - I really missed my close friends many of whom I play music and socialise with.

Difficult and disconnected (and thus a bit demotivating). I could practise and record music but really missed connecting with people to play music and destress. Technology was a help because I could see lots of inspiring music and listen to new stuff but as the lockdowns went on I found it hard to stay positive about it. I joined a choir in the middle of 2021 and was able to go to a few face-to-face rehearsals before the lockdowns (5 and 6?) returned. They had Facebook rehearsals which the choir could watch and sing along to (they beamed out with 3 part harmonies) and chat as well. That was a real life saver and a highlight of the week.

Practise was not an option during lockdown as the group requires to be physically present to stay in time and give non-verbal queues to coordinate different instruments.

There was no motivation to practice. I got a job outside of music; it was the end of my professional music career.

Filling out surveys like this is extremely difficult because the whole landscape changed. The people I played music with changed, and is still changing. I am returning to groups I played with years ago, and am not part of other groups anymore. EVERYTHING was different, and some things just didn't matter anymore. Playing trumpet online is terrible. Maybe it works better for some other instruments.

Positive - More time/space to practice new skills

Positive - More time/space to reflect on my practice, desired place in music community

Positive - New possibilities for developing international connections over internet

Negative - Lack of human connection of performing/rehearsing in person

Negative - Lack of motivation from not being able to see others perform in person

Negative - Ability to earn money severely limited

Negative - Government rhetoric/lack of specific support made one feel unvalued by society

There were some aspects of being at home with my family that I enjoyed. However the impacts of the removal of performing from my life impacted my ability to play the instrument and especially my confidence in my ability to perform at a high level. These are things that I am still overcoming now.

Being an instrumental teacher, I was able to continue making music all throughout Covid lockdowns. My piano teaching and Gamelan teaching continued online, which was great for my self worth, as well

as the continuing education of my students. The main negative experience was the lack of physical contact and live interaction. Also, there are always challenges with the technology and sound quality when undertaking music making online.

Missed playing in person with others. Very hard to do the same online.
Good opportunity for individual practice/learning something new/preparing things for later.
Opportunity to play around with technology.

Able to experience different ways of sharing music especially online. I also could improve my skills. However not meeting face to face was challenging as I couldn't feel the audience presence.

It was frustrating to not be able to play live together.

I did not play any music during Covid-19 lockdown.

It was nice to have a break from Touring. I was still doing my Artistic Director work and session work so was ok financially.

Positive - more time to think, reassess, create
Negative - loss of income

As I tend to network broadly, I was fortunate enough to be able to find a group of like minded musicians and creatives to be able to perform music with. This led to me to attain a somewhat stable working career (either paid, un-paid or personal) with a broad range of Australian and non-Australian (people who aren't Australian citizens) musicians and creatives.

Lack of motivation, even though an abundance of free time. Free time made me fill it up with things to do, however, now I am too busy to practice, so it has come full circle again.

Positive in that I connected locally with a few core group of musicians. Negative because I lost all my theatre work

Negative experiences include not being able to perform live (in the same space in real time) with colleagues both in Australia and overseas, and not being able to connect with audiences.
Positive experiences include composing, rehearsing, and recording a new album of original works with Japanese pianist and colleague, Satoko Fujii, using latency improved audio recording internet technology.

Having time to practice with colleagues and work with teachers generally not available online was a positive experience.
Not feeling motivated to practice due to uncertainty.

I was teaching online to the Latin group at UNSW and also I was catching up with people of the projects that I'm part of

Positive - I was able to work on projects at home in my own time
Negative - I was unable to participate in live performances

Massive loss of income.
Challenges to rehearse.

Good. Exploration time.

I was still able to practice but performing was not possible at all. Gigs, rehearsals and recording sessions stopped entirely for me during lockdown. I was able to establish a home studio for practising and recording which allowed me to continue to practice and create recordings

During the two lockdowns I was able to work on my craft and utilised the extra time to do this. The financial support from the government gave me the confidence to do this without having to consider working outside my profession of music. At first it was quite disconcerting, but by the time of the second lockdown I was much more prepared. After the lockdowns ended there was a slow but steady return to work, and now it has bounced back. It is somewhat but there is plenty of work and opportunities.

More time for individual projects and practice
Lack of income and social/musical engagement

Positive - zero (if not completely negative). Work-wise - Tutoring by zoom was not beneficial to students I lost 100% of my work for 2 years with no government assistance and had to live on my minimal pension. I am now down to 2% of the work I did in the 1980's, whilst the professional music scene was dying over the past 20 years Covid put the final nail in the coffin. There was NO practicing during Covid due to isolating and bands being too scared to risk anything once restrictions were easing. Practicing with other using on-line systems was not possible to latency issues.

Teaching guitar on zoom presented challenges especially for younger students and opened up possibilities especially for senior students and adults
My main source of income, busking/ selling cds and gigs was decimated and thank God was replaced with a few cleaning jobs.
There was time for practice research and writing and recording

I was unwell so my music practice was reduced during the lockdown. I was also writing my PhD thesis. The experiences I did have involved recording collaborations.

I was pretty unmotivated to do trumpet practice during lockdown. Most of my trumpet playing happened while I was teaching students over Zoom. I did, however, learn how to use a program called Audiomulch, and created music and sounds for fun using it. Late in lockdown I devised some pieces for trumpet and Audiomulch, and ended up recording them (audio and video) for a streamed performance.

During the tightest restrictions gigs were cancelled. During the semi-restricted phases (reduced capacity and other constraints) I played quite a lot of successful gigs. I played fewer shows than normal, but the impact was not severe - my bands were probably busy enough to manage alongside a day job.

Yes, sat home and practiced. Good to have a break from rehearsals and gigs

It was an isolating and disorientating experience and I am used to play with other people. I was forced to play alone for an extended period of time. The music I play is supposed to be s=red.

Negative: ALL performance was halted, the human connection that is music was stopped. Digital performance was EXTREMELY unsatisfactory.

Positive: Lots of time to practice, compose and think

Positive: A lot of composing, transcribing and general practice.

Negative: Loss of interactive practice that comes from jamming with fellow humans. Listening skills on the spot during interactive improvising was greatly reduced initially.

Terrible

Depressing. We attempted virtual rehearsals and recordings and while these were successful and kept some level of engagement, they did not replace the experience and connection of face to face rehearsals and performance.

rewarding, invigorating, time and space to practice and renew

Mostly positive

It often seemed irrelevant as there were no gigs and it was difficult to share music in a meaningful way. When I was offered gigs, it was very motivating and exciting to be able to prepare for a concert even if it was online. It was hard work performing online because of no connection with audience.

My experience was very positive as it allowed me the time and space to focus on the detail of my musical and instrumental development in ways that would not have been so possible while maintaining a musical professional performance career. Generally, I enjoyed being at home and being able to give my focus to more long term musical goals including technical development, new repertoire and composition. It was nice to get off the performance band-wagon for a little while.

Obviously professional paid opportunities were very limited (a handful of streaming gigs only - very difficult and not all that enjoyable). However, I enjoyed having time off the "hustle" of the music scene, particularly knowing that everybody else was in the same boat - nobody was getting an advantage out of the situation really (not musicians, anyway). I also took the time (particularly in the first long lockdown) to relearn some other instruments, just for fun.

My music business failed so I had to pick up other work. But I got some gigs on Zoom. I had time at home to learn some new music skills like how to use Logic Pro X and electronic music production.

Nothing really happened during lockdown. It totally killed the performance sector, but also the momentum seemed to go out of everything else too. It was refreshing to see things come back when they could, and limited capacity shows had good attendance initially because people were starved for music. But in the end it's all cancelled out. The net effect is bad.

It gave me a lot of time to contemplate my relationship with music and I think I have a better understanding of what I value about it and why.

Ultimately it did make my technical and creative 'progress' grind to a halt and it has been a lot of work restarting in a post-lockdown world.

A mixture of relief from the constant pressure of practicing and performance, freedom of playing for personal pleasure, frustration at not being able to play together and connect with an audience.

Found my desire to practice and improve diminished significantly when I could no longer interact and play music with others.

I started teaching myself classical guitar. I mined online music knowledge resources, and did lots of practise.

It was very difficult to organise band rehearsals and gigs. Jams were impossible.

being a musician during covid was extremely challenging.

Positive

Forced downtime / competitive edge disappeared or all / the perfect time to practice / try new things / make new habits

Negative

Self discipline / mental wellbeing / no physical connection with band members

Not having regular gigs was something to get used to. I live with my partner who is a musician and we did a lot of work together during lockdowns. We performed live on the internet and created a new project that we are now pursuing outside of lockdown. Overall I was lucky and was able to keep working on my craft.

I didn't get to sing live which was hard financially and physically- I missed the vibration of music through my body. Mentally and emotionally this was difficult. But I did learn to record my vocals and send them overseas to make money via royalties

It gave my time to reflect on my practice and philosophy and the opportunity to address these ideas on my instrument without the pressures of upcoming live performances or recordings. I did not get to play live losing income and some "match fitness"

The positive - I had time to take a break and reassess what is important to me in my music practice, I was able to work on my skills using technology to create music. The negative - the loss of playing with my community and seeing people live. Concerts online became exhausting because I was already using screens a lot more.

Negatives - Being able to connect with my music colleagues in the same room to create music was restricted, which made it a lot more difficult to create music from an intuitive place. Many rehearsals were cancelled and projects were put on hold.

Positives - I started a new ambient music project with my partner, and together we held weekly live stream improvisations on our various social media channels, directed especially at those who were dealing with Covid lockdown related anxiety and stress. This also opened up the ability for us to explore a genre of music (ambient neo-classical) that we hadn't as yet explored in our professional careers.

It was ok, lost a fair bit of live performance sharpness, and practice, but made several sound-based art film things. Check "Audible Lockdown"

I went through phases: initially I set myself pieces to learn and use the opportunity to improve certain aspects of my technique. As the lockdowns continued, I found practising a chore and I only did bare minimum practice for teaching my online students. Then in the second year towards the end when I could see we were going to 'get out' one day soon did I actively collaborate with someone (Anthony Schulz) with the intention of performing and began composing new music.

It was quite devastating in many ways. Improvised, collaborative music like jazz to interact with as a vocalist was impossible so this just stopped.

After such a long break, it really took the momentum out of my music practice and professional output which I have not yet recovered from. This was exacerbated by living in central Vic.

Life filled up with other things.

On the plus side, I did some collaborative recording projects, a bunch of home recording and production and lots of teaching.

The Covid lockdown was unexpectedly wonderful for my development as a solo artist. I developed two solo acts (as a solo pianist and as electronic artist Synthotronica playing baritone sax) which have now become the main focus of my career, and I also developed my own award-winning audiovisual practice through a work commissioned for the 2020 AMC's Peggy Glanville-Hicks Commissions, which led to several subsequent audiovisual works and an international film festival award for Best Short Film. 2020 and 2021 were good years for solo artists in Melbourne in terms of gigs because of the capacity restrictions on so many live music venues, they could only book solos or duos. So I got a lot of gigs! I did a lot of online gigs too, including an album launch concert and a series of weekly Facebook live stream concerts. I bought a battery-powered portable speaker for a bar gig which completely changed my life as it meant that I could become a busker and participate in the City Of Melbourne's 2020 funded busking program, and I have been busking ever since and I LOVE it! I am very grateful and consider myself extremely lucky (and rare) to have had a really positive experience of practising music during Covid.

Positive: The opportunity to dive within and carefully build your own individual sound. & go to the extreme with it, really identify, reflect, question & dig into your musical purpose.

I had really good housemates there were awesome musicians. And we often practised together.

I got to know my music gear a lot better & experiment with them, unlocking their highest potential.

Being forced to practise because nothing else to do.

Negative: No jamming or gigs. The sensation you have when you share a musical conversation was gone. (Other than housemates)

Positive I was able to practise more thoroughly over a longer period of time with less short term performances hampering development.

Negative: the lack of true engagement with other musicians and audience made the practise feel isolating, even pointless at times. Particularly given some of the feelings of hopelessness regarding the importance of arts to society.

Positive for I worked on Recording from home. Negatives was often many days lacking inspiration to practice and create,

Less jamming, missed parties and dancing. Applied for lots of grants and made some radio plays and did other recordings and filmmaking.

Negative experience: not getting to play with others. Minimal attempts to play online due to hopelessness of latency in the software.

Own practice was minimal because it didn't feel right.

Positive: messed around with a few apps on devices. Combined live playing with samples, recordings of sound scapes, and random "granular" apps.

I made new connections and pursued new directions that I otherwise may not have. I had many gigs cancelled, diminishing income as well as opportunities. I invested in home studio technology to do solo recordings, learn about recording and mixing and thus explore new musical ideas solo and now recording with others.

Dreadful. My business nearly went under. I really missed playing music with other people. I did however make some great connections for remote collaboration with thanks to APRA UK/Europe and The Ivors Academy.

I was able to engender a more consistent routine.

Finding joy in music is a lot harder without communal connection and interaction.

There were no positive experiences. I thought I would spend the time doing lots of practice....but I had zero motivation for this, as there was nothing to practice for. It became apparent to me that the joy I derive from playing music comes from playing or practising with others.

The positive was I had time to go deep into learning and practice and study with with teachers from different parts of the world.

The negative is being unable to play and perform and do gigs with other musicians. And the break has broken down some regular music making for me.

I didn't get to practice much of what I wanted to do during lockdown - I was in the middle of study, and I had no place to properly jam or play with others. So most of what I was doing was either via recording my own instrumental lines to a click track for ensemble recording, or by myself learning recital repertoire or my own repertoire for fun.

"Please list the advantages of using social media and/or apps for music collaboration during lockdown:"

Latency and quality made the experience difficult but as a facsimile of group activity it was a reminder that humans need culture.

Easier to communicate with a group and keep in touch than email

maintaining contact

They are the only means to maintain a connection during situations such as lockdowns but also, a good option to have even when there are no lockdowns as we have the experience now to use it to share ideas and create or initiate project ideas.

In some ways it brought people together who were desperate for human contact.

Social media offered some semblance of connection.

Other software enabled the capturing of creative ideas and practice to then share with others via the internet.

It was the only one to connect with people and participate in music making

1. Draw inspiration from friends, mentors and musical heroes.
2. being exposed to previously unexplored repertoire, artists and musical styles.
3. Keeping in touch with friends, colleagues and musical heroes and realising that everyone was going through the same issues.

I collaborated with other musicians via email and facebook messenger only. These tools allowed me to file share with other musicians, using our own home studios to refine and mix material recorded at home.

Allowed me to stay connected and continue to connect musically with my closest collaborators

Needing to really streamline ideas.

We used to use them for communication in international projects and during covid we used them with local musicians as well. It just made the whole thing little bit better.

It made a few things possible.

Remaining connected in a way that we previously only used for advertising.

No advantages, just minimising losses. Connection is important. Creating "brady bunch" type collaborations was ok, but it's still Franken-music.

It allowed me to put on a concert with another musician, even though we were living in different areas during lockdown

Connecting to public and sharing work world wide, plus interviews across the globe with Radio and Podcasters et

I used zoom for online presentations and project planning with collaborators and associates.

I don't do online music collaborations

No need to carry your instruments, saves time, many people can meet at once even if they are far from each other

Zoom was used to check up on band members mental health. Only for the band I run.

Digital platforms allowed face to face meetings necessary to discuss projects, which is common in the recording industry under normal circumstances anyway, as we often produce music with non local artists. They also gave us the opportunity to perform in online settings.

you would probably make some network with other musicians, but as I'm very new Australia it doesn't really enough for me

Easy to communicate and discuss ideas

staffpad

Communication and connection with those I couldn't see in real life.

Knowledge gained from using new technologies.
New creative possibilities via limitations.

The choir (Melbourne Indie Voices) used Facebook to run rehearsals and did a couple of Zoom Q&A sessions. It worked well as it was a one-way stream that choir members sang along to (with video / audio input). At the start of the lockdowns a work band I play in tried a Microsoft Team "jam" which was a funny debacle (having more than one input doesn't function with technology which has lags and is trying to facilitate one mic communication at a time. Another band did a stitched together video collab, where we all recorded our video/audio track to set tempo and the band leader combined into a collaboration video. That was sort of fun but didn't have a lot of energy in our performances!

Safely being able to practice with my usual practice partners. Trumpet requires constant rest, so you often practice with someone and they play when you are not.

Audience - people more likely to be on internet during lockdown
Availability - people more receptive to new collaborations during lockdown

A number of collaborations I took part in during lockdown were posted on facebook. This advertised that I was still working and had the skills and equipment to record remotely, from home. To an extent they were satisfying projects that gave me joy and purpose.

I was able to continue teaching music during lockdown by using the technologies available to me. It was great to be able to connect with students regularly and see their continued improvement. Also, knowing that I was providing a bit of structure and distraction to their lives was very fulfilling.

Platforms listed above merely for communication sake.

Networking, advertising, increasing exposure

At least there's something happening

Facebook used more as a tool for communication rather than collaboration...

Share music and creativity readily with peers that I have already made a personal connection with.

fast and reliable communication

the advantage was we could send files across the internet in order to record together

These platforms enabled some connectivity with musicians, including some rehearsal, performance, and recording capability.

Connections worldwide with people, colleagues and artists who had plenty of time was positive in terms of music collaboration.

I can reach more people clicking a button.

It enabled progress to be made when face to face collaboration wasn't available

Networking

Exchange of files/information/composition

Zoom meant I was able to teach. It had limited scope for collaboration. Facebook meant I was able to stream a live gig and connect with an audience.

Important contact when isolating

My students did not go backwards during Covid but they also did not improve much. I got to see them and try to encourage them

As above

They were better than nothing.

We successfully streamed low capacity shows, but I don't the platform(s) that we used.

It somehow kept me connected and informed about what others were doing. It inspired me sometimes to learn how different people were dealing with isolation and music/art-making process.

Discuss/send ideas for compositions and different musical concepts to incorporate during practice time or for recording.

Share transcriptions of tunes and solos.

Better than nothing

It enabled us to collaborate with musicians in Holland which we would not have thought to do otherwise.

Enables connection

I have collaborated online even before lockdowns. It's a great way of connecting with people overseas.

Rehearsing is very difficult but file exchanging and producing music is very good online.

Collaborative composition using dropbox and zoom to send musical idea back and forth.

Zoom helped me get gigs when there was no in person work available.

- New music discovery, seeing what your peers are listening to / creating can help inspire your own music discovery.

- Closer contact with people that influence you - it's easier to message a musician that inspires you on social media and ask them a question directly, aiding learning.

It helped artists 'stay connected' and continue to create as part of a community. I do believe it left people feeling quite hollow.

Distance isn't an issue, feelings of comradeship

I could still connect with others

I could jam with one other via jamkazam

it was nice to connect with people, but the music-making was not effective in real time.

No travel time to & from gigs / learning new skills on recording & streaming music / learning new approaches to online performance / The best seats in the house always available

Not having to travel was a plus. Everyone had more time on their hands and were keen to create any way they could.

I was able to have meetings via zoom and record vocals via computer

It's better than nothing.

I was working on a project with a colleague who lived around 4 hours away from me, so we were able to continue our composition collaboration.

Great for meetings to be able to discuss any admin and planning required for and during a collaborative project.

It helped to facilitate a group recording project that would otherwise be deemed impossible to make (ie due to geographical location and lockdown).

Using social media was a great way to share snippets of the music I was working on, with my community of followers, who would have ordinarily only been able to experience this at a live concert.

To have visual, real time contact on Zoom was useful. I found the necessity to pre-record music for the Zoom sessions (for playing together at the same time didn't work due to the delay) useful for students to record themselves as well as for myself in rehearsals to have a recording project which maintained my motivation.

My social media/app usage for music collaboration during lockdown didn't involve jamming or playing with people, rather it was file sharing or Zoom meetings. I'd been used to collaborating remotely since before the pandemic as many of my previous collaborators live out of Melbourne or overseas, so remote music collaboration (eg. collaborating on writing music, sending tracks back and forth etc) was not new to me.

Sending files, or videos to record on.

It was the only way to continue to collaborate, make music with others and see what others were doing which provided some great music and some solace during a difficult time.

Openness up opportunities working and collaborating with artists all over the world

Keeping in touch mainly - lots of technical disadvantages

A lifeline, I learnt so much.

- It allowed some form of connection to continue
- Not being in the room with someone meant more time to perfect one's parts

They allow us to develop new skills like recording, mixing and composing.

The advantage was being able to share music and record music separately and then post music as a band even though it was recorded individually.

Also it allowed us to share the band's music with people.

Also it allows me to share my music with people anywhere in the world.

You can easily find people to collaborate with, especially through Facebook groups tailored towards music and performing arts. It makes it easier to network, and there are lots of ads and call-outs on social media that you can respond to and get gigs from.

"Please list the disadvantages of using social media and/or apps for music collaboration during lockdown:"

Latency. Quality of capture/reproduction

not everybody is using the same apps

lack of immediacy and spontaneity

No major disadvantages except the one I mentioned before regarding live stream performances with no live audience involved.

None for me

Social media is very 1-dimensional. It thrives on quick, shallow interactions rather than time-heavy, deep connections. It promotes a type of social interaction which is insular, narcissistic and is addictive for many.

No technology could facilitate synchronous ensemble playing.

Technology and bandwidth limitation

I didn't feel like engaging in activities such as live streams and the making of performance videos during this period. I preferred to use the time for personal and professional development.

Unfortunately, my mind drew comparisons to other musicians who were quite active online which led to thoughts and feelings of "am I doing enough?", "Could I do that, am I proficient enough to be able to do that?", "should I be doing that?" etc, etc.

Unable to find an decent service that can allow for online live rehearsal, lag is always an issue. Sound quality also suffers.

The only disadvantage is that it's trying to emulate the real world experience of playing music with other people. It does an ok job but it'll never be the same

Lack of human contact

The latency.

It was difficult for Indian classical music because improvisation depends to a large extent on eye contact.

Burn out and lack of face to face affected our communities

Selective participation. Unkind criticism. The moving of a live and living collaborative social process into a fixed, recorded artefact utterly changes the experience. It's all a bit like trying to eat dinner of the pieces of a broken plate - you can sort of make it work, but it's just a shadow of what it should be.

Time zones, slow internet, poor reception, poor results in maintaining contacts and collaboration.

It was difficult to facilitate workshops online, as my work requires audience participation and the delay with social apps was a problem.

As above

The main problem is latency. Communication/ group improvisation based music is impossible. No interaction with audience

Unless for rehearsal as real time synchronisation was impossible.
Band members had poor equipment
Or connectivity.

Digital platforms are not suitable for real time collaborations and so make little difference in that respect.

I don't think there is any disadvantage of social media but I'm not sure if it's really useful enough, if you playing serious music, social media is not really good platform to reach people, it's more for entertainmen

It was much harder to develop as a band and prepare (group) music for performance.

None particularly good for live performance

SM made me aware of the divide between what I was experiencing living in my own bubble versus the experience of my friends in other cities/countries.

Lack of engagement with peers.

Slow, lagging, inconsistent and not really able to cope with more than one source at a time.

Microphones over compress and aren't set up for loud instruments. Can't actually play together due to delay.

Ability to fully communicate limited
Sound quality compromised
Zoom - camera can never replace the visual information provided by in-person

I always feel conflicted about posting positive or self congratulatory posts to social media as I am very aware of the negative impact that may have on other peoples state of mind. In a freelance world I am not always so strong to celebrate the success of others, I don't want to create this for other people.

Internet connection issues were sometimes a challenge and a disruption to the lessons. The fact that participants couldn't actually play together due to lag time was very frustrating. The sound quality also meant that at times it was hard to hear the other person, or the fact that the sound of the instruments/voices was distorted.

Too much information, addiction

Time lag issues plus poor quality of sound

A disconnect can occur when not performing live with other musicians/ creatives. This is where I do almost all of my networking.

lack of knowledge on their intent, lack of knowledge on the type of person they are

we got too used to staying at arms length rather than playing together

These platforms did not allow the nuance of the real time 'live' (in the one place at the same time) musical experience and the results that this enables.

This medium never replaces human connection for the purpose of collaboration and will always have its limitations.

We never know who we are reaching and if all the online work is valid.

It's always better being in the same room as your collaborator, it's more natural

Unreliable internet

It was much harder to engage with the audience, and the experience was mostly quite subdued.

Lack of real time interaction

I lost many students who gave up during Covid and manu parents did not want to use Zoom or other on-line teaching methods

As above

On Zoom you can't play along with others. I only ever used Zoom to teach students anyway. Occasionally I would play a piece and get a student to try playing along with me, but that would mean I would only hear them playing after me, and usually with bad sound. I wouldn't be able to give them feedback as I couldn't hear what they were doing very well. Also it's very hard to get students sounding good on trumpet over Zoom, even with adjusted settings. I used Soundtrap to teach my university ensemble. It had limited capabilities and was not really made for what we wanted to do with it.

They are geared to make money not to be helpful - anything that looks promotional (but unpaid for) seems to be recognised and downrated by the various platforms. I can post a clip of the grandchildren and get a huge response. But post a clip of a band or a reference to a gig, and no one sees it.

Technology gets in the way , not in same room , can't musically connect properly

It's cold and impersonal. It can be technically challenging, too dependant on good line etc.
It's static, you need to sit down to be properly heard and seen.

You can't jam as there will be latency.

Sounds like shit

While technology has many benefits, the organic and creative nature of music collaboration was restricted in our music practice. Some styles of music may be more amenable to technological interfaces but world music and soul/blues music are so much about community and connection. This was challenging to maintain in lockdown.

Can be challenging to truly understand one another

There is zoom fatigue and overall unsatisfactory experience to do with online performance.

No effective way to rehearse (that I discovered).

Social media apps take up a lot of time (for promoting gigs) and I don't find the experience enjoyable.

- Seeing a constant stream of content being produced by your peers can make you feel inadequate for failing to practice music to the same amount (even knowing that you're only seeing the highlight reels of someone's day).
- Technology hasn't progressed to the point where playing music remotely over the internet is feasible, with lagging internet connections, etc, so we're unable to experience the joy of playing music together, especially playing improvised music and reacting in real time to other musicians.

It was all pretty lame really. There was something inherently alienating about not making music with shared spatio-temporality. I did some asynchronous recording which was novel/interesting but quickly became tedious.

Not being able to play in time with others, inability to feel the real vibrations of acoustic music, inability to play and hear others at the same time.

Latency
not the same as in-person

latency.

Distractions / noise control / lag / multitasking / lighting / bad sound recording

Being in the same room with others while collaborating is substantially more creative, efficient and fulfilling.

The lack of audience was extremely difficult

It gets boring pretty quick. There is no realusefonic feedback online, the technology and environment does not cater for it.

I didn't like looking at instagram and facebook because it felt too overwhelming - there was an onslaught of online concerts and I didn't find them very connective.

When collaborating with others using an intuitive musical response/improvisation, I found it incredibly limiting/impossible to be able to do this without being in the same room together.

Using Zoom was frustrating due to varying internet speeds, disconnection and the inability to play together at the same time. The quality of sound did improve but nothing to compare with being in the same room: no sense of subtleties or dynamics etc.

I did one Facebook livestream concert where there was a latency issue with the input from my audio sound card through OBS - OBS was complicated technology to navigate for live streaming.

There was pressure to put higher quality performances out there that required knowledge and equipment not everyone had access to. Often leaving people feeling inferior simply because they did not possess a camera or video editing skills. Some of the content out there was heavily edited to the point where it was not achievable live giving, particularly young musicians, a false sense of what the general standard of musicianship was.

The lack of face to face real connection

Freezing, poor sound quality, restriction of time and space

Its limitations were frequently frustrating: you just cannot replicate the live presence of another and their musical expression. Nuance and immediacy are frayed. Social Intimacy is filtered and misrepresented.

- no "vibe"
- difficult to get an emotional connection with some people
- slow process both in writing and getting mixes/production notes signed o

Struggled to meet needs for connection, joy, interaction, collaboration and expression.

The disadvantage was the lag and not being able to play music actually together in real time and the loss of the joy of that experience especially in music making which contains a lot of improvisation. The loss of interaction and socialising through live music. The sound is always compromised on social media.

You don't really know who you're dealing with half of the time - it's a gamble. Unless you get a recommendation from another person you know about them, it's a bit of a luck of the draw.

Appendix N: Integrative literature review - Quality appraisal

For a full description of the following criteria refer to Spencer and colleagues (2003). Where asterisked, quality criteria for quantitative research has been added from Effective Public Health Practice Project (2010).

Findings

1. How credible are the findings?
2. How has knowledge/understanding been extended by the research?
3. How well does the evaluation address its original aims and purpose?
4. Scope for drawing wider inference – how well is this explained?
5. How clear is the basis of evaluative appraisal?

Design

6. How defensible is the research design? *Was the design randomised-control trial; controlled clinical trial; cohort analytic (2 group pre and post); interrupted time series? Were groups randomised? Were there controls for confounding variables, blinding?

Sample

7. How well defended is the sample design/target selection of cases/documents?
8. Sample composition/case inclusion – how well is the eventual coverage described?

Data collection

9. How well was the data collection carried out? *Were valid and reliable measures used? Was implementation integrity measured?

Analysis

10. How well has the approach to and formulation of the analysis been conveyed? *Were statistical methods appropriate for the study design?

Was analysis performed by intention to treat rather than actual intervention received?

11. Contexts of data sources – how well are they retained and portrayed?

12. How well has diversity of perspective and content been explored?

13. How well has detail, depth and complexity (i.e. richness) of the data been conveyed?

Reporting

14. How clear are the links between data, interpretation and conclusions – i.e. how well can the route to any conclusions be seen?

Reflexivity and neutrality

15. How clear and coherent is the reporting?

16. How clear are the assumptions/theoretical perspectives/values that have shaped the form and output of the evaluation?

Ethics

17. What evidence is there of attention to ethical issues?

Auditability

18. How adequately has the research process been documented?

H – High

M – Medium

L – Low

| | Findings | | | | | Design | Sample | | Data collection | Analysis | | | | Reporting | | Reflexivity & neutrality | Ethics | Auditability | Overall quality |
|----------------------------|----------|---|---|---|---|--------|--------|---|-----------------|----------|----|----|----|-----------|----|--------------------------|--------|--------------|-----------------|
| Criteria | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | |
| Allison et al. 2020 | H | H | M | H | M | H | M | M | H | H | H | M | H | H | M | H | M | | MED-HIGH |
| Balsnes 2016 | H | M | M | M | M | H | M | L | M | H | M | M | M | H | M | H | H | M | MED |
| Barrett and Vermeulen 2019 | H | H | H | H | M | M | M | L | H | H | H | H | H | H | H | M | H | M | MED-HIGH |
| Bartleet et al. 2016 | H | M | M | H | M | M | M | L | M | M | H | L | M | M | H | M | M | M | MED |
| Bolden and O'Farrell 2020 | H | H | H | H | M | M | M | L | H | H | M | H | M | H | H | H | H | M | MED-HIGH |
| Broske-Danielsen 2013 | H | M | H | M | M | H | M | M | M | H | H | M | M | H | H | H | H | M | MED-HIGH |
| Burton et al. 2012 | H | M | H | M | M | M | M | L | H | M | H | M | M | H | H | H | L | M | MED |

| | | | | | | | | | | | | | | | | | | | |
|-----------------------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|----------|
| Cores-Bilbao et al. 2019 | H | M | H | M | M | M | M | M | M | M | H | M | M | M | H | M | M | M | MED |
| Curkpatrick 2018 | H | M | L | L | L | M | M | L | L | L | M | M | M | M | M | M | L | M | LOW-MED |
| Davies and Ritchie 2021 | H | H | M | M | M | M | M | L | M | M | L | M | M | H | H | M | L | M | MED |
| Dieckmann and Davidson 2018 | H | M | M | M | M | M | M | L | M | M | H | M | H | H | H | M | M | M | MED |
| Fay et al. 2022 | H | M | M | L | L | L | L | L | L | L | M | M | M | M | M | H | L | L | LOW-MED |
| Gross et al. 2021 | H | H | M | H | M | M | M | M | H | H | M | M | M | H | H | H | L | H | MED-HIGH |
| Hassanli et al. 2020 | H | H | H | H | M | H | M | M | M | H | H | M | M | H | H | H | H | M | MED-HIGH |
| Howell 2016 | H | H | H | H | M | M | M | L | H | H | H | M | M | H | H | H | L | M | MED |
| Joseph 2016 | H | M | M | H | M | M | M | L | M | M | H | M | M | H | H | M | H | M | MED |
| Joseph 2022 | H | M | M | H | M | M | M | L | H | H | H | M | M | M | M | M | H | M | MED |
| Joseph et al. 2018 | H | M | M | H | M | M | M | L | M | M | H | M | M | H | H | H | H | M | MED |
| Lenette et al. 2016 | H | M | M | M | M | H | M | L | M | M | M | M | H | H | H | H | H | M | MED |
| Li et al. 2023 | H | H | H | M | H | H | M | M | M | H | M | M | M | H | H | M | H | M | MED-HIGH |

| | | | | | | | | | | | | | | | | | | | |
|-----------------------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|----------|
| Mani 2022 | H | H | M | M | M | M | M | M | M | M | H | M | M | M | H | M | H | M | MED |
| Mantie et al. 2021 | H | M | H | L | L | M | M | L | M | L | M | H | M | H | H | H | H | M | MED |
| Marsh and Dieckmann 2016 | H | M | M | M | M | M | M | L | M | M | H | M | H | H | H | M | M | M | MED |
| McIntosh 2018 | H | M | M | L | L | L | M | L | L | L | H | H | H | H | H | M | L | M | MED |
| Raanaas et al. 2019 | H | H | H | H | M | H | M | L | H | H | H | M | M | H | H | H | H | M | MED-HIGH |
| Rickwood 2014 | H | M | M | M | M | H | M | L | M | M | H | M | H | H | H | M | L | M | MED |
| Robertson 2016 | H | M | M | M | M | M | M | L | M | M | H | L | H | H | H | H | L | M | MED |
| Rowley and Dunbar-Hall 2013 | H | M | M | M | M | M | M | M | M | M | H | M | H | H | H | H | L | M | MED |
| Sæther 2013 | H | M | M | M | M | H | M | L | M | M | H | M | H | H | H | H | L | M | MED |
| Vougioukalou et al. 2019 | H | M | M | M | M | M | M | L | M | M | H | L | H | H | H | M | M | M | MED |
| Westerlund et al. 2015 | H | H | H | H | M | H | M | M | M | M | H | L | M | H | H | H | H | M | MED-HIGH |

Appendix O: *VUMusicConnects* evaluation

BASELINE SURVEYS

This section is to be completed on registration for the program

This question is for VU MusicConnects participants only (not control). Please enter your first and last name. (Your name is used to develop a picture of the social network involved in the VU MusicConnects program. Responses will be de-identified.)

Name: _____

Demographics

1. What is your gender?
 - Male
 - Female
 - Non-binary
 - Prefer not to say
2. What is your year of birth? (eg. 1980)
3. Which country/ies do you currently hold citizenship in?

4. What is your country of birth? _____
5. What is your ethnic identity? _____
6. What is your first language?
 - English
 - Mandarin
 - Cantonese
 - Arabic
 - Vietnamese
 - Italian
 - Greek
 - Hindi
 - Spanish
 - Punjabi
 - Other: _____

7.
Please list your parents' countries of birth.

Parent 1: _____

Parent 2: _____

The following section is for VU MusicConnects participants only (not control).

Music practice

8. Do you currently play an instrument/sing in a choir?

- Yes
- No

9. In the past, have you played an instrument/sung in a choir?

- Yes
- No

10. Do you usually listen to music in your native language?

- Yes
- No

This section is to be completed at the beginning of the first session

1.

- a. Thinking about the VU MusicConnects group, please indicate from 1 (strongly disagree) to 5 (strongly agree) the degree to which you agree with the following statements. If any do not apply, please answer 'neutral'.
- b. *Control version of the question:* Thinking about VU international students you have met at programs offered by VU International Student Services, please indicate from 1 (strongly disagree) to 5 (strongly agree) the degree to which you agree with the following statements. If any do not apply, please answer 'neutral'.

| | Strongly disagree (1) | Disagree (2) | Neutral (3) | Agree (4) | Strongly agree (5) |
|--|--------------------------|-----------------|----------------|--------------|-----------------------|
| I can get what I need in this group | | | | | |
| This group helps me fulfill my needs. | | | | | |
| I feel like a member of this group. | | | | | |
| I belong in this group. | | | | | |
| I have a say about what goes on in this group. | | | | | |
| People in this group are good at influencing each another. | | | | | |
| I feel connected to this group. | | | | | |
| I have a good bond with others in this group. | | | | | |

2. *This question is for VU MusicConnects participants only (not control).* The following information is used to develop a picture of the social network involved in the VU MusicConnects group. Responses will be de-identified. Using the drop down menus select the members of the VU MusicConnects group who you identify as:

- a) Classmates
- b) Acquaintances
- c) Friends

3. Please indicate the extent to which you agree with each of the following statements by using the following scale from 1 (strongly disagree) to 5 (strongly agree).

| | Strongly disagree (1) | Disagree (2) | Neutral (3) | Agree (4) | Strongly agree (5) |
|---|--------------------------|-----------------|----------------|--------------|-----------------------|
| I tend to bounce back quickly after hard times. | | | | | |
| I have a hard time making it through stressful events. | | | | | |
| It does not take me long to recover from a stressful event. | | | | | |
| It is hard for me to snap back when something bad happens. | | | | | |
| I usually come through difficult times with little trouble. | | | | | |
| I tend to take a long time to get over setbacks in my life. | | | | | |

4. Use the slider like a thermometer to express your attitude toward different social groups, where 0 degrees is “extremely unfavourable”, 50 degrees is “neither favourable or unfavourable” and 100 degrees is “extremely favourable”.

(include the ethnic identities listed by participants/controls in q. 5 of the registration survey)

5. On a scale of 1 to 7 where 1 is “Strongly disagree” and 7 is “Strongly agree” indicate the extent to which you agree with the following statements

| | Strongly disagree (1) | Disagree (2) | Somewhat disagree (3) | Neither agree nor disagree (4) | Somewhat agree (5) | Agree (6) | Strongly agree (7) |
|--|--------------------------|-----------------|--------------------------|-----------------------------------|-----------------------|--------------|-----------------------|
| Each ethnic group has its own strengths that can be identified | | | | | | | |
| Different cultures and ethnic groups probably share some traditions and perspectives because these groups have impacted each other to some extent over the years | | | | | | | |
| Racial and ethnic group memberships do not matter much to who we are | | | | | | | |
| Although ethnic groups may seem to have some clear distinguishing | | | | | | | |

| | | | | | | | |
|---|--|--|--|--|--|--|--|
| qualities, ethnic groups have interacted with one another and thus have influenced each other in ways that may not be readily apparent or discussed | | | | | | | |
| All human beings are individuals, and therefore race and ethnicity are not important | | | | | | | |
| Different racial, ethnic, and cultural groups influence each other | | | | | | | |
| All cultures have their own distinct traditions and perspectives | | | | | | | |
| Different cultural groups impact one another, even if members of those groups are not completely aware of the impact | | | | | | | |
| It is really not necessary to pay attention to people's racial, ethnic or cultural backgrounds because it doesn't tell you much about who they are | | | | | | | |
| There are many connections between different cultures | | | | | | | |
| At our core, all human beings are really all the same, so racial and ethnic categories do not matter | | | | | | | |
| There are boundaries between different ethnic groups because of the differences between cultures | | | | | | | |
| Each racial and ethnic group has important distinguishing characteristics | | | | | | | |
| There are differences between racial and ethnic groups, which are important to recognise | | | | | | | |
| Ethnic and cultural group categories are not very important for | | | | | | | |

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| understanding or making decisions about people | | | | | | | |
|--|--|--|--|--|--|--|--|

Thank you for taking the time to complete this survey.
We will ask you to complete a second survey at the end of the program.

FOLLOW UP SURVEY

1.
 - a. Thinking about the VU MusicConnects group, please indicate from 1 (strongly disagree) to 5 (strongly agree) the degree to which you agree with the following statements. If any do not apply, please answer 'neutral'.
 - b. *Control version of the question:* Thinking about VU international students you have met at programs offered by VU International Student Services, please indicate from 1 (strongly disagree) to 5 (strongly agree) the degree to which you agree with the following statements. If any do not apply, please answer 'neutral'.

| | Strongly disagree (1) | Disagree (2) | Neutral (3) | Agree (4) | Strongly agree (5) |
|--|-----------------------|--------------|-------------|-----------|--------------------|
| I can get what I need in this group | | | | | |
| This group helps me fulfill my needs. | | | | | |
| I feel like a member of this group. | | | | | |
| I belong in this group. | | | | | |
| I have a say about what goes on in this group. | | | | | |
| People in this group are good at influencing each another. | | | | | |
| I feel connected to this group. | | | | | |
| I have a good bond with others in this group. | | | | | |

2. *This question is for VU MusicConnects participants only (not control).* The following information is used to develop a picture of the social network involved in the VU MusicConnects group. Responses will be de-identified. Using the drop down menus select the members of the VU MusicConnects group who you identify as:
 - d) Classmates
 - e) Acquaintances
 - f) Friends

3. *This question is for VU MusicConnects participants only (not control).*

| | Extremely unlikely (1) | Unlikely (2) | Neutral (3) | Likely (4) | Extremely likely (5) |
|---|------------------------|--------------|-------------|------------|----------------------|
| Having participated in an asynchronous choir with UQ Voices and meeting some of the members in the Zoom breakout rooms, how likely would you be to initiate | | | | | |

| | | | | | |
|--|--|--|--|--|--|
| contact with a member/members of UQ Voices in the future? | | | | | |
|--|--|--|--|--|--|

4. Please indicate the extent to which you agree with each of the following statements by using the following scale from 1 (strongly disagree) to 5 (strongly agree).

| | Strongly disagree (1) | Disagree (2) | Neutral (3) | Agree (4) | Strongly agree (5) |
|---|--------------------------|-----------------|----------------|--------------|-----------------------|
| I tend to bounce back quickly after hard times. | | | | | |
| I have a hard time making it through stressful events. | | | | | |
| It does not take me long to recover from a stressful event. | | | | | |
| It is hard for me to snap back when something bad happens. | | | | | |
| I usually come through difficult times with little trouble. | | | | | |
| I tend to take a long time to get over setbacks in my life. | | | | | |

Use the slider like a thermometer to express your attitude toward different social groups, where 0 degrees is “extremely unfavourable”, 50 degrees is “neither favourable or unfavourable” and 100 degrees is “extremely favourable”.

(include the ethnic identities listed by participants/controls in q. 5 of the registration survey)

5. On a scale of 1 to 7 where 1 is “Strongly disagree” and 7 is “Strongly agree” indicate the extent to which you agree with the following statements

| | Strongly disagree (1) | Disagree (2) | Somewhat disagree (3) | Neither agree nor disagree (4) | Somewhat agree (5) | Agree (6) | Strongly agree (7) |
|--|--------------------------|-----------------|--------------------------|-----------------------------------|-----------------------|--------------|-----------------------|
| Each ethnic group has its own strengths that can be identified | | | | | | | |
| Different cultures and ethnic groups probably share some traditions and perspectives because these groups have impacted each other to some extent over the years | | | | | | | |

| | | | | | | | |
|---|--|--|--|--|--|--|--|
| Racial and ethnic group memberships do not matter much to who we are | | | | | | | |
| Although ethnic groups may seem to have some clear distinguishing qualities, ethnic groups have interacted with one another and thus have influenced each other in ways that may not be readily apparent or discussed | | | | | | | |
| All human beings are individuals, and therefore race and ethnicity are not important | | | | | | | |
| Different racial, ethnic, and cultural groups influence each other | | | | | | | |
| All cultures have their own distinct traditions and perspectives | | | | | | | |
| Different cultural groups impact one another, even if members of those groups are not completely aware of the impact | | | | | | | |
| It is really not necessary to pay attention to people's racial, ethnic or cultural backgrounds because it doesn't tell you much about who they are | | | | | | | |
| There are many connections between different cultures | | | | | | | |
| At our core, all human beings are really all the same, so racial and ethnic categories do not matter | | | | | | | |

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| There are boundaries between different ethnic groups because of the differences between cultures | | | | | | | |
| Each racial and ethnic group has important distinguishing characteristics | | | | | | | |
| There are differences between racial and ethnic groups, which are important to recognise | | | | | | | |
| Ethnic and cultural group categories are not very important for understanding or making decisions about people | | | | | | | |

Feedback

Please let us know about the positives of being in the VU MusicConnects program.

Please let us know about the challenges and difficulties of being in the VU MusicConnects program.

Please provide your email address if you would like to be informed of the outcomes of the study: _____

Thank you for taking the time to complete this survey.

Appendix P: *VUMusicConnects* Evaluation – Ethics Approval



Office of Research Ethics and Integrity

Human Ethics Application Approval

31/05/2023

ATTENTION: PROF Jane Davidson

7420 - Melbourne Conservatorium of Music
7620 - Fine Arts and Music
The University of Melbourne

Reference Number: 2023-26966-41104-3

Project Title: VU MusicConnects program evaluation – social connection and resilience through intercultural music engagement

Dear PROF Jane Davidson,

Thank you for your response to queries raised by the HASS 2 ethics committee.

The committee agreed to approve your application on the basis that it meets the requirements of the [National Statement on Ethical Conduct in Human Research \(2007, Updated 2018\)](#). Please see below **Summary Details for the Approved Human Ethics Project** and **Conditions of Approval**. It is your responsibility to ensure that all people associated with the project are made aware of what has been approved, and that all other relevant approvals are obtained before work on this project begins.

Please contact us via the Correspondence tab if you have any questions or if you require further assistance.

Kind regards,

MS Belinda Kelly

Research Ethics Officer

Human Ethics Team

Office of Research Ethics and Integrity | Research, Innovation & Commercialisation
Level 5, Alan Gilbert Building, 161 Barry Street, Carlton
The University of Melbourne, Victoria 3010, Australia
T (03) 9035 9095

E: belinda.kelly@unimelb.edu.au

Summary Details for the Approved Human Ethics Project:

Project Title: VU MusicConnects program evaluation – social connection and resilience through intercultural music engagement
Reference Number: 2023-26966-41104-3
Approval Date: 31/05/2023
Expiry Date: 31/05/2026
Responsible Human Ethics Committee HASS 2
Project Supervisor: PROF Jane Davidson
Other Investigators: PROF Yoshihisa Kashima, Ms Trisnasari Fraser

Documents Table:

| Document Type | File Name | Date | Version |
|--|--|------------|---------|
| Other | VU_MusicConnects_program_evaluation – social_connection_and_resilience_through_intercultural_music_e | 11/04/2023 | 1 |
| Questionnaire(s) and/or survey instrument(s) | APPENDIX B_follow up survey | 11/04/2023 | 1 |
| Other | references | 11/04/2023 | 1 |

| Document Type | File Name | Date | Version |
|--|-------------------------------|------------|---------|
| Other | Program logic | 11/04/2023 | 1 |
| Consent form | Consentv1 | 11/04/2023 | 1 |
| Recruitment materials | PLSv3 | 31/05/2023 | 3 |
| Recruitment materials | Recruitment Posterv2 | 31/05/2023 | 2 |
| Questionnaire(s) and/or survey instrument(s) | APPENDIX A_baseline survey v3 | 31/05/2023 | 3 |

Conditions of Approval:

Research projects are usually approved for 1 year (to the anniversary date of the approval). Projects may be renewed yearly upon receipt of a satisfactory annual report, for up to a total of three years. If a project is to continue beyond three years, an extension of one year is available, up to a total of 5 years (3+1+1). If a project extends beyond five years, a new application must be submitted. Please contact our office if you require assistance with this.

Please note that the following conditions apply to your approval. Failure to abide by these conditions may result in suspension or discontinuation of approval and/or disciplinary action.

1. **Limit of approval:** Approval is limited strictly to the research as submitted in your Project application.
2. **Variation to project:** Any subsequent variations to the Project must be notified formally to the Committee as an Amendment. These must be approved before they are implemented. If the Committee considers that the proposed changes are significant, you may be required to submit a new application.
3. **Incidents or adverse events:** Researchers must immediately submit to the Committee an incident report for any incident that could affect the ethical acceptability of the project, including adverse effects on participants or unforeseen events. Failure to do so may result in suspension or cancellation of approval.
4. **Annual reports and monitoring:** All projects are subject to monitoring at least annually. An annual report must be submitted each year on the anniversary of project approval (progress report), and at the conclusion of the project (final report). If an annual report is not submitted, the conditions of approval for that year will not have been met and data collected during that time may not be used.
FOR PROGRAM APPLICATIONS: Please ensure that you attach all Student Proposal Forms (to be completed before each student begins their research) to your annual report submission.
5. **Auditing:** All projects are subject to auditing at any time by the University.