

**Academic Chair Jonet & Centre
for Social Action & Music-Making
(CESAMM)**

created in 2022
project of the [Ghent University Association](#)

(short presentation, version 29.04.2022)

A growing need exists for more research into the role that music can play in social practice, as well as for quality training and accompaniment for cultural workers and musicians who want to use their artistic competences to support a more inclusive and socially just society.

The Academic Chair Jonet¹ and Centre for Social Action & Music-Making (CESAMM) plan to offer from 2022-2023 on training and research on socially oriented music practices at the [Ghent University](#) and [University of Applied Sciences and Arts Ghent](#).

The strong link between research and practice will be an important spearhead in the functioning of the Chair and Centre, as it is committed to integrating the development of high-quality research of social music practice, as well as accompaniment and training of social music facilitators (musicians and social workers).

It will focus on investigating and developing the empowering nature of music to generate social impact, and thereby contribute to building a society that values and fosters diversity and inclusiveness.

Even though in the past decades a lot of social music projects have developed strongly in different countries, and even though an ever-growing number of musicians and cultural workers want to be active in this field, there is no training and research centre which is fully dedicated to this domain.

The creation in 2022 of the Academic Chair and Centre for Social Action & Music-Making is made possible thanks to the financial input of 2 main sponsors - the [VGP Foundation](#) and the [Fondation Futur 21](#) - and of 7 major music centres, which will also take on the role of 'hubs' to bring together practitioners of social and community music projects in their region: [deSingel](#), [Concertgebouw Brugge](#), [De Centrale](#), [Handelsbeurs](#), [Musica](#), [Flagey](#) and the [Klara Festival](#).

¹ The title of the academic chair is named after the family Jonet of the [Fondation Futur 21](#) (first sponsor of the academic chair).

1. Chair Jonet on Social Action & Music Making

The Academic Chair Jonet of the Ghent University (UGent) and University of Applied Sciences and Arts (HoGent) plans to:

- (1) **research diverse aspects of social music making,**
including the establishment of a research agenda (relevant to the international scientific community as well as to the local field of social music initiatives), and development of innovative research methodologies
- (2) **organise specialised *training* for musicians, social & community workers and researchers in this specific field,**
including lectures, workshops and seminars, yearly post-academic expert courses, and a curriculum for the training of musicians and social workers
- (3) **contribute to the *public debate* about social music-making, and about the social relevance of the arts in general,**
including scientific vulgarisation in mainstream media, public lectures, collaborations with the community of practice

The chair will be established within the Ghent University's Faculty of Arts and Philosophy, and the School of Arts of the Ghent University of Applied Sciences and Arts. This collaboration of a university and a university college is unique in Belgium and will establish a synergy between high level research and higher education programs for practitioners (musicians and social & community workers), focused on social music making.

The academic promoter of the chair will be Prof Dr Francis Maes. Dr Lukas Pairon will be the first chair holder in 2022 and 2023, while Dr An De bisschop and Dr Luc Nijs will be the chair holders from 2024 on.

2. Centre for Social Action & Music Making (CESAMM)

To achieve its goals, the *Chair Jonet* will establish the research and training *Centre for Social Action & Music Making (CESAMM)*.

No such centre combining research and training of practitioners exists - not in Flanders, Belgium nor anywhere else - even though both within our country as well as internationally social music practices are a rapidly growing field of practice, research and even policy.

The Centre will therefor take on a pioneering role in social-artistic research and prepare and accompany musicians and social and community workers wanting to engage themselves in this field. It will also develop a research agenda with a strong focus on interdisciplinarity, innovative research methodologies and thorough valorisation.

3. Based on strong local networks

Local networks are already established in advance of its creation, because important music centres decided to become co-founders as well as 'hubs' of the Chair and Centre: [DeSingel](#) for the region of Antwerp, [Concertgebouw Brugge](#) for West Flanders, [Flagey](#) and [Klara Festival](#) for the Brussels region, [Musica Impuls Centre for Music](#) for Limburg, and [Handelsbeurs](#) and [De Centrale](#) for East Flanders. They will intervene financially (see provisional budget) and they will compose our *Community of Practice Liaison Board*, as they will make sure that practitioners of social music projects are regularly invited to meet and exchange with the team of the Chair and Centre on the needs of training and research in this field.

The Ghent University Association Research platform, the KVAB Forum² and national governmental (e.g. FWO³) funding schemes will also be involved in helping to support and develop the Chair and Centre for social music-making.

The steering committee can foresee a consultation with the donors for the evaluation and possible extension of the chair.

² Koninklijke Vlaamse Academie van België - <https://kvab.be>

³ Flanders Research Foundation - www.fwo.be/en

4. Advisory Board

The Advisory Board monitors the objectives of the Chair and its implementation and meets at least once a year. It is composed, on the one hand of professors and lecturers from the Universities of Ghent (1) and Antwerp (1), and the University College of Ghent (1); on the other hand, of renowned researchers (3) in the field of social action & music making:

Prof. Jonathan Vaughan (Guildhall School of Music & Drama, UK)
Prof. Dr. Juan Sebastian Rojas (Universidad de los Andes, Colombia)
Prof. Dr. Michael P. Steinberg (Brown University, USA)
Prof. Dr. Kris Rutten (Ghent University, Belgium)
Dr. Griet Verschelden (University College Ghent, Belgium)
Prof. Dr. Pascal Gielen (ARIA, Antwerp University, Belgium)

5. Profiting from strong international networks

The Chair and Centre will be able to build on the extensive international and interdisciplinary network already developed since 2015. Indeed, since 2017 - building on the incubation support provided by the Ghent University and the University of Applied Sciences and Arts Ghent in 2015-2016 - the international research network [SIMM](http://www.simm-platform.eu) was established (www.simm-platform.eu). This was especially made possible thanks to the financial input of the Fund Baillet-Latour, Fondation Futur 21 and the Flemish Government. The SIMM network organises and conducts annual international symposia and seminars for scientists and practitioners active in social music projects.

Since 2020, the University of Applied Sciences and Arts Ghent has been actively involved in a 3-year international comparative research project in this field⁴: Dr An De bisschop leads the research in Belgium (Flanders, Wallonia and Brussels) and studies what motivates musicians to get involved in social music projects, and what their needs are in terms of training and support. This international research continues in collaboration with leading institutions such as the Guildhall School of Music (London), the Sibelius Academy (Helsinki) and the Fundación Universitaria Juan N Corpas (Bogota). This 3-year research will present its findings in December 2022. In Flanders and Belgium, the research is co-financed by the UK Arts and Humanities Research Council (AHRC⁵) and SIMM.

In terms of its future research programme, we can also count on the keen interest of the [Guildhall School of Music](#) with

⁴ <https://www.hogent.be/nieuws-info/newsflash/sociale-impact-van-muziek-perspectief-van-muzikant-onderzocht/> and https://www.gsmd.ac.uk/about_the_school/research/funded_research_projects/music_for_social_impact/

⁵ AHRC - <https://ahrc.ukri.org>

whom we discuss the possibility of developing a co-doctoral agreement. The Guildhall School is the internationally respected London based music conservatory with which the University of Applied Sciences and Arts of Ghent already develops the international comparative research programme on musicians engaged in social music projects⁶.

6. Interdisciplinary and interprofessional

Besides the special link made between research and practice, a second spearhead and strength of the research and training centre will be its interdisciplinary and interprofessional organisation: Social music projects are approached research-wise by very different disciplines such as: music pedagogy and psychology, applied ethnomusicology, social development & cultural science, sociology, anthropology, and social work.

The study programmes involved in our Chair and Centre will be developed in a close collaboration with the educational master's in music (School of Arts - Music Conservatory Ghent), social work (University of Applied Sciences and Arts Ghent), pedagogical sciences and musicology (University Ghent), and will therefore be a meeting point for students from the university as well as from the university college.

Based on the expertise already present and on the synergy involved between the participating departments of University of Applied Sciences and Arts Ghent (School of Arts + Department Social Work) and Ghent University (IPEM, Department of Musicology, Faculty of Arts and Philosophy), the Centre has the ambition to become a pioneer in social-artistic research and training in Flanders, Belgium and beyond.

7. Service provision

In addition to research and education, the centre will also offer services and commit itself to making the knowledge it acquires available to the wider public, as well as using it to speak out in the public debate, e.g., by taking part in public events and writing opinion pieces for the (inter)national press. And because research in this area often deals with disadvantaged citizens as participants in social music projects, we believe that as researchers and educators we should take an advocacy role with a view to more inclusive music education, the validation of cultural participation as an essential part of social work, and the recognition of participatory music practices (with disadvantaged groups) as

⁶ more information on this international comparative research can be found [here](#)

an essential part of the current music landscape. We will set up initiatives for this ourselves, but we are also open to requests for cooperation in this direction from neighbouring social players: support centres, professional umbrella organisations, and smaller organisations from civil society. The music institutions that help launch the Centre as co-founders will benefit from this service as they will be advised on how to play a role in social music projects and how to provide internships and research places for the musicians and researchers associated with the centre. But they will also represent an important support base of the centre, as many of them develop or support social and community music projects initiatives and can therefore offer internships for musicians and social workers in training, as well as projects to be studied.

8. Planning main start-up events 2022-2023

September-December 2022

International Research Seminar in London⁷, in collaboration with Guildhall School of Music (4-6 September); supporting young practitioners to develop research-based social music projects, guiding them in terms of design and methodology, and exchanging views on themes that are important in this field. In this way, the chair contributes to increasing the quality of new social music projects, and as such to enhancing societal impact.

Contribution of the Chair & Centre CESAMM:
Dr. Lukas Pairon - organization and leadership
Dr. An De bisschop - main facilitator (guiding the workshops)

Inaugural lecture of the Academic Chair Jonet by [Hans Achterhuis](#) and Lukas Pairon (public event, beginning of the academic year)

Guest lecture series for university students (e.g., musicology, philosophy, educational sciences), conservatoire students (e.g., doing an M.A. thesis on social music making) and in-service musicians and social workers; providing theoretical foundations of social music making, discussing good practices of artistic-pedagogical activities that aim at accompanying vulnerable groups.

Contribution of the Chair & Centre CESAMM:

⁷ see presentation [here](#)

organization of guest lectures and lectures by dr. Lukas Pairon, dr. An De Bisschop, and dr. Luc Nijs

1st meeting with the 'hub' partners (Flagey, Klara festival, Concertgebouw Bruges, Handelsbeurs Ghent, De Centrale, deSingel, Musica Impuls Centre for Music) to (1) discuss the needs in the field, (2) jointly reflect on new avenues, and (3) draw up a concrete agenda for exchange with existing social music projects.

Contribution of the Chair & Centre CESAMM:
co-organizing, moderating discussions, dissemination of the outcomes

International symposium in London⁸ (12-14 December), in collaboration with Guildhall School of Music; focusing on high-level research in this field.

Contribution of the Chair & Centre CESAMM:
Dr. Lukas Pairon - organization and leadership
Dr. An De bisschop - presentation international comparative research
Dr. Luc Nijs - member scientific committee

Attracting a PhD student and supporting the writing of an individual FWO mandate proposal (submitting 1st december). A call will be launched to attract PhD students that will setup a doctoral research project in collaboration with local social (music) projects (e.g., Ledebirds and Tajo in Ghent).

Start-up of a 2-monthly podcast in which musicians and social workers active in social music projects in Flanders and Brussels talk about realities they are confronted with in their work and how they deal with them in their practice (possible topics: social impact of brass bands and choirs, music projects in prisons and refugee centres, need for training of musicians to prepare/coach their engagement in social music projects, presentation of specific projects...). First interviewees will be Claudia van Egmond (Tajo), Mattias Laga (Ledebirds), Paul Griffiths (Remix, Antwerp Symphony Orchestra), Bart Maris (Ledebirds, The Ostend Street Orchestra, Met-X)...

⁸ see presentation [here](#)

January-April 2023 (*)

Website launch

This website, hosted by Ghent University Association, will (1) present the Chair and Centre, incl. its sponsors and the advisory board, (2) disclose information on existing projects, (3) provide access to a (regularly updated) collection of resources (e.g., good practices, research methodologies, and theoretical frameworks), (4) critically discuss a diversity of "hot" topics in the field (e.g., working with people in detention), and (5) integrate podcasts and online lectures. The aim of the website is to become an internationally acclaimed "virtual hub" for the field of social music making.

Writing and submitting 1 FWO Research Project application on the topic of collaborative improvisation as lever for societal inclusion to obtain funding from **FWO** (Fonds Wetenschappelijk Onderzoek Vlaanderen) and **providing support for 1 doctoral application in the arts** (musician who wants to grow as a socially engaged artist-educator in this field of practice). Applications will relate to existing social music projects in Flanders (e.g., Tajo,, Ledebirds) and Brussels, with the aim of (1) strengthening ongoing practices through systematic investigation, and (2) building a research-based solid knowledge base for future projects. Obtaining this project will allow strengthening the team with extra post doctoral research and a PhD student.

Practitioners' exchanges with the field of social music projects in the different provinces of Flanders and Brussels, organized by the local hub partners (deSingel, De Centrale, Handelsbeurs, Musica, Flagey, Concertgebouw Brugge and Klara Festival) and in dialogue with the team from the Centre for Social Music-Making. The aim of this first exchange with local social music projects is finding out what research is useful for them and what support needs are experienced in practice, so that we can adapt the research activities of the Centre for Social Music-Making accordingly. We want to invest strongly in a good dialogue with the field.

May-August 2023 (*)

7-day masterclass (April 2023) for musicians active in social music projects, in collaboration with Fondation Royaumont (at the Royaumont Abbey, North of Paris). For this masterclass, international experts from the field are invited to share their working methods and experience with the participants; so that they can continue their work in this field after the 10 days and build up a network of peers.

Contribution of the Chair & Centre CESAMM:

Dr. Lukas Pairon - organization and management

Dr. An De bisschop & Dr. Luc Nijs - facilitators

2nd meeting with the hubs-partners; based on the question of how the hubs can strengthen local social music practices, and how the Centre for Social Music-Making can contribute to this book presentation on social music practices; aim is to give a 'face' to the field of work, because it is under documented and therefore does not reach public opinion.

Contribution of the Chair & Centre CESAMM:

co-organizing, moderating discussions, dissemination of the outcomes

EPO publishes a book on the place of musicians in social music projects. An De bisschop is the first author. The book can also be used in education, for musicians, social workers and musicologists alike.

November 2023: international symposium (8th SIMM-posium) simultaneously in 2 conference hubs: Ghent (Ghent University & University of Applied Sciences and Arts Ghent) & Brisbane, Australia (Queensland Conservatorium Research Centre, Griffith University)⁹

(*) plus continuous activities (from January 2023 on certain activities will be developed continually, such as):

- scientific publications by the team members and publications and communications in non-academic media
- regular lessons/lectures for practitioners (musicians and social workers)
- regional meetings and exchanges of practitioners organized by the local hubs in Flanders and Brussels
- 2-monthly podcast episodes
- ongoing accompanied PhD-research

⁹ see presentation [here](#)

9. Team

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Dr An De bisschop

Lecturer Arts Education in the Educational Masters in the Arts, School of Arts - Royal Conservatory Ghent. She teaches a.o. social-artistic practices to educational master's in music, and is chief investigator (CI) for Belgium for the Research project *Music for Social Impact: practitioners' Contexts, Work and Beliefs*, the AHRC and SIMM funded international research cooperation (University of Applied Sciences and Arts Ghent, Guildhall School of Music & Drama, Sibelius Academy UIArts Helsinki, Royal Holloway University of London, Fundacion Universitaria Juan N. Corpas, Bogota).

Dr Luc Nijs

Postdoctoral researcher at IPeM (Ghent University). His research integrates theory development, empirical studies and practice, focusing on the musician - instrument relationship, on the role of body movement in the instrumental learning processes and on the role of technology in provoking an embodied approach to instrumental music education. He guides MA and PhD students on the social impact of music making and is coordinator of the Creative Europe project "Resilience in Resonance. Teaching children at risk to play an instrument through music and motion".

Dr Lukas Pairon

After his master's in politics of education (Université Paris VIII), he worked several years as a young researcher in the field of adult education at UNESCO (Paris) and later at the Ministry of Culture of the French-speaking Community of Belgium (Brussels). At the age of 27, he became the artistic director of the contemporary music and dance programs of the Flanders Festival. Later, he created and directed the production house for contemporary music theatre [Walpurgis](#). In 1994 he co-founded the now famous contemporary music ensemble [Ictus](#) and was its general director until the end of 2012. In 2005 he founded the philanthropic organization [Music Fund](#), which works with music schools in the Middle East, Africa, and Caribbean. Since 2012, he did a PhD study in Kinshasa (DR Congo) for the University of Ghent (Faculty Political and Social Sciences) on the possible significance of certain musical practices for young people living in violent surroundings. Since 2015 he developed and now directs the

international research platform on the social impact of making music (SIMM).

Professor [Francis Maes](#) will be promotor of the academic chair.

