

Spring 2019

Music and peacebuilding: A survey of two Israeli ensembles using music and dialogue to build understanding, empathy, and conflict transformation

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Music and Peacebuilding:
A Survey of Two Israeli Ensembles Using Music and Dialogue to Build
Understanding, Empathy, and Conflict Transformation

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A Doctor of Musical Arts Document submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

In

Partial Fulfillment of the Requirements

for the degree of

Doctor of Musical Arts

School of Music

May 2019

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ACKNOWLEDGMENTS

I am grateful to many people who have been a part of the process of bringing this document to completion. Dr. Rhodes, thank you for your ideas, constructive feedback, and insight in rooting this work firmly in peacebuilding. It has been a joy working with you. Dr. Dabback, thank you for your time, support, and mentorship on the academic rigor and methodology of this document. Dr. van der Vat-Chromy, I appreciate your excitement and vision for this work's potential. Thank you for the time you have spent giving me feedback to help reach that potential. I have enjoyed working with you in many capacities over the last five years. Professor Beyers, thank you for the hours of assistance, discussions, and advising you have given as my chair and advisor these last two-and-a-half years. It has been such a pleasure learning from you, working with you, and conducting in your studio.

Thank you to the two organizations I interviewed for this thesis: The Jerusalem Youth Chorus and the Polyphony Foundation. I appreciate you opening your doors and allowing me to visit, observe, and interview. Thanks especially to the leaders Nabeel Abboud-Ashkar, Micah Hendler, and Shoshana Gottesman.

I could not have completed this document without the support of many family members. To my mother-in-law, Kay, thank you for many conversations about this work and the camaraderie while you too finished your dissertation. Thank you to Rudy and my father, Phil, for help with editing. Thank you to Samson and Lydia for the warm company through hours of writing. Most of all, an enormous thank-you to my wife, Kate, for the years of support, encouragement, and the deeds too endless to name here. It takes a community!

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ABSTRACT

The purpose of this thesis was to examine the work of two Israeli ensembles that bring diverse musicians together through music and dialogue. Dialogue is a key tool for transforming conflict and building peace that hinges on critical, empathetic listening.¹ Music ensembles, with their opportunities for participants to practice listening, are contexts in which participants and instructors can learn how to communicate and engage in dialogue to improve interpersonal relationships in pursuit of peace.

The Polyphony Foundation and the Jerusalem Youth Chorus bring Arab and Jewish youth together in Israel to make music and practice dialogue. This thesis examines the techniques, programs, structures, and missions of these groups to illustrate how they use music and dialogue to promote understanding and empathy. Qualitative data from interviews conducted with members of both the Polyphony Foundation and the Jerusalem Youth Chorus are presented within a peacebuilding framework.

Key findings from the literature review and field research speak to dialogue and empathy as existing at the heart of conflict transformation and the ways in which they may be enhanced through music-making. Application of this research can be used by ensemble directors to incorporate dialogue, listening, and empathy to the ensemble classroom. Implementation of these principles into higher education curricula may also follow the growth-trend of literature on music and conflict transformation. Both of these areas of application can equip musicians and leaders to create ways of using music and dialogue to transform conflict within their own lives.

¹ John Paul Lederach, *The Little Book of Conflict Transformation* (Intercourse, PA: Good Books, 2003), 21.

CHAPTER 1: INTRODUCTION

During my field research in Israel, I learned about two young musicians, one Jewish and one Arab, who sat next to each other in an orchestra. Prior to this orchestra experience, they had not met and would not have had an opportunity to interact in their communities as segregation and conflict remain rooted within these two groups in Israel. Both were considered equals in the orchestra, played Beethoven's Symphony No. 1 using the same music stand, and participated in professionally facilitated dialogues to learn each other's stories. These students came together with trepidation since the news displays these two groups, Arabs and Jews, harassing each other, throwing stones at each other, or even shooting each other. Yet these musicians sat next to each other, shared a stand, talked together, even laughed together. Note by note, they broke barriers as they began to understand each other.²

Based in Nazareth, Israel, the Polyphony Foundation sponsors ongoing events like this that center around music-making and dialogue. Another organization of interest bringing young musicians together to make music and dialogue is the Jerusalem Youth Chorus, based in Jerusalem, Israel. Research abounds in the fields of peacebuilding, conflict resolution or transformation, empathy, and dialogue; however, since these two organizations are small, little is researched and published about their work and intersection with these fields of research. Therefore, questions arose to better understand the ways these two organizations use music and dialogue to build empathy and

² Nabeel Abboud-Ashkar, Skype interview, January 19, 2018.

intercultural understanding leading to conflict transformation, a beneficial non-musical outcome reached through artistic participation.

Conflict is normal to human existence, and therefore something we all face.³ The inability to use dialogue constructively is one component at the heart of conflict itself.⁴ Yet, dialogue is central to conflict transformation and is a powerful tool for building peace.⁵ Authentic communication allows us to understand the “other”⁶ and forms the basis for resolution of conflict. The French *Ensemble* translates to English as “together,” which is apropos because ensemble music provides an opportunity to bring people together and practice the skill of listening. Musically speaking, players in ensembles are taught to listen to all that is going on around them as much as possible: They are trained to identify who has the melody, who has the rhythmic activity, which instruments are being played together or separately, and how each passage fits into the larger whole.

³ John Paul Lederach, *The Little Book of Conflict Transformation* (Intercourse, PA: Good Books, 2003), 4; John Paul Lederach, *Preparing for Peace: Conflict Transformation Across Cultures* (Syracuse, NY: Syracuse University Press, 1996), 9; and Kriesberg and Dayton, *Constructive Conflicts*, 1.

⁴ Louis Kriesberg and Bruce W. Dayton, *Constructive Conflicts: From Escalation to Resolution* (Lanham, MD: Roman and Littlefield Publishers, 2016), 6-9.

⁵ Schirch, *Strategic Peacebuilding*, 49-50; Lederach, *The Little Book of Conflict Transformation*, 21-22; Pruitt, *Youth Peacebuilding*, 71, 217; Catherine Morris “Definitions in the Field of Conflict Transformation,” Peacemakers Trust, updated May 2002. <http://www.peacemakers.ca/publications/ADRdefinitions.html>.

⁶ Teresa EnYart notes that the “other” in quotation marks is used “in discussing the opponent or adversary in interethnic conflict. Using it in this way makes it clear what ‘other’ refers to outside of the normal use for the word.” Teresa EnYart, “Music and Conflict Resolution: Israeli-Palestinian Conflict,” (MA thesis, Liberty University, 2018) 1.

Thus, the ability to listen critically is essential to quality ensemble music.⁷ Given the ameliorated listening skills already developed in music-making, ensembles could potentially be a musical avenue for dialogue to be taught, facilitated, and utilized to build empathy, improve relationships, and transform conflict.⁸

STATEMENT OF PURPOSE

The guiding research questions and departure points for this research study are as follows:

1. What are the missions and specific operations of the Polyphony Foundation and Jerusalem Youth Chorus? How do they attempt to meet their goals?
2. What are key components in transforming conflict and building peace, particularly ones which can be enhanced with music-making?
3. How do these organizations integrate music with these key components to work toward building peace?

The purpose of this thesis is to examine the work of the Polyphony Foundation and the Jerusalem Youth Chorus within a peacebuilding framework. Through a series of guided questions, data were gathered pertaining to their work in music and peacebuilding. This information adds to the body of research on music and peacebuilding and could be

⁷ Cindy L. Bell, "Critical Listening in the Ensemble Rehearsal: A Community of Learners," *Music Educators Journal* 104, no. 3 (March 2018): 17-25. <http://journals.sagepub.com/doi/full/10.1177/0027432117745951>. Bell provides literature and discussion on the "critical thinking" and "music listening" components that go in to "critical listening."

⁸ Lesley J. Pruitt, *Youth Peacebuilding: Music, Gender, and Change* (Albany, NY: State University of New York Press, 2013), 17.

used for further study of these organizations to monitor goals and track efficacy. The findings could aid other ensemble directors who wish to further encourage empathy, understanding, and dialogue within their ensembles, or other researchers interested in combining music and dialogue as tools for transforming conflict. No attempt was made to compare or contrast along the parameters of age, gender, length of time in the ensemble, degrees held, or instrument played, nor to determine the efficacy of these groups in their peacebuilding work.

While organizations such as the Polyphony Foundation and the Jerusalem Youth Chorus exist around the world, I chose these two specifically due to my familiarity with the conflict in Israel and Palestine. I studied abroad in the Middle East in 2010 and learned about the complexity of the conflicts in the region. Because direct violence, as well as complex interpersonal and intercultural relationships are a reality in this region, I narrowed the scope of this thesis to organizations within Israel. I chose these two in particular for their direct alignment to this thesis: Firstly, they join people with diverse racial, ethnic, religious, cultural, gender, and even ideological identities and, secondly, they use professionally facilitated dialogue alongside music-making as a tool to transform conflict.

THESIS STRUCTURE

This thesis is structured around three sections: review of literature, field research, and conclusions. In Chapter 2, definitions and research literature are discussed on pertinent concepts including peacebuilding, conflict transformation, empathy, and dialogue, as well as their intersections with music. In Chapter 3, information collected

through the field research on the Polyphony Foundation and the Jerusalem Youth Chorus is presented that speaks to their techniques, programs, structures, and missions, and explores the ways that they use music and dialogue to promote understanding, empathy, and conflict transformation. Finally, Chapter 4 discusses the significance and implications of the findings for viewing the Polyphony Foundation and the Jerusalem Youth Chorus through a peacebuilding lens, offers applications for higher education, and presents recommendations for further research.

METHODOLOGY

This study was conducted in the form of exploratory research. All steps were submitted to and approved by the Institutional Review Board at James Madison University, seen in Appendix A. I reached out to leaders of the Polyphony Foundation and Jerusalem Youth Chorus to gain approval and entry to those sites to conduct interviews. In May 2017, I interviewed three leaders, four staff, and six music teachers from the Polyphony Foundation and Jerusalem Youth Chorus within a ten-day period in Nazareth and Jerusalem, Israel. One preceding interview and two follow-up interviews took place with leaders of the organizations via Skype for a total of over twelve hours of interviews. These participants were chosen for their experience in these organizations. I interviewed the leaders and directors of the organizations, staff members on site, and as many teachers as possible who were available and willing to participate. The leaders' names will be used in this study, but pseudonyms replace all other names to protect identity.

Through these one-on-one interviews, data were gathered about the ensembles and the work they do. Study participants were asked the same sets of questions (Appendix B) depending on their positions, with follow-up questions tailored to each individual based on the course of the interview. These follow-up questions were asked to discover more about the specific programs around facilitating dialogue, creating safe space to transform conflict, and ways they sought to build empathy and understanding through choral and orchestral music.

Although the initial intention was for me to observe rehearsals or even a seminar, I was ultimately not granted access to protect the safety and confidentiality of the classroom and the participants.⁹ Whenever possible, interviews were audio recorded; however, due to the sensitive nature of interviewing Jews and Arabs in Israel, some participants declined permission. Transcriptions of these interviews can be found in Appendices C-L. Qualitative analysis of this case study research was gleaned through patterns in the stories, information from the participants, and their alignment with the research presented in the following review of literature.¹⁰ Through a data analysis spiral,¹¹ findings are presented in Chapter 4, as well as areas of application and future study.

⁹ I was scheduled to observe a rehearsal of the Jerusalem Youth Chorus; however, closer to the time of the trip the President of the United States visited Jerusalem which caused them to cancel rehearsals.

¹⁰ John W. Creswell, *Research Design: Qualitative and Quantitative Approaches* (Thousand Oaks, CA: SAGE Publications, Inc., 1994), 156.

¹¹ John W. Creswell, *Qualitative Inquiry and Research Design: Choosing Among Five Approaches* (Thousand Oaks, CA: SAGE Publications, Inc., 2007), 150-2.

DEFINITIONS

Although the literature review in Chapter 2 will explore these concepts in greater detail, the following definitions are presented for the most pertinent terms:

Conflict – Kriesberg and Dayton define conflict as occurring “when two or more persons or groups manifest the belief that they have incompatible objectives.”¹² Many write about how conflict is normal within relationships and can be a motor for either positive or negative change.¹³

Conflict Transformation – The field of conflict transformation is a subsection of Peacebuilding. John Paul Lederach, one of its founders, notes that the lens of conflict transformation sees the immediate situation, looks toward the “deeper patterns of relationship,” and creates a “conceptual framework.”¹⁴ He formally defines it as such: “Conflict transformation is to envision and respond to the ebb and flow of social conflict as life-giving opportunities for creating constructive change processes that reduce violence, increase justice in direct interaction and social structures, and respond to real-life problems in human relationship.”¹⁵

Dialogue – Dialogue is a form of communication that is more focused on relationships, trust, and understanding than on winning an argument as in a debate.¹⁶ It

¹² Kriesberg and Dayton, *Constructive Conflicts*, 3.

¹³ Lederach, *The Little Book of Conflict Transformation*, 4.

¹⁴ Ibid., 10-11.

¹⁵ Ibid., 14.

¹⁶ Bruce Dayton, “Dialogue and Mediation,” Lecture at CONTACT Summer Peacebuilding Program, School for International Training, Brattleboro, VT, June 11, 2018.

requires both active and empathic listening, as well as honest and productive expression and assertion.¹⁷ Dialogue seeks to give all participants the opportunity to share experiences and perceptions and to be understood by the other participants.

Empathy – Empathy is generally seen as having two components: emotional contagion and intellectual empathy.¹⁸ The emotional contagion, considered the emotional, heartfelt side of empathy, is when one catches the emotions that another is feeling, thus the Latin root for contagious. The intellectual side of empathy is when people can put themselves in another's situation and mindset to appreciate their circumstance on a more intellectual level.¹⁹

Peacebuilding – The term peacebuilding was coined in the 1970s by Dr. Johan Galtung, one of the founders of modern peace studies. Peacebuilding refers to an active engagement of making and sustaining peace before, during, and after conflicts. This term is used in contrast to “peacemaking,” which generally refers to diplomatic efforts, such as with the UN, and in contrast to “peacekeeping,” or the even more forceful “peace

¹⁷ Marshall Rosenberg, “Key Facts About Nonviolent Communication (NVC),” updated March 2009, http://www.nonviolentcommunication.com/pdf_files/key_facts_nvc.pdf.

¹⁸ Elaine King and Caroline Waddington, “Introduction,” in *Music and Empathy*, eds. Elaine King and Caroline Waddington (New York, NY: Routledge, 2017), 2-8; Felicity Laurence, “Music and Empathy,” in *Music and Conflict Transformation*, ed. Olivier Urbain (London: I. B. Tauris, 2015), 14; and Adam Ockelford, “Towards a Developmental Model of Musical Empathy Using Insights from Children Who Are on the Autism Spectrum or Who Have Learning Difficulties,” in *Music and Empathy*, eds. Elaine King and Caroline Waddington (New York, NY: Routledge, 2017), 40.

¹⁹ Laurence, “Music and Empathy,” 14; and Felicity Laurence, “Prologue: Revisiting the problem of empathy,” in *Music and Empathy*, eds. Elaine King and Caroline Waddington (New York, NY: Routledge, 2017), 11-36

enforcement,” which is usually used when military forces are utilized to enforce states of peace.²⁰

²⁰ Rob Jenkins, *Peacebuilding: From Concept to Commission* (New York, NY: Routledge, 2013), 18-21; and John Paul Lederach and Angela Jill Lederach, *When Blood and Bones Cry Out: Journeys Through the Soundscape of Healing and Reconciliation* (New York, NY: Oxford University Press, 2010).

CHAPTER 2: REVIEW OF LITERATURE

The review of literature examines the concepts of peacebuilding, conflict transformation, empathy, and dialogue, as well as their intersections with music. Scholars who are foundational to peacebuilding, including Dr. Johan Galtung and Dr. John Paul Lederach, are referenced, as well as researchers who have work in the areas of peacebuilding, empathy, and dialogue.

PEACEBUILDING

Dr. Johan Galtung, one of the founders of peace and conflict studies, defines peace as “the capacity to transform conflicts with empathy, creativity, and nonviolence.”²¹ Lisa Schirch, author and peacebuilder, notes that peacebuilding “seeks to prevent, reduce, transform, and help people recover from violence in all forms.”²² Dr. John Paul Lederach, a significant scholar and decades-long peacebuilder, amends the word slightly to “justpeace,” which he defines as “an orientation toward conflict transformation characterized by approaches that reduce violence and destructive cycles of social interaction *and at the same time* increase justice in any human relationship.”²³

Since peacebuilding transforms *conflict* and reduces *violence*, it is important to define those terms as well. Scholars in the field understand *conflict* as a disagreement or

²¹ Olivier Urbain, ed., *Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics* (London: I.B. Tauris, 2015), 4.

²² Lisa Schirch, *The Little Book of Strategic Peacebuilding* (Intercourse, PA: Good Books, 2004), 9.

²³ John Paul Lederach, *The Moral Imagination: The Art and Soul of Building Peace* (New York, NY: Oxford University Press, 2005), 182. Emphasis in original.

difference that occurs when an individuals' needs are not met or where one perceives that meeting another's needs obstructs meeting their own.²⁴ These needs, at the broadest and most fundamental level, includes food, shelter, health, safety, and even respect, identity, and meaning.²⁵ Another phrasing of conflict could be "the pursuit of incompatible goals by different groups."²⁶ The difficulty with responding to conflict is that it can be addressed constructively through peacebuilding, or destructively through *violence*, here defined as actions that harm or destroy others by denying their needs. Schirch notes that people can resort to violence to address conflict if they lack empathy and are not able to identify nonviolent ways of making their needs met.²⁷

Beyond the initial definitions above, peacebuilding also requires building networks, relationships, and structures which create social capital and understanding.²⁸ The structures that are built through peacebuilding promote just and sustainable peace in any sector of society, such as businesses, organizations, governments, institutions, and

²⁴ Schirch, *The Little Book of Strategic Peacebuilding*, 14-16; and Kriesberg and Dayton, 3.

²⁵ Max-Neef defines these as satisfiers for the needs of "Subsistence, Protection, Affection, Understanding, Participation, Creation, Leisure, Identity, and Freedom." Manfred Max-Neef, "Development of Human Needs," from Paul Ekins and Manfred Max-Neef, eds., *Real Life Economics: Understanding Wealth Creation* (New York, NY: Routledge, 1992), 199.

²⁶ Kelly Mancini Becker, "The Nile Project: Creating Harmony Through Music in the Nile Basin Region," (EdD diss., University of Vermont, 2016), 14.

²⁷ Schirch, *Strategic Peacebuilding*, 22.

²⁸ Social capital refers to the social relations which have productive benefits where the value of social networks builds, "bonding similar people and bridging between diverse people." Paul Dekker and Eric M. Uslaner, *Social Capital and Participation in Everyday Life*, edited by Eric M. Uslaner (London: Routledge, 2001), 1-8.

communities at the personal, familial, communal, national, and international levels.

Furthermore, peacebuilding exists when people recognize their interdependence and can, therefore, make careful and empathic decisions, aware of how their actions affect others.²⁹

Nonviolence, ending existing violence, and violence prevention are all inherent to peacebuilding.³⁰ By strategically building networks, educating, empowering, and facilitating dialogue, peacebuilding strategies create environments and capacities to transform conflicts in sustainable and nonviolent ways. One of the goals of peacebuilding is to work for justice where the needs of all people are met and where access to power is available across differences. “Justice exists when people are able to participate in shaping their environment so that they can meet their needs.”³¹

Finally, Schirch asserts that peacebuilding is strategic when people, resources, and methods are coordinated to meet goals and address conflict for the long term.³² She also notes that peacebuilding is *not* idealistic, only used in societies after wars, only a Western idea, or an avoidance of conflict.³³ These stereotypes limit the work and effectiveness of peacebuilding.

²⁹ Schirch, *Strategic Peacebuilding*, 15-17, 67-8.

³⁰ John Paul Lederach, et al., *Peacebuilding: A Caritas Training Manual* (Vatican City: Caritas Internationalis, 2002), 15.

³¹ Schirch, *Strategic Peacebuilding*, 16.

³² *Ibid.*, 9.

³³ *Ibid.*, 10.

Schirch suggests one understanding of peacebuilding as a nexus of approaches through the following “Map of Peacebuilding.”³⁴ The work of peacebuilding is not linear; therefore, these components are in no particular order. This map depicts key units that together work at peacebuilding through reflective and iterative processes.



Figure 1. Map of Peacebuilding³⁵

³⁴ Schirch, *Strategic Peacebuilding*, 26-62; and Michael Shank and Lisa Schirch, “Strategic Arts-Based Peacebuilding,” *Peace & Change* 33, no. 2 (April 2008): 220-27.

³⁵ Shank and Schirch, “Strategic Arts-Based Peacebuilding,” 221.

1. **Waging Conflict Nonviolently:** Satisfies the needs of both offenders and defenders by also creating and equalizing power. Nonviolent conflict is considered less expensive and morally superior to violence.
2. **Reducing Direct Violence:** Creates a safe space for all and limits opportunities and incentives for violence.
3. **Transforming Relationships:** Establishes patterns of those who would use violence moving instead toward meeting the needs and rights of others. This includes healing trauma, transforming conflict, and doing justice, ultimately moving toward shalom, forgiveness, and reconciliation. Rituals and symbols can promote transformation through communication in these expressions, including music and the arts.
4. **Building Capacity:** Uses education, empowerment, and development to create tools and methods for communities and societies to be equipped to be able to “accept the challenge of long-term planning.”³⁶

As Schirch notes, “this map highlights the unique goals of different peacebuilding approaches. These approaches are often simultaneous, ongoing, and interdependent.”³⁷

CONFLICT TRANSFORMATION

John Paul Lederach began using the term conflict transformation³⁸ in the 1980s to differentiate and improve on the more widely-used term conflict resolution. Resolution

³⁶ Schirch, *Strategic Peacebuilding*, 56.

³⁷ Ibid., 27.

³⁸ The definition that Lederach proposes in his book is: “Conflict transformation is to envision and respond to the ebb and flow of social conflict as life-giving

sometimes is seen as a solution to end pain or quickly solve conflict with less room for advocacy.³⁹ Conflict transformation, on the other hand, understands the current “immediate situation” looks at “underlying patterns and context” and provides a “conceptual framework” on which to create long-lasting transformation.⁴⁰ Conflict transformation has a long-term focus in that it seeks to get to the root of an issue, not just resolve a surface-level problem. For some, conflict resolution and peace can even have negative connotations of suppression, so conflict transformation works toward fresh and long-lasting peace.⁴¹ The question is not only what needs to end, but also what needs to be built. To do this, creativity, flexibility, and imagination are needed, which the arts can help to facilitate.⁴² This aligns with Galtung’s view that peace is not just “the absence of conflict, but about the handling of conflict in mature, productive ways, and not in violent ways.”⁴³

Lederach states that since conflict is normal in human relationships and can be a motor for change, the transformation of conflict provides a clear, important vision of

opportunities for creating constructive change processes that reduce violence, increase justice in direct interaction and social structures, and respond to real-life problems in human relationships.” John Paul Lederach, *The Little Book of Conflict Transformation* (Intercourse, PA: Good Books, 2003), 14.

³⁹ Lederach, *The Little Book of Conflict Transformation*, 3.

⁴⁰ Ibid., 11.

⁴¹ Cynthia E. Cohen, Roberto Gutiérrez Varea, and Polly O. Walker, eds., *Acting Together: Performance and the Creative Transformation of Conflict*, Volume I (Oakland, CA: New Village Press, 2011), 9.

⁴² Ibid.

⁴³ George Kent, “Unpeaceful Music,” in *Music and Conflict Transformation*, ed. Olivier Urban (London: I. B. Tauris, 2015), 108.

building healthy relationships and communities. He advocates for the “moral imagination,” an ability to creatively solve problems that can transcend reality while remaining rooted within it. He says it is:

To imagine responses and initiatives that, while rooted in the challenges of the real world, are by their nature capable of rising above destructive patterns and giving birth to that which does not yet exist. In reference to peacebuilding, this is the capacity to imagine and generate constructive responses and initiatives that, while rooted in the day-to-day challenges of violent settings, transcend and ultimately break the grips of those destructive patterns and cycles.⁴⁴

Dialogue is essential to conflict transformation.⁴⁵ According to Lederach, “Conflict transformation suggests that a fundamental way to promote constructive change on all these levels is dialogue. Dialogue is essential to justice and peace on both an interpersonal and a structural level.”⁴⁶ Lederach places issues of identity at the heart of many conflicts. Space is needed to be able to engage with voices of identity, and one must be able to listen to them. This type of listening and dialogue allows for personal expression in positive ways, which promotes personal, relational, and cultural transformation.⁴⁷

ARTS-BASED PEACEBUILDING

This thesis, through its focus on music, addresses the needs of a subsection of peacebuilding known as arts-based peacebuilding. This term broadly refers to arts

⁴⁴ Lederach, *The Moral Imagination*, 182.

⁴⁵ Lederach, *The Little Book of Conflict Transformation*, 21.

⁴⁶ Ibid.

⁴⁷ Ibid., 27, 55.

activities that are used in ways that build peace.⁴⁸ Arts-based peacebuilding research delineates how the arts assist in preventing, reducing, and transforming conflict, as well as providing an expressive vehicle for communication. Expression in the arts moved beyond empowering to the acting individuals; it also aids in breaking perceptions of dissimilarity, as well as communicating intended changes and conflicts to be transformed.⁴⁹

As such, arts-based peacebuilding both supports and supplements traditional dialogue.⁵⁰ Shank and Schirch note that “art can create a frame around an issue or relationship that offers new perspectives and the possibility of transformation.”⁵¹ Communication through the expressive aspects of art allows people to see through a new lens. A space is created that is both separate and deeply part of everyday life. Furthermore, art can be used to reach remote groups and to empower marginalized or oppressed peoples as an outlet for self-expression.⁵²

⁴⁸ Shank and Schirch, “Strategic Arts-Based Peacebuilding,” 217; and Sarah Beller, “Sowing Art, Reaping Peace: Toward a Framework for Evaluating Arts-Based Peacebuilding,” (MA thesis, American University, 2009) 1-7, 14.

⁴⁹ Shoshana Gottesman, a leader in the Jerusalem Youth Chorus, notes the importance of learning to combat the strong societal forces that promote stereotypes and focus on dissimilarity. Shoshana Gottesman, “Hear and Be Heard: Learning With and Through Music as a Dialogical Space for Co-Creating Youth Led Conflict Transformation,” *Voices: A World Forum for Music Therapy* 17, no. 1, <https://voices.no/index.php/voices/rt/prINTERfriendly/857/749>, 2017.

⁵⁰ Ibid.

⁵¹ Shank and Schirch, “Strategic Arts-Based Peacebuilding,” 237.

⁵² Gottesman, “Hear and Be Heard.”

In her thesis, Sarah Beller compares the arts to a Swiss-army knife, where they serve as a multi-faceted tool to create conditions conducive for peacebuilding. She lists the following beneficial devices of the arts:

- Speaking out against social injustices
- Asserting one's humanity in the midst of conflict, possibly reducing violence
- Supporting healing from trauma
- Fostering empathy
- Building relationships
- Promoting community empowerment⁵³

Beller asserts that with participation in the arts, and through listening and dialogue, transformation can occur, even in the most intense conflicts.⁵⁴

Specifically, music is an effective art relating to peacebuilding because, as Lesley Pruitt explains, music has the potential “to arouse emotions, reinforce social identities, offer hope and meaning, shape consciousness, demonstrate and demarcate belief, act as therapy, communicate information, and organize consciousness.”⁵⁵ Similarly,

⁵³ Beller, “Sowing Art, Reaping Peace,” 22-28.

⁵⁴ Ibid.

⁵⁵ Lesley J. Pruitt, *Youth Peacebuilding: Music, Gender, and Change* (Albany, NY: State University of New York Press, 2013), 17. She references Ajay Heble, “Take Two/Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music Making,” in *Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music Making*, ed. Daniel Fischlin and Ajay Heble (Montreal: Black Rose Books, 2003); John Sloboda, *Exploring the Musical Mind* (Oxford: Oxford University Press, 2005); Simon Frith, “Music and Identity,” in *Questions of Cultural Identity*, ed. Stuart Hall and Paul du Gay (London: Sage, 1996), 118; Anthony Storr, *Music and the Mind* (London: HarperCollins Publishers, 1992).

organizations such as Musicians Without Borders utilize music in peacebuilding practices because as their official communications state, “music creates empathy, builds connection, and gives hope...crosses ethnic divides and provides neutral space to meet through shared talents and passions...[is] a direct and accessible tool for connecting people and engaging and mobilizing communities...[and] can be practiced by any person at her/his own level.”⁵⁶

MUSIC AND CONFLICT TRANSFORMATION

Literature on music and conflict transformation started to emerge in the early twenty-first century. In 2015, Olivier Urbain compiled and edited a book on *Music and Conflict Transformation* where experts in their fields showcase research within the intersections of music and peace. Through its chapters, the authors illustrate how music can enhance creativity, empathy, and nonviolence, the three components in Galtung’s definition of peace. These three components need to work in tandem since creativity on its own can also be used to negatively manipulate.⁵⁷ Empathy can ground the creativity in a peaceful solution, and nonviolence is essential for true conflict transformation.

Craig Robertson has written on the potential of music and conflict transformation, particularly when it comes to his research with an inter-religious choir in Bosnia-Herzegovina, a country with longstanding societal conflicts. Robertson studied how this

⁵⁶ “Why Music?” Musicians Without Borders, <https://www.musicianswithoutborders.org/mwb/about/>.

⁵⁷ June Boyce-Tillman, “Music and Value in Cross-Cultural Work,” in *Music and Conflict Transformation*, ed. Olivier Urbain (London: I. B. Tauris, 2015), 47.

choir allowed people to come together, build trust, and make music and in doing so, share their identities and work to understand each other.⁵⁸

Similarly, Lindsay McClain Opiyo documented the role of music with the Acholi people of northern Uganda, a culture with an oral tradition in which songs are a historical way of teaching and passing on stories. Their songs incorporate themes of peace, protest, and constructive change, which serve as an example of music as a way to promote healing through education and memory.⁵⁹

Another such example of implementing music to initiate dialogue and understanding is the Nile Project, begun in 2011, in response to the water crisis in East Africa. The goal of the Nile Project was to use music to “encourage discourse, learning, and understanding” to gain wide participation from citizens and to find creative solutions.⁶⁰ This project inspired musicians to “engage with their fellow Africans as neighbors and colleagues rather than adversaries.”⁶¹ This kind of musical interaction requires participation and a deeper level of understanding of the other. There is also shared leadership within this project to allow shared power between participants of

⁵⁸ See Craig Robertson, “Musicological Ethnography of Peacebuilding,” *Journal of Peace Education* 13, no. 3 (2016), 252-65; and Craig Robertson, “Music and Conflict Transformation in Bosnia: Constructing and Reconstructing the Normal,” *Music and Arts in Action* (2010), <http://musicandartsinaction.net/index.php/maia/article/view/conflicttransformationbosnia>.

⁵⁹ Lindsay McClain Opiyo, “Music as Education, Voice, Memory, and Healing: Community Views on the Roles of Music in Conflict Transformation in Northern Uganda,” *African Conflict & Peacebuilding Review* 1, no. 5 (Spring 2015), 41-65.

⁶⁰ Kelly Mancini Becker, “The Nile Project: Creating Harmony Through Music in the Nile Basin Region,” (EdD diss., University of Vermont, 2016), 7.

⁶¹ Becker, “The Nile Project,” 7.

different groups. Through the unification of sound, transformation of conflict can occur between people groups to reach solutions and agreement on water use.⁶²

Additionally, from 1989-1992, Norway performed a pedagogical study called the “Resonant Community: Fostering Interracial Understanding Through Music.” Due to the stark divides between native Norwegians and the diverse immigrant population, Norway sought to increase cross-cultural understanding through music. The report from the project itself indicated that schools that implemented this program of musical engagement presented an increase in social relations, improved positive attitudes toward immigrant populations, and strengthened self-image.⁶³

In terms of organizations located specifically in the Middle East, several groups exist with the goal of bringing Arabs and Jews together for music-making. Nili Belkind documents the work of the Arab-Jewish Community Center and its choirs, which is located in Jaffa, near Tel Aviv. It is an intentionally welcoming community center which encourages interaction and education within a multi-ethnic, multi-religious community. They have several mixed choirs, among other community outreach programs.⁶⁴ Archer-

⁶² See Becker, “The Nile Project.”

⁶³ Kjell Skjellstad, “The Resonant Community: Fostering Interracial Understanding Through Music: Summary Report,” (University of Oslo, 1993). Accessed April 12, 2017. [https://www.rikskonsertene.no/Global/FOU/The%20Resonant%20Community.%20Summary%20Report%20\(UiO\).pdf](https://www.rikskonsertene.no/Global/FOU/The%20Resonant%20Community.%20Summary%20Report%20(UiO).pdf). See Arild Bergh “I’d Like to Teach the World to Sing: Music and Conflict Transformation,” (PhD diss., University of Exeter, 2010); and Arild Bergh “Everlasting Love: The Sustainability of Top-Down vs Bottom-Up Approaches to Music and Conflict Transformation,” in *Sustainability: A New Frontier for the Arts and Cultures*, eds. Sacha Kagain and Volker Kirchberg (Frankfurt, Germany: Leuphana, 2008), 351-82.

⁶⁴ Nili Belkind, “Music in Conflict: Palestine, Israel, and the Politics of Aesthetic Production,” (PhD diss., Columbia University, 2014), 124-88.

Capuzzo also documents the work of two other orchestras, *Shesh Besh* (also known as the Arab-Jewish Ensemble) and the Arab-Jewish Youth Orchestra. Both groups focus on communication, education, and promotion of cross-cultural interactions within their music-making. She discusses the need for positive communication and trust to transform conflict, and how music helps to facilitate both.⁶⁵

Music is an expressive art that can transcend other forms of communication for some people who have experienced conflict or trauma.⁶⁶ For this reason, music can be a particular aid in healing or transforming pain and conflict⁶⁷ and, thus, can be a valuable tool in peacebuilding.⁶⁸ Jared Holton named six steps involved in building peace through music, which are: “shared listening, performing music for the Other, learning music from the Other, playing together, shared performance, and eventually joint composition.”⁶⁹

Anne-Marie Gray’s research also connects music to bridging divides and healing past wounds toward reconciliation. She writes, “Affect and meaning through music are

⁶⁵ Archer-Capuzzo, “Common Ground.”

⁶⁶ Kathryn Lance, “Breakin’ Beats and Building Peace,” (MA Thesis, American University, 2012), 35-9.

⁶⁷ Lance, “Breakin’ Beats and Building Peace,” 39; June Boyce-Tillman, *Constructing Musical Healing: The Wounds That Sing* (London and Philadelphia: Jessica Kingsley Publishers, 2000).

⁶⁸ Pruitt, *Youth Peacebuilding*, 21; Lederach, *The Moral Imagination*; Lederach and Lederach, *When Blood and Bones Cry Out*.

⁶⁹ Jared Holton, “Performing Toward Peace: Investigations into the Process of Peacebuilding through Shared Music in Libya,” in *(un)Common Sounds: Songs of Peace and Reconciliation among Muslims and Christians*, ed. Roberta R. King and Sooi Ling Tan (Eugene, OR: Cascade Books, 2014) 100.

derived from the social, historical and cultural contexts in which the music is situated.”⁷⁰ Care needs to be taken to not favor music from any one party.⁷¹ This relates to providing a space where justice is sought for all parties by trying not to inherently favor any one group. In order for the transformation of conflict to take place, all involved need to accept and respect each other as equals.⁷² George Kent notes that “Music can contribute to peace, but that contribution is limited so long as it is held captive by those in power.”⁷³

For this reason, one must recognize that music is not necessarily a universal language; certain music can communicate different things to different people, and music can sometimes be used to exclude.⁷⁴ Cohen makes the case that music is not as universal as is often touted. In fact, context, understanding, education, and culture contribute to how music is understood. Part of what gives music its power is its ability to provide group cohesion and strength, which can be both positive in binding people together and negative in galvanizing groups against each other. With this understanding, music then has the potential to reconcile, not just divide or exclude. Cohen lists positive attributes, such as “appreciating each other’s humanity and respecting each other’s culture,” telling

⁷⁰ Anne-Marie Gray, “Music as a Tool of Reconciliation in South Africa,” in *Music and Conflict Transformation*, ed. Olivier Urbain (London: I. B. Tauris, 2015), 64.

⁷¹ Cynthia Cohen, “Music: A Universal Language?” in *Music and Conflict Transformation*, ed. Olivier Urbain (London: I. B. Tauris, 2015), 38.

⁷² Robert A. Baruch Bush and Joseph P. Folger, *The Promise of Mediation: The Transformative Approach to Conflict*, (San Francisco, CA: John Wiley & Sons, Inc., 2005), 19-21.

⁷³ George Kent, “Unpeaceful Music,” in *Music and Conflict Transformation*, ed. Olivier Urbain (London: I. B. Tauris, 2015), 110.

⁷⁴ Cohen, “Music: A Universal Language?” 26-31.

stories, empathizing, expressing harms and remorse, and imagining a future with transformed conflict.⁷⁵ By claiming the universality of music as a single language trivializes the different ways that music is used.

MUSIC AND EMPATHY

Empathy is generally seen as having two components: emotional contagion and intellectual empathy.⁷⁶ The emotional contagion, or the heart side of empathy, occurs when one “catches,” or picks up on the emotion of another, as in the Latin root of the word “contagious.” The intellectual side of empathy occurs when one can put themselves in another's shoes or get in another's mind and appreciate their situation on a more intellectual level.⁷⁷ This type of empathy works to understand another without judgment, “recognizing each other’s shared humanity” and experience.⁷⁸

Musical empathy is then a subcategory of general empathy, where the understanding of the affective and cognitive components to empathy are perceived

⁷⁵ Cohen, “Music: A Universal Language?” 26-31.

⁷⁶ Elaine King and Caroline Waddington, “Introduction,” in *Music and Empathy*, eds. Elaine King and Caroline Waddington (New York, NY: Routledge, 2017), 2-8; Felicity Laurence, “Music and Empathy,” in *Music and Conflict Transformation*, ed. Olivier Urbain (London: I. B. Tauris, 2015), 14; and Adam Ockelford, “Towards a Developmental Model of Musical Empathy Using Insights from Children Who Are on the Autism Spectrum or Who Have Learning Difficulties,” in *Music and Empathy*, eds. Elaine King and Caroline Waddington (New York, NY: Routledge, 2017), 40.

⁷⁷ Laurence, “Music and Empathy,” 14; and Felicity Laurence, “Prologue: Revisiting the problem of empathy,” in *Music and Empathy*, eds. Elaine King and Caroline Waddington (New York, NY: Routledge, 2017), 11-36

⁷⁸ Laurence, “Music and Empathy,” 13-15.

through the sonic qualities of the music itself.⁷⁹ This is the feature of music where a participant can understand music to be, for instance, happy, sad, defeated, or triumphant. Laurence and King likewise identify two components to musical empathy: affective and cognitive, or the heart and mind.⁸⁰ Gottesman describes several studies that show how music interacts with many areas of the brain, even releasing dopamine, the chemical for pleasure.⁸¹ Music can tap into many areas to mirror a range of emotions. Others may experience different emotions from the same music, which is why it is problematic to describe music as a universal language.

Musical empathy can also be understood as music's interaction with general empathy. As Laurence delineates, "In this newly burgeoning field, two main strands [of musical empathy] appear...one strand concerned with the specific notion of 'musical empathy' [described above], and the other explicitly seeking music's affordance of general empathic response."⁸² This latter strand refers to the role music can play in general empathy—both affective and cognitive—where musicians have the opportunity to better understand each other through shared experience. Laurence highlights that music "indeed offers a specific potential to enable, catalyze and strengthen empathic response, ability and relationship, and that it is this *potential* capacity which lies at the core of music's function within peacebuilding."⁸³

⁷⁹ Ockelford, "Towards a Developmental Model of Musical Empathy," 42.

⁸⁰ Laurence, "Music and Empathy," 18-22.

⁸¹ Gottesman, "Hear and Be Heard," 14.

⁸² Laurence, "Prologue," 26-27.

⁸³ Laurence, "Music and Empathy," 14. Emphasis in original.

Although many studies exist concerning these strands of music and empathy, two studies in particular detail interventions designed to both develop and measure musical empathy in children. In a recent study by Rabinowitch, Cross, and Burnard,⁸⁴ children who had musical group interaction displayed higher emotional empathy scores than the control group which consisted of children interacting with the same games but without the musical component. Both groups of children were then given games that promoted contact, imitation, memory, sharing, and flexibility. These results indicated that in two of three measures of empathy, children who had the musical interaction exhibited a more significant increase in empathy when compared to children without the musical component in their interactions.⁸⁵

A study by Adam Ockelford illustrated ways that musical empathy and general empathy manifest differently by working with children on the autism spectrum. This work indicated that, through tracking musical empathy, it can be fostered at young ages and develops as musicality progresses. Musical empathy is also generally found in higher amounts in children on the autism spectrum than is traditional empathy.⁸⁶

Felicity Laurence, who has written extensively on music and empathy, takes musical empathy a step further toward its intersection with conflict transformation. Based on her research in the fields of empathy, music therapy, and peacebuilding, Laurence

⁸⁴ Tal-Chen Rabinowitch, Ian Cross, and Pamela Burnard, "Long-Term Musical Group Interaction Has a Positive Influence on Empathy in Children," *Society for Education, Music, and Psychology Research* 41, no. 4 (2012): 484-98.

⁸⁵ Ibid.

⁸⁶ Ockelford, "Towards a Developmental Model of Musical Empathy," 39-88.

suggests that music is able to catalyze and strengthen empathic responses.⁸⁷ This potential capacity is at the core of music's function within peacebuilding.⁸⁸ Bassalé also notes how foundational empathy is to conflict resolution.⁸⁹ Empathy is important in peacebuilding because empathy has the power to “overcome perceptions of dissimilarity and to accept others' difference,” and music-making can be used to build common ground and lead to a greater ability to empathize.⁹⁰ Teresa EnYart notes that in finding common ground, “it gives them an opportunity for engagement which can lead to a relationship.”⁹¹

DIALOGUE AND DELIBERATION

Peacebuilders note how dialogue, while not the only tool, is an essential part of peacebuilding and especially conflict transformation.⁹² Peace and reconciliation require

⁸⁷ Laurence, “Music and Empathy,” 14.

⁸⁸ Ibid. See also Laurence, “Prologue: Revisiting the Problem of Empathy,” 11-36; and Felicity Laurence, “Music, Empathy and Intercultural Understanding,” published October 20, 2009, accessed December 21, 2017, www.slideshare.net/WAAE/music-empathy-and-intercultural-understanding-felicity-laurence.

⁸⁹ Parfait Adegboye Basselé, “Music and Conflict Resolution: Can a Music and Story Centered Workshop Enhance Empathy?” (MA thesis, Portland State University, 2013), 13.

⁹⁰ Felicity Laurence, “Music, Empathy and Intercultural Understanding,” Published October 20, 2009, accessed December 21, 2017. www.slideshare.net/WAAE/music-empathy-and-intercultural-understanding-felicity-laurence.

⁹¹ EnYart, “Music and Conflict Resolution,” 44.

⁹² Schirch, *Strategic Peacebuilding*, 49-50; Lederach, *The Little Book of Conflict Transformation*, 21-22; Pruitt, *Youth Peacebuilding*, 71, 217; Catherine Morris “Definitions in the Field of Conflict Transformation,” Peacemakers Trust, updated May 2002. <http://www.peacemakers.ca/publications/ADRdefinitions.html>; and many others.

truth, listening, and understanding.⁹³ Dialogue builds wide-reaching relationships, allows people to share experiences and perceptions, and gives the opportunity for all to have a voice. Dialogue encourages the ability to understand diverse perspectives, which is critical when faced with difference or disagreement. In this, one can learn more about oneself and the world, make meaning, and heal social divides. To do this, one must value the relationships more than the convictions. Communication also requires trust, which can be improved by musical interaction.⁹⁴

In their book, *Dialogue and Deliberation*, Makau and Marty assert that the two most significant challenges to dialogue are “adversarial individualism” and “the argument culture.”⁹⁵ They explain adversarial individualism through the paradigmatic aphorisms of “dog-eat-dog world” and “every man for himself.” Such attitudes, they claim, lead to an individualistic, adversarial culture where self-interest and meeting one’s own needs supersedes the interests and needs of the larger community.⁹⁶ However, the interconnectedness and interdependency of individuals within community and of communities within the world makes this an unsustainable, artificial paradigm.

⁹³ Marshall Rosenberg calls it “honestly expressing” and “empathically receiving” as nonviolent communication or dialogue, in Marshall Rosenberg, “Key Facts About Nonviolent Communication (NVC),” updated March 2009, http://www.nonviolentcommunication.com/pdf_files/key_facts_nvc.pdf.

⁹⁴ Sonia Archer-Capuzzo, “Common Ground: Promoting Communication and Fostering Trust Among Israeli Arabs and Jews Through Music,” (DMA diss., University of North Carolina Greensboro, 2008); and Pruitt, *Youth Peacebuilding: Music, Gender, and Change*, 86.

⁹⁵ Josina Marty and Debian Makau, *Dialogue and Deliberation* (Long Grove, IL: Waveland Press, Inc., 2013).

⁹⁶ Marty and Makau, *Dialogue and Deliberation*, 11.

Furthermore, studies have revealed that human happiness comes through connection and relationship and that human nature is more gratified by helping others, working cooperatively, and being in relationships.⁹⁷ Neurological studies also demonstrate that there is positive brain activity when helping others.⁹⁸ However, the narrative often heard is that humans are competitive and individualistic. Marty and Makau assert that we need to adjust our human narrative about this since we are only as healthy as our conception of human nature.⁹⁹

Argument culture, the second challenge to dialogue that Makau and Marty describe, was first theorized by Dr. Deborah Tannen in 1998 and framed as the argumentative discourse prevalent in American culture where the need to win the argument is more important than effective communication or understanding the other's point of view.¹⁰⁰ Approaching dialogue as a debate or argument that needs to be won will not lead to constructive communication. Instead, the paradigm needs to be shifted where the goal of dialogue is to understand the other.

Understanding the other's world is important to empathy and constructive transformation of conflict.¹⁰¹ By understanding these challenges and their alternatives,

⁹⁷ Marty and Makau, *Dialogue and Deliberation*, 34, 63.

⁹⁸ S. Katherine Nelson, Kristin Layous, Steven W. Cole, and Sonja Lyubomirsky, "Do Unto Others or Treat Yourself? The Effects of Prosocial and Self-focused Behavior on Psychological Flourishing," *Emotion* 16(6), 850-861.
<http://psycnet.apa.org/fulltext/2016-19956-001.pdf>.

⁹⁹ Marty and Makau, *Dialogue and Deliberation*, 35

¹⁰⁰ *Ibid.*, 17-19.

¹⁰¹ Kriesberg and Dayton, *Constructive Conflicts*, 9.

our paradigm can begin to shift to a more productive and understanding dialogue. By shifting one's paradigm, the balance between individual interest and social responsibility can be restored.¹⁰² This idea of "collective vulnerability" helps to influence one's understanding as being interdependent within a community.¹⁰³ The South African philosophy of *Ubuntu* expresses this where the understanding of community and humanity is through the interconnectedness of all, giving it the translation, "I am who I am because of who we all are."¹⁰⁴ This research encourages those involved in music and dialogue to challenge their worldviews and ways of thinking, which can also lead to a "third way,"¹⁰⁵ a creative solution to difficult problems and conflict. Music adds levels of communication that words alone cannot.¹⁰⁶ When coupled with dialogue, music can increase empathy and understanding, allowing for the possibility of transforming conflict.

This chapter has surveyed some of the pertinent literature on the concepts of peacebuilding, conflict transformation, empathy, and dialogue, and expressed the way that these theories intersect with or benefit from music. Various forms of peacebuilding exist, conflict transformation being one that uses dialogue as a central component to allow people to better understand and empathize with each other. The reviewed literature

¹⁰² Marty and Makau, *Dialogue and Deliberation*, 19.

¹⁰³ Hendler, "Music for Peace in Jerusalem," 30.

¹⁰⁴ Kenneth J. Gergen, *Relational Being: Beyond Self and Community* (New York: Oxford University Press, 2009).

¹⁰⁵ Karen Abi-Ezzi, "Music as a Discourse of Resistance: The Case of Gilad Atzmon," in *Music and Conflict Transformation*, ed. Olivier Urbain (London: I. B. Tauris, 2015), 102.

¹⁰⁶ Shank and Schirch, "Strategic Arts-Based Peacebuilding," 235.

demonstrates that musical interactions can be designed to intentionally enhance empathy, which then benefits dialoguing and peacebuilding. The two organizations studied in this thesis and presented in the following chapter incorporate professionally facilitated dialogue within their music-making, utilizing the methodologies and theoretical frameworks discussed in this review of literature.

CHAPTER 3: CASES

This chapter details the work of the Polyphony Foundation and the Jerusalem Youth Chorus, two Israeli-based groups that bring Arab and Jewish youth together for music and dialogue. Both organizations are presented in detail, outlining their biographies, programs, and techniques.

THE POLYPHONY FOUNDATION

The Polyphony Foundation is a non-profit organization located in Nazareth, Israel that houses its conservatories, the *Alhan* music appreciation curriculum, orchestra seminars, youth orchestras, and chamber groups. The foundation's mission is to help "bridge the divide and foster a more civil society by bringing together Arab and Jewish children in Israel, through music."¹⁰⁷ The Polyphony Foundation seeks to build community in a divided country by bringing youth together to create music and dialogue together in order to "bring hope to families and communities and lay the foundation for a peaceful future."¹⁰⁸ This mission is realized through its programs of music and education which bring Jews and Arabs together in a society that would otherwise largely keep them segregated.

Nabeel Abboud-Ashkar, Polyphony's founder, is a renowned Arab violinist, whose visionary work of seeking to bridge the cultural divide in Israel can be traced to his participation in the West-Eastern Divan Orchestra. This professional orchestra

¹⁰⁷ "Our Mission and Vision," Polyphony Foundation, accessed March 13, 2017. <http://polyphonyfoundation.org/mission-vision/>.

¹⁰⁸ Ibid.

conducted by world-renowned conductor Daniel Barenboim is structured similarly as it brings Arabs and Jews together from around the world to play together, dialogue, and break barriers to show the shared humanity of each other.¹⁰⁹ Nabeel, having grown up in Nazareth, Israel, sought to bring this type of work to his hometown and Israel at large.¹¹⁰

Nazareth is a particularly excellent place for this work, as it is a town of mostly Arabs in a predominantly Jewish country with still very little integration of cultures.¹¹¹ Not only did Nabeel want to improve the music education for the Arab children, he also wanted to create space for Arabs and Jews to meet each other, make music together, and find common ground to begin to break down barriers, stereotypes, and discrimination.¹¹² Nabeel believes that through making music together, students realize they have more in common than they previously believed.¹¹³ He remarked:

So, it's really about bringing young people together, working hard toward a common goal and that's playing beautiful music. It requires a lot of commitment, it requires a lot of coordination and trust, and a lot of listening to each other and communicating through your music, and this is a wonderful way to start to trust each other, and open up and get to know

¹⁰⁹ See Elena Cheah, *An Orchestra Beyond Borders: Voices of the West-Eastern Divan Orchestra* (New York: Verso, 2009); and Solveig Riiser, "National Identity and the West-Eastern Divan Orchestra" *Music and Arts in Action* 2, no. 2 (2010), <http://musicandartsinaction.net/index.php/maia/article/view/nationalidentity>.

¹¹⁰ Nabeel Abboud-Ashkar, Skype interview, January 19, 2018.

¹¹¹ Ibid. The scope of this paper cannot adequately explain the complexities of the conflict between Arabs and Jews, or the land in Israel and its territories. See also Judy Kuriansky, ed., *Beyond Bullets and Bombs: Grassroots Peacebuilding Between Israelis and Palestinians*, (Westport, CT: Praeger Publishers, 2007); and Hendler, "Music for Peace in Jerusalem."

¹¹² Nabeel Abboud-Ashkar, Skype interview, January 19, 2018.

¹¹³ Ibid.

each other. And this is happening in a reality where Arab and Jewish people hardly interact.¹¹⁴

In 2011, Nabeel met Jewish-Americans Craig and Deborah Cogut, who were excited by Nabeel's vision.¹¹⁵ Together in 2012 they began Polyphony, where the vision of providing music lessons and opportunities to Jewish and Arab youth grew to an organization that includes conservatories in Nazareth and Jaffa, the *Alhan* music appreciation program that provides quality music education across the country, an orchestra seminar, a youth orchestra, a professional chamber orchestra, and chamber groups. Much of Polyphony's mission and vision is displayed in Figure 2 on the following page, which is a chart they created to showcase the holistic model they have designed to encourage education and change across a whole spectrum of programs. In Figure 2, the specific programs they run are presented within the pyramid, and the goals and objectives reached by these programs are displayed on the outside. Each of the main programs within the pyramid are described in detail below.

¹¹⁴ Nabeel Abboud-Ashkar, Skype interview, January 19, 2018.

¹¹⁵ "History," Polyphony Foundation, accessed March 13, 2017, <http://polyphonyfoundation.org/history/>.

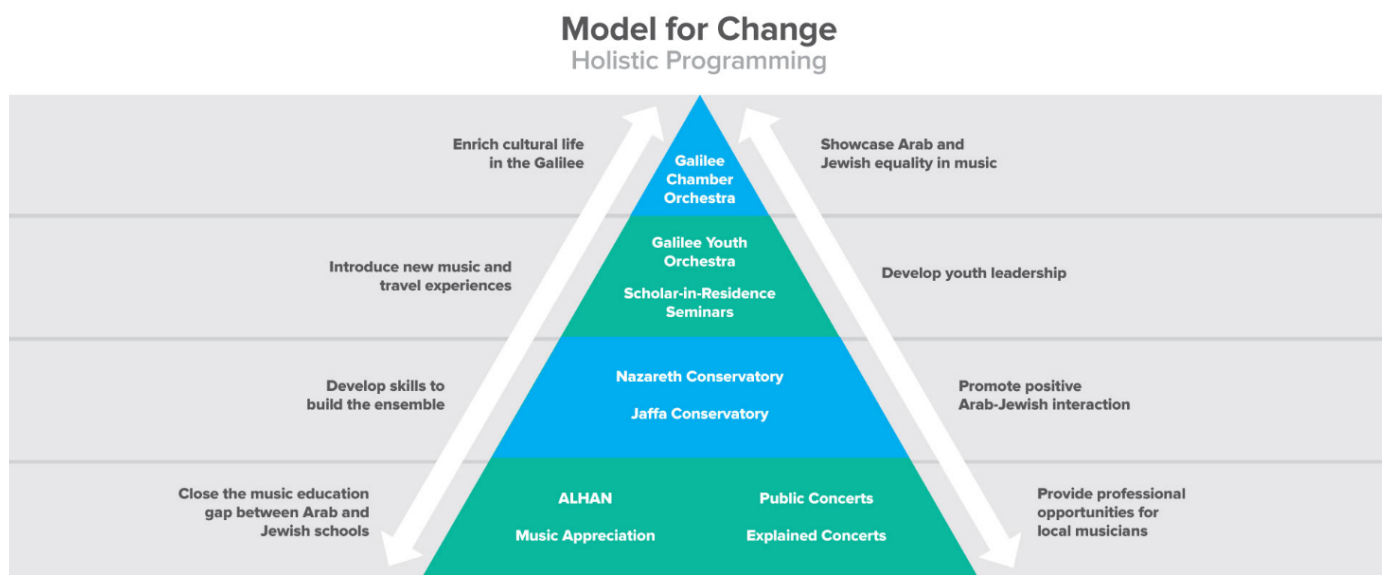


Figure 2: Model for Change¹¹⁶

Conservatories

Polyphony has two conservatories which provide music instruction and orchestral opportunities for youth in Nazareth and Jaffa. Upon the time of the interviews in summer 2017, these were the only classical music conservatories in predominantly Arab towns within Israel proper.¹¹⁷ These conservatories provide music lessons and orchestral experiences to students who otherwise would not have access to these programs in their local school systems, thereby working to equalize access to music education and to build the capacity of those in the community. Most students come for one-on-one lessons on

¹¹⁶ “Our Programs,” Polyphony Foundation, accessed March 13, 2017. <http://polyphonyfoundation.org/our-programs/>.

¹¹⁷ Nabeel Abboud-Ashkar, Skype interview, January 19, 2018. Note, there are classical music conservatories within the Palestinian territories, but this statistic was for Arab conservatories within Israel proper, excluding its territories.

various instruments, but music theory classes, chamber music opportunities, and youth orchestra opportunities are also provided.

I interviewed three staff and five teachers at their original conservatory in Nazareth. The offices and music rooms are located within a small section of a Catholic high school at the top of a hill. The teachers there were from all across central and northern Israel and represented Arab, Jewish, and various other international backgrounds. Most teachers had other jobs and worked at the conservatory part-time. The teachers I interviewed expressed their passion for the mission of the organization as the reason for working there. One teacher said,

So it's real nice to see how they develop and how they start to actually take their own path. And being a part of it, especially music-wise, is amazing for me. To have the ability and the power to affect people in how they perceive music is really interesting for me... It's really difficult to wake up every day, especially that I come back here after I'm done with *Alhan*, I come back here and I teach. So every day I'm gone for 14 hours. But just to wake up and, knowing that you're affecting someone and you're exposing someone to the violin or to music is... it just feeds my soul.¹¹⁸

These conservatories build the capacity of young musicians through music instruction, and build their networks and relationships by bringing students and teachers together.

***Alhan* Music Appreciation Program**

The *Alhan* music appreciation program is an education curriculum that Polyphony developed with assistance from Levinsky College of Education in Tel Aviv and Bar-Ilan University in Ramat Gan. Since the music education for Arab students was poorer in

¹¹⁸ Miko (Teacher), Personal interview, May 23, 2017.

quality and funding when Polyphony began, they presented a new curriculum to the Israeli Ministry of Education.¹¹⁹ Nabeel and others involved in this process noted what a challenging process this was. With the help of Levinsky College and their successful pedagogical approach, Polyphony was strategically positioned in the right place and time, and the Ministry of Education accepted their curriculum.¹²⁰ It is now adopted in many schools all across the country, both Arab and Jewish alike.

The *Alhan* music appreciation curriculum is an all-inclusive, interactive approach. They provide roughly thirty hours of training for teachers each year. Teachers are given incentives through their schools to take these training sessions, so the turn-out of participants is relatively high.¹²¹ These training sessions are given to both Arab and Jewish teachers at the same time, providing different teachers an opportunity to interact with each other, which generally does not otherwise happen. Within these trainings, teachers are given resources and ideas, as well as a guide to that year's curriculum. The teachers then implement the curriculum throughout the year teaching the students about the given music.

The music within the curriculum is approximately 70% classical, with the rest representing traditional Jewish and Arab folk songs.¹²² This curricular model allows the bulk of the music to be neither traditionally Jewish nor Arab and thus more "neutral,"

¹¹⁹ Nabeel Abboud-Ashkar, Skype interview, January 19, 2018.

¹²⁰ Ibid.

¹²¹ The website mentions over 350 teachers taking part in the trainings, "Our Programs," Polyphony Foundation, <http://polyphonyfoundation.org/our-programs/>.

¹²² Nabeel Abboud-Ashkar, Skype interview, January 19, 2018.

while also exposing the students to classical music and the backgrounds of those composers who lead lives different than theirs, an empathy-building tool.¹²³ Students also learn about classical music instruments and observe them during concerts later in the school year. One teacher remarked about this novelty, “It’s [classical music and instruments] something completely new for them. It’s not like something that you heard about, no, they never even saw something like this, even this shape and it’s interesting.”¹²⁴

Throughout March and April, Polyphony sends around instrumental trios as an in-classroom “preparatory concert” to help provide continued familiarity and comfort with the material, but still in an intimate setting. Finally, the culmination of the year is a full concert with a symphony orchestra to perform the music from the curriculum. These “explained concerts” bring together several schools in each region to hear the music that has been used throughout the curriculum. These concerts draw together a diverse audience, including students and teachers from both Arabs and Jewish schools, and the orchestra that performs is also made up of a mix of Jews and Arabs. The number of students reached through this curriculum over the 2016-2017 school year was approximately 16,000.¹²⁵ By bringing these young Jewish and Arab students together, it

¹²³ While the use of the term “neutral” can be contentious depending on context, classical music had the perception of being more neutral. Lisa and Miko (Teachers), Personal interviews, May 23, 2017. Nabeel also mentioned that “This is the beauty of it [classical music]. It doesn’t belong to one person, or one culture, or to one community. It belongs to everyone. And this is why music is a very effective way to bring people together.” Nabeel Abboud-Ashkar, Skype interview, January 19, 2018.

¹²⁴ Ayman (Teacher), Personal interview, May 23, 2017.

¹²⁵ Jamal (Staff), Personal interview, May 24, 2017.

is Polyphony's hope that this shared common experience of music can be a building block for future understanding and empathy.

One teacher described the entire *Alhan* program by saying,

So we teach their teachers how to teach these pieces. And they teach them in class since, I don't know, November they start teaching them, or October. And then in March we start giving them private trio concerts. And then in May, two weeks ago, we had a week full of orchestra concerts where we get the kids in every area. The kindergartens in this area will go to that auditorium and see us play the same pieces that they heard the trio play, the same pieces that they heard the recording, but now they see it live with the full symphonic orchestra.¹²⁶

This teacher also graduated from the program and returned to work at the conservatory full-time. Given all his different responsibilities a typical day can be fourteen hours long. During the day he is one of the members of the trio that provides preparatory concerts within classrooms as a part of the *Alhan* music appreciation curriculum. After playing in the schools, he comes back to the conservatory in Nazareth and provides one-on-one violin instruction. The evening he was interviewed, he then spent some time coaching a string sectional in the orchestra rehearsal room.

Orchestra Seminar

The orchestra seminar program explicitly uses music and dialogue intentionally. Although I was not allowed to observe a seminar for the reasons of maintaining a safe and vulnerable space, I spent much of my interview time learning about these seminars. On their website, they are described as the Scholar-in-Residence Seminars; however, everyone I spoke with called them orchestra seminars. Those interviewed spoke highly of

¹²⁶ Miko (Teacher), Personal interview, May 23, 2017.

this program as one of the most noteworthy achievements of the Foundation. One teacher recalled, “after the rehearsal where they all get together, and they talk, and really, nobody could say who is Arab and who is Jew. They all hang out together, especially those kids who have met for a few seminars together, they look forward to seeing each other because they made some connections. This is something that is very beautiful to see.”¹²⁷

This example demonstrates the relationship-building that the literature describes as significant to empathy, dialogue, and conflict transformation.

Two or three times a year, Polyphony gathers equal numbers of Jewish and Arab musicians for these four- to five-day seminar events, with 30-50 total participants. The locations of these seminars change giving opportunities to visit unfamiliar towns. Within the seminars, participants have intensive rehearsals to prepare a program of classical music, and lectures are also provided on aspects of music and society. Professional musicians are brought in from major orchestras to lead sectionals, and university professors come to lead lectures and discussions on the focus of that seminar's theme, examples of which are described below.

Polyphony creates a space where students come to learn classical music. While they also learn some music from each other's cultures, Polyphony's leaders believe that learning Western classical music allows them to sit together and work on the same unfamiliar music, seeing that "the other" plays the same instrument, struggles with the same passages, and can therefore find common ground.¹²⁸ One teacher portrays this by saying:

¹²⁷ Nina (Teacher), Personal interview, May 23, 2017.

¹²⁸ Miko (Teacher), Personal interview, May 23, 2017.

I think if you plant a seed in a kid's brain, that we're kids as well. We're kids. We're part of the same program. It creates a common ground that is not based on anything that is not besides the actual project itself. Like, you have been taught that, aww, you have been taught the Rossini *William Tell*, I've been taught the Rossini *William Tell*, we have fun doing this together. And that's it. And I think they grow up feeling a bit more relaxed and less scared of the other part, the other, you know.¹²⁹

This exposure allows students to see each other's humanity, thereby opening an opportunity for dialogue and empathy. As Jamal, a staff member, said, "Empathy is something that you should do, and I think that when you're doing music, it comes like a byproduct because you have the ability to look the other in the eyes and understand his reaction."¹³⁰

Furthermore, the simple fact that they perform in varied locations and that the orchestra is half Arab and half Jewish itself makes a statement to the gathered public.

Nabeel describes the impact of the other group performing in each other's towns, saying:

So, if you have a young Jewish musician coming to Nazareth to perform next to a young Arab musician together, that's already a very powerful statement in itself. And you have a young Arab kid who's willing to go to Tel Aviv or a kibbutz or whatever, and perform a classical music piece by Beethoven or Brahms with a young Jewish musician, that in itself is already a very powerful statement.¹³¹

By giving voice to all, equity and justice may be achieved in a small yet significant way in this orchestral setting. For example, seminar discussions are done in Hebrew and Arabic, and lessons within the conservatory can be done in Hebrew, Arabic, or English

¹²⁹ Miko (Teacher), Personal interview, May 23, 2017.

¹³⁰ Jamal (Staff), Personal interview, May 24, 2017.

¹³¹ Nabeel Abboud-Ashkar, Skype interview, January 19, 2018.

depending on the needs of the students or teachers.¹³² On their website, they note that “the dedicated study of classical music offers a powerful platform for community-building among Jews and Arabs in Israel, while also giving Arab children the experience of equality within Israeli society.”¹³³

Students from out-of-town generally stay in hotels for the duration of the seminar, but Polyphony did one event with a local choir which allowed students to stay in homes. Many parents were generally very nervous about this; however, those who were initially tentative returned and mentioned some shame for those initial feelings when they saw the success of the program and enjoyment of their students.¹³⁴ Nabeel noted that:

some of the [Jewish] parents didn't feel comfortable enough that their children would stay with our families [in Nazareth]. Even though they were happy to host an Arab in their house, because of stereotypes they probably imagined a certain kind of house with a certain way of traditions or conducts or something that they didn't feel comfortable with... But one thing I can tell you, that by the end of this whole experience the parents that had any issues they came to us after that and they said, "You know, I feel very stupid for making an issue out of this. We know that there was no issue there and there was no reason to be worried."¹³⁵

The lecture portions are designed to teach about the music and its context, as well as facilitate space to reflect and apply it to the participants' lives through dialogue and discussion. Although facilitators do not intentionally force dialogue or debate about the current conflict, students who wish to engage in that naturally will ask those kinds of

¹³² Nabeel Abboud-Ashkar, Skype interview, January 19, 2018.

¹³³ “Why Music?” Polyphony Foundation, accessed March 13, 2017. <http://polyphonyfoundation.org/why-music/>.

¹³⁴ Nabeel Abboud-Ashkar, Skype interview, January 19, 2018.

¹³⁵ Ibid.

questions. Previous seminars have focused on discussions about how music can be revolutionary, progressive, or democratic. For example, the seminar orchestra was working on a piece that was written during the French Revolution. During the session, a discussion was started about how music can be revolutionary. They also examined how music can progress a society, and what it means to be a progressive society. Another focus of a seminar included discussion about democracy and assessing if Israeli society is truly a democracy.¹³⁶

Nabeel named the main goals and objectives of these discussions and facilitations as follows: for students to feel comfortable with each other, to find common ground through music, to build friendships, to learn classical music, and to discuss more serious issues through dialogues.¹³⁷ Using the window opened by common ground, empathy, and dialogue, students can begin to see things differently and understand each other more fully. In fact, at Bar-Ilan University (one of the universities which helped develop the *Alhan* music curriculum) a class on musical dialogue between Arabs and Jews is taught, which “seeks to use individual’s musical identities to address or create dialogue with the ‘other.’”¹³⁸

One teacher from the conservatory in Nazareth provided an example of interacting through music and dialogue with the “other.” He came through Polyphony first as a violin student. After graduating, he continued to work with Polyphony as a teacher and performer. He spoke of how playing next to other students, regularly

¹³⁶ Nabeel Abboud-Ashkar, Skype interview, January 19, 2018.

¹³⁷ Ibid.

¹³⁸ EnYart, “Music and Conflict Resolution,” 12.

interacting with “the other” allowed him to learn more about their worldview and why they believe what they do. Through humanization and learning he built empathy and relationships which has allowed him to continue this work.¹³⁹ It is Polyphony's hope that students begin to see music as a tool to understand each other better and learn how they can be an agent of change in their complex society.

Youth Orchestras and Chamber Groups

The Youth Orchestra is the group of students, equal numbers of Arab and Jewish musicians, who come together for the orchestra seminars. Not only do they perform a major program during the seminar, but they also provide many of the culminating Explained Concerts for schools as a part of the *Alhan* music appreciation curriculum. This orchestra is unique as it is an equal mix of Jews and Arabs playing next to each other. Furthermore, it carries a powerful message because they perform in Arab, Jewish, and mixed towns and settings.

The Galilee Chamber Orchestra became the first professional orchestra in the Galilee region when it started in 2012. This smaller group of some 35 musicians is also half Arab and half Jewish. They typically perform six programs a year, as well as doing some of the performances of the Explained Concerts at the culmination of the *Alhan* programs.

Polyphony also facilitates smaller chamber groups to play together, again mixed with half Jewish and half Arab musicians. These require an even greater level of

¹³⁹ Miko (Teacher), Personal interview, May 23, 2017.

engagement since members need to continually dialogue and make decisions about musical interpretation and how to run rehearsals. Nabeel quipped, “When you stop the music, you have a conversation about the music...you don’t rehearse if you don’t converse.”¹⁴⁰ Since chamber music is created without a conductor, this level of communication is needed, particularly since each member’s part is independent and interdependent to the whole. The intimate size and self-guided nature of chamber groups provide an opportunity for more advanced dialogue to be practiced. Nabeel mentioned that he is hoping to develop this portion further with it being a focus of an upcoming orchestra seminar.¹⁴¹

These orchestras and chamber ensembles, as well as seminars and music appreciation programs, intentionally bring together different people in order to make music and dialogue, by creating space to empathize, understand, and build relationships. The conservatories help to provide resources to students in areas that do not otherwise have access to classical music education. When prompted about signs of hope in the midst of challenges, Nabeel noted,

I don’t know why I am optimistic. People ask me, but I don’t know why. The only thing I can say is, especially because there are so many forces that are pulling the Israeli society into that direction of alienation of the Arab community, and forced segregation, and being afraid...it’s even more important to do the countermeasures. And what we’re doing is the countermeasure. And the interesting part is you’ll probably always find partners. You’ll find good people who believe in these things and are willing to help.¹⁴²

¹⁴⁰ Nabeel Abboud-Ashkar, Skype interview, January 19, 2018.

¹⁴¹ Ibid.

¹⁴² Ibid.

YMCA JERUSALEM YOUTH CHORUS

The second organization researched is the Jerusalem Youth Chorus, a non-profit organization which began in 2012. They meet at the International YMCA in Jerusalem, one of few places in Jerusalem that intentionally fosters a space that is safe and open to all. The Youth Chorus is a choral and dialogue program for youth in both East and West Jerusalem, where East Jerusalem is predominantly Arab and West Jerusalem is predominantly Jewish.¹⁴³ The YMCA Jerusalem Youth Chorus' mission is "to provide a space for [Israeli and Palestinian high school students] from East and West Jerusalem to grow together in song and dialogue. Through the co-creation of music and the sharing of stories, the chorus seeks to empower youth in Jerusalem to become leaders in their communities and inspire singers and listeners around the world to work for peace."¹⁴⁴

Micah Hendler, the Jewish-American founder and director of the program, has worked to create a safe space for students to come together through the shared experience of music. This common ground of music helps to create a strong communal bond that, aided by professionally facilitated dialogue, empowers students to discuss things such as identities, life experiences, communal narratives, religious traditions, and national histories.¹⁴⁵ The organization's goal is to allow the power of community singing to

¹⁴³ Jerusalem's history and current political status is complex. Jerusalem was split when the State of Israel formed in 1948. After the Six-Day War in 1967, Israel extended its occupation over East Jerusalem. Although it is a part of the occupied territories, there is no wall between East and West Jerusalem. The city of Jerusalem continues to be at the heart of the conflict between Israel and Palestine.

¹⁴⁴ "Our Mission," YMCA Jerusalem Youth Chorus, accessed March 13, 2017. <http://ymca.jerusalem youth chorus.org/about/>.

¹⁴⁵ Micah Hendler, Personal interview, May 25, 2017.

empower each one as a contributing member of the group, each with equal voice.¹⁴⁶

Hendler noted that, “One of the values that we focus on a lot is equality. We focus on the different kinds of equality and whether equality necessarily meshes with other values like freedom and those kinds of questions.”¹⁴⁷ Social capital is built by members seeing each other as equals, which is crucial in promoting just peace.¹⁴⁸

Each weekly rehearsal has two components: a choral rehearsal and professionally facilitated dialogue. Within the choral rehearsals, a broad mix of music is taught from the Western canon as well as an equal mix of traditional music from Jewish and Arab backgrounds. The chorus sings in many different venues within Israel and internationally. During concerts, Hendler provides context for each song, introducing each one in three languages: Arabic, Hebrew, and English.

Hendler intentionally chooses to have the choir not sing about the word “peace” because their experience is that it is viewed as cliché and that many groups do not even agree on what it means. They are also not naïve in thinking they will create peace in the Middle East. Hendler said, “we’re doing something that has inherent value in terms of bringing people together, in terms of creating an opportunity for things to look different on a small scale that hopefully through our performances can help translate into

¹⁴⁶ Shoshana Gottesman, Personal interview, May 25, 2017.

¹⁴⁷ Micah Hendler, Personal interview, May 25, 2017.

¹⁴⁸ Schirch, *Strategic Peacebuilding*, 15-17; Dekker and Uslander, *Social Capital and Participation in Everyday Life*, 1-8.

something on a bit of a larger scale.”¹⁴⁹ They instead talk about the building blocks of peace, such as understanding home or place, and in working together.¹⁵⁰

During the dialogue sessions, a safe space is developed where students understand that everyone has needs, emotions, and responsibilities that need to be shared and dealt with.¹⁵¹ For example, within the dialogue sessions, a social contract or agreement is developed to respect each other and allow all feelings and needs to be voiced. Members work on listening skills to expand their ability to understand and dialogue constructively, recognizing the wide spectrum of narratives and perspectives. They also discuss aspects of the conflict, nationality, and rights and laws, which require facilitators to sensitively lead and maintain a space of safety for all involved. Education around identities, intersectionality, privileges, and rights are discussed so that each member can promote respect. A translator is present during these sessions to allow for individuals’ native languages to be used.¹⁵²

A further goal of the facilitators is to work to increase the anti-oppressive competency of the students, which is an awareness of how to minimize the oppression of others. This is partly done by working to understand each other’s identities and privileges. As Shoshana described it, “I took even more of a kind of educational perspective when it comes to anti-oppressive competencies, as in looking in the room, like who's being included, who's being excluded, how do you make space for all of your

¹⁴⁹ Micah Hendler, Personal interview, May 25, 2017.

¹⁵⁰ Ibid.

¹⁵¹ Shoshana Gottesman, Skype interview, December 18, 2017.

¹⁵² Ibid.

students.”¹⁵³ For example, one week they looked at gender equity. One male student boasted about working hard to be able to keep his wife at home and treat her as a queen. The facilitators asked if he would want to switch places with his wife. He noted that he thought that would be ridiculous, which then provided a moment of enlightenment in realizing this inequality. The next week, they transferred this way of thinking to the treatment of different sides of the conflict. The facilitators asked if an Israeli would want to switch places with an Arab. By naming the inequity, the leaders believe that students can improve their anti-oppressive competency.¹⁵⁴

In addition to traditional choral rehearsals, they also sometimes create new compositions together through either improvisation or deliberate songwriting. This act of creativity is referenced repeatedly throughout the literature on peacebuilding since through imagination problems can be solved in unique ways.¹⁵⁵ The expressiveness of musical art opens that door, and the arts help to connect through similarities. Furthermore, some of the topics and conflict that these youth discuss can be hard to talk about, and youth chorus leaders believe that music can sometimes make it more understandable.¹⁵⁶

¹⁵³ Shoshana Gottesman, Skype interview, December 18, 2017.

¹⁵⁴ Micah Hendler, Personal interview, May 25, 2017.

¹⁵⁵ John Paul Lederach, *The Moral Imagination: The Art and Soul of Building Peace* (New York, NY: Oxford University Press, 2005); Tatsushi Arai, *Creativity and Conflict Resolution: Alternative Pathways to Peace* (New York, NY: Routledge, 2009); and Shoshana Gottesman, Personal interview, May 24, 2017.

¹⁵⁶ Shoshana Gottesman, Skype interview, December 18, 2017.

One activity done within the group is sharing songs. Each student submits a song they enjoy prior to rehearsal. Each song is listened to by the whole group. The songs are played without knowing anything about them or who submitted them. Students then discuss thoughts on the songs and often find that they are able to relate to unfamiliar songs, which might be a song from another's background. This exercise encourages students to appreciate the music of other backgrounds, as well as find cross-cultural commonality.¹⁵⁷

Twice a year the chorus goes on retreat together.¹⁵⁸ Their main goals include strengthening relationships, writing a song together, and engaging in challenging conversations. By leaving Jerusalem, they can experience a new space together, which can open the mind in new ways. Creating this space that is set apart allows room for creativity to write a new song. While in new locations they tour places to learn more about the Holocaust, the *Nakhbah*,¹⁵⁹ or other relevant cultural sites. These retreats work to build deeper and stronger relationships as well as provide further education, ultimately leading toward greater levels of empathy and understanding.¹⁶⁰

An example of a song they created together is called *Yihiye Beseder*, or “It’ll Be OK,” the following is an excerpt of the translated lyrics:

I don’t know what I want to say, but one day I will
I don’t know if things will ever change

¹⁵⁷ Shoshana Gottesman, Skype interview, December 18, 2017.

¹⁵⁸ Shoshana Gottesman, Personal interview, May 25, 2017.

¹⁵⁹ *Al-Nakhbah* means “the catastrophe” in Arabic, which refers to the period when hundreds of thousands of Arabs became refugees by fleeing or being expelled from their homes during the 1948 war in Israel/Palestine.

¹⁶⁰ Shoshana Gottesman, Personal interview, May 25, 2017.

I know that pessimism is just optimism masked by reality
 Why can't things be simpler?
 I know we each want different things, but we both want a change
 Maybe I know, maybe I don't know, but what matters is what I should do
 I know that everything will be ok
 We'll give it our all, God willing, no guarantees
 I'm here—you're here
 Walk with me to change the universe
 I don't know how to fly, even though the situation is really dangerous
 Nothing is ok, where is the peace dove?
 Or is it just words, and some illusions?
 Do you want me to sing to wake you up from these dreams?
 I accept that you like that.
 They say I will make a change
 Always keep my words in your mind
 Messenger of liberty – I'll heal your wounds
 (Blue skies) Yalla let's dance, yalla let's sing, yalla let's live in the best Heaven
 (Angels' tears) Yalla together, yalla let's protect, yalla let's give it our best
 (There's the laughter of children too) Can you hear my voice? More than this I
 won't say
 (Beautiful life) Enough, peace out, to the chorus, my brother!
 I know that everything will be cool [ok]
 We'll give our hearts and our spirit will bring the swagger
 We won't give up, we'll just lift our heads up¹⁶¹

Finally, the leaders also provide a facilitation class for recent graduates of the Youth Chorus, which provides an opportunity to develop skills in facilitating dialogues in order to continue this work beyond participation in the ensemble itself. This course generally has four to seven students, focusing on both psychological and educational levels of facilitating dialogues.¹⁶² Course leaders pull techniques from various resources but do not use any traditional textbooks since they can be disempowering and generally

¹⁶¹ “Yihiye Beseder,” Video from “The Music of the YMCA Jerusalem Youth Chorus.” <https://youtu.be/llH0VwhYf9A> accessed from <http://ymca.jerusalem youth chorus.org/music/>.

¹⁶² Shoshana Gottesman, Personal interview, May 25, 2017.

need to be translated.¹⁶³ The main focus and goals of the facilitation course are to teach the following:

- Expectations and concerns for dialoguing together,
- Teaching about empathic listening,
- Naming values and personal, group, and political identities,
- Understanding verbal and nonverbal communication (what to do if you ask a question and no one responds),
- How to co-facilitate with another person,
- How to start conversations,
- How to take the group on a tour,
- What can be said or not said in a group,
- What are considered insults,
- Anti-oppressive competency,
- Nonviolent communication,
- Micro (personal) and macro (societal) equality,
- Dealing with projection and splitting,¹⁶⁴
- Understanding and talking about needs and emotions, especially in cultures where these are not normally discussed in society,

¹⁶³ Shoshana Gottesman, Personal interview, May 25, 2017.

¹⁶⁴ *Projection* and *splitting* refer to the tendency of seeing each other in stark dualities—as in right or wrong, good or evil. This needs to be rectified as it is challenging to see another’s humanity if they are always evil.

- How to handle conversations about the conflict and solutions.¹⁶⁵

The final expectation of the course is for each student to write a short paper reflecting on what they have learned. For instance, one student wrote about how to recognize the past, understand the present, and move into the future as a mixed society. Another wrote about whether or not Israel and Palestine should move toward a one-state or two-state solution, while yet another student wrote about how a facilitator can either enable or disable communication.¹⁶⁶

Part of the work of the Jerusalem Youth Chorus is to educate students about humanity, identities, and mutual respect through reaching common ground with the shared experience of making music together. Safe space is also created to be able to share experiences and emotions freely within the group. Dialogue is professionally facilitated to discuss the conflict and learn about each other. They create new songs together while also sharing songs from their own cultures. Finally, students can go on to learn how dialogue can be facilitated in groups to carry the work of the Jerusalem Youth Chorus to other corners of their life.

The qualitative data in this chapter explains the details of the work of these two organizations. Both the Polyphony Foundation and the Jerusalem Youth Chorus bring Arabs and Jews together over the shared act of music-making. Through their programs, rehearsals, retreats, and seminars, these organizations utilize dialogue as a tool to try to

¹⁶⁵ Shoshana Gottesman, Skype interview, December 18, 2017.

¹⁶⁶ I was not given access to the papers, but was verbally given synopses: Shoshana Gottesman, Skype interview, December 18, 2017.

build understanding, common ground, relationships, and empathy, all pieces in transforming conflict.

CHAPTER 4: SUMMARY, APPLICATIONS, RECOMMENDATIONS

In this chapter, key findings from the literature review and field research are presented and summarized which provide evidence that dialogue and empathy are at the heart of conflict transformation and can be enhanced with music-making. The Polyphony Foundation and the Jerusalem Youth Chorus are discussed within the framework of Schirch's Map of Peacebuilding (Figure 1) to understand and assess their work as a means of building peace. This chapter also covers various goals and objectives of these groups and presents applications and elements for future research.

SUMMARY

Both the literature review and field research illustrate that dialogue and empathy are at the heart of conflict transformation, as is building understanding, networks, relationships, and social capital. Conflict is a normal part of human relationship and society; the challenge or opportunity is to deal with conflict in positive, constructive, creative, and non-violent ways. Through constructive dialogue, one has the opportunity to understand another. Through understanding another's point of view or situation, empathy can increase. This study illustrates that empathy is essential in peacebuilding and is enhanced through music-making. Empathy has the power to overcome perceptions of dissimilarity and to accept others' difference, as does music-making. Overcoming dissimilarity can open the door to common ground and fruitful relationships.

Using Schirch's framework of Strategic Peacebuilding, we see both the Polyphony Foundation and the Jerusalem Youth Chorus utilize all four components of peacebuilding. Evaluating these organizations within this Map of Peacebuilding, both

groups seem to be strategically working to build peace through music and dialogue and have created structures and programs to work toward their stated goals.

1. **Waging Conflict Nonviolently:** For both groups, the act of bringing together people who are in conflict with one another demonstrates this. Organizational leaders seek to do this in nonviolent ways where the disagreements are contained rather than exacerbated. In both groups, the nonviolent act is music-making and dialoguing. These shared activities allow for understanding and empathy to be built for future conflict transformation.
2. **Reducing Direct Violence:** Polyphony does this by focusing on the music. The common ground is built first by teaching mostly “neutral” music alongside music of each cultural group, and then dialogues are primarily launched from their discussions. Students can organically continue the conversation to the conflict if they desire, or not. The Jerusalem Youth Chorus reduces direct violence by creating a safe space and social contract regarding the expectations of respect, safety, and anti-oppression to help facilitate building social capital and understanding.
3. **Transforming Relationships:** Both groups transform conflict by allowing all students to come together as equals and play music, an effective way to build relationships. This act of sharing an experience such as making music together gives students the opportunity to break down societal barriers and stereotypes and build up networks. Professionally facilitated dialogues further this work of transforming relationships where deeper interactions, understanding, and empathy can occur.

- 4. Building Capacity:** Polyphony's educational arm, orchestral seminar sessions, chamber music groups, and follow-up surveys all work toward developing capacity through resourcing. The Jerusalem Youth Chorus also builds capacity every rehearsal through its professionally facilitated dialogues and development of social capital and relationships. The creative element of writing songs together provides the imagination needed for conflict transformation. They also give ongoing survey evaluations to track shifts in attitudes.

Examining both groups through this framework shows that, whether intentionally or unintentionally, the work these organizations do is the work of peacebuilding as described in this methodology. Within peacebuilding, their use of dialogue specifically situates this work within conflict transformation.

Ensemble music with diverse people may be an act of transforming conflict itself. While music's content through text or musical intention can elicit peace, the act of playing together in ways that transcend what otherwise happens naturally may be a form of conflict transformation with strategic planning. The organizations studied in this thesis did this by bringing Arabs and Jews—people traditionally in conflict—together. Shoshana Gottesman, a leader in the Jerusalem Youth Chorus, notes that a culture of peace needs to be developed through education to help transform attitudes and behaviors.¹⁶⁷ This work can be analogous to musical terms such as dissonance, resolution, and polyphony. Music often moves through dissonance into consonance. Chords and dissonances frequently resolve, which can be likened to the work of conflict transformation. Furthermore, polyphony, or the weaving together of several distinct

¹⁶⁷ Gottesman, "Hear and Be Heard," 6.

voices which all have their own melodies, also harmonizes disjunct or disparate musical themes. To quote Galtung:

Good art is like good peace: always challenging. Art and peace are both located in the tension between emotions and intellect. Another false dichotomy...art, like peace, has to overcome such false dichotomies by speaking both to the heart and to the brain, to the compassion of the heart and constructions of the brain. Maybe that is where art and peace really find each other and interconnect most deeply: they both address both human faculties.¹⁶⁸

Additionally, the findings from the field research align with what Kathryn Lance found in her study of various groups who use music and dance in peacebuilding.¹⁶⁹ Her respondents gave the reasons and purpose behind their work as a means of breaking down barriers, finding common language, and connecting to human emotions.¹⁷⁰ She further analyzes her findings of the strengths of the arts within peacebuilding, which are supported by the literature within this field. First, the arts provide a “means toward transformation” with participants challenging their assumptions, changing perceptions and attitudes, and increasing mutual understanding. Second, the arts afford a “means of and toward dialogue,” which is crucial in conflict transformation. Third, the arts are “a means toward therapeutic healing;” and finally, the arts are “a means toward emotional

¹⁶⁸ Johan Galtung, “Peace, Music and the Arts: In Search of Interconnections,” in *Music and Conflict Transformation*, ed. Olivier Urbain (London: I. B. Tauris, 2015), 60.

¹⁶⁹ Kathryn Lance, “Breakin’ Beats and Building Peace,” (MA Thesis, American University, 2012).

¹⁷⁰ *Ibid.*, 78-79.

awareness and violence prevention.”¹⁷¹ These key findings overlap with the goals, missions, and work of Polyphony and the Jerusalem Youth Chorus.¹⁷²

One other commonality within these groups that is needed for successful experiences includes a safe space and mutual understanding of what is expected. Many discuss the need to create safe space, which is significant for reflection, exchange, dialogue, and music-making. Schirch notes this includes a safe physical, emotional, and relational space.¹⁷³ EnYart notes that a safe space to engage with the “other” with “positive interactions, also leaves opportunity for barriers to come down.”¹⁷⁴ Lederach explains that this space requires a culture of honesty, learning about others’ identities, and engaging in various types of exchanges.¹⁷⁵ A balance of power is needed, where any one group’s identity is not seen as default or superior to foster equality. An understanding of expectation in the Jerusalem Youth Chorus is achieved by creating a social contract together. In this, assumptions, values, and needs are discussed to work toward respect of all members. Social contracts are helpful in groups where overt conflict is present, as it aids in understanding what will be accomplished and how to protect human needs and rights of others.

¹⁷¹ Lance, “Breakin’ Beats and Building Peace,” 131-46.

¹⁷² It is important to acknowledge that the research and evidence do not show that the purpose and goals of these programs have been achieved as the scope of this thesis was not to determine the efficacy of these organizations.

¹⁷³ Schirch, *Strategic Peacebuilding*, 36-7.

¹⁷⁴ EnYart, “Music and Conflict Resolution,” 80.

¹⁷⁵ Lederach, *The Little Book of Conflict Transformation*, 57-9

APPLICATIONS

This research has many potential applications, particularly in its connection to the ensemble classroom and for integration into music curricula. Music is a discipline in which students are taught critical, musical listening; with awareness of the potentials for deeper and more uplifting human connections through music, ensemble directors of any age group can potentially foster both musical as well as extra-musical dialogue.

Ensemble music is an area in which the opportunity exists to teach listening and musical dialogue,¹⁷⁶ which could also generate space to teach dialogue more effectively. It can be a way to create commonality and shared humanity, which provides the framework to nurture empathy. In ensembles, music directors can create safe space for honest reflection, empathy, dialogue, and music-making. This includes striving for balanced power through equity and giving an opportunity for all to have a voice. Chamber groups further encourage this dialogue due to the intimate size and self-guided nature.

Functionally, music can be a way to teach listening, and listening and understanding are at the heart of dialogue, which is important in transforming conflict.

The curricular potential of teaching music and conflict transformation may also be promising. Since the body of literature on arts and peacebuilding continues to grow, several programs within higher education are becoming designed around this. Although there are no undergraduate majors on tying together music and conflict transformation, that program could emerge if it follows the trend of increasing research in the field. This major of study could focus on the key components of peacebuilding, empathy, dialogue,

¹⁷⁶ Cindy L. Bell, "Critical Listening in the Ensemble Rehearsal: A Community of Learners," *Music Educators Journal* 104, no. 3 (March 2018): 17-25. <http://journals.sagepub.com/doi/full/10.1177/0027432117745951>.

and community music-making by including collaborative courses on music and peacebuilding, community music, music and politics or diplomacy. Curricular collaborations with non-profit management and arts management skills will also benefit peacebuilding initiatives because the process of starting organizations similar to the ones observed in this study requires organizational skills and experience. Through both the use of this research within the ensemble classroom as well as the higher education curriculum, these applications could equip musicians and leaders to create ways of using music and dialogue to transform conflict within their relationships and communities.

This research also lends itself well to workshops and community events as building empathy and understanding can be done at any level. For example, Musicians Without Borders works at training musicians and leaders to use music, creativity, empathy, safety, and equality to bring people together through music toward peacebuilding. Beyond partnering with local grassroots organizations in post-war areas, they also provide trainings for people to use music as a tool to build peace in their own communities.¹⁷⁷ In a sense, this builds *ad hoc* ensembles out of communities that would not normally have come together to build empathy and transform conflict through music.

RECOMMENDATIONS FOR FURTHER RESEARCH

Monitoring goals and tracking the efficacy of Polyphony, the Jerusalem Youth Chorus, and similar groups is an area of great need for further research. Ideally, this would not be tied to short-term funding as is so often the case for non-profit

¹⁷⁷ “Musicians Without Borders,” <https://www.musicianswithoutborders.org>.

organizations. Decisions need to be made around what studies or methods can best be constructed and used to track success and efficacy of peacebuilding through music organizations. As discussed in Chapter 2, many arts-based peacebuilders in the field talk about this challenge, since both the arts and peacebuilding can bring about results that are more difficult to measure, or at least measure over a short period of time. Using the understanding of these organizations, further research and study using the theory of change can be done to track if or how effectively their mission and goals are being achieved.

Further research and discussion are also needed to determine the kind of training and education needed for music practitioners, music teachers, and musicians to facilitate music and peacebuilding. With this information about the groups and literature review, my hope is to continue further studies of the Polyphony Foundation, the Jerusalem Youth Chorus, and similar programs to determine ways to evaluate efficacy and follow-up studies of their students and graduates. Urbain also notes that as these studies continue, opportunities arise to heal larger groups through “community music therapy” or “social music therapy.”¹⁷⁸

¹⁷⁸ Olivier Urbain, *Music and Conflict Transformation*, 3.

Appendix A – Approved IRB Proposal

James Madison University
Human Research Review Request

FOR IRB USE ONLY:			
Exempt: <input type="checkbox"/>	Protocol Number: _____	1 st Review: _____	Reviewer: _____
Expedited <input type="checkbox"/>	IRB: _____	2 nd Review: _____	Reviewer: _____
Full Board: <input type="checkbox"/>	Received: _____	3 rd Review: _____	Reviewer: _____
Project Title:	<u>Music, empathy, and dialogue: Transferring techniques of listening and peacebuilding into the music classroom</u>		
Project Dates: (Not to exceed 1 year minus 1 day)	From: <u>05/10/17</u> To: <u>05/09/18</u> MM/DD/YY MM/DD/YY		
Responsible Researcher(s):	<u>Benjamin Bergey</u>		
E-mail Address:	<u>bergeybx@jmu.edu</u>		
Telephone:	<u>215-605-1073</u>		
Department:	<u>School of Music</u>		
Address (MSC):	<u>7301</u>		
Please Select:	<input type="checkbox"/> Faculty <input type="checkbox"/> Undergraduate Student <input type="checkbox"/> Administrator/Staff Member <input checked="" type="checkbox"/> Graduate Student		
<i>(if Applicable):</i>			
Research Advisor:	<u>Foster Beyers</u>		
E-mail Address:	<u>beyersfj@jmu.edu</u>		
Telephone:	<u>540-568-6654</u>		
Department:	<u>School of Music</u>		
Address (MSC):	<u>7301</u>		
Minimum # of Participants:	<u>2</u>		
Maximum # of Participants:	<u>50</u>		
Funding:	External Funding: Yes: <input type="checkbox"/> No: <input checked="" type="checkbox"/> If yes, Sponsor: _____ Internal Funding: Yes: <input checked="" type="checkbox"/> No: <input type="checkbox"/> If yes, Sponsor: <u>School of Music, OIP</u> Independently: Yes: <input checked="" type="checkbox"/> No: <input type="checkbox"/> Remainder _____		
Incentives:	Will monetary incentives be offered? Yes: <input type="checkbox"/> No: <input checked="" type="checkbox"/> If yes: How much per recipient? _____ In what form? _____		
Must follow JMU Financial Policy:	http://www.jmu.edu/financemanual/procedures/4205.shtml#.394IRBApprovedResearchSubje cts		

Institutional Biosafety Committee Review/Approval :	Use of recombinant DNA and synthetic nucleic acid molecule research: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If "Yes," approval received: <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Pending IBC Protocol Number(s): Biosafety Level(s):
Will research be conducted outside of the United States?	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No If "Yes," please complete and submit the International Research Form along with this review application: http://www.jmu.edu/researchintegrity/irb/forms/irbinternationalresearch.doc
Certain vulnerable populations are afforded additional protections under the federal regulations. Do human participants who are involved in the proposed study include any of the following special populations? Some populations may be vulnerable to coercion or undue influence. Does your research involve any of the following populations?	<input checked="" type="checkbox"/> Minors <input type="checkbox"/> Pregnant women (<i>Do not check unless you are specifically recruiting</i>) <input type="checkbox"/> Prisoners <input type="checkbox"/> Fetuses <input type="checkbox"/> My research does not involve any of these populations <input type="checkbox"/> Elderly <input type="checkbox"/> Diminished capacity/Impaired decision-making ability <input type="checkbox"/> Economically disadvantaged <input type="checkbox"/> Other protected or potentially vulnerable population (<i>e.g. homeless, HIV-positive participants, terminally or seriously ill, etc.</i>) <input checked="" type="checkbox"/> My research does not involve any of these populations

Investigator: Please respond to the questions below. The IRB will utilize your responses to evaluate your protocol submission.

1. ☒ **YES** ☐ **NO** Does the James Madison University Institutional Review Board define the project as **research**?

The James Madison University IRB defines "research" as a "systematic investigation designed to develop or contribute to *generalizable knowledge*." All research involving human participants conducted by James Madison University faculty and staff and students is subject to IRB review.

2. ☒ **YES** ☐ **NO** Are the human participants in your study **living** individuals?

"Individuals whose physiologic or behavioral characteristics and responses are the object of study in a research project. Under the federal regulations, human subjects are defined as: living individual(s) about whom an investigator conducting research obtains:

(1) data through intervention or interaction with the individual; or (2) identifiable private information."

3. ☒ **YES** ☐ **NO** Will you obtain data through **intervention** or **interaction** with these individuals?

"Intervention" includes both physical procedures by which data are gathered (e.g., measurement of heart rate or venipuncture) and manipulations of the participant or the participant's environment that are performed for research purposes. "Interaction" includes communication or interpersonal contact between the investigator and participant (e.g., surveying or interviewing).

4. ☒ **YES** ☐ **NO** Will you obtain **identifiable private information** about these individuals?

"Private information" includes information about behavior that occurs in a context in which an individual can reasonably expect that no observation or recording is taking place, or information provided for specific purposes which the individual can reasonably expect will not be made public (e.g., a medical record or student record). "Identifiable" means that the identity of the participant may be ascertained by the investigator or associated with the information (e.g., by name, code number, pattern of answers, etc.).

5. ☐ **YES** ☒ **NO** Does the study present **more than minimal risk** to the participants?

"Minimal risk" means that the risks of harm or discomfort anticipated in the proposed research are not greater, considering probability and magnitude, than those ordinarily encountered in daily life or during performance of routine physical or psychological examinations or tests. Note that the concept of risk goes beyond physical risk and includes psychological, emotional, or behavioral risk as well as risks to employability, economic well being, social standing, and risks of civil and criminal liability.

CERTIFICATIONS:

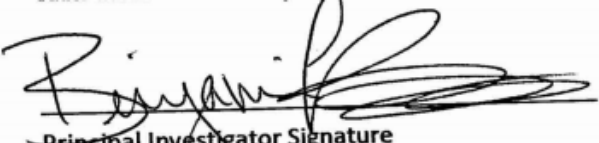
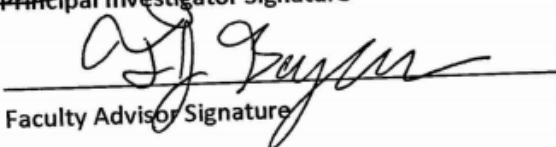
For James Madison University to obtain a Federal Wide Assurance (FWA) with the Office of Human Research Protection (OHRP), U.S. Department of Health & Human Services, **all** research staff working with human participants must sign this form and receive training in ethical guidelines and regulations. "Research staff" is defined as persons who have direct and substantive involvement in proposing, performing, reviewing, or reporting research and includes students fulfilling these roles as well as their faculty advisors. The Office of Research Integrity maintains a roster of all researchers who have completed training within the past three years.

Test module at ORI website <http://www.jmu.edu/researchintegrity/irb/irbtraining.shtml>

Name of Researcher(s) and Research Advisor	Training Completion Date
Benjamin Bergey	08/26/2014
Foster Beyers	04/07/2017

For additional training interests, or to access a Spanish version, visit the National Institutes of Health Protecting Human Research Participants (PHRP) Course at: <http://phrp.nihtraining.com/users/login.php>.

By signing below, the Responsible Researcher(s), and the Faculty Advisor (if applicable), certifies that he/she is familiar with the ethical guidelines and regulations regarding the protection of human research participants from research risks. In addition, he/she agrees to abide by all sponsor and university policies and procedures in conducting the research. He/she further certifies that he/she has completed training regarding human participant research ethics within the last three years.

 Principal Investigator Signature	<u>4/17/17</u> Date
 Faculty Advisor Signature	<u>4/17/17</u> Date

Submit an electronic version (in a Word document) of your **ENTIRE** protocol to researchintegrity@jmu.edu.

Provide a **SIGNED** hard copy of the Research Review Request Form to:

Office of Research Integrity, MSC 5738, 601 University Boulevard, Blue Ridge Hall, Third Floor, Room # 342

Purpose and Objectives

Please provide a lay summary of the study. Include the purpose, research questions, and hypotheses to be evaluated. (Limit to one page)

The purpose of this research is to observe, interview, and research the music education of the Polyphony Foundation and Jerusalem Youth Chorus. I am working on my doctoral thesis which looks at various music groups that seek to promote understanding, dialogue, community, and ultimately peacebuilding (conflict transformation) through various means, since music has the ability to communicate and bring people together in unique and powerful ways. I will include current scholarship in music pedagogy, classroom culture, as well as theories of peacebuilding to fill out my literature review. Through this research, I am seeking to demonstrate how to apply these methods of dialogue, listening, and understanding into the music classroom. The importance of these applications are to encourage more empathetic people, passionate musicians, and positively contributing members of society.

The Polyphony Foundation is an organization started by Nabeel Abboud-Ashkar. Nabeel was a member of Daniel Barenboim's famous West-Eastern Divan Orchestra, known for bringing Arabs and Israelis together in an unprecedented way. Nabeel sought to bring this kind of understanding to the Israeli education system, to not only give quality music education, but also give youth the opportunity to learn how to empathize and dialogue at an early age. Therefore, Polyphony has helped to improve and develop the music curriculum in Israel, for both Arab and Jewish schools, where they have after-school programs, orchestras, and a scholar-in-residence program. The Jerusalem Youth Chorus brings together members of their community to sing and dialogue, teaching them to be leaders to enact peace in their communities by engaging in music and verbal dialogue.

The interviews conducted in this research is to gain information on how these specific programs are run, particularly the techniques used in facilitating discussion and music education. For that reason, organization names, and possibly interviewee names may be maintained, barring their consent. In learning about their techniques, I will determine possible ways to transfer these techniques into the orchestral music classroom. These findings will contribute to my doctoral thesis, lecture recital, and possible future presentations, publications, and lectures.

Procedures/Research Design/Methodology/Timeframe

Describe your participants. From where and how will potential participants be identified (e.g. class list, JMU bulk email request, etc.)?

The participants will be staff and volunteers of the Polyphony Foundation and Jerusalem Youth Chorus who are willing to be interviewed. If a staff member or volunteer deem it appropriate for me to record stories, experiences, or reflections from students who are under the age of 18, I will distribute parental/guardian consent form(s) and youth assent forms, and wait for their completion before I interviewed the student. I will be available to answer all questions they may have. I will have a translator if necessary. If the parent/guardian declines, I will not interview the student.

How will subjects be recruited once they are identified (e.g., mail, phone, classroom presentation)? Include copies of recruitment letters, flyers, or advertisements.

I communicate with the executive directors via email, and will interview the willing staff members. Those staff members will be recruited by the organizations, based on availability, willingness, and applicability. Staff will not be coerced or forced to participate. If a staff member or volunteer deem it appropriate for me to record stories, experiences, or reflections from students who are under the age of 18, I will distribute parental/guardian consent form(s) and youth assent forms, and wait for their completion before I interviewed the student. I will be available to answer all questions they may have. I will have a translator if necessary. If the parent/guardian declines, I will not interview the student.

Describe the design and methodology, including all statistics, IN DETAIL. What exactly will be done to the subjects? If applicable, please describe what will happen if a subject declines to be audio or video-taped.

The research will be conducted through an interview format with each staff member or volunteer. All interviews will be held on each respective site. The participant will sign a consent form, and be given the option to be audio-recorded. If they decline to be audio-recorded, I will take notes on my secure, password-protected laptop. I will be available to respond to all questions that the participant may have.

I will interview the staff, volunteer, or student one-on-one, or in small groups if one-on-one is not preferred (or with a parent/guardian if a minor). I will sit down with them and ask them questions from the Interview Questions below. All interviews will be conducted on site, and transcribed into password-protected Word documents.

The Interview Questions are as follows:

What techniques are used to facilitate dialogue in the Programs?

What are example questions from those facilitations?

What methods have you found that lead to successful dialogue and listening?

How do you promote a safe environment for the students to be vulnerable with each other?

How do you teach the art of listening, both to musicians as well as audiences?

What are the primary goals of your Music Education program, and what benefits have you seen beyond those goals?

Do you see any part of what your organization does as conflict transformation?

What is it like working with the Ministry of Education to implement this curriculum? Do you help with the training of teachers?

What access do children have in obtaining instruments, and how is that funded?

What other organizations do you partner with? Are there other organizations you partner with that are using similar concepts?

Do you attempt to help the audiences to improve their art of listening (and how)? How are the audiences impacted by these performances?

Is there anything else from your experiences that are relevant to my dissertation research that I should be aware of?

The participant will be thanked for their time and help in this thesis.

Emphasize possible risks and protection of subjects.

There are no potential risks for the subjects, beyond the risks associated with everyday life.

What are the potential benefits to participation and the research as a whole?

These organizations are providing outstanding music education, and helping to teach understanding and empathy to youth. By participating in these interviews, their techniques and stories can be synthesized to be used by other educators to provide better music education, and to provide techniques to help teach more empathetic students, passionate musicians, and positively contributing members of society. Participants will also receive a copy of my completed thesis document. This also positively promotes the Polyphony Foundation.

Where will research be conducted? (Be specific; if research is being conducted off of JMU's campus a site letter of permission will be needed)

The interviews will be conducted at the Polyphony Conservatory in Nazareth, Israel and the YMCA in Jerusalem.

Will deception be used? If yes, provide the rationale for the deception. Also, please provide an explanation of how you plan to debrief the subjects regarding the deception at the end of the study.

No

What is the time frame of the study? (List the dates you plan on collecting data. This cannot be more than a year, and you cannot start conducting research until you get IRB approval)

Twelve months pending IRB approval: May 10, 2017 – May 9, 2018

Data Analysis

How will data be analyzed?

I will keep notes and transcripts on a secure, password-protected laptop. Each participant will be given a code number so as to de-identify the data. My document with coding identification will be in a separate password-protected document in a separate encrypted folder. I will then synthesize the qualitative results from the interviews.

How will you capture or create data? Physical (ex: paper or tape recording)? Electronic (ex: computer, mobile device, digital recording)?

I will capture the data with a digital recorder (Olympus Digital Voice Recorder WS-821). Audio files, notes and synthesis of data will be encrypted and documented on my secure, password-protected laptop. Should the participant decline being audio recorded, I will solely capture the data within the notes taken on my laptop.

Do you anticipate transferring your data from a physical/analog format to a digital format? If so, how? (e.g. paper that is scanned, data inputted into the computer from paper, digital photos of physical/analog data, digitizing audio or video recording?)

No, all data will be taken, created, and/or used digitally and stored protected by encryption.

How and where will data be secured/stored? (e.g. a single computer or laptop; across multiple computers; or computing devices of JMU faculty, staff or students; across multiple

computers both at JMU and outside of JMU?) If subjects are being audio and/or video-taped, file encryption is highly recommended. If signed consent forms will be obtained, please describe how these forms will be stored separately and securely from study data. All data will be securely stored on a single, secure password-protected laptop, where I follow the IRB Data Management Security Tips. All audio files will be immediately transferred to my laptop directly, deleted from the device, and encrypted on my laptop. All word files will be password-protected. I will take pictures of each consent form with my iPhone and transfer them to my personal laptop for safe keeping in a file-encrypted folder using MacPaw Hider 2 on my hard drive, separate from my other documents. Original paper copies will be kept in a small bag I keep on my person, until I return home to immediately destroy them with a mechanical shredder once the digital versions are secure, and the pictures on the iPhone will also be deleted. My iPhone is not backed up to the cloud, so that when deleted, it is completely destroyed. My document with coding identification will be in a separate document in a separate encrypted folder.

Who will have access to data? (e.g. just me; me and other JMU researchers (faculty, staff, or students); or me and other non-JMU researchers?)

Only I will have access to all interview data. My thesis advisor will have access to only de-identified data analysis via sit-down meetings with me and my laptop.

If others will have access to data, how will data be securely shared?

My thesis advisor, Foster Beyers, can have access to my de-identified data analysis on my laptop. I will only share my data when we are reviewing the research on my laptop. He will have no direct access to my encrypted files or my laptop.

Will you keep data after the project ends? (i.e. yes, all data; yes, but only de-identified data; or no) If data is being destroyed, when will it be destroyed, and how? Who will destroy the data?

Yes, all data will be saved and stored with encryption and password-protection indefinitely on my secure, password-protected laptop. I will be the sole holder of this data. De-identified data will be kept indefinitely for use in future presentations, further research, or publications.

Reporting Procedures

Who is the audience to be reached in the report of the study?

The audience will be my thesis committee, music educators, music directors, and anyone else who may be interested in reading my thesis.

How will you present the results of the research? (If submitting as exempt, research cannot be published or publicly presented outside of the classroom. Also, the researcher cannot collect any identifiable information from the subjects to qualify as exempt.)

This thesis will be completed and published according to the procedures of the JMU Graduate School.

How will feedback be provided to subjects?

Subjects can request the thesis document.

Experience of the Researcher (and advisor, if student):

Please provide a paragraph describing the prior relevant experience of the researcher, advisor (if applicable), and/or consultants. If you are a student researcher, please state if this is your first study. Also, please confirm that your research advisor will be guiding you through this study.

I have done several projects that use research in my undergraduate and graduate studies. One of my undergraduate research studies involved interviewing Israelis as to the use of music during protest. I also completed my undergraduate study abroad in the Middle East, where I traveled for the semester learning about the culture and use of music. I also conducted a research project at JMU in my masters, examining music students' perceptions of performance anxiety as it pertained to solo performance.

While Mr. Beyers has not had previous research experience with human subjects, he has led an orchestral tour within Israel, and is very familiar with musical practices and cultural considerations of the area.

Consent to Participate in Research – Polyphony

Identification of Investigators & Purpose of Study

You are being asked to participate in a research study conducted by Benjamin Bergey from James Madison University. The purpose of this study is to observe music groups that seek to promote understanding, dialogue, community, and ultimately peacebuilding. This study will contribute to the researcher's completion of his doctoral thesis.

Research Procedures

Should you decide to participate in this research study, you will be asked to sign this consent form once all your questions have been answered to your satisfaction. This study consists of an interview that will be administered to individual participants in Nazareth, Israel. You will be asked to provide answers to a series of questions related to your work with Polyphony. The interviews will be recorded with a digital audio recorder. If declined, I will take notes on my laptop.

Time Required

Participation in this study will require 30-60 minutes of your time.

Risks

The investigator does not perceive more than minimal risks from your involvement in this study (that is, no risks beyond the risks associated with everyday life).

Benefits

The potential benefits of this study may not directly benefit you. By participating in this study, your stories, experiences, and techniques will be synthesized to be used by other music educators to provide outstanding music education, and to teach empathy, understanding, and dialogue. It also positively promotes the Polyphony Foundation.

Confidentiality

The results of this research will be presented in my thesis document. The results of this project will be coded in such a way that your identity will not be attached to the final form of this study unless they wish for their name to be associated with their quotations. The researcher retains the right to use and publish non-identifiable data. The organization name may be used. While individual responses are confidential, aggregate data will be presented representing averages or generalizations about the responses as a whole. All data will be stored indefinitely in an encrypted location accessible only to the researcher. Upon completion of the study, all information will be stored on a secure laptop in a password-protected document. This data will be stored solely for the purpose if needed by my dissertation committee or for clarification therein.

Participation & Withdrawal

Your participation is entirely voluntary. You are free to choose not to participate. Should you choose to participate, you can withdraw at any time without consequences of any kind.

Questions about the Study

If you have questions or concerns during the time of your participation in this study, or after its completion or you would like to receive a copy of the final aggregate results of this study, please contact:

Benjamin Bergey
School of Music
James Madison University
bergeybx@jmu.edu

Foster Beyers
School of Music
James Madison University
Telephone: (540) 568-6654
beyersfj@jmu.edu

Questions about Your Rights as a Research Subject

Dr. David Cockley
Chair, Institutional Review Board
James Madison University
(540) 568-2834
cocklede@jmu.edu

Giving of Consent

I have read this consent form and I understand what is being requested of me as a participant in this study. I freely consent to participate. I have been given satisfactory answers to my questions. The investigator provided me with a copy of this form. I certify that I am at least 18 years of age.

☐ I give consent to be audio-recorded during my interview. _____ (initials)

☐ I give consent to be publically recognized and cited by name in the study document, lecture recital, and other public forums such as conference presentations. _____ (initials)

Name of Participant (Printed)

Name of Participant (Signed)

Date

Name of Researcher (Signed)

Date

Parent/Guardian Informed Consent to Participate in Research - Polyphony

Identification of Investigators & Purpose of Study

Your child is being asked to participate in a research study conducted by Benjamin Bergey from James Madison University. The purpose of this study is to observe orchestral groups that seek to promote understanding, dialogue, community, and ultimately peacebuilding. This study will contribute to the researcher's completion of his doctoral dissertation.

Research Procedures

Should you decide to allow your child to participate in this research study, you will be asked to sign this consent form once all your questions have been answered to your satisfaction. This study consists of an interview that will be administered to individual participants in Nazareth, Israel. Your child will be asked to provide answers to a series of questions related to your child's work with Polyphony. With your permission, the interviews will be recorded with a digital audio recorder. If declined, I will take notes on my laptop.

Time Required

Participation in this study will require 15-30 minutes of your child's time.

Risks

The investigator does not perceive more than minimal risks from your child's involvement in this study (that is, no risks beyond the risks associated with everyday life).

Benefits

The potential benefits of this study may not directly benefit your child. By participating in this study, your child's stories, experiences, and techniques will be synthesized to be used by other music educators to provide outstanding music education, and to teach empathy, understanding, and dialogue. It also positively promotes the Polyphony Foundation.

Confidentiality

The results of this research will be presented in my thesis document. The results of this project will be coded in such a way that the respondent's identity will not be attached to the final form of this study. The researcher retains the right to use and publish non-identifiable data. The organization name may be used. While individual responses are confidential, aggregate data will be presented representing averages or generalizations about the responses as a whole. All data will be stored indefinitely in an encrypted location accessible only to the researcher. Upon completion of the study, all information will be stored on a secure laptop in a password-protected document. This data will be stored solely for the purpose if needed by my dissertation committee or for clarification therein.

There is one exception to confidentiality we need to make you aware of. In certain research studies, it is our ethical responsibility to report situations of child abuse, child neglect, or any life-threatening situation to appropriate authorities. However, we are not seeking this type of information in our study nor will you be asked questions about these issues.

Participation & Withdrawal

Your child's participation is entirely voluntary. You are free to choose not to allow him or her to participate. Should you choose to allow him or her to participate, you can withdraw at any time without consequences of any kind.

Questions about the Study

If you have questions or concerns during the time of your child's participation in this study, or after its completion or you would like to receive a copy of the final aggregate results of this study, please contact:

Benjamin Bergey
School of Music
James Madison University
bergeybx@jmu.edu

Foster Beyers
School of Music
James Madison University
Telephone: (540) 568-6654
beyersfj@jmu.edu

Questions about Your Rights as a Research Subject

Dr. David Cockley
Chair, Institutional Review Board
James Madison University
(540) 568-2834
cocklede@jmu.edu

Giving of Consent

I have read this consent form and I understand what is being requested of my child as a participant in this study. I freely consent for my child to participate. I have been given satisfactory answers to my questions. The investigator provided me with a copy of this form. I certify that I am at least 18 years of age.

☐ I give consent for my child to be audio-recorded during the interview. _____
(initials)

Name of Child (Printed)

Name of Parent/Guardian (Printed)

Name of Parent/Guardian (Signed)

Date

Name of Researcher (Signed)

Date

Consent to Participate in Research – Jerusalem Youth Chorus

Identification of Investigators & Purpose of Study

You are being asked to participate in a research study conducted by Benjamin Bergey from James Madison University. The purpose of this study is to observe music groups that seek to promote understanding, dialogue, community, and ultimately peacebuilding. This study will contribute to the researcher's completion of his doctoral thesis.

Research Procedures

Should you decide to participate in this research study, you will be asked to sign this consent form once all your questions have been answered to your satisfaction. This study consists of an interview that will be administered to individual participants in Jerusalem, Israel. You will be asked to provide answers to a series of questions related to your work with the Jerusalem Youth Chorus. The interviews will be recorded with a digital audio recorder. If declined, I will take notes on my laptop.

Time Required

Participation in this study will require 30-60 minutes of your time.

Risks

The investigator does not perceive more than minimal risks from your involvement in this study (that is, no risks beyond the risks associated with everyday life).

Benefits

The potential benefits of this study may not directly benefit you. By participating in this study, your stories, experiences, and techniques will be synthesized to be used by other music educators to provide outstanding music education, and to teach empathy, understanding, and dialogue. It also positively promotes the Jerusalem Youth Chorus.

Confidentiality

The results of this research will be presented in my thesis document. The results of this project will be coded in such a way that your identity will not be attached to the final form of this study unless they wish for their name to be associated with their quotations. The researcher retains the right to use and publish non-identifiable data. The organization name may be used. While individual responses are confidential, aggregate data will be presented representing averages or generalizations about the responses as a whole. All data will be stored indefinitely in an encrypted location accessible only to the researcher. Upon completion of the study, all information will be stored on a secure laptop in a password-protected document. This data will be stored solely for the purpose if needed by my dissertation committee or for clarification therein.

Participation & Withdrawal

Your participation is entirely voluntary. You are free to choose not to participate. Should you choose to participate, you can withdraw at any time without consequences of any kind.

Questions about the Study

If you have questions or concerns during the time of your participation in this study, or after its completion or you would like to receive a copy of the final aggregate results of this study, please contact:

Benjamin Bergey
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bergeybx@jmu.edu

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Telephone: (540) 568-6654
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Questions about Your Rights as a Research Subject

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cocklede@jmu.edu

Giving of Consent

I have read this consent form and I understand what is being requested of me as a participant in this study. I freely consent to participate. I have been given satisfactory answers to my questions. The investigator provided me with a copy of this form. I certify that I am at least 18 years of age.

☐ I give consent to be audio-recorded during my interview. _____ (initials)

☐ I give consent to be publically recognized and cited by name in the study document, lecture recital, and other public forums such as conference presentations. _____ (initials)

Name of Participant (Printed)

Name of Participant (Signed)

Date

Name of Researcher (Signed)

Date

Parent/Guardian Informed Consent to Participate in Research – Jerusalem Youth Chorus

Identification of Investigators & Purpose of Study

Your child is being asked to participate in a research study conducted by Benjamin Bergey from James Madison University. The purpose of this study is to observe orchestral groups that seek to promote understanding, dialogue, community, and ultimately peacebuilding. This study will contribute to the researcher's completion of his doctoral dissertation.

Research Procedures

Should you decide to allow your child to participate in this research study, you will be asked to sign this consent form once all your questions have been answered to your satisfaction. This study consists of an interview that will be administered to individual participants in Jerusalem, Israel. Your child will be asked to provide answers to a series of questions related to your child's work with Jerusalem Youth Chorus. With your permission, the interviews will be recorded with a digital audio recorder. If declined, I will take notes on my laptop.

Time Required

Participation in this study will require 15-30 minutes of your child's time.

Risks

The investigator does not perceive more than minimal risks from your child's involvement in this study (that is, no risks beyond the risks associated with everyday life).

Benefits

The potential benefits of this study may not directly benefit your child. By participating in this study, your child's stories, experiences, and techniques will be synthesized to be used by other music educators to provide outstanding music education, and to teach empathy, understanding, and dialogue. It also positively promotes the Jerusalem Youth Chorus.

Confidentiality

The results of this research will be presented in my thesis document. The results of this project will be coded in such a way that the respondent's identity will not be attached to the final form of this study. The researcher retains the right to use and publish non-identifiable data. The organization name may be used. While individual responses are confidential, aggregate data will be presented representing averages or generalizations about the responses as a whole. All data will be stored indefinitely in an encrypted location accessible only to the researcher. Upon completion of the study, all information will be stored on a secure laptop in a password-protected document. This data will be stored solely for the purpose if needed by my dissertation committee or for clarification therein.

There is one exception to confidentiality we need to make you aware of. In certain research studies, it is our ethical responsibility to report situations of child abuse, child neglect, or any life-threatening situation to appropriate authorities. However, we are not seeking this type of information in our study nor will you be asked questions about these issues.

Participation & Withdrawal

Your child's participation is entirely voluntary. You are free to choose not to allow him or her to participate. Should you choose to allow him or her to participate, you can withdraw at any time without consequences of any kind.

Questions about the Study

If you have questions or concerns during the time of your child's participation in this study, or after its completion or you would like to receive a copy of the final aggregate results of this study, please contact:

Benjamin Bergey
School of Music
James Madison University
bergeybx@jmu.edu

Foster Beyers
School of Music
James Madison University
Telephone: (540) 568-6654
beyersfj@jmu.edu

Questions about Your Rights as a Research Subject

Dr. David Cockley
Chair, Institutional Review Board
James Madison University
(540) 568-2834
cocklede@jmu.edu

Giving of Consent

I have read this consent form and I understand what is being requested of my child as a participant in this study. I freely consent for my child to participate. I have been given satisfactory answers to my questions. The investigator provided me with a copy of this form. I certify that I am at least 18 years of age.

☐ I give consent for my child to be audio-recorded during the interview. _____
(initials)

Name of Child (Printed)

Name of Parent/Guardian (Printed)

Name of Parent/Guardian (Signed)

Date

Name of Researcher (Signed)

Date

CHILD ASSENT FORM (Ages 7-12) - Polyphony

IRB #

MUSIC, EMPATHY, AND DIALOGUE: TRANSFERRING TECHNIQUES OF LISTENING AND PEACEBUILDING INTO THE MUSIC CLASSROOM

We would like to invite you to take part in this study. We are asking you because you are a member of the Polyphony Conservatory.

In this study we will try to learn more about how Polyphony educates its students to engage in dialogue, listening, and understanding. You will be asked questions regarding your experience in Polyphony's music education, and what it has been like to play music with other students. You will also be asked to share any stories of what it has been like to talk with other students in the classroom. With your permission, this interview will be audio-recorded if that is ok with you. If not, I will take notes on my laptop.

Participating in this study will not hurt you in any way. You should not participate in this study if you do not want to share stories. The reason we are doing this study is so that other students can benefit from the type of music education that you have received.

Your parents have been asked to give their permission for you to take part in this study. Please talk this over with your parents before you decide whether or not to participate.

You do not have to be in this study if you do not want to. If you decide to participate in the study, you can end the interview at any time.

If you have any questions at any time, please ask the researchers.

If you check "yes," it means that you have decided to participate and have read everything that is on this form. You and your parents will be given a copy of this form to keep.

_____ Yes, I would like to participate in the study.

_____ Yes, it is ok to be audio-recorded.

Name of Child (printed)

Date

Signature of Investigator

Date

Benjamin Bergey
bergeybx@jmu.edu
+1 (215) 605-1073

CHILD ASSENT FORM (Ages 7-12) - Jerusalem Youth Chorus

IRB #

MUSIC, EMPATHY, AND DIALOGUE: TRANSFERRING TECHNIQUES OF LISTENING AND PEACEBUILDING INTO THE MUSIC CLASSROOM

We would like to invite you to take part in this study. We are asking you because you are a member of the Jerusalem Youth Chorus.

In this study we will try to learn more about how Jerusalem Youth Chorus educates its students to engage in dialogue, listening, and understanding. You will be asked questions regarding your experience in Jerusalem Youth Chorus's music education, and what it has been like to play music with other students. You will also be asked to share any stories of what it has been like to talk with other students in the classroom. With your permission, this interview will be audio-recorded if that is ok with you. If not, I will take notes on my laptop.

Participating in this study will not hurt you in any way. You should not participate in this study if you do not want to share stories. The reason we are doing this study is so that other students can benefit from the type of music education that you have received.

Your parents have been asked to give their permission for you to take part in this study. Please talk this over with your parents before you decide whether or not to participate.

You do not have to be in this study if you do not want to. If you decide to participate in the study, you can end the interview at any time.

If you have any questions at any time, please ask the researchers.

If you check "yes," it means that you have decided to participate and have read everything that is on this form. You and your parents will be given a copy of this form to keep.

_____ Yes, I would like to participate in the study.

_____ Yes, it is ok to be audio-recorded.

Name of Child (printed)

Date

Signature of Investigator

Date

Benjamin Bergey
bergeybx@jmu.edu
+1 (215) 605-1073

YOUTH ASSENT FORM (Ages 13-17) - Polyphony

IRB #

MUSIC, EMPATHY, AND DIALOGUE: TRANSFERRING TECHNIQUES OF LISTENING AND PEACEBUILDING INTO THE MUSIC CLASSROOM

We are inviting you to participate in this study because you are a member of the Polyphony Conservatory, and we are interested in hearing about your experience. This research will take you about 15-30 minutes.

In this study we will try to learn more about how Polyphony educates its students to engage in dialogue, listening, and understanding. You will be asked questions regarding your experience in Polyphony's music education, and what it has been like to play music with other students. You will also be asked to share any stories of what it has been like to talk with other students in the classroom. With your permission, this interview will be audio-recorded if that is ok with you. If not, I will take notes on my laptop.

Participating in this study will not hurt you in any way. You should not participate in this study if you do not want to share stories. The reason we are doing this study is so that other students can benefit from the type of music education that you have received.

Your responses will be completely confidential. The audio-recording will only be heard by the researcher and no individual responses will be identified in the final presentation unless you would like your name mentioned.

We have asked your parents for their permission for you to do this study. Please talk this over with them before you decide whether or not to participate.

If you have any questions at any time, please ask the researcher.

If you check "yes," it means that you have decided to participate and have read everything that is on this form. You and your parents will be given a copy of this form to keep.

_____ Yes, I would like to participate in the study.

_____ Yes, it is ok to be audio-recorded.

Signature of Subject

Date

Signature of Investigator

Date

Benjamin Bergey
bergeybx@jmu.edu

+1 (215) 605-1073

YOUTH ASSENT FORM (Ages 13-17) - Jerusalem Youth Chorus

IRB #

MUSIC, EMPATHY, AND DIALOGUE: TRANSFERRING TECHNIQUES OF LISTENING AND PEACEBUILDING INTO THE MUSIC CLASSROOM

We are inviting you to participate in this study because you are a member of the Jerusalem Youth Chorus, and we are interested in hearing about your experience. This research will take you about 15-30 minutes.

In this study we will try to learn more about how the Jerusalem Youth Chorus educates its students to engage in dialogue, listening, and understanding. You will be asked questions regarding your experience in the Jerusalem Youth Chorus's music education, and what it has been like to play music with other students. You will also be asked to share any stories of what it has been like to talk with other students in the classroom. With your permission, this interview will be audio-recorded if that is ok with you. If not, I will take notes on my laptop.

Participating in this study will not hurt you in any way. You should not participate in this study if you do not want to share stories. The reason we are doing this study is so that other students can benefit from the type of music education that you have received.

Your responses will be completely confidential. The audio-recording will only be heard by the researcher and no individual responses will be identified in the final presentation unless you would like your name mentioned.

We have asked your parents for their permission for you to do this study. Please talk this over with them before you decide whether or not to participate.

If you have any questions at any time, please ask the researcher.

If you check "yes," it means that you have decided to participate and have read everything that is on this form. You and your parents will be given a copy of this form to keep.

_____ Yes, I would like to participate in the study.

_____ Yes, it is ok to be audio-recorded.

Signature of Subject

Date

Signature of Investigator

Date

Benjamin Bergey

bergeybx@jmu.edu
+1 (215) 605-1073

Interview Questions - Staff/Volunteers

What techniques are used to facilitate dialogue in the Programs?
 What are example questions from those facilitations?
 What methods have you found that lead to successful dialogue and listening?
 How do you promote a safe environment for the students to be vulnerable with each other?
 How do you teach the art of listening, both to musicians as well as audiences?
 What are the primary goals of your Music Education program, and what benefits have you seen beyond those goals?
 Do you see any part of what your organization does as conflict transformation?
 What is it like working with the Ministry of Education to implement this curriculum? Do you help with the training of teachers?
 What access do children have in obtaining instruments, and how is that funded?
 What other organizations do you partner with? Are there other organizations you partner with that are using similar concepts?
 Do you attempt to help the audiences to improve their art of listening (and how)? How are the audiences impacted by these performances?
 Is there anything else from your experiences that are relevant to my dissertation research that I should be aware of?

Interview Questions - Students

What types of things do you do in this music school?
 What is your favorite part about being a part of this?
 What is it like to play music and talk with different people?
 Have you met new friends?
 What kinds of new things have you learned while being a part of this music school?
 What would you like to do when you get older?
 Have you participated in the Residence in Scholar program [Polyphony only]? What was that like?

International Research

Complete this form if the proposed research will be conducted outside of the United States and submit with the Human Research Review Request form.

Responsible Researcher(s): Benjamin Bergey

Project Title: Music, empathy, and dialogue: Transferring techniques of listening and peacebuilding into the music classroom

1. In which country will the research be conducted?

As a student of JMU, I will be conducting the research both here in the United States as well as in Israel.

2. Describe the rationale for selection of this site.

This is where the Polyphony Conservatory and Foundation and Jerusalem Youth Chorus operate their education, which is directly pertinent to my thesis.

3. Describe the ways in which cultural norms and/or local laws differ between the host site and the United States. Consider the differences in consent procedures, age of majority, autonomy of individuals, group consent, and/or parental consent. Include an explanation of what cultural sensitivities will be required to conduct this study.

In terms of music education and performance, there are not significant differences between the United States and Israel in terms of consent procedures, age of majority (also 18), autonomy of individuals, group consent, and/or parental consent. As needed, I will also be in direct contact with the United States representatives of these organizations as my liaisons for any other considerations to be sensitive to or aware of. I also completed my undergraduate study abroad in the Middle East and am very aware of cultural norms in this area.

4. Describe any aspects of the cultural, political, or economic climate in the country where the research will be conducted which might increase the risks for participants. Describe the steps the researcher will take to minimize these risks:

There are no perceived risks to participants for any aspects of the cultural, political, or economic climate between the United States and Israel. Nonetheless, I will be in direct contact with the United States representatives as my liaison for any other considerations to be sensitive to or aware of.

5. Describe how the researcher will obtain culturally appropriate access to this community.

As a researcher, I have both professional and personal access to music educators and conductors around the world. I will also obtain culturally

appropriate access via the executive director and public relations manager of the organization, who are American staff members.

6. What is the primary language of the potential research subjects?

The primary language in Israel is Hebrew. The primary language of this research is English. When interpretation is necessary, I have contacts I hire for translation between Hebrew and English or Arabic and English.

7. Is the researcher fluent in the primary language? If no, please explain how the researcher will communicate with the subject population during recruitment, consent, and completion of the study.

The researcher is fluent in English. Should interpretation be necessary, I have contacts whom I can hire for translation between Hebrew and English or Arabic and English.

8. There are instances in which an ethics committee (IRB equivalent) or other regulatory entity must review and approve the research. Please provide information about the committee or entity reviewing this project.

This is not applicable to this study.

9. If the researcher is a student, describe how the faculty advisor and student will communicate to ensure there is adequate oversight of the project.

As a graduate student in the JMU School of Music, I see my advisor each week for no less than one hour in a one-on-one setting. We will also communicate via email and Skype regularly and as necessary. The faculty advisor will be aware of all interviews, and will provide guidance and oversight before, during, and after the research period.

Site Coordinator Letter of Permission

7 May 2017

Institutional Review Board
James Madison University
MSC 5738
601 University Boulevard
Harrisonburg, VA 22807

Dear Institutional Review Board,

I hereby agree to allow Benjamin Bergey, from James Madison University to conduct his research at the YMCA Jerusalem Youth Chorus. I understand that the purpose of the study is to research groups bringing diverse people together to make music, as well as work towards understanding, dialogue, and conflict transformation.

By signing this letter of permission, I am agreeing to the following:

☐ JMU researchers have permission to be on the YMCA Jerusalem Youth Chorus premise.

☐ JMU researchers have access to the data collected to perform the data analysis both for presentation and/or for publication purposes.

Sincerely,

Micah Hendler, Director

*Jerusalem Youth Chorus
King David Street 26
Jerusalem, Israel*

Site Coordinator Letter of Permission

7 May 2017

Institutional Review Board
James Madison University
MSC 5738
601 University Boulevard
Harrisonburg, VA 22807

Dear Institutional Review Board,

I hereby agree to allow Benjamin Bergey, from James Madison University to conduct his research at the Polyphony Conservatory. I understand that the purpose of the study is to study music groups that bring diverse people together to make music as well as engage in dialogue and understanding.

By signing this letter of permission, I am agreeing to the following:

☐ JMU researcher(s) have permission to be on the Polyphony Conservatory premise.

☐ JMU researcher(s) have access to the data collected to perform the data analysis both for presentation and/or for publication purposes.

Sincerely,

Sharon Tsayad, Music Director
Polyphony Conservatory

Appendix B – Interview Questions

What is your role in this organization?

What are the primary goals of your organization, the music education, and what benefits have you seen beyond those goals? What is the mission and vision?

What are the greatest challenges and opportunities within your work?

What is your teaching philosophy and approach to this ensemble?

What type of social change do you strive for? How can you see that?

How do you facilitate dialogue within your ensemble?

What techniques are used to facilitate dialogue in your ensemble?

What types of questions are used in those facilitations?

What methods have you found that lead to successful dialogue and listening?

How do you create a safe environment for the students to be vulnerable with each other?

In what ways do you see dialogue happening outside of these facilitations?

What are you doing to facilitate empathy within your ensemble?

How do you teach empathy to musicians?

How do you teach empathy to audiences?

What are the results of this type of facilitation on your ensemble or musicians?

How do you teach listening as a part of empathy?

What is the purpose of bringing diverse people together in this ensemble?

What opportunities are afforded by bringing diverse people together in this ensemble?

What challenges do you face in reaching this purpose?

Experiences/outcomes:

What responses do you witness from students?

What growth do you see, if any?

Do you have evaluative tools to measure responses, experiences, or outcomes? If so, what results have you seen?

(Polyphony)

Do you participate in/lead within the Orchestra Seminars?

What experiences do you see

What is it like working with the Ministry of Education to implement this curriculum? Do you help with the training of teachers?

What access do children have in obtaining instruments, and how is that funded?

(Jerusalem Youth Chorus)

How do transition from rehearsal, to dialogue, and back to rehearsal?

What elements of improvisation and cocreation do you use? How do you facilitate that work?

How do you select students to be a part of the ensemble?

What is the structure of the facilitation class? Who attends and leads, and what are the goals?

(Both)

What other organizations do you partner with? Are there other organizations you partner with that are using similar concepts?

Do you attempt to help the audiences to improve their art of listening (and how)? How are the audiences impacted by these performances?

Is there anything else from your experiences that are relevant to my dissertation research that I should be aware of?

What do you hope for the future with this ensemble?

What future research would be helpful?

What else do you want to tell me?

Is it ok for me to follow up and continue the conversation as questions arise? If so, what is the best method?

Appendix C – Nabeel Abboud-Ashkar

Polyphony Leader, January 19, 2018, Skype Interview

Interviewer: Can you talk about your approach of bringing Arab and Jewish musicians together, especially in the orchestra seminars? Why do you use classical music? What are the challenges and opportunities?

Nabeel: So if you expose young Arab and young Jewish kids to classical music at an early age, you're already creating something that they have in common, something that they both appreciate. And through that, at some point if you do this in a constructive way, you expose them to each other's culture. It's not only classical music, but in a certain percentage or a certain degree, some Arabic music, exposing young Jewish people to Arabic music and young Arabic kids to Jewish, Israeli music, in the broader context, in the context of multicultural music where classical music is the center, then they become more accepting.

They look at it differently. And then the Arabic music and the Jewish music becomes part of the bigger picture. The Arab kids would think, "Oh, this is the music of the Jewish people. It has nothing to do with us." But they're exposed to classical music and they're exposed to classical Jewish composers. And then they're exposed to Jewish songs and then it becomes closer. It's not something very foreign. And the same thing we're doing with Arabic music. When we introduce Arabic music to the Jewish kids, we make special arrangements for the orchestra. So, they're listening to Camille Saint-Saëns, and then they're listening to Mozart, and then to some Arabic composer but it's in the same orchestration. So, it's not that it's something so different and so far away that they say, "Ah, no. This not ours, this is for the other group." It brings things closer from ... By doing that, you just create something that they share, something that they have in common. And when you bring them all to the concerts and they see that they're enjoying the same music, they realize that they have more in common than they felt they had.

So this is terms of exposure and relying on culture to ... Of education, of music education to create this common ground. And the same thing ... And this is what we in our music appreciation curriculum, when we have Arab and Jewish schools going through the same program, having the same concerts, the teachers training together, and all of that. Now, I will address the ensembles in a second, but the reason I'm saying all of this is just to put things in a context. This is as much as you can do when it comes to how much music can impact. It's a lot. It sounds like, "Yeah, so what? So they listen to music together." No. It's just to get the system to adopt such

a model and to integrate it in the Ministry of Education, etc. It's a huge effort.

Interviewer: I bet. Yeah.

Nabeel: That's a very important step just for the whole system to realize that there should be one curriculum, there should be one bigger curriculum to expose the Arab and Jewish kids, and this is the beginning. And the Arab and the Jewish kids are playing together and not being so segregated. So, this will not make any ... Within Israel the conflict between the Arab and the Jewish communities, they're not at war with each other. It's a more internal Israeli thing. If you apply this with ... Across border conflict areas it might create more sympathy from one toward the other, but I wouldn't call that peace-building or peacemaking. I don't think music has that kind of power. However, when it comes to the ensemble and to the youth orchestra, which is probably the highest level of interaction, this ... The process of getting to know the other through this common ground becomes then very interesting, and I think it's a most powerful interaction throughout our problems.

Imagine for a second you've got a young Arab violinist from even Nazareth or a small town here in the north of Israel, who's actually quite good, and you have a Jewish guy from Philippi who has never met an Arab guy who start mixing and playing together, and they come to our orchestra, and they're sitting next to each other. They know very little about each other, probably have many stereotypes in their head, and the first thing they communicate is through their violins. They're sitting ... Sharing the stand, the music stand. They're sharing the same music stand, and then they're impressed by each other's playing. This already breaks so many stereotypes for the Jewish young man or young woman. The idea that a young Arab person can play the violin at such a high standard, and be playing Schubert, or Mozart, or Beethoven. And to see that is changing the whole perception of how a young Arab person looks like, or does, or is doing in his life. So, that's already one thing that ... You can talk about it, or you can try to find the words to explain it to the others, but when you experience it just changes the way you think and you feel.

But that's only the beginning. So, you stay for four or five days, and you feel comfortable enough after you've played with that person next to you rehearsed, and you've gone to the discussions and to lectures, and then you feel more comfortable talking up and starting a conversation and getting to know him better. Again, the music provides the platform, the space, this common-ground space for people to come around and gradually to feel more comfortable to open up one to the other.

Nabeel: And the idea of the lectures and the discussions is just to create a forum where people also are actively thinking about what's the role of music in society. And by examining either the periods or the time the music was composed, whether it's Beethoven, then you're talking about the British revolution. What is a revolution? How can music be revolutionary? What's the relationship between social and political revolution and the music? Just to have all these young people from different backgrounds in the same room, hearing a lecture about revolutions and asking questions and discussing, and they're reflecting this on our reality. Did really the revolution achieve what they were supposed to, or they just ... From the outside things look better but the core of things just kind of ... It's still the same, just have a different packaging, if you will. And then you say, "Okay," if you talk about the French revolution and all the declaration of the human rights and all of that. And then you say, "Okay. Democracy. Does it really achieve what it should? And is it truly a democracy?" And then you just ... Just by reflecting. You don't necessarily have to go in deep into all these questions and details, but young people are smart enough to answer the questions themselves, and sometimes they feel comfortable enough to take it a step further and ask each other questions. We've seen that. And others don't. Others just listen and it's enough for them and they're there, but they don't want to take a very active role in getting to know any other things.

It's really up to each and every one of the players to get whatever he or she wants out of this too, in that sense. We create the environment, we create the structure, and we encourage them, and then some take it a step further, others don't. So, this is how it works. One theme we took a couple of years ago was progress, music and progress. And we addressed the whole question of progress. What is a progressive society? How can music be progressive? There was an article by Arnold Schoenberg about Brahms, Johannes Brahms. And the title was, "Brahms the Progressive." Now, Brahms was regarded by so many music critics and composers and people of his time as a very conventional composer. And Arnold argues that Brahms was actually very progressive. And we were playing variations by Brahms. It's a very interesting way to connect music with society and politics, and we had wonderful people come and talking about what progress is on so many different levels, whether it's society, whether it's science, whether it's medicine and then connect this to music.

Again, nothing really directed to the conflict itself, but it's just showing young people that there's a strong connection between the arts and music, and social change and social processes that have happened in history. And encouraging them at ... With music, even deciding where you want to perform and with whom, as simple as that, and not even talking while you perform, but just where and with whom is already a very powerful statement. And this is the power of the art.

Nabeel: So, if you have a young Jewish musician coming to Nazareth to perform next to an Arab young musician together, that's already a very powerful statement in itself. And you have a young Arab kid who's willing to go to Tel Aviv or a kibbutz or whatever, and perform a classical music piece by Beethoven or Brahms with a young Jewish musician, that in itself is already a very powerful statement. And what Polyphony is trying to do is to give those young people in this group the stage so that they can meet more and more Arabs, and they have a stronger voice in Israeli society.

So, this is my answer. It's not exact science. I don't think you can make it something more. And that's a problem with all the ... Whenever you apply for a grant or for support, especially from governmental ... Whether it's the European Union or USAID, because sometimes it just doesn't make sense to me. When you talk about art you cannot make it science. And when you talk about the impact and how you ... The measurables, how do you measure it? If you just inspire people and if you believe that people who, once they are inspired and they meet each other, then it has touched their lives and changed their minds. And it's the best way to do it. How do you measure it? Once you try to measure it you make it very silly. Really. We tried to develop some questionnaires and ask the kids, and as we were writing the questions we thought, you cannot really capture the essence of what's happening here. So, it's a human experience. You cannot scale it from one to five. How was the experience? It becomes very silly when you ask them these questions. So, it's really about bringing young people together, working hard towards a common goal and that's playing beautiful music. It requires a lot of commitment, it requires a lot of coordination and trust, and a lot of listening to each other and communicating through your music, and this is a wonderful way to start to trust each other, and open up and get to know each other.

And this is happening in a reality where Arab and Jewish people hardly interact. And so, this is how this is making a difference. So, none of that brings peace, I don't think. But it does make ... I'm hopeful and I believe that if this happens on a much larger scale and continues to grow, it will have an impact on Israeli society at least in the communities where it's active, where it's happening.

Interviewer: So, you mentioned that you create the environment and structure to allow this to happen. Is there, other than encouraging music to be played together, is there anything else that you find you need to say or do for the students who are maybe a little unsure about being with another? Or is it usually not an issue? Creating that safety.

Nabeel: In some cases it was, and in many cases it wasn't. I can give you a couple of examples. We've done two projects with a choir from [Ananga] called Hof HaSharon. It's half an hour away from Tel Aviv. It's closer to the

center of the country. And actually they reached out to us. They had heard about Polyphony, they had it ... It's a nice choir. It's not very high level but they're really wonderful young people, and the lady who's running the choir is very ... They even loved the idea of doing something joined with our orchestra in Nazareth. And we said, "Of course we will do that."

Nabeel: And so, the first time we took our orchestra, and we had around, I don't know, 18 or 19 young musicians. We did some ... I can't remember. Maybe Beethoven or Hayden or something. And the really nice thing is that the students in Hof HaSharon, they were responsible for organizing the whole weekend. So, their students hosted our students. It wasn't like there's a staff and everything is organized, and that we just come there and wait for things to happen. But they were our hosts, so they were actively being responsible for taking us or the kids around, not very good at rehearsals, not doing rehearsals. And the nice thing is that the families of Hof HaSharon were hosting our students and we didn't have hotels, or guest houses or anything like that. So, the kids stayed with families. And that was very interesting, because also for a Jewish family to host an Arab young person is very unusual.

Now, the week after or a couple of weeks after that they came to Nazareth and we hosted them in Nazareth, and there were some issues there because some of the parents didn't feel comfortable enough that their children would stay with our families. Even though they were happy to host an Arab in their house, because of stereotypes they probably imagined a certain kind of house with a certain way of traditions or conducts or something that they didn't feel comfortable with. So, we spoke to all of them. Some of them changed their minds and they let their children stay, and others didn't. But one thing I can tell you, that by the end of this whole experience the parents that had any issues they came to us after that and they said, "You know, I feel very stupid for making an issue out of this. We know that there was no issue there and there was no reason to be worried."

Interviewer: Interesting.

Nabeel: But this is a very unique experience because usually we don't have families hosting our students. We usually stay at a hotel or something where everybody is coming together. The very first time we invited a group of musicians, young musicians, to come to Nazareth for three days this was definitely an issue. The parents were worried, and we agreed that they would come with an adult who would accompany them and would be there and make sure that everybody is safe, and that the parents are not worried.

Nabeel: But after that, this was never an issue because I can give you ... By the third or fourth time we had done this, the kids would be staying in a hotel in Nazareth, and one time I was coming to the hotel at 11 o'clock at night, driving with my car. So, then I see four kids, and it's dark and it's ... You've seen Nazareth. It's hilly, it's not the place you should ... You know, someone who's coming from the outside isn't just comfortable walking in the street, even though it's very safe, but people who come from the outside don't know that. But anyway, I'm driving my car to get into this hotel which is not far from our school, where you've been, and I see those four young guys or people walking in the street. And I look and they're Jewish kids from our seminar.

Interviewer: Wow!

Nabeel: So, I pull over and say, "Hey, guys. What the hell are you doing now at this late hour outside? There's nothing here for you to look for on the road." "They said, "Oh, we're looking to buy Arabic sweets." So, I thought, "Are you crazy? At this time, everything is closed." And then I took them back to the hotel, but this just tells you how safe they felt and how much ... It just took us to do these workshops three times, four times, and then everybody felt really safe. And why if you bring some Jewish guy for the first time to Nazareth, or a young Jewish girl for that matter as well, they would feel in the beginning at least very careful or not comfortable. So, yes, it does change how people feel and behave with each other.

Interviewer: How would you describe the goals or objectives that you hope to reach through these lectures and seminars? Just educating each other about the other? Or music specifically only? Or what are your goals?

Nabeel: I think the first thing is for people to feel comfortable with each other, feel that they have in common ... They're much in common with ... They don't know. They discover through this project how much they have in common. They break a lot of stereotypes, they change a lot of misconceptions that they have one about the other. Just an example of, "what do you think about the house of an Arab guy? How do you imagine it and then you go and you see it in reality and understand that image that you have created all these years in your mind about how an Arab person would behave in his house or how his house would look?" It's just not right. It's just as a modern house as any other. It's just the environment, the structures of the city and all that it's not the same as in Tel Aviv and other places, but people in their houses live pretty much in a similar way. And then, after that, you just start to know people, build friendships, and open up. And at some point also discuss some more serious issues. But it's a long process and it starts by giving them a reason to come together and work together closely.

- Nabeel: And this is what the music does. It provides this common interest and creates passion. They are all passionate of the music. And we're saying, "Hey, you're all good musicians for your age, so, come and start playing together." And then you encourage them to spend more time with each other, to learn more about on the other end then, encourage them to think about music as a powerful tool for social change, or something that can have an impact on society. And in some cases we have seen wonderful friendships develop. People have become very good friends, and then people play in ensembles together or study together in the university and so on.
- Interviewer: Are there translators normally around, or how do you deal with language?
- Nabeel: All our kids speak Hebrew.
- Interviewer: So, you use Hebrew?
- Nabeel: We use mainly Hebrew, or English when we have a guest.
- Interviewer: I see. Do you set some ground rules or a social contract or anything?
- Nabeel: This is an American thing. We don't do this. You guys like to have a contract for everything. No. It's really big. In the very beginning we were watching everything more carefully. We were with very wide-open eyes looking at everything, making sure that nobody says something that might offend others, so that we were ready to take any action if there's something going on there that's not right. But then at some point we understood that nothing is going to really happen. One thing happened in the past, and it wasn't during the seminar. It was after, when there was a ... I think it was the last war on Gaza, where some of the Arab and Jewish students started with Facebook saying stuff that were offensive to each other, but this is not ... At some point this came to our attention and then we tried to do something about it but it was the only example that I can think of. But during the seminars it was never really an issue.
- Interviewer: So, jumping to Alhan, the process of getting that into the curriculum and developing that, did you need ... You spoke about the measurables or things like that. Did you need to show the effectiveness of it to get it into the Ministry of Education? Or how did you prove that that is a better way of education or something?
- Nabeel: Well, we modeled it according to some other structures, more or less. It's similar to other programs that were already adopted or used by the Ministry of Education. I think this was the smart move we did. In a way, we brought our content into something that was already existing and we modified it, instead of coming up with something completely new, and

convincing them that this is okay. We said, "Okay, there was the Levinski College, which was designing most of the curriculums for the similar programs in Israel, either for the Israeli Phil, or for the Haifa Symphony or other places."

Nabeel: And we approached this a little bit cautiously and said, "Hey, this is what we would like to do and this is the idea. These are the curricula. These are the musical pieces we would like to include, and can you work around that?" And they said, "Yes." And they allowed us, so we became partners. And this is what made it easier to become part of the mainstream education that ...

Interviewer: I see.

Nabeel: And then, as time passed we also stopped working with Levinski. We found a more suitable partner at some point. It's Bar-Ilan University, and we are-

Interviewer: Sorry. What was the name?

Nabeel: Bar-Ilan. It's not far from Tel Aviv. And so, we're constantly modifying the model and we're comfortable with the outcome.

Interviewer: What would you say are the greatest strengths of that program?

Nabeel: Of Alhan?

Interviewer: Yeah.

Nabeel: It combines two things. In the educational system in Israel you have kind of a fund or you have a program that's responsible for bringing performances and cultural activities to the schools. And on the other part you have all the teacher training programs. Every teacher has to be involved in a training program throughout the year, and this is part of the strategy of the Ministry of Education. Thus they keep the teachers fresh and are given new tools and knowledge all the time.

And they're motivated to do that because the more programs they do it improves their conditions and their salaries and stuff, so there's incentives in that structure as well. And the Alhan program works on both levels. So, we are providing the music performance, which is a very high standard performance. But every student, and every teacher, and every school that receives this performance from us, they are also part of the training program that we provide.

Nabeel: So, it's not just a performance. It becomes part of the curriculum, it becomes part of the day-to-day program at the school. And this is why it has such a strong impact. If we were just selling a concert and going ... Even if we just did this on the Saint-Saëns *Carnival of the Animals*, and the kids were not ... We did a lot. The whole ... The book, the booklet or whatever what we give ... The materials that we give the teachers, we did a lot of that with the Alhan at Levinski before.

We coordinate to bring our staff, our teacher trainers, we bring them and they go to the training centers and they train the teachers. So, by the time we are bringing the concert, the teachers have gone through the training, and then they have implemented the curriculum throughout the year in the schools. And we don't just provide a big concert. We provide first ... We call it the preparation concert. So, we send off a trio of musicians and a narrator into the schools, and they perform the pieces within the class within really a very intimate setting for the first time.

And only after the kids have experienced the music live for the first time within their own environment, and they become more familiar with the music, only then we take them to the concert hall. It's a long process. The concert, the final concert is the climax, but the process is very long and it takes up all year just to organize all of this. So, they should start training in late September, the beginning of October. And as they start the training and start implementing the curriculum, the teachers get over 30 hours of training to apply the curriculum in the school.

And the first concert is the end of February, which is a preparation for the big concert, then, which comes in May. So, this is why this program, this is very ... The impact it has on the students, and on the school, and on the teachers, it's a big impact. And now in the places where we have Arab and Jewish schools in both, then it's going to be even more interesting, because the Arab and Jewish teachers playing today, the headmasters need to coordinate everything and to give their support to the program. In some areas the local councils are involved. Then, when we do this first concert in our school, and then they would invite the Jewish school and we would do these joint concerts together, where one school hosts the other. And then in the final concert, we have both Arab and Jewish kids, and the concerts are narrated in Arabic and in Hebrew. So, it becomes the whole thing. And then you repeat this three or four times and these kids from third grade to sixth grade, they go through this whole thing.

And it changes a lot of how you think and it provides so many opportunities of interaction either with our community, but also it's exposure to other cultures. Imagine a young Arab kid who is eight years old in a small village in the north Israel. When would such a child have a chance to listen to Mozart? Or that Mozart exists, but what did Mozart do?

This whole concept of European culture...because it's not just about listening to the concert. It's about process and preparation, getting to know about the composer, where did this composer come from and which period?

Interviewer: Yeah. And is there music as well from Jewish and Arab backgrounds used in these concerts? Or is it mostly classical.

Nabeel: No, no. We do that. It's 70% classical music, and then every year we choose one or two Arab songs and one or two Jewish songs. That's what we do.

Interviewer: I have been seeing that the Knesset was looking at removing Arabic as an official language.

Nabeel: Yeah.

Interviewer: In a society where that on one side is happening and you are working in an area where you're trying to combine in the curriculum, how does that happen? Because that seems like it's working differently.

Nabeel: Well, I don't know why I'm optimistic. People ask me but I don't know why. The only thing I can say is, especially because there are so many forces today that are pulling the Israeli society into that direction of alienation of the Arab community, and forced segregation, and being afraid, and regarding them as a threat rather than as something that can be very colorful and enriching. Especially because there is so much going on in that area it's even more important to do the countermeasures. And what we're doing is a countermeasure.

And the interesting part is you'll probably always find partners. You'll find good people who believe in these things and are willing to help and do their part for this to work. And even within the Ministry of Education, where our ... The Minister of Education is probably one of the most right-wing settlers ... You name it. But the civil servants are not him and are not his party. And the hope is you'll find partners and you'll find people who are happy to see partnerships happening and more integration of Arab communities and Arab schools. And you work with them. You work with everyone who shares your vision, and gradually you create an alliance of a larger group of people and this will make an impact. And this is how it works. Because our alternative is just to leave, and we're not there yet.

Interviewer: One other question on the orchestra seminar times. What are some of the greatest challenges that you face when you're doing that?

Nabeel: There are several challenges, but one of the things ... From what ... A side you want it to be a very meaningful musical experience and you have a very short time. So, you have four or five days to prepare a symphony or even two movements of symphony, or whatever, you need to be rehearsing eight hours a day or whatever. So, to find the balance between the music and the non-musical components of the seminar, that's a challenge. Because you don't want to spend those five days and not have a nice concert. And you don't want to compromise the quality of this concert, but at the same time if you rehearse eight hours a day, there's a limit to how much you can do after the rehearsals. But that's the challenge, because ... Managing the time. If those young musicians had ten days and could leave everything and just come to the seminar, you would have to raise much more money for that anyway. But assuming that was possible, then it's great. We don't have to worry because we have enough time to do everything.

But we don't. We have four or five days to do the seminars twice a year, sometimes three if we're lucky. And within those constraints we have to address all these different things. But very often we then bring some of them back to play in chamber music. So, we have string quartets, especially when we tour we'll have a concert that we want to do. And thus the chamber music projects are much more personal and have much more possibility for personal interaction between the musicians. This is why we're considering that for the next seminar...we'll be focusing more on chamber music than in orchestra.

Interviewer: Is that the Galilee Chamber Ensemble that you're talking about?

Nabeel: No. The Galilee Chamber Ensemble is a professional orchestra. It's paid musicians. We're talking about for a seminar.

Interviewer: I see. Sure. Okay. And so, do you see that when working in, for example, a quartet or in a chamber group, that the ability to teach that chamber work, that listening together, then applies into their other interactions and how they listen to each other or understand each other?

Nabeel: Well, by nature when you're doing chamber music versus orchestra, in the orchestra you're not supposed to open your mouth. During the orchestra rehearsal the mouth it has absolutely no function. You just shut it. If you open your mouth you're going to be screamed at, as "Shh! Quiet." Right? But in chamber music, the minute you stop the music either to do something better or to repeat something, it's actually to have a conversation about the music.

And then there is a natural interaction...either you talk to your colleague or your friend in the ensemble. You have a remark about something that

he played, or you either have a question or you have a request, or a complaint or whatever. By nature there's much more of an interaction even during the rehearsal itself, and in many cases those discussions continue beyond the rehearsing room.

Nabeel: So, they go outside and say, "Yes, but in this place you were playing too strong." And the player says, "Yeah, but maybe you should play more and then I don't have to play that," or, "You were out of tune in that place." And then they have to go and rehearse on their own, so they're not always sitting with a coach. They have a rehearsal with me or someone else, and then they have to do a rehearsal six hours on their own, and then they're responsible for that. And you don't rehearse if you don't converse.

So, yeah, chamber music has a completely different dynamic and in that sense it really brings them much closer. And then if they tour together and have a concert together, there's always ... Throughout the experience of traveling together or getting on the stage together, it's a team-building experience.

Interviewer: And so, you do these outside of the normal other times? It's a separate event type of thing?

Nabeel: Usually the chamber music does not happen during the seminars themselves because it's just too intense, and those things happen outside of them.

Interviewer: And it's also a mix in terms of Jewish and Arab students in the chamber group? Or ...

Nabeel: Yes, yes. It's an equal mix.

Interviewer: When you look at what Polyphony is doing, and you clearly believe in the mission and that's why you're doing it, how do you ... When you're talking to donors, for example, how do you convey that what you're doing is making a difference? Because like you said, we can't just put it into numbers on a graph, like science or something.

Nabeel: Well, each donor is different. Really, it's a very different ... There's a big span of personalities and attitudes for people to give their money. I think the big distinction ... We can distinguish between private and either governmental or the big foundations where they have their own strict applying process, and they have their locked frames and they have this whole thing. But I think many people care about Israel and many people understand the challenges that this country has been seeing, and understand then that one of the biggest challenges is how Israel treats its

minorities and interaction and included with it are the Arab Palestinian minority in Israel.

Nabeel: And then it's easy to make a pitch just what we're doing is creating a new venue, new possibilities for interaction that are very successful, because music is a very powerful tool to do that. It does not create any resistance in that sense. It gives you something in common, but basically it does not consist of words, it doesn't bring any specific message, that once I can feel more associated to or the other or feel that this is belonging to me more than ... Beethoven belongs to a young Arab guy as much as it does to young Jewish guys. The question is, how heavily were they exposed to it and how much they have listened to it in their lives. This is the only measurement of how Beethoven is relating to you as an individual. You could be from, I don't know, from South Africa and if your parents exposed you to Beethoven's symphonies at the age of five or six, and you listen to them in your own life, you are as close to Beethoven as a German person who heard it from the Berlin Symphony live.

This is the beauty of it. It doesn't belong to one person, or one culture, or to one community. It belongs to everyone. And this is why music is a very effective way to bring people together. And then you can just ... The fact that the Ministry of Education for the first time partnered with us and brought such a program to the Arab schools, and the fact that you have ... The Haifa Ministry Collective is the only regional authority in all the local councils asking for the Alhan program being implemented for both Arab and Jewish schools in their jurisdiction. I think that speaks by itself. This is not something that ever happened. And then you can show that ... You just show a short video of this young ensemble playing at such a high standard, and you say that it's half Arab and half Jewish. They came together, they rehearsed together, and you don't know who's Arab or who's Jewish. This is good.

Appendix D – Miko

Polyphony Teacher, May 23, 2017, Personal Interview

Interviewer: So if you could just tell me a little bit about your role, what you do here, your experiences here at Polyphony.

Miko: Okay. So I've been a part of Polyphony as a faculty member for four years. This is my fourth year. I've been teaching music theory for three. This year has been, like, I focused more on playing, but teaching violin. And, of course, taking part of Alhan project if you've heard of it. And playing in the orchestra, touring with Polyphony across the U.S.

Yeah, Ahmed has been my student for four years, and it's really nice. And also his brother. It's really nice to see how kids grow up from my point of view because I'm not that much older than they are.

Interviewer: Sure.

Miko: Yeah. So it's real nice to see how they develop and how they start to actually take their own path. And being a part of it, especially music-wise, is amazing for me. To have the ability and the power to affect people in how they perceive music is really interesting for me.

Interviewer: What specifically do you do with the Alhan program?

Miko: Alhan. Well, the purpose of Alhan is to raise awareness of classical music in the Arab society and the Jewish society as well. Amongst young kids. So what we do is we've been playing, actually, in kindergartens since the beginning of March. Like every day in four kindergartens across Israel. So every day you wake up early and you go play for little kids. And just three instruments. Violin, viola, and cello. And we talk about the instruments, and we demonstrate every one on its own instrument just to let them hear the instrument by itself. Then we play the music that they've been taught, the pieces that they've been taught. They choose a theme every year and then, I don't know, seven pieces, six pieces, whatever.

Interviewer: And the students also work on it?

Miko: Exactly. So we teach their teachers how to teach these pieces. And they teach them in class since, I don't know, November they start teaching them, or October. And then in March we start giving them private trio concerts. And then in May, two weeks ago, we had a week full of orchestra concerts where we get the kids in every area. The kindergartens in this area will go to that auditorium and see us play the same pieces that

they heard the trio play, the same pieces that they heard the recording, but now they see it live with the full symphonic orchestra.

Miko: So they get to experience that whole thing, you know? Listening to it and then see it in a minimal way. Like in a private minimal way, and then getting the whole full experience of the concert like sitting straight, and clapping when you're supposed to clap. They don't do it. No, but it's really nice, you know? Especially when it's kids with all sorts of disabilities.

It's really hard. It's really difficult to wake up every day, especially that I come back here after I'm done with Alhan, I come back here and I teach. So every day I'm gone for 14 hours. But just to wake up and, like you know, knowing that you're affecting someone and your exposing someone to the violin or to music is... It just feeds my soul.

Interviewer: Sure. And you travel all around the country for this?

Miko: Well you know, it's mainly focused in up north and bit more in the center.

Interviewer: Okay.

Miko: South is south. But yeah, it's mainly up north and in the center of the country.

Interviewer: What would say are the opportunities and challenges of bringing kids together in music? Especially a diverse population. You know, what can be done and what is challenging?

Miko: Music-wise? Or...?

Interviewer: Yeah. Or otherwise.

Miko: Okay. What's challenging in bringing...

Interviewer: Or the opportunities. What are the benefits as well?

Miko: Well the benefits are... First of all I guess realizing as a student that you're playing music with someone that you don't know anything about them. Like background, or what do they do in life, or do they like basketball or football. You're just playing music together and then you just realize that, okay, we can do that. Like, it's not as awful as people may think. Like, you know, getting to know someone who is not from your own private society or close circle. Sometimes it's a bit...community. Yeah, sometimes it's a bit, it sounds and it looks a bit hard, but through music I think everything is much easier. It's much easier. Yeah. Like me myself, I have plenty of friends that I've got through music that are from different ethnic groups

and different places on this planet even. The difficulties are actually how to begin all of this. Yes. I think it's kind of a snowball once you get it started it will grow bigger.

Interviewer: Yeah, like “this is not so bad.”

Miko: Yeah. But getting it to start I think is the most difficult thing to do. Especially when you have two groups and one is more aware of the other group, like through, I don't know, communities. One is more aware of the other in a way of, in the sense of language, traditions, etc. Sadly, for me as I see it, in this country the minorities are much more aware of the majorities' way of living or whatever you want to call it, which is logical because there are more people in the majority. But I don't want to get into politics of course, but I think that this could be much more equal in terms of knowing what the other community is about.

Interviewer: What do you see Polyphony doing that helps to start that? For its students to experience another for the first time?

Miko: Yeah. Well I think the whole concept of Polyphony that starts with its name. Polyphony is, you know what is polyphony? I think the message is fundamentally there in every aspect, giving that they are... Like we have teachers from Tel Aviv and, you know, it's coexistence kind of. Arabs students are taught in Hebrew in the middle of Nazareth. And this is not common.

So, you know, this is not... Like it's not something you take for granted. Like this one student, for example, he lives in Nazareth. He's from Nazareth. He speaks Arabic as a mother tongue. And then he comes to Polyphony, which is owned by Arab people, is founded by Nabeel. Of course you have the other founders, but you know what I mean. But then he's taught in Hebrew. Now this is a more natural thing than a Jewish kid would be taught in Arabic. This would be much more weird.

So you see, we speak Hebrew, Arabic, and English since... Like, we're taught Hebrew, Arabic, and English since second grade maybe. Maybe only Arabic is in the first grade as well. And then we get to high school and we have the same Hebrew exams as Jewish people do, but not vice versa.

Interviewer: Right. And would most schools in Nazareth be in Arabic?

Miko: All schools in Nazareth. But for me, for example, I am from Haifa. And Haifa is the example of coexistence in Israel.

Interviewer: Sure.

Miko: Ish. So anyway, I was taught in mathematics in high school in Hebrew. So, you know, it's nice. I like the fact that I can switch between three languages with no problem. I like it. But I think it can be more equal. Like equally, you know, yeah. Because once you don't understand someone's language then you wouldn't understand their tone, or why they're using this tone, or you know.

Interviewer: Sure.

Miko: So when Polyphony, you know, like last February we were in Dallas and we played the quartet. And we were me and another Arab lady, and then two young Jewish ladies. So it's always mixed. It's never, you know, all Arabs or all Jewish. And when you get on a tour with me and Nama we were on a tour together a few years back and it was the same. Like, two players are Jewish, two players are Arab. And then the other quartets as well. Two players Jewish, two players Arab. And until this day we're still friends. You know? Because we've been through all the tour together and the preparation...

Interviewer: So, having come through this system, other than providing an opportunity to come together and play music, was there anything else in these orchestra seminars times where there's dialogue in a way. What does that look like? What kind of questions are asked? Or how does that interaction happen?

Miko: Yeah. The dialogues, of course, they're something that helps. But I truly believe what makes the difference is not the dialogues themselves, but the experience of actually sitting next to the Jewish kid or next to the Arab girl, and learn that, okay, we do the same mistakes and we, you know, this passage is hard for her and it is hard for me, so we're actually the same. You know?

Interviewer: Yeah.

Miko: When Jewish kids ask Arab kids to teach them words in Arabic, it happens to me all the time that it happens more often than we would think, that we have the same words for the same stuff. They're very similar actually, like, we're cousins. We just speak different languages.

Yeah. So I think what really helps, as I was saying, like the whole experience and not something in particular. Maybe the dialogue would raise deeper questions than playing in the orchestra. Or someone would make a statement and people would feel horrible. Like say, okay, I agree with this guy or I disagree with this guy. But the whole thing, like the whole being together for four, three, five days, whatever, is what makes the difference for me.

Interviewer: Yeah. All of it. All of it together.

Miko: Yeah. When someone makes a mistake in the orchestra and everybody laughs. So you see, you know, it makes you laugh and it makes me laugh, so why are we fighting? Or not we, but why are our nations fighting? You know?

Interviewer: Right.

Miko: So I think this is what makes the whole difference. Like, I have one of my best friends, like really best friends, I met in the academy. He was in the academy for a year and we didn't even talk. But as soon as they got us in the same chamber music, contemporary chamber music even, music group we immediately, you know, we saw that we have the same humor, and now we're best friends.

Interviewer: That's awesome.

Miko: Yep. And he's Jewish and I'm Arab. And you know, that's fine with me, yeah.

Interviewer: So in those... What do you call them? Seminars?

Miko: Yeah, seminars. Workshop seminars.

Interviewer: The workshops, yeah.

Miko: Yeah. Whatever.

Interviewer: What about the free time? What is that? Like did you find that to be helpful to get to know friends?

Miko: Yeah. Absolutely. Well, you know, you have people who are a bit more afraid to approach the other side. Especially the people that are not students in this conservatory.

Interviewer: Right. Coming from other parts of the country mainly? Or...?

Miko: Well, yeah, I think... How would I...? Like when you have free time and everybody's sitting, you of course would have that Arab part and the Jewish, like, the Arab kids and Jewish kids, but then the middle you'll have a few of those, and a few of those will sit together. You won't have all mixed. It's not there yet. We want it to be there. Like in the seminars you won't have everybody sitting with everyone. But, yes, you do have people that are a bit more brave to approach and to... I don't want to say

not afraid. There's nothing to be afraid of, but they're not afraid to approach, and ask, and get to know the other side. You know?

Interviewer: Yeah.

Miko: Yeah. It's more of a linguistic barrier that keeps the kids, especially I think... you know, Arabs who live in Nazareth, they're taught Hebrew in schools of course, but they don't use it as much as, for example, me, who lives in Haifa exactly... And then you'll have the Jewish kids who don't speak Arabic at all. Like, if they do, they would speak a few words. So the only the language they use is Hebrew. And when Arab kids, they don't feel comfortable enough.

Interviewer: Sure. Yeah.

Miko: So they won't approach. You know? But people, like students who are from here, like from this conservatory I mean, and they see the students who've been part of the seminar for several years, even though they might not feel 100 percent comfortable in speaking in Hebrew, they would approach. Because you know, "I know him. I know this guy. We've been together. I've known him since before he had his eighth-grade mustache."

Interviewer: So those interactions, would they ever happen in English then? Or is it pretty much only in Hebrew?

Miko: Well, I think it's just individual thing, like individual choice. Like, I have lots of friends in Haifa who feel much more comfortable for different reasons. Like maybe a political reason, or maybe just linguistic reason. But they feel more comfortable speaking in English rather than Hebrew., or even Arabic. I don't know. Although they're Arab they would speak in English.

Interviewer: Interesting. I'm curious just a little bit more about the dialogues. Like, what actually is asked, or what does that look like?

Miko: Well, usually it's a philosophical dialogue that includes a musical aspect to it. Like for example, our first symphony of Beethoven, how was it revolutionary? And what is the meaning of the word revolution? And when do we use it? And through that you get to the point where you connect it to the dialogue in terms of Jewish and Arabs. So it was not as I recall, maybe I wasn't in all of the seminars, especially the last couple of years. You know, I'm old, so. Not that old, but... So in my speaking, like, from my memories it was never like a direct fight to, okay, Arabs versus Jews. No, it was never that.

Interviewer: Right.

Miko: Yeah, because I think it's not a good way to approach it.

Interviewer: Of course.

Miko: Like if you start the dialogue from two different points of view, although they're actually real, you know, this is reality. They are Jews and we're Arabs. But if you start the dialogue stating that, okay, you are this, we are that. What do we do? I don't think it's a good start.

Interviewer: Yeah.

Miko: I think through something else you can get there and understand what we can do. We can do actually some sort of revolution in the way of thinking. You know, because if more people play together in music, then more people would understand that, okay, we're just humans. You know?

Interviewer: Yeah.

Miko: The holy land.

Interviewer: Yeah. Right.

Miko: Crazy land.

Interviewer: What has an opportunity like this been for you in terms of understanding someone else? Not necessarily just a Jew, but... yeah. How has that helped you, or shaped part of your worldview maybe?

Miko: I think it has... Like my experience, what shaped me more, it's not understanding someone else, but understanding young kids. I'm not a kids person. I just talked with... I'm not the guy who would take your baby and spin it around and play with it. Like no. I'm not. I'm like, "Okay, you're cute. I'm good. I'm gonna sit and have my beer. Stay there." But understanding young kids, like sometimes I see my students in first grade, first year playing, they're excited about stuff that we, you know as adults, we take it for granted. And I really like to be reminded that life is the little things. Like if you accomplished something small, you're allowed to celebrate it. It's fine and it's nice. It's nice to see how young kids are excited about life. Like they want to go drink water, they would run to drink water. They would make a contest out of it.

Interviewer: Right. Exactly.

Miko: So I like it. Like this year was really nice to experience the kids and how do they act and behave, because they have a really pure logic. And abstract is super logical. And reality is not sometimes. It's not always

logical, you know? And so it's nice. It's nice. I really like it. Understanding the other, Polyphony was a minor part of that, because the fact that I was born in Haifa, and my first years of studying the violin was with a Russian teacher in a Jewish conservatory. So in my reality I was, you know, since the day I started playing the violin there were Arab kids, Arab students, and Jewish students.

Miko: So I had Jewish friends since I was a little kid. So in those terms and understanding the other, especially Jews, Polyphony was a minor part of that. But for example, my best friend that I told you about, he also played with us in Polyphony. Like, it was a minor part, but it did a lot of big things to me. All the seminars, and all the tours, and all of that. But it can be a tough place to live in. That's what I can say. It's a tough place to live in because I think the main problem is the ignorance that Jewish people have towards the Arab community. Like they're really ignorant. And it makes the whole communication thing much harder. Much more difficult. Like I know people who were born in Haifa, and if you were born in Haifa as a Jewish kid, you were born in the only two cities, Haifa and Yaffo, like big cities, where you have mixed population.

So you were born into reality where Arabs are your neighbors. You know? But despite of that, I've been told a few times by Jewish kids, Jewish persons, whatever, who were born in Haifa, but when they used to walk the streets as little kids and they would hear Arabic. Although they were born in city where Arabs are near you, they would feel threatened and they would feel that this was the enemy's language. And this is just because they don't understand it.

You know, the person who was speaking Arabic next to him, he would've... I don't know. Maybe he said, "I was so stoned yesterday." I don't know. Or "the weather is great." You know, whatever. Or "I want to kill this kid." He could've said anything, you know? But yeah, when speaking Arabic you get looks from people. And that's nice for us because we can speak freely, you know? It's like being abroad.

Interviewer: Right.

Miko: But it's like being abroad. You know?

Interviewer: Wow.

Miko: You're in your own country where you were born, where you speak more official languages than most of Jewish people do. But still you feel abroad and it's fucked up. It's not natural.

Interviewer: No.

Miko: So I think, I truly believe that, and I always tell my Jewish friends, if you want to make this whole place much more chilled and relaxed, you should start speaking Arabic. Because once you speak someone's language you can truly understand the traditions and the culture itself. You know? When you know how people phrase their phrases and how people, I don't know, how the Arabic language behaves. How do we describe stuff. Only then can you begin to understand the culture. Because I can consume Jewish culture no problem. I can listen to songs, I can read books, I can read poetry, I can go to movies, I can date Jewish girls. I can do whatever. You know? But they can't consume anything that is Arab produced. We do have a couple of stuff to offer. You know, Arabic culture is not that young. It's one of the oldest cultures. So we do have stuff to give. But they can't consume anything.

The craziest example, okay. The craziest. So we have...this is the Arabic traditional coffee cooking thing. And imagine this is a small really nicely painted cup for coffee. This is called *finjan*. Okay? This is called *relai*. *Relai* is a boiler. Okay? And this is *finjan*. You know, all the Jewish people call this [the cup] *finjan*. They don't know how to call the actual *finjan*. They call it a *relai* the *finjan*, and they don't know how to call the actual *finjan*. And they've been living together for hundreds of years. And they've been living together under the Israeli state for almost 70 years. And this is a thing that we daily use.

Interviewer: Right.

Miko: And still no one knows. Now how ignorant you have to be to not know the thing about a thing that you use daily?

Interviewer: Right.

Miko: It drives me crazy. But on the other hand you have the Arab community who knows lots and lots about the Jewish community in terms of language, and songs, and books. I have plenty of books in Hebrew. I've read plenty of books in Hebrew. They can't read a word. They can't tell which is *finjan*, which is *relai*. This is crazy. So when this changes I think the whole thing can be much more relaxed.

Interviewer: Do you think that's part of what draws you to music, because it is a language that you can understand with each other?

Miko: Yes. This is, you know, two weeks ago, three weeks ago there's this place in Haifa. The owner called me up. He's like, "Hey Miko, how are you?" I'm like, "Good." He says, "Listen. I got this D.J. coming tomorrow from New York. His stage name is the Spy From Cairo. And he plays the

electrical oud.” And he's like, "Yeah, do you want to play with him?" I'm like, “Yeah sure, whatever.”

Miko: So we have this sound check. And I don't know the guy. Never heard anything. Didn't know that he exists. I just listened to some of his tracks, we did a sound check, and two hours later we had a show. And it truly for the, I don't know, the hundred or thousand and eight times in my life, it proved me that music is international. It is a language with no boundaries. You know?

Interviewer: Right. One last question, because I know you have to go. Are there things that you all do here in Polyphony that helps to bring this to the broader community? Not just music students. Like, to audience members, community members, parents, you know.

Miko: Are you asking about stuff that I've personally do, or stuff...?

Interviewer: You or Polyphony. Yeah. Like concerts or community programs.

Miko: Alhan, a big part of Alhan is the big concerts with the whole symphonic orchestra. You'll have two kindergartens from an Arab village, and then you'll have the two kindergartens from a Jewish village, and sitting together, and listening to the same music, same concert. And I think if you plant a seed in a kid's brain, that we're kids as well. We're kids. We're part of the same program. It creates a common ground that is not based on anything that is not besides the actually project itself. Like, you have been taught that, aww, you have been taught the Rossini *William Tell*, I've been taught the Rossini *William Tell*, we have fun doing this together. And that's it. And I think they grow up feeling a bit more relaxed and less scared of the other part, the other, you know. I actually, I don't do something, like me, privately, personally, I don't go to people and tell them, you know, love Arabs. But I do it with people that I know and that I love, and that we have a relationship, and based on stuff that we have in common. But Polyphony is doing it just like me.

Appendix E – Lisa

Polyphony staff leader, May 23, 2017, Personal Interview

Interviewer: Yeah, so, I would love to learn more about what you do. So, you are the, what's your title?

Lisa: Musical director of the conservatory.

Interviewer: And do you interact with the Alhan program portion?

Lisa: Yes I do. Actually, I arrange music for the program. I also develop the student program with...I'm almost involved in everything in the program.

Interviewer: Okay, I see. And what do you believe are the opportunities or the purpose in doing this work, in bringing these students together in music?

Lisa: First of all, and I believe that here in the conservatory and in the Alhan program, that music must be in a high level, in performing. In a high level. Not something that, you know, it's, if it's first time the kids hear good music, classic music, it must be in very high standard. We believe in also in the teachers; we want the teachers with high-quality players. Because from first time when the kid come to here, and listen to the teacher play, it must be very good. So I believe the Alhan project, it's exactly for this matter, we have a great orchestra, and we play good music. I think it's the professional level. And then expose the kids to the classical music. And to show them it's actually the same, no matter which language is it or which music is it. It's just, you know, we can teach and learn music without speaking but we understand the children, we understand what the music brings to us. What purpose of this piece or that piece of music.

It's also, I have the programs in the school, when Jewish teachers come to our school it's not obvious now in the country, here in North maybe more than in the Tel Aviv. But it's also very important; it's maybe the first Jew that they see. You know, for real. And it might be the opposite when the teachers come to hear, and maybe it's first contacts with the Arab population, you know. And I didn't hear something bad, it's, for me it's very important because for almost all teacher that "it's great kid, they're so educated, and they're so nice, and they're so serious to learn. It's not like in our school, they yell and they shout, and you know. There's no disciplinary. You hear concert, it's quiet, it's so nice," you know.

Interviewer: And do you think that's because they've been working with music that they tend to be more-

Lisa: Yes. I think because in the Alhan project, we first will teach how to listen. And what to do when you listen to music, what to think when you listen to music. Maybe it's some moves you do, or maybe it's pictures that you can view, but I think when you know what to look for so you really can learn to hear the music. It's also with the music, if you can hear the music, you can hear each other. You can speak a little bit different, not yell together like in Arab school, you know. It's very important if you can listen to the children, you can play together, you must listen to the children. And also when you speak, you must be heard, and you must be found a connection.

Interviewer: How do you teach how to listen better?

Lisa: Oh, well first with many ways. So, the little ones we teach with movements to the music to find the beat of musical phrase, or line. And to understand the little difference between the instruments. The high instrument, low instrument may be ... Woodwinds or the brass or strings. The biggest students, it's more like what the story of the music. That to understand which character music bring in whole story. And we try to find, you know, something interesting like we do "Samson and Delilah" or "Orpheus in the Underworld." It's a good story to tell. And then we explain like why a trumpet is the toreador, or why we choose an instrument like oboe for the duck. And I think it's good now.

Interviewer: And do you do much with the I think it's called "The Residence-in-Scholar Program," that sort of orchestra seminar?

Lisa: Yeah.

Interviewer: That sounded very interesting.

Lisa: Oh, it's very cool.

Interviewer: Yeah, can you tell me more about the interactions they have, and who is brought in, and how that's done, and what that looks like?

Lisa: The seminars, it's open for all young students, Jewish and Arabs, we open it in Facebook, and in many ways to music schools like ours. And we have audition and decide who is go to take a part of this project. They usually between 15 to 17, 18 years old. And, of course, we need something to discuss about in the seminar. Usually, Michael, I don't remember his name, from Brooklyn University, I will tell you, I will remember. Michael Steinberg, I think, is the name of Dr. Michael Steinberg, yes. From Brooklyn University, we have connection with him, and he propose some idea around this whole project. And then we decide what music go to this idea. Like, it was music, urban music, something like that. Once it was music in society, or music and progress. Okay, so usually, we have the

idea of what we speak with a symphony, or maybe two pieces which go to work on that can tell us something about this big idea. And actually, it's, we come to the seminar with the materials we decided earlier to speak about it. Like in some pieces with Michael can bring us or also from University Tel Aviv. And then we just, you know, we speak about it, we have lectures. And we have open panel. Usually, we speak about what's different between the culture of the same issue.

Lisa: Sometimes we have a psychological play, they have two groups for children mix them together, and try to see what's different or what bring them together to understand this issue. It's very nice, I think. And also, of course, we're playing a lot. We have three rehearsals per day, separate to different instrument, and every day it's tutti. It's four or five days; maybe it's three and a half day, sometimes, because the timing you know, we not learning Monday, and the Jews not learning Sunday, so it's very difficult to connect. So we have a little time, but usually, we separate two movements in first one, and a whole piece in the second one of seminars.

So, in the year, we actually have symphony, and something to the winds instrument, brass together, and the strings instrument also. So three pieces. And last year this was wonderful conductor from Germany, Ralph, I am very bad with the names. And Saleem also, also came have great idea how to work with the young students. And I think that most fun it's between after what we do together. Because I see the kids sitting together, and just speak or play or laugh, and they grow up from year to year, and you can see how they open more and more. It's very nice to see.

Because the first seminar that came, they very closed, and they didn't speak, and they don't want to hear, you know, year after year, they grow up, they used to speak more in the public, and they already know what it going to be, so it's less scary. And the connection between the guys, it's just wonderful. In three years they see the seminars growing, it was really nice, the last one they sit all night, and I hear them, they're not screaming, they did not do something bad, you know. Maybe you should sleep, maybe two or three hours. They just didn't sleep three or four days. Really, it was so funny, because they were going to the concert, two guys, "Lisa, I must go to sleep. I can't play." It's very funny.

Interviewer: So what kinds of things are discussed with the students? How do you ask questions during those times?

Lisa: It can be kind of like interviews about some issues. It can be open questions, you know, and it can be also lecture, or after the lecture we sit, and then we speak about. I think it's the majority of what we do.

Interviewer: So it's usually about the music itself, or?

Lisa: It's about the music, and around the music, you know? It's like more that's, what does music mean to you? You know, or maybe, the whole idea or whole issue, how do you think you can go through music. This can be something not very connected to the music, but usually, we can find the connection. And it's interesting ideas because everyone from these children understand it differently. We spoke about the idea of "The Magic Flute." What is it, a *Mensch*? What more important to save the lady or to be better man? You know? You look at the idea like, and it was very interesting to see. Because some of them, I think when you have a leader you can understand more the difference between you or society. And some children, yes understand it. It's very interesting to see.

Interviewer: So how are you able to see when a student is able to understand a different point of view? Are you able to see that?

Lisa: It's always in first meeting, it's a little bit different. And I think after they knew each other, when in the orchestra or in some activity, it's at night or it's the dinner then we can speak again, it's gotten easier. I think first of all, the private connection between kids; it's important for them.

Interviewer: And what do you all do to help make that a helpful environment for them to do that?

Lisa: Yes, we try. In my opinion, they depending, it's very important. I don't tell them what to do. I just introduce them, between them, and they go for it. They go to play together. And I really try to give them the free opportunity to speak. And when we see it's not working so, we can do some activity together, or you know, some place or some. Like introduction in fun way, you know, with a ball, with something. It's all, it's different. But usually, it's working one day with the first a little bit, you know, icy. But it goes very well when always said I didn't know that Arab children so open, they like us, it's very funny. They like us.

Interviewer: You say the staff say that?

Lisa: Yeah. Always, you know. It's like "No, really? You're kidding."

Interviewer: Do you see this at all helping audiences or parents understand others better?

Lisa: Oh, of course.

Interviewer: How do you do that?

Lisa: We have, you know, we have some very nice project with a choir from Jewish school, and our orchestra. It the second time that we do it, and it

also amazing from the first time to like, it's included to sleep with the families. Once, with the families of the Jewish, and second with the families of Muslim. I think it was the best connection, because the first time, you know, they were scary to bring the children to rehearse in Israel, you know. It was very difficult issues to convince them to have, you know, relationships with them, and the first one tell, "oh, the Arab children really understand like us, and in performance, and computers," and we're like, "why not?" Like, why not? I'm serious. "Oh, we think maybe it's different." Well, okay, maybe it's different.

Lisa: Very interesting situations. In the first. But, the second seminar was just moving. Really, and the family is so connecting. They go one to visit each other, not in the project. All year they're in connection, and they speak, and they visit, and the kids, when Facebook together, and it's very lovely. Like, I think it's the best connection they can do. Just to show, to warn that we are the same even though, it's so funny to tell, but. You can see people from Tel Aviv or, you know, the center, they never see Arabs. Maybe in the Army. The kids they never see our kids. This is some culture shock for them. It's the first time it's very funny. But it's make me wonder, really. It makes you wonder what they think about us.

Interviewer: Right. So which choir, so the choir from...it's a Jerusalem choir, or?

Lisa: No, not from Jerusalem, it was from Hof HaSharon.

Interviewer: Okay, and so they come, and stay here, and you go, and stay there?

Lisa: Yeah, and then we go, and stay there. And rehearse, and then we have two concerts, one there, and one over here.

Interviewer: And what's that choir called?

Lisa: Hof HaSharon.

Interviewer: Okay, that makes sense.

Lisa: Yup.

Interviewer: That's great.

Lisa: And they do a wonderful concert with the Purcell of art. It was very successful.

Interviewer: Wow. Are you able to sort of track the growth of these students? I mean, you say that you see them interacting more easily, and talking more. Are there other things you see that they have grown because of the music?

Lisa: Yes, I think, first of all, they are more connectable because of the music. They play in concert, they play, you know, with the public. It's like speak to the public. They have a lot of seminars or master classes or, you know, and because of that I think, you know, they are more communicable at the end of the day. I think, also, if you chose music, it's something inside of you that you want to develop. And also, you know, they see the students they finish here, and go around the world in Berlin or in the States and, you know, it's like the dream come true. One of option to live Nazareth and develop yourself, it's music. And I think it's also a part of you. And I think that the connection that they have with the music or performance orchestra, and everything that we do, it's never going to happen without, you know, without the music. And I really see the kids grown up here really ... I think they feel more acceptable.

Interviewer: Accepted?

Lisa: Accepted. Yes. It's less fear. You know?

Interviewer: Less fear, yeah. So earlier on you had named that you want the music to be of a high level, that that's one of your primary goals. Beyond the music, do you have goals of anything regarding in the society, social change, or with conflict or anything like that?

Lisa: We're trying. We're trying. We think when kids understand each other from the other side they maybe can grow up just with thought that we are exist, you know? Because I think the one of the biggest problem in this country, it's, I'm sorry, I'm half Jewish so it's very difficult for me to describe it but, it's not children Arabs or it's not, it's like something obstructive, and where the obstructive, like if they are Arabs, and they are Jewish, they have faces with names, you know, and you grow up to this. We believe that that's maybe first step to build something together. And if we do this work from very long, you know from very early, and we show to the children that we are the same children, and we saw the same movies, and we hear the same music, and we do the same things with the same music. You know? And, we see a concert together, so maybe second time when we show how children want to channel, it's really less scary, it's more understandable. Maybe we should speak. So that's very first goal for us.

Interviewer: Great. What access do these children have in getting instruments or how does that work? Do they have to purchase their own? Do you have grants? How does, do you know what I mean?

Lisa: Not exactly.

Interviewer: Do they all come with their own instrument, or?

- Lisa: No, no. We provide the instrument.
- Interviewer: And, what is it like working with the ministry of education to implement this curriculum? How has that worked?
- Lisa: It's with the well, it's better to ask Hank about it, okay? Because, it's complicated.
- Interviewer: Complicated, sure. I imagine.
- Lisa: And, I don't have a diplomatic way to say it.
- Interviewer: Totally fine. You mentioned the one choir, are there other organizations that you partner with or that are doing similar thing?
- Lisa: No, it's, you know, it's probably connect by someone to help a school project, music school project. And, she's come to us with the proctor maybe we can do something together, it's not conservatory like us.
- Interviewer: Are there any other schools doing this type of thing?
- Lisa: Yes, of course. Every city has a conservatory. Not at the level it should be, but they have. Here in the north, it's quite difficult to have some connection through with them; I don't know why. It's very easier to be in contact with Tel Aviv or Jerusalem. So, we have good connections with Streaker conservatory in Tel Aviv.
- Interviewer: Streaker?
- Lisa: Yeah.
- Interviewer: Are you still connected with the Barenboim/Said foundation at all?
- Lisa: No. We're not.
- Interviewer: No, okay.
- Lisa: We're not. But, you know, our kids can go to Divan to play with Barenboim, but it's more like connection to the players than like to Polyphony.
- Interviewer: Right, yeah. What do you hope for the future of this conservatory?
- Lisa: I hope that our students become the teachers and musicians because the best students that go here, they're not musicians. They go to technical school to learn the technology and, really? That's the problem. It's with

great music, and great everything else, and they don't come back. I really like to see the kids go to academy of music to understand that it's, you know, it's a professional, and you can live through with this, you know. In Israel, generally, I'm a musician they ask you, "So where the money comes from? You have rich husband or rich wife, or?" You know, it's not professional, and it's not job, it's like hobby. So here in Nazareth, it's more than, you know, they usually must have good job, and good education, but musician it's not occupation, you know? Not we're trying, really trying, five or six guys are already going to work in Berlin, and in New England, but it's very, you know, it's baby steps. So I really like to see them teach, and play, and be musicians. Like us.

Interviewer: What does the schedule look like? Do some students come here several days, or just once a week? Or?

Lisa: Usually, we have one hour lesson with your instrument. One hour of theory, and orchestra. It depends on the projects, with one, maybe two, maybe three rehearsals. You know, it's changing. And we have some guys that play two instruments or more, and the chamber of music. So, statistically, they come to us two or three times a week.

Interviewer: Okay. And are do some need scholarship, or do they all tend to pay?

Lisa: Yeah, we have opportunity for scholarships but usually, they pay for month, and it's for a low price. For conservatory, it's probably half from what they usually pay, you know, in Mizrah for the same type, 20 kilometers from here.

Interviewer: What would you say that music education is like in the schools, like during the day? Is there much of anything?

Lisa: Unfortunately no. Here in Nazareth, if you have hours to teach music it's more oriental music, not classical music, and it's not always professional, also. And it's very depends on the director of the school, yes, what he wants to do with the musical education. You can also not have musical education at all. Or have something else like sport, or art, or theater. So, I think it's very weak.

Interviewer: And you said Hank would be able to speak about the music education portion a little more?

Lisa: Yes, he knows more about that. I mean, more, you know, in the field. Not in the higher-ups. It's a good place to stay, yeah, you know, close to the kitchen, and very far from the commanders. It's a good place.

Interviewer: Is there anything else you think that would be helpful for me to know in my research?

Lisa: Yes, maybe we should speak a little bit about the girls and boys. You can see, I think more successful are most of the girls. The girls come to learn for, to learn piano or something else through music they less speak above like a job, like something to future. It's still here, you know, it's a little bit different between male and females. Also, the winds in our orchestra, the wind instruments. Very difficult to teach here, very difficult. It's some, you know, stigma that I don't know what exactly, but it's very little percent of girls who can play winds instruments, and we try, really try to introduce to them music that they are playing. In the one school we have such talented students, girls, but from very more serious Muslim family, and they not allow them to learn the trumpet. Or even choir. Yes, it's very difficult to say, small of course in the Muslim, it's less than the Christians, but also, we know, it's very hard to convince to religious parents to have the same opportunity for girls and boys.

Interviewer: Do you find that with Jewish students as well, or not so much?

Lisa: No, it's not exist. It's not exist with the Jewish schools, really. I didn't hear, maybe also in the religion schools. Maybe not all of them not like that.

Interviewer: Why is there stigma against the wind instruments?

Lisa: I don't know. I really don't know. We can't find the reason.

Interviewer: That's really interesting.

Lisa: We really don't know why. But it's still an issue. I think it's because not many people are, you know...classical music is not a fundamental thing of our culture of history. So, if you are exposed to classical music you are exposed to the instruments that are in common to our music, like violin where, you know, it's fundamental instrument in classical music. If you tell someone, "I'm going to play the bassoon," it's like, "what the heck are you talking about, you know?" Only piano or violin.

Appendix F – Jamal

Polyphony curriculum staff, May 24, 2017, Personal Interview

Interviewer: So maybe we could talk a little bit about what it's like to develop this curriculum [Alhan program] with a non-profit, and them working with an academic institution.

Jamal: Yes, of course.

Interviewer: How does that partnership work? What's your role in it?

Jamal: All right. So we have this kind of model of a music encounter who's orchestra is a classical music orchestra for the youth. It's something that became traditional here in Israel. We're talking about something like 17 years since it became very popular in Israel to do this kind of encounter, and this special curriculum that involves preparation of the teachers, the special training for the teachers, how to find special pedagogical way to give the students all the tools in order to come to a concert, and be able to recognize all the pieces through experience of good learning all year.

Then the concert, it's like the peak of a process. It's not just one event, and the special thing about this rationale, pedagogic rationale, is that the kids are getting involved with music, getting familiar with, getting to like it because it's something that they are preparing. Then the concert is becoming very exciting for them. It's excitement for the kids. With doing it, I don't know if you know this model we're talking about...training for the teachers, and then the teacher giving special lessons involving in the regular curriculum. The pieces, the music is going to be in the concert. Then a chamber concert, chamber music concert is coming to school, and a trio or quartet with a special ... It's like a host, like a music appreciation. Someone that is doing the connection, and was what they study, and was the players.

Then we do to the big concert, with the orchestra. A lot of times the players that came to give the chamber music concert in school are on stage also part of the orchestra, then it's kind of very familiar for the kids that all the process's integrity has unity through the process. Then they remember. Then it's a good experience, and then they're doing another year, and another, and so on.

Interviewer: So even the young students are on stage, too, you're saying?

Jamal: No, no. Only the professional players. Kids are in the audience.

Interviewer: Yeah.

Jamal: And it's like trying to prepare them for being music listeners when they will be adults, but it's not the main purpose of this curriculum. We are talking about getting good music education experience while they're kids, and doing it through music, and through appreciation of it, and so on.

So Nabeel had the very nice dream, and I connected with it very fast since it's part of my educational beliefs that through music you can really build this good bridges to culture, and to human beings. Because it just happens while the processes go on because if the kids are familiar with the music, and they like the music, and they like the experience of listening to music, and other kids are doing the same, it's something that make the connection through the cultural concept. Be open to the cultural concept.

Now, there have been a lot of criticism that's saying, "All right. You're bringing Western European music to the Arabs, so you're patronizing them. It's not their culture, so it's like you're being arrogant. Why do you think you can do it through this kind of music? Maybe you should do it through teaching the Jewish kids that are being raised on the Western music, teach them Eastern music, and then you can build those bridges that we are talking about?" I'm very glad that Nabeel and I we're going through the rationale of this pedagogical understanding saying that this is not really label it as Western music.

We're labeling it as global music because Mozart, and Beethoven, and all the big composers are for hundreds of years, they're not just owning the Western music culture. We're talking about bigger players that coming from the Far East, and from South America, and music projects that are going to Africa that we know about. So, it's not just something that is owned by the Western culture like we like to criticize them, and saying they're patronizing the rest of the world.

And another thing that the music teaches in the Arab society, they really want that for their kids. They really want that for themselves. They never had this kind of curriculum or project here in Israel, so, it's something that's coming with frontline or the same line to be in the front row with the cultural development of part of one society that we're trying to build here in Israel. Now you know that there is a big difference from people from the outside of Israel aren't really familiar with the complex.

I suppose that you do, but I will say it anyway. There's all kind of Arab societies here in Israel. It's not just one, so, it's like when we are talking about the Arab society that lives in the Galilee, it's very different from the Arab society that living in the south of Israel or in the central part of Israel. And I'm not mentioning now the Palestine that living near the

Jordan border. So it's like all of societies, and society that we are talking about are the Arab society that are part of the same regime, of the same understanding that we are together in this ...

Interviewer: Country?

Jamal: Not just country. We are part of the destiny. We are part of the whole process of being together, and living together. We share in the same experience, yes. So it's like this is the main goal, getting together that people from the beginning are trying to find the connection together. It's very hard because it's a big complexity of edifications people feeling that they are, they want to be a part of this country, a part of what's happening here. I have here in this college Arab students that are learning music education, and sometimes they feel like they are part of the Israeli Jewish group, and sometimes they feel like they have to speak up as the Arab group. But most of time, it isn't there because we're just living. We're not just talking politics all the time. Through music, we can put it aside, and talk politics without talking about it. It's like when we are getting together to listen to music and do some activities with it, we don't need to talk about politics, but we are doing a very political activity.

Interviewer: Mm-hmm (affirmative). So what kinds of things do you do to help teach listening or dialogue or those kind of things that help to make them better people that can interact without having to talk about politics?

Jamal: Well that's the beauty of music that you can just do it without talking about it. It's like it's a language within itself that just... let it be. And when you let it be it always comes together because you find a connection without need to put it in a verbal perspective. The kids are learning, are having the same experience. They have something very strong in common and they don't need to talk with each other in the first stage because they have something that is above it. It comes in with maybe listening to the same music, doing the same participation, and playing together that's a very strong part of the Galilee orchestra that it's a mixed orchestra. Arabs and Jews that are talking with each other through music, so, I believe it's a very important part of those bridges that we are trying to build. You know? Music through generations, and I'm not the first one that's saying that music is a kind of global language, non-verbal language on the one hand. On the other hand, yes, it is very cultural and it's very... something that gives you edification. When we are talking about young people, we are trying to build a global understanding of their edification of what is a human being? Not just identifying myself through my music. "This is my music, so, I am an Arab. This is the music I'm listening to." Or, "I'm Jewish. I need to listen to music that is connected only with what identifies me as Israeli Jews." No. Something that we can do together. That's the main idea.

Interviewer: Yeah. Has Levinsky helped with developing any of the curriculum with their orchestra seminar time? Where they bring in...?

Jamal: No, we're not. We don't have anything to do with that.

Interviewer: Pretty much just the Alhan?

Jamal: We are the most, the main involvement is with the Alhan Program that we are doing it also in the primary schools and kindergartens. I don't know if you know about the numbers. We are talking about Haifa that is a mixed city and we're talking about Akko, and Nazareth, of course, it's not a mixed city but, the program is also there if we're talking about kindergarten as well. So, we are talking about something like 16,000 kids and students over the last year. This year it was a little bit less, but we are talking about very big numbers that going through this process.

Interviewer: What's the training like with the teachers? Because I understand that you train both the Jewish teachers and the Arab teachers at the same time?

Jamal: Yeah. It's very nice because we're in ... It was funny. I gave one session a month ago, maybe less, in north of Haifa, there is a place that where I'm giving the training to kindergarten teachers. So, the Jews were sitting on that side and the Arabs were sitting on that side and there was no making fun of anything. I said, "All right, on this side it's like boys and girls. You sitting there and you sitting there." Then I make them to do a special activity, working them together and said, "You from this side of the class will work with someone from that side of the class."

Well, it was something natural, it wasn't on purpose that they are saying, "We're not talking with them." No. Then we did sessions of talking together and getting special encounters inside these sessions in order to get to this understanding without talking about it, just doing music. Just doing all the activities of what they are going to do in the kindergarten afterwards, and yeah. It's very special. I like those sessions. I think it's a very important stage of this activity they're trying to do.

Interviewer: And what kinds of things are you doing in the training? What are you training them to do?

Jamal: How to be a better music teacher. They are kindergarten teachers; they are not music teachers. But they need to understand the music, and how to use it in the kindergarten. The music teachers it's other issues. The music teachers in the primary schools, they get all kinds of suggestions how to work with those pieces, and how to teach them. They get a little book that we are writing for them, and CD or whatever they need, and it's like a workshop that we are doing, like how it's going to be in class.

Jamal: So how we're going to teach it in the class, so we're doing all the activities together. It's like a training before we do it in class. You'd like to have, I don't know, like examples? All right, I don't know. We can take, we doing the *William Tell*, the opening, the overture of the *William Tell* of Rossini. It's like with the horses. We have an activity they are sitting together, and doing the movements with the music, and then we're doing it in the room, in the space of the room. Then with doing it with special ...

Interviewer: Like percussion instruments?

Jamal: Yes, sorry. Percussion instruments etc., and so on. It's like we're talking about it. We have what your idea what we can with it, all kind of activities that we are going to do in class, talking about Rossini. It's like, yeah.

Interviewer: Yeah, okay. My understanding is then the Ministry of Education really loved what was happening with this, and wanted to spread it... Oh, you're not involved with that?

Jamal: No.

Interviewer: Okay, no problem. What are some of the benefits or opportunities by facilitating this interaction of diversity? What are some of the challenges that you see?

Jamal: It's not very easy to convince everyone that are participating in this activity that it's good, that it's important, that it's something revolutionary that we are trying to do. It's like building it up, building something that is not very politically but on the other hand very humanitarilly. People are dealing with their own stuff, with their own life. They want to do whatever they need, and go home.

And when you are trying to build it, it's like going with their own interest, so we're trying to make it as easy for them on the one hand. On the other hand, to make them enthusiastic about what we are doing. So, it's not easy all the time, but we are trying to bring the best people that will be involved in the training, and the teaching. We're talking about the best players, the best orchestra, the Galilee orchestra is very, very good orchestra.

So, when we finish the whole year, the whole process has been finished, it's like trying to finish it with an emotional peak in order to say, "Wow. This was so good. Of course, I want to do it another year." So, this is the big challenge in order to recruit people to your goal, to your understanding, to your vision about how this project should be. There are people that are going with us a few years, it's very ... I think this is the test for us that people will want to go on with you.

Interviewer: Right. That's one question I've had: how do you track effectiveness of something like this? Are you able to measure students' growth through something like this?

Jamal: Well, they're non-measurable.

Interviewer: Ok.

Jamal: I mean, how can you?

Interviewer: Right.

Jamal: And I think that the way that we can maybe ... I have problems with the word "measure" because how can you measure effectiveness of emotions of people? I think what I told you before, that's the best way to measure the success of this project that we say that we are able to go, and do it another year with those people. Then it comes in, and it's a part of their understanding of music, of culture, of understanding how those encounters should be, and the language of music. When the people are doing it, it's become something of their everyday life saying, "Of course music is part of what we're doing."

That's the success, and we can say we have 30, 50, 60 that are going with us. That's the best way to measure it, but to measure the effectiveness, the emotional effectiveness ... I want it to be something that is ... we don't think about it anymore. We don't have to make an effort. Of course, we're doing it. Of course, music is something that we are doing in our teaching in the kindergarten, and of course this kind of curriculum should be in our school when we are talking about music teachers, and so on.

Interviewer: It sounds like music education is not as fully integrated into some of the school systems. Where are the biggest holes that you see in what needs to be done?

Jamal: Well this ... Because this program is going in something that is missing in the school curriculum. Not only in the Arab society, also in the Jewish society. They don't have a full curriculum that is saying, "This year you should teach this kind of subjects. Period." It's like every year the music teacher is supposed to build up his own curriculum planning, "What I'm going to do this year."

So it's like we're saying, "All right. You should think about it, but you should go also with us because we are giving you a very strict plan of what you should do in our project, our educational curriculum." And they're saying, "All right. That sound very cool, and I also get a training for that. That's very nice. And it's good stuff. I see that it's kind of ... "

Jamal: I told you before, when you want project to succeed, you have to connect with the special interests of people and what they need. They need a curriculum, they need a plan, so we're giving you one.

Interviewer: Mm-hmm (affirmative), yeah. What are some of the distinctives of this program? How is it different than say something else that another city's conservatory has?

Jamal: It's not very different. That's the beauty about it, that we don't want it to be different. We are trying just to do it with mixed societies, so it's like we're trying to do things in the normal way. Not to go outstanding, and trying to do something that is ... We're not trying to be Martin Luther King. We just want music to be a part of this encounter between students, and music, and students between two societies in order to say, "We can live in a normal place."

Interviewer: Right, and is that the main benefit that you see in terms of why you do this?

Jamal: Yeah. Yeah, because I'm saying that the best way to get ahead, to get advanced with any kind of project to take people from one point to another, is to say, "We are not treating you in a special way." It's like, I don't know. I'm trying to ... I'm teaching music in high school, and I have special kids that are sitting in my class I'm going to treat them as much as I treat the other kids, and say, "You will do music like anyone else."

Of course, I know it's a special situation. Of course, I will do everything in order to make it happen, so you need to do special things. But the main messages, we are doing those things in order to get it to a normal stage. It's not special. It's normal. When you think about it, we are trying to do normal things in an abnormal situation in order to make the abnormal, normal. Right?

Interviewer: Yeah.

Jamal: That's the ... I was talking to someone that interviewed me, and it was a very big interview in the Guardian. She was doing a very big one a few years ago. She was talking, she came, and interviewed me, and she did a big article about Polyphony. She asked me, she said, "You're trying to make a normal situation in an abnormal situation, which people will say that you are trying to cover the problems in this society because you are actively trying to show something that doesn't exist." So I told her, "Well my understanding of politics, of political activity, is that everyone knows that it's not normal. We cannot just say that's a situation, and I'm ignoring the gaps from the societies, that we need to understand that we can live together in the same country, and overcome all the fears, and not

understandable of the other, etc. I'm saying you can build this closeness between societies just if you are trying to put aside for a moment through music just all the time talking about it. Because when you're talking about those things, the fires always come up." I said, "All right. Let's try to like a river, try to flow, and not all the time go into rocks."

Interviewer: Right, yeah. So, some of your research is with teaching methods, and instrumental groups or something like that? What are ... ?

Jamal: I have to change gears to this. You're interested in my ... So, how do you know about it?

Interviewer: I just looked it up very briefly, but I would be interested in hearing more about it. I'm an orchestral conductor.

Jamal: All right, all right. I'm a sociologist of music education, of education, sociologist of education in music education. Because we don't have ... I cannot say sociology of music education, because there's nothing like that. Sociology of music in music education, and I'm dealing, yes, with instrumental music. But it's in a very different perspective in just understanding the hegemonic way of teaching music, of playing music.

My research is dealing with the way that music is ... Music, I'm talking about music instruction, is coming so familiar with a lot of places in the world that are teaching music instruments in a very similar way. You have to understand why, and there's no rules. There's no convention, or written convention of how the best way to teach music, classical music. It's like a religion that everyone is trying to preserve for decades, for hundreds of years, and very afraid about different pedagogies. I try to understand how it comes, how people becoming that way that are not looking a lot of times at students, and say, "All right, he is not going to be the next Daniel Barenboim, but I should teach him like he is going to be." It's like, all right, we can find some other alternatives, maybe yes, maybe no. I don't know, but I want to understand what's happening, the music instruction happenings, and this preservation of the same pedagogy. So, that was my research in a very, very ... Yeah. I can connect it with the first time when we're talking about the Polyphony and Alhan, but I'm trying through music instruction, and through pedagogy to open people's minds to other perspectives. This is critical thinking about what we're doing, and why we're doing what we're doing.

Interviewer: How do you see doing that? How do you open people's minds?

Jamal: I think the first stage is just talk about it. This is what sociologists do, and this is the biggest critique about sociologist, that you have so much critical approaches on society but what's your solution? So we're saying we don't

have solutions, we just want to be critical. And I think that when you're critical about what you're doing, that's automatically change your approach. You can look at yourself from the outside, and said, "All right, yes. Why am I doing it because what? Because why?"

Jamal: Of course in the music education area, there's a lot of new approaches of trying to build alternative pedagogies. I don't know if I agree with it, but people are trying to find different ways of teaching. We're talking about maybe the biggest name is Lucy Green that she's the one that talk about getting into the formal education tools, educational tools from the informal education. Like using the wisdom of the informal of what kids are like to do in themselves when they're outside of school, and trying to put it in school in order to make it much more interesting for the kids.

Interviewer: Yeah. Could you describe your teaching philosophy as an approach to orchestral music, and ensemble? Like if you think it could be different than a real traditional method, which a lot of people do use, what kinds of things could be updated in ensemble education?

Jamal: I think that people should be much more open to a lot of opportunities. When people will be open, and they understand that you can, you should not be afraid of opportunities, and of options, then we won't miss kids that should do music but are not fit to the structures of pedagogy that we have now. It's like if you don't want to practice every day, and you don't want to play this repertoire or you don't want to come to rehearsal every week, and you don't understand that if you're doing music you should do it in a very specific way, you should do something else.

And I'm saying, "Why?" Music is much more open than what we think. Music can connect with so many things is the mind, and the understanding of society, and the building society. Music can connect with so much things like social justice, democracy, emotional understanding, working with the body, you name it. We can find the connection. Say, "No, we have to train the next generation of instrumental players." It's like we're trying with so many people, and so many kids that be interested in music, and we're trying to find the one that over the years people are stop playing, stop getting interested in music.

And they like music, everyone is listening to music. Everyone has their own favorite band or singer that they like to listening to. They're saying, "All right, you won't play Mozart and Beethoven or you won't come to the ensemble every week, but we can find a way that we can do music together, and not in the traditional way." So, of course, there are many options today, but it's not spread as much as I think it should be.

Interviewer: Yeah. What do you hope for the future, say with this ensemble, with Polyphony or with the work you do or with music education? What are some of the areas you hope for the biggest growth?

Jamal: I think it's connected with the answer I gave you just now. I think that if people will find a way that people will be critical about what they're doing, and understand that... Look at the kid in the eye, and understand what he needs, and you have the tools to lead him, to lead the kids to this place that it's best for him, and his benefits, and his understanding of what he wants. We can recruit music for educational reasons, and to make really a better society.

It's very big words, but I think as a music teacher's trainer here, that's the main issue that I'm doing. That's the main philosophy that I'm bringing on to my students. You should always not talk in patterns, never talking in just from a pedagogical methods or music education ideology. You should talk with human beings, with people, with understanding of what they need. Be open to that, and understand that there are so many options that you can use, and not just give automatic answers. I think that this is the biggest problem here in our society. People are working with images, with labeling, with putting people in drawers and ...

Interviewer: Yeah. Do you try to teach empathy in any way?

Jamal: I think that it's all connected with the things that I told you before. That empathy is not something that you should talk about. Empathy is something that you should do, and I think that when you're doing music, it comes like a byproduct because you have the ability to look the other in the eyes and understand his reaction. When you are doing it in a workshop and working together or whatever, it's there. It's a part of human being connections. It's like it's funny or weird that in this era we should talk about teaching empathy. Like before the phones, and the computers, and everything like today. We have to build it up again. Just saying, "Be together people. Do something together. Play together and it will come."

Interviewer: So maybe it's a hole in society that music is able to fill.

Jamal: Yeah, I truly believe in that.

Interviewer: Yeah. Is there any future research that you think would be helpful in any of these things to help reach these goals?

Jamal: I think that the best thing that I'm trying to do in my next project, research project, is to try, and look at models that are trying to do music education in another way. Not in the hegemonic traditional way, but trying to do it in a model that can take people from all kind of socioeconomic stages, and

bring music to their lives. We have El Sistema, but I'm not talking about El Sistema special projects. I'm, as a sociologist, trying to go with the everyday people, with the everyday life people. Not just going to the extreme of societies.

Jamal: And I think that we have very good examples even here in Israel in the peripheral places that are doing very good projects of music education, and bands. A lot of people that are playing, and saying, "What's going on there?" And I think that it's not only here. I know that in the US, the bands are the woodwind bands is very popular, and it's not in the traditional pedagogical way in the hardcore of it. Sounding like it's more, it's light. It's more like light music education. It's more popular, you need less to practice at home, etc. But it's a good model for putting pupils in the music education, and in the playing.

Interviewer: And is there anything else that you think would be helpful to say for my research or this discussion?

Jamal: I believe that there's a lot of goodwill here in Israel to try to build up those bridges that we were talking about through music education. I truly think that we have a lot of work ahead of us because we don't get support from the government. It's like most of the time it's coming from the bottom up, and there's supposed to be a lot of changes in all of the consciousness of the people that are giving the budget, and giving the decisions who's getting what, and how much, to understand about music education. So, I hope we will get there because it's very hard to convince all the time, and we're doing good things. But we're trying. We must be optimistic.

Appendix G – Daniel

Polyphony Teacher, May 24, 2017, Personal Interview

Interviewer: So, what is your role here at Polyphony.

Daniel: I am a music teacher.

Interviewer: Okay. So what ages do you work with?

Daniel: From fourth grade to seventh.

Interviewer: Okay. And is it a diverse student population or what kind of students do you have?

Daniel: It's students from here, from Nazareth, and Muslim, and Christian, like Nazareth has.

Interviewer: Right. Right. Yeah. And then here, is it like a one-on-one with students?

Daniel: Yes.

Interviewer: Okay.

Daniel: Like the student and teacher.

Interviewer: Okay. So, do you ever work with any of the chamber groups or the orchestra?

Daniel: Yes. Yeah. I have a few ensembles, like small ensembles that I guide once a week, and sometimes when there is an orchestra project so I can participate in it also. We played for the Brandenburg concerto lately, so that was with my recorder students.

Interviewer: Yeah. Great.

Daniel: So that was with the orchestra.

Interviewer: Okay. Awesome. So, especially I guess in those chamber groups, how do you help to teach how to communicate or the use of listening or dialogue within those groups?

Daniel: First of all, I take the age of the students knows about so because first they have a tendency if I work with one student to speak with each other, and lose their attention, so we do it very shortly, so like with the beginners, it

can be two notes. You play this. You play this. You play this. Right after another. And then you don't lose their concentration. And the older one, one line. We also use not to play but just saying, calling the notes name. Like not to be solfege, but calling them in the name, and as it's written so that we can do together, and they listen to each other and they can also do it someplace individually so I can see that they all actually know, and not just copying from their friend.

Interviewer: Right.

Daniel: And I also use the recorder. I don't do just one line music. Two lines, three lines, four. Even seven. Up to seven lines.

Interviewer: Okay. How big of groups do you work with?

Daniel: The biggest I have this year was 18 students.

Interviewer: Okay.

Daniel: Yeah, we have soprano, alto, tenor, or bass, so, it's okay.

Interviewer: Yeah. What methods have you found that lead to successful group work in terms of listening, and writing, in terms of helping each other in that way?

Daniel: Well, first of all, you need them to actually know to play better. If the individual's play well then you can achieve more with the group, but the nice thing about the groups, they really like to help each other. So, then it's a fine balance between you teaching them, and still have some older in the class, that they then also help each other because that gets them involved. Then they're more concentrated because they're involved.

Interviewer: Right.

Daniel: And so what I do, many times if I see that the one student needs to get some help, so I take them outside of the class with another student who is a bit on the higher level, and say go practice five minutes, and you come back. So after you know that.

Interviewer: Right, right. What do you think are some of the benefits that the students have by coming here to Polyphony? How does this improve their lives in certain ways or what are the benefits in this area?

Daniel: A director of a conservatory in Poland once said in an interview that they ask him, what is it good for, you teach people to be excellent musicians, but then they're not all soloist. Or even the players in the orchestra, sometimes they don't get the jobs, so what is it good for? And he told the

interviewer, you know, if someone learns to be a good musician they learn a lot of skills in life, and they build better people in the society because they learn responsibility, they learn how much you have to work to gain something, you know how much it takes to do something really fine, and that's the answer.

Daniel: And that's the answer for young kids. They have a hobby, but it's not just once a week hobby. You have to train yourself every day to do it. You can see the process. And then it's art. So you discuss also feeling, and you have something to show your emotions with. You have a tool for it. Afterwards, I mean, you can go on a stage. In the beginning, it's just your family, but then, later on, you are the face of it. That's it. Yeah. People come, and view it, and yeah. So that's the benefit of it.

Interviewer: And then in this area, is that less common, the music education portion?

Daniel: I think so because you see by the teacher, you have to get teacher from Tel Aviv or center of Israel. So I think in the past for sure there wasn't too much of music life, like in terms of classical music. Today, it's a bit more, and you can see the Polyphony is not the only place. We have some private piano teachers in other small schools. Still, Polyphony is the best, and central place in Nazareth, but now we have already a second generation, so probably Miko teaches the violin. Just like that.

Interviewer: Student to teacher?

Daniel: Yeah. And he's not the only one. So that's building that.

Appendix H – Nina

Polyphony Teacher, May 23, 2017, Personal Interview

Interviewer: So, what is your role in Polyphony?

Nina: My role in Polyphony is violin, and viola teacher.

Interviewer: Ah, okay, and you work with the orchestras a little, or ...?

Nina: With the orchestra, with the school orchestra?

Interviewer: Yeah.

Nina: With the conservatory orchestra, yes. Like conduct, like study, like do sectionals, and all kind of stuff, whatever is needed.

Interviewer: Sure, yeah. So, you get to see them in a small group setting as well, not just one on one?

Nina: Oh, of course. Well, I have my students whom I see one-on-one, because it's like their lesson, violin, or viola lessons, and then when we have any kind of projects, which involve the orchestra, then I might work with them sectionals, or see one-on-one in terms of their parts, or to have a rehearsal with the orchestra, like I'm going to do right now actually. I was printing for the orchestra, so ... Gershwin "Lullaby," that we're going to play for the orchestra rehearsal, when we all see each other, like the whole orchestra gets together.

Interviewer: So, would this orchestra be mostly just Arab students, or is this one also have like a percent-

Nina: This conservatory orchestra is only Arab students.

Interviewer: Yeah.

Nina: The ones who study here.

Interviewer: And do you work with the seminar at all, the ...?

Nina: Yeah, this is what I mentioned. When we have seminars, then I might work with those kids, for the seminar, or work with our kids from this conservatory, and prepare them for the seminar, whatever is needed basically, mostly there.

Interviewer: Yeah, so I am especially interested in this seminar, and how it brings students of different backgrounds together, and especially interested in, have you seen some of those discussions times, where they're talking about music in society, or culture, or ...?

Nina: Well, on each seminar, I don't necessarily go there, because I have to teach when they have seminar, so I have my working days here, so I don't usually attend their lectures, but then all day then during the seminar, they're not only rehearsals and concerts, but kids also have lectures about this subject, or another. I've heard that they have pretty cool discussions about that. But, what I did see was lunchtime, or dinnertime, after the rehearsal where they all get together, and they talk, and really, nobody could say who is Arab and who is Jew. They all hang out together, especially those kids who have met for a few seminars together, they look forward to seeing each other because they made some connections. This is something that is very beautiful to see.

Interviewer: So, when you're working with maybe a sectional, or a chamber group, what kinds of things do you like to do to help them develop their listening skills, or ability to work as a small ensemble?

Nina: Well, it really depends on music, and what it brings with it, you know? Like, what kind of difficulty, or what kind of challenge, but basically, it's really, really important for me to ... even when I worked with our orchestra, with the whole orchestra, it's really important for me to teach them to listen to each other. Because usually, what's happening is, everybody plays his own part, and then they're not together in terms of intonation, not rhythmically together, and all that stuff, and really make a group out of those four or five kids playing together.

Besides, if it's a major piece, then I know, at least I hope that they will probably play it one day, in a more professional orchestra, when they are more grown up and stuff. I really like to teach them some bowings, which are more like traditionally known, or accepted, that kind of style that they will have some idea of what this part means, or what this place means, and how to play it, how to approach it. Major stuff, because I cannot really work on technical stuff like everybody plays, it's not the right place, and not the right time.

Interviewer: Right.

Nina: But, playing in a group, and like something specific for this piece, or this particular spot, I really like to share as much as I can with children.

Interviewer: Yeah, do you work at all with the curriculum for the Alhan program?

- Nina: Do I work with what?
- Interviewer: With the curriculum, the music that's used in the Alhan program?
- Nina: I play Alhan program for three years now. In trios, and in the orchestra.
- Interviewer: Ah, okay. How do you select what is used for that, and ...?
- Nina: For music for that?
- Interviewer: Yeah.
- Nina: Well, I don't have anything to do with that.
- Interviewer: Ah, okay.
- Nina: It's not my decisions. It's some other people deal with that. I just get the music, and we play trios first. We go around many villages, and small places, and towns, cities, mostly north, and then we play in orchestra, but I only perform. I never actually choose the music for that.
- Interviewer: Okay.
- Nina: When I'm asked what I would think about ... I say something about it, if it's ... Because, we see it in the field, what works for what ages, and what works less.
- Interviewer: Sure.
- Nina: But, I don't really pick music, and build this program, no, not really.
- Interviewer: So, when you're out doing the trios, do you interact with some of the students as well, or is it mostly just to perform?
- Nina: What do you mean students? Our students don't play in this project. They play in an orchestra.
- Interviewer: Yeah no, I mean with the kindergarten students, or the-
- Nina: Oh, the students you mean, from kindergarten schools.
- Interviewer: Yeah, yeah.
- Nina: Well, yes. Actually yes, because it's the third year that I do that, and those who recognize me, or those who I recognize from previous years, they're always, "Oh, Nina! Hi!" And really, it's really nice to see how they already

come prepared, because they know what's going to be there, so they are very enthusiastic, and very ... Yeah, and every year, I see that more and more. They're more aware of and more open to this project, and know what to expect, know what to wait for, when they come to the concert. They know better, how to behave, so ...

Interviewer: Yeah, what kinds of things do you feel that the Alhan program contributes to these young children? How do you see them grow, from year to year?

Nina: Well, that's the amazing thing, because three years ago, two years ago actually, when we came for the first time, they couldn't ... including kindergarten teachers, they couldn't pronounce cello. Shello? They didn't have any idea what it is. Now, cello, of course, it's cello, you know? So, those little things show me that the awareness is growing, growing very much, and I see the biggest thing, of course, is to see those kids' eyes when you play it, because then, when they don't have to listen to words, and they just listen to live music, you can see that in their eyes, and they're completely, completely, totally amazed. It's like something that ... We never know how this experience will influence their life. You never know, and there were many kids who came up to me, and said, "Well, I really want to study." Sometimes, I gave them ... especially in Nazareth, gave them the phone number of the conservatory, so they can get in touch, and maybe start studying here. But basically, you never know, but it's amazing thing to see them.

It doesn't matter if you're Jewish kids, or Arab kids. It really, really doesn't matter at all, so this is something that is really amazing. Of course, another thing is, that we go to some very far away place, where basically no orchestras, no western music arrives there, so for them, it's like we had few concert when we came to a kindergarten, but the whole village came there, because, for them, it's like a concert. They don't care that it's for little kids. Music for ... all the mothers baked cakes, and they invited us like they expected us ... they prepared like we were I don't know what. It's so much appreciated. It's really hard to believe. It is very much appreciated.

Interviewer: That's really interesting. So, how do you think Polyphony is different from some other big city conservatory? What are some distinctives?

Nina: Well, of course, the major thing is, that other conservatories in Israel, there are Jewish students and Jewish teachers. We are talking about Israeli conservatories, right? So here, it's Jewish teachers and Arab students, so ... and most of the teachers come from Tel Aviv to teach here, so it brings some very special kind of thing, because it's together. Now, kids are supposed to study in Hebrew, and little kids don't usually know Hebrew, so parents are requested to come, and translate for little kids up to maybe

ten years old, or something like that, but you can actually see how they learn Hebrew. With lessons, they start to understand more, and more, and then on some certain point, kids say, "Okay, mom, I understand." And then the parents starts to come less, and ... Okay. But, until that happens, few years, it might take few years for a kid to really study.

Nina: Some of them teach me Arabic. With some of them, they correct me, because I speak few words in Arabic. I have to, and so it's another thing that doesn't have anything to do with music, but it has very much to do with communication.

Interviewer: Yeah.

Nina: It's a very special thing, and well basically, I really am not that much informed, and not that much acquainted with what's going on in other conservatories, and I've never taught in any other conservatory, but I know that here, the teachers, it's a very unique set and cast of teachers. I know each one of them personally, and they are the best players you can find in this country, working in very good orchestras, and first chairs in every orchestra, so it's really, I come here, it's like everybody's professional, and it's very, very nice thing too, you know? I don't think that this is what's going on in the all other orchestra conservatories in the country. Again, I cannot say for sure, but here, I really enjoy it, every time I come here.

Interviewer: Yeah, do you think it draws some of the ... There are clearly some great teachers here. Do you think it's partly because of the mission of Polyphony that draws them, or why do you think so many great musicians come and teach here, instead of somewhere in Jerusalem, or Tel Aviv?

Nina: I think that the idea of Polyphony definitely draws them. It definitely drew me in the beginning, when I just came here. I came for another thing to do another thing, not to teach. I wasn't even planning on starting teaching, but it happened naturally, so I just flew with the flow. But, I loved the idea, because you really do something that shouldn't be taken for granted, and something that is very unique, basically. There are not many places like that in Israel. I think that maybe it's the only one conservatory in Israel, who is Arab and Jewish mixed. So, I'm sure that this is something that this is what those people really want to do.

Another thing is, that here, you can feel with the families, real big respect. It's not a big secret that the Arab kids are brought up in a little bit different way, and their discipline is very different from Jewish kids' discipline, so when you come here, you can feel the respect. You will feel more discipline, and of course, it's much more fun to teach. I was so surprised. First, I was surprised when I played my first Alhan orchestra concert. Then, we played in Mizra, and then the one who just talked ... I don't

know remember how it's called, who ... how they say it? One who leads the concert?

Interviewer: What, conductor?

Nina: No, no, not the conductor, the one who talked, and explained the whole concert.

Interviewer: Oh, okay.

Nina: That one that-

Interviewer: I know what you mean, yeah.

Nina: So she said, "Okay, this group that is going to come in, we have two groups of kids. First one knows. They studied the whole thing. They know the material. The second one, they don't know the material. I don't know. I don't know. I have no idea what's going to happen, if they're going to be okay, if they're not going to be okay. I don't know."

Then, when the concert started, first group comes in, complete silence, complete silence. It's like 300 students, and they're all in complete silence. Oh my goodness, is that possible? Then, the second group of children, who is supposedly didn't study, and don't know the pieces, comes in, and it's the same silence, you know? How is that possible? Because usually, when they don't know the material, they don't know that, they care less. It's less interesting, and then they care less. No, not with those students.

I was like, "Oh my God, this ..." I did it a lot in other orchestras, when I worked before Polyphony, in the way every orchestra does this educational concert in this way or another, and now they're in different places, you know? I've never seen anything like this, really. Everybody who comes to play for "Oh my goodness, what kind of discipline? How do they arrive to such results? How do they get such results?" Yeah.

Interviewer: Just one last question, and that is, what are the benefits, and opportunities, as well as the challenges of having this sort of mix of diversity, within the students, and staff? What are the benefits, what can it do? Then also, what are any challenges that have come up?

Nina: Challenges? Well, I think that one of the biggest benefit for both sides is, just to get to knowing each other. There are kids who, they stay by themselves. They ... I would never, ever have any communications with the Hebrew speaking, unless I came here to the conservatory. And through the conservatory, when they go to projects, they get to know Jewish kids. Then, it's like they get exposed to a completely different population, which

here is, Nazareth is an Arab city, other than if they go to other place, there is no chance they are going to meet any, until they maybe grow up or go study somewhere. But on this certain point, it shouldn't be taken for granted, because it's something very special.

Nina: And for us, to come and teach here, I get exposed to a completely different culture, just a little bit maybe similar, but it's still a very different culture, and I know ... I have this feeling that I do something very valuable, and this is something that I came here for actually. When I decided that from now on, I really do something that I really feel it makes a difference. Well, it sounds such a cliché, but I really feel that I do make a difference. That is a huge benefit, really to get to a place where it's classical music, western music, it's so much not ... shouldn't be taken for granted here, and really bring something that people will get exposed to. It's something very unique.

What did you say the other thing? That was the benefit.

Interviewer: And then challenges.

Nina: Challenges, challenges. Well, for me, one of the challenges was to, get to know this mentality, because, for me, it was something ... I came from Russia, so the whole Jewish mentality here in Israel, it's like until now, it sometimes, I cannot understand that, because I was brought in completely different way. Then, Arab mentality here, it's another different thing, so for me, that was one of the biggest challenges, to really, to understand how those people think, and how I can get to them, and really talk the same language, when for me to say something it's one thing, and for them to hear it, it's completely different, you know? Sometimes, I caught myself saying, "Well, it's violins." I said, "Wait a minute, wait a minute. They are not even supposed to know what it is." But I have like it's the most usual thing for me, you know?

Interviewer: Right.

Nina: And so, "oh okay, okay," and then, I really started to realize, and to see the whole situation from their point of view more, I think. There were many things like that. It's not a disadvantage, but it is a challenge. For me at least, it was a big challenge.

Interviewer: Is there anything else you think that would be helpful for me to know?

Nina: Well, I don't know. No, I think that's basically ... the idea is there, all there. Always few more little things, but the basic thing, basic atmosphere is ... what I would really like to say is, that the director of the conservatory, and of the Polyphony, Nabeel, you are not always ... you don't always respect

your boss very much, right? It's also something that shouldn't be taken for granted, but he happens to be very good violinist and very good teacher, so for me, one of the byproducts of this job is to really learn from him, to come to lessons. Unfortunately, he doesn't teach that much, and if he does, he does it at home, but sometimes, just gives little lessons, or works with the orchestra, and for me, it's like ... it's another additional value, that I can basically study from him a lot.

Nina: You know, it doesn't always ... it's not always the case, but in this particular measure, yes, and when we have to decide something about seminars, and music, and I can feel that we think very much alike, and our understanding is very much alike, which is ... With many teachers, it happens here. We start to talk, and then I see that it's more or less the same approach, more or less the same, and this is something that you can enjoy very much. It really creates a very nice, and friendly, and very open, and communicative atmosphere.

Interviewer: Yeah, it sounds like a great place to work.

Nina: It is a great place to work, and it's been through some changes, but this year, it's like it is a great place to work, really.

Interviewer: That's awesome.

Nina: Yeah.

Appendix I – Natasha and Ayman

Polyphony Teachers, May 23, 2017, Personal Interview

Interviewer: So, I would love to hear some of your thoughts on your work here and maybe to start just why you are here to do this music, why you have chosen this to be a job of yours, and what opportunities or challenges there are in this work that you do.

Natasha: What about me to start? I actually didn't teach before Polyphony. I only tried with some students, like adults, but I never taught kids before, and it's a really nice experience of, you know, even the most primitive, the most simple thing when you're showing something when you're trying to explain something, it's opposite the way it works for you. So, when I started to teach here, I began to ... Sorry my English is quite poor. I'm using all the same words all the time. So, I started to recognize the same problems, and moments in my playing. A lot things, it works both ways, not only from you to the people, and also back. So, it's kind of interesting. Sure, it could very, no it could be boring, could be very interesting, could be anything, but the most interesting, and surprising thing for me that it works not only in one direction, both ways. When you're showing something or explaining something you should be completely right with what you are doing, so you can't let yourself ... It also works because your head is remembering something, your hands are remembering something and in general, even when you all the time say the same things like, how to do, what to do, how to feel, it works with you also. It's very nice actually. I even left the orchestra, and I took all the class here, and teaching now, like, I have all the cello class, and I'm trying to move somehow, that's interesting for me. It's still kind of new work for me because I'm working here only a year and a half.

Interviewer: Okay, thank you.

Ayman: For me, it's not my first place for teaching. I've been teaching here like seven, eight years or something like that, and playing with orchestras. So, for me it's just part of ... it's extra, but especially this place is pretty special because it's something new in this area. The relations between kids and teacher may be a bit different because many kids don't have so much information about music, basic information. Also, for me, like Natasha said, it's something interesting to find some new ways because I don't have some special relations for every kid, some program. Just looking for every person, and trying to find that special contact. So, for me, it's very something fresh, and interesting, I like it. It's not just for the money. I really like it.

Interviewer: Right. Do you need to find ways at times to facilitate dialogue between diverse students or do you participate in that kind of work within Polyphony?

Natasha: What do you mean dialogue, verbal dialogue?

Interviewer: Or even musically but with-

Ayman: Group of kids?

Interviewer: Yeah.

Natasha: Both of us we're just individual lessons. Sometimes we have some chamber, some chamber music but not like really groups.

Interviewer: No, okay.

Ayman: But Polyphony has a lot of projects. Children concerts in the schools and kindergartens, and this year I was like my first year I participated in it, so it's very interesting actually. We were in such interesting places around this area, like small villages, small schools, small kindergartens. It was really interesting to look at the kids' reaction to the instruments. It's something completely new for them. It's not like something that you heard about, no, they never even saw something like this, even this shape, and it's interesting.

Interviewer: So what was your role in that? How did you-

Ayman: It was a string trio, and we had arrangements for, it's actually very popular pieces. The most popular that you could imagine yourself. We announced the program that the orchestra would play for them after at the end of the year. It would be like ... it's already happened I think. The concerts and all the kids from the schools and kindergarten will listen to the concert, and about the string trio, we just announced it. So, we just played arrangements of it and then they will hear it with the big symphony orchestra. So, we had just announced, and prepared them, and told the story of the pieces, told them something about composers, about the specifics of the instruments, like how it works, just basic things but it was interesting.

Interviewer: Yeah. What benefits are these students having from learning music with you ... or here in general at Polyphony?

Ayman: They're so different, everyone. Actually, for the majority, I think like 90% of kids just finished learning here, and most of them don't have some ... but it's not that their professional musicians, it's just for-

Interviewer: For fun?

Ayman: ... yeah, or education.

Natasha: General education, yes. Anyway, it develops your, in general, I think your brain starts to work differently after any music experience, let's say. When you even trying to play on something, that's like some open new doors in your mind, yes. It should be something like this I think. Even if you're not playing, I think almost no one from these kids are planning to be a professional musician, maybe a few, but in general, they're doing it just to know what is this, and that's like a hobby, but it's a good way hobby. It's a nice hobby, let's say.

Interviewer: Right.

Ayman: For us.

Natasha: For us, right.

Interviewer: So, on staff, is there all kinds of ... like, do you have Arabs and Jews on staff?

Ayman: Yeah.

Natasha: Here, mostly Arabs.

Interviewer: Mostly Arab?

Natasha: Yeah, mostly Arabs and-

Ayman: Not mostly, only Arabs, but some are-

Natasha: Only, yes actually. Yeah, because Nazareth is 99% of the population is the Arabs here.

Natasha: So, what was the question? I am sorry.

Interviewer: What about staff?

Natasha: Staff? What do you mean staff?

Interviewer: Like you, teachers.

Ayman: Most of us, we are come from-

- Natasha: From the center of the country, yes. We came from Tel Aviv. Most teachers are from the center of the country.
- Interviewer: And do students have any trouble interacting with you or not?
- Natasha: No.
- Ayman: No, no.
- Natasha: Never, anything like that. Not even close, never.
- Ayman: No, of course, we have a lot of, let's say a lot of warm connections with kids and students; not with everyone but most kids. Not any problems, and it also goes very nice for us often.
- Interviewer: That's great. Have you ever done anything with "The Residence-in-Scholar Program?"
- Natasha: Scholar?
- Interviewer: "The Residence-in-Scholar Program" that Polyphony does?
- Natasha: I'm not sure.
- Interviewer: Well, then probably not, okay.
- Ayman: No, I don't think so.
- Interviewer: Okay, great.
- Natasha: We didn't understand what it's about, maybe it's ...
- Interviewer: It's a program that's done twice a year at Polyphony. They bring in outside guests that-
- Natasha: Yeah, like the orchestra program.
- Ayman: No, no.
- Natasha: Orchestra Seminar, no?
- Interviewer: No.
- Ayman: No, no they would get in some guys from-
- Interviewer: I'm not sure what you call it here because that's just the English name.

- Natasha: No, we had an Orchestra Seminar that-
- Interviewer: It might have been what ... Can you tell me about that?
- Natasha: Yeah, it was kids, but from different places; from here, from other places ... so from different schools; from here, from the center of the country, Jews and Arabs, they make the orchestra from this today, like a symphony orchestra and then coaches from different places, from Germany, and from some other places, yeah, they just working with the sections. Then, they connected it all, and made concerts with these orchestras.
- Interviewer: Yeah, did you participate at all with that?
- Natasha: I participated once, yes, with the cello section, like a coach for a cello section, yes. It was a lot of work, I'd say.
- Interviewer: Why is that?
- Natasha: No, because it's symphony music. It's a hard thing. It was a repertoire not for kids, let's say. It was quite high ... what is this?
- Interviewer: High level?
- Natasha: Yes, so, difficult, just difficult for them. They don't have enough experience, you know? Orchestra playing, it's something different from what I do with them. What I'm doing, I should teach them how to play the instrument, how it works, how it, yeah, but orchestra playing it's something more. It's a different thing. It's another kind of experience, another kind of work. So, that was difficult but finally was good.
- Interviewer: They do okay?
- Natasha: Yeah, they did a great job actually. They moved slow in the beginning, but then it was good.
- Interviewer: It's like a week?
- Natasha: Kind of, yeah, a week or maybe five days, something like this.
- Interviewer: Yeah.
- Natasha: Yeah, and it was two guys from the Munich Philharmonic Orchestra. One of them works with the viola section, and another with wood ...
- Ayman: Woodwinds.

- Natasha: ... woodwinds, yeah. Both of them were very nice, and I met them also very nice to meet, such great musicians. Very nice guys.
- Interviewer: Cool.
- Ayman: Also, they have some good contacts in Germany-
- Natasha: And United States, and in Europe.
- Ayman: ... very good musicians. They've been making a lot of masterclasses.
- Natasha: Yeah, the school has a lot of connections, and sometimes really cool musicians come here in the master classes. Have you heard about, we have here also, from the Polyphony Foundation, an orchestra, like professional orchestra called Galilee Chamber Orchestra. So, in December we'll have a concert with Andras Schiff. It's officially here.
- Interviewer: Cool, that's amazing, and you get to work with Nabeel at all?
- Natasha: We see him, right.
- Interviewer: He travels?
- Natasha: He travels a lot. We don't see him really often. Last time I think I saw him or in the concert of the orchestra or in the last exam, so it was quite a long time ago.
- Interviewer: What are the exams?
- Natasha: Exams, it's more like, it's difficult to call it exams because it's more like an informal shape, let's say. Is it correct to say this, informal shape?
- Interviewer: Yeah, sure.
- Natasha: So, it's just kids explaining what they could. What they learned.
- Ayman: We have some short work exams with tunes and all this.
- Natasha: Okay, yeah they should play like scales, a tune, and something, but-
- Ayman: Fewer concerts, like one-two, one-two.
- Natasha: Yes.
- Ayman: Just pieces but I could compliment them, yeah.

Interviewer: Yeah, like a recital?

Natasha: Yeah.

Natasha: It's not like strict, like when my child goes to concerts.

Interviewer: Very stressful.

Ayman: Plenty different, absolutely different.

Interviewer: Right, right.

Ayman: It's the most important thing that you're going to do in your life, like it's going to be tomorrow in this room, and you're practicing all day. It should be like this, more freely, you know.

Interviewer: So you like this setup better than where maybe in your schooling?

Natasha: Yeah, sure, but also it compares ... comparing of if you're going to be a professional musician, it's a big one, where if you're going to make it like a real hobby, and you're going to play well but for yourself or for your friends or relatives, it's different things. If you just want to have a hobby and just want to know how it works, it's also different, so it's difficult to say this is better, this is not. Anyway, I think that the more freely and informal way is always better than strict discipline way ... maybe because I had it too much in my school. We all had that. Soviet music education was very strict, yeah.

Interviewer: Still, today in the school system there is not much music education?

Ayman: You mean Euros?

Interviewer: In like government schools.

Natasha: I think it's quite a lot of some programs. From the last few years, it's getting more and getting better. I think they're working a lot this way because something happening all the time, like something new or some new concerts for kids for some new programs with concerts, or some projects ... to try in their usual school to try to teach kids basic things like how to work, how to play an instrument. Something, it develops I think.

Interviewer: Yeah, awesome.

Natasha: How I feel is, I've lived here three and a half years, so it's difficult for me to appreciate, like to ...

Interviewer: Understand?

Natasha: ... yeah, to understand because I have nothing to compare with because I came over here- Yeah, it's getting better, that's what I'm hearing all the time from other people. For example, on my take, in my opinion, it's much better than what's going on now in Russia because in Russia ... For example, Russia or post-Soviet Union area, if you want to study music, you should go to the music school, and that's it. In your school, you will know nothing about it, really, in the usual school. Here, somehow, kids even know what it is, know how it works, know how many strings on it. For example, know some names of composers, could recognize some music. It's better than nothing anyway because there, are you going to be a musician or you will not know anything about it. Like comparing, not so? I mean in the usual school, like the regular schools.

I saw it in Moscow, but that's for the last seven, eight years. Only in special places, you could really know something about it, or your parents or your grandparents are friends of classic music, yes, in this case, you would know something. If you're from a regular family who are not musicians, and they are not interested in music in your regular school, you will not have some great information.

Appendix J – Shoshana Gottesman

Jerusalem Youth Chorus Leader, May 25, 2017, Personal Interview

Interviewer: So, you work with both the youth chorus and Heartbeat?

Shoshana: I do.

Interviewer: Awesome. What are your roles in both of them? Just to get a sense.

Shoshana: Yeah, sure. So, I started in Heartbeat over six years ago, first as an intern, and then became a staff member. At the time ... I mean, I've had different roles in Heartbeat. It's a really grassroots organization, so I wear multiple caps, multiple hats.

Interviewer: Right.

Shoshana: But basically, when I was here in 2011, I felt like what we did was good, but not good enough. I couldn't figure out why, so I decided to go back and get my Master's degree, and that took time to go back to the US, live at home, save money, apply, then go. And so, when I'd be here, often during the summer breaks and things like that. I have family here; my father was born here. When I was getting my Master's, I did mostly administrative things. Of course, we have staff here and whatnot. I did mostly development, communications. Of course, with my real desire to be here and do work in education, and work within the program. Which I would do, and I would come here, but that wasn't my focus because I wasn't here.

So then when I did finish my Master's, and I came here, I still continued with communications and development and moved into what we do in education. Then now, this past year, I only focus on education. I don't do anything with communications and development. With the youth chorus, when I had ... Okay. Small world, small network. Aaron, who is the director and founder of Heartbeat, at first was a counselor at Seeds of Peace, and started, in the summer program, to have a music focus. I don't know, built in one of the cabins, like a music room, and he would do some music teaching, I guess. Then Micah, who runs the youth chorus, was his ... Aaron was his counselor.

Then Aaron went off to start Heartbeat. Then Micah, when he was finishing his undergraduate degree, wanted to create his own kind of Heartbeat, but obviously different, but inspired by Aaron in many ways. Of course, that would be through a choir, because Micah is an incredible singer, and sang with the Whiffenpoofs groups, from Yale. So, I knew

about the youth chorus because of all these connections, and at first, I thought I would when I was doing my Master's thesis, that I was going to do research of some sort.

Shoshana: And so, I thought that the youth chorus would be a part of that. That's when I started meeting with the program, which it didn't work out that way, which is fine. Then, when I finished my Master's, I came here, and Micah said, "Yeah, we don't have a curriculum," because most places don't. Which I'll get into. "Would you like to be a part of that, to create that?" I'm like, "I have a degree in human rights education through the lens of music education. I could do that." That's kind of where it started, but then everything is grassroots, things change, whatever. So at first, it was focusing on this curriculum. Then it changed into, "Okay, we actually want you to work directly with the choir, the high school program for specific things."

So, I would come in and do programs that connected music and dialogue, because as of now, the choir is actually, the setup is that the music making and the dialogue are separate completely. They're separate processes. They don't meet. Whereas in Heartbeat, they do meet. It's like a seamless process, which is like a methodological difference, and a question about what it should be, or what if one method is better than the other, which is another story. Anyway, I would come in, do things for the retreat. So it would be more, the retreats are often three days, two nights. It's like, intense programming.

They would ask me to come in and do that, to work on their first song that they wrote together. Then, a year ago I was asked to work less with the high school program, and instead to run with two of their other facilitators in the choir, an expressive arts, so I guess music education skills, facilitation skills course, which is what I'm teaching tonight here. So then I'm working, I was working just with their graduates, which again, for both Heartbeat and the Youth Chorus, and I guess programs here. It's often, all of a sudden there's this realization of some need, and they're like, "Oh, we need to do that. We need to create that." But then there wasn't, it's not usually at the beginning, thinking, "Well, what happens when our participants finish high school? What happens to them?"

I think that's just a factor of how grassroots things are. I think also the fact that most of these programs are not started by those who have studied education, which is not saying that is wrong. It's just different. Most of these programs, I think are started by, like the music education-based ones. They're started by musicians who understand that music has this power to bring people together. Of course, they have experience and practice, but they haven't necessarily spent time looking at educational theory or philosophy at all. And so, that affects the program in many

ways: what language you use, what kind of process you set up. It affects many things.

Shoshana: So yeah, basically there was this decision to have this course, and there's nothing like this type of course that exists here, so myself and two other facilitators from the Youth Chorus have been running this course with those who are, technically they're graduates of Youth Chorus, and then also we opened it up to graduates of other programs. There are two people from Heartbeat also in this course, and then two other individuals from a different program. Yeah, so those are all the roles. It's also changing the idea of the curriculum, it became more relevant, and I tried to have Heartbeat and Youth Chorus work together on that, but it just didn't work out.

Interviewer: Okay. Can you give an update on the structure of the programs that do happen within the youth chorus, then?

Shoshana: Yeah. This is for both. This is how it works. In the Youth Chorus, and of course I don't know if you're going to meet with Micah or talk with him at all.

Interviewer: After this.

Shoshana: After? Okay. I mean, he has his own language and way of explaining, I'm sure. They have a dialogue process and a music performance process. That means that the dialogue is, the choir ... When kids enter the choir, they are put in a dialogue group with two facilitators. One is Israeli, and one is Palestinian, and they are taking on the tutoring process. I think their dialogue every week, I think it is like an hour and 15 minutes or so, or 30 minutes of dialogue. Then, after ... What happens is, they have rehearsal on music. So, Micah brings in music, whatever it is that he picks, that seems relevant. They learn the music there. They sing like a regular kind of choir, like anywhere else, except that some kids obviously can read sheet music, and other kids don't read sheet music.

Usually, that falls upon the lines of who is Israeli or Palestinian, which then falls upon the lines of whether there's music education in your community or not, which then comes back to money, and what's available, and what's offered, economic inequality. It's not like a choir that's anywhere else. They have rehearsal; then they have an hour and 15 or 30 minutes of dialogue, then they have rehearsal again. So, the process of dialogue and music, it's separate. The kids don't write music. Only when I've come in, have the kids written any type of music of their own.

Shoshana: Micah tries to really combine different cultures, and tries to choose music that the group will like. Sometimes that works, sometimes that falls upon

deaf ears or whatever. Sometimes it just doesn't, the kids don't really connect with it, but it's hard to figure out how to make the choir with just one ensemble of 30-something kids democratic or youth-centered. Especially if you haven't started that, it feels like the process is very foreign. In the dialogue process, you have the dialogue group. They go through a process of usually, first of all, there is the head facilitator. She's a woman who was worked in this field for decades. She's incredible. She's working with dialogue groups, and so she oversees the facilitators. So, she supports the facilitators to facilitate the dialogue. Basically teaching them as they go, also often providing feedback.

Interviewer: Who is that?

Shoshana: Corin. I don't know what I would do without her. I really love her. I was just with her.

Interviewer: Is she from the University, or?

Shoshana: I don't know. She works at many places.

Interviewer: Okay. So her specialty is facilitating dialogue?

Shoshana: Yes.

Interviewer: That's awesome.

Shoshana: And she studied education and educational philosophy in the US, I don't remember where. A university in the US. And so usually with the dialogue they have, there's a certain process that they take. First, it's getting to know you, very simple getting to know you activities of, "Oh, you have a sister? I have a sister." Kind of whatever. Then it goes along in a process that she has developed over all of her years of experience of getting into, and again I feel weird talking about it because she will talk about it much better than myself. But getting into issues of us versus them, this idea that we do that almost very naturally so. And then, of course, getting into narrative, and identity, and eventually the conflict. Anyway, she has a process that the group goes through.

Then after one year in the choir, that dialogue group continues into the second unit of dialogue. Maybe they'll focus on some of the same issues from before, or they'll go deeper into other issues. It just depends on whatever she thinks of the group needs. It depends also on who is in the group. Of course, the group is mixed, Israeli, Palestinian, female, male, but then there have been times where there's been a singer who has been a bit younger. I really want that person to come in, but then they may be coming into a group with those who have had ... I don't know. There's

been all sorts of variations, in a way. Each group, of course, the dialogue process ultimately is catered to who's in that group. That's with the Youth Chorus, and that's how that works.

Shoshana: Then when they finish high school, they can join their graduate program, which isn't so defined. It's only been really happening for about a year. They also have, they still sing in the regular choir. They have dialogue. I don't know how well that group is ... I don't know how that's going. It just turns out that some of them are in this facilitation course with me, and Corin is teaching this facilitation course, also, and another facilitator named Levi.

Interviewer: And so you said, you mentioned that is what you're doing tonight.

Shoshana: Yes.

Interviewer: And that is for, generally, folks who have graduated high school, or are still within the program itself?

Shoshana: We made an exception, actually for two girls who are finishing high school now. The chorus started in January, so we made an exception to have them join, even though they were still in high school, but they felt like they really wanted to, and it would be okay for them. They wouldn't be so ... They were ready to do something like that. We, in a way, made that exception.

Interviewer: Is it associated with the school, technically?

Shoshana: What do you mean?

Interviewer: The chorus.

Shoshana: It's associated here, and actually the funder is the US consul general, which is over there, on that street. That way. It's through a grant. That's where the funding is that's happening. That's that, and then in Heartbeat, Heartbeat has evolved over time. Heartbeat, I think at first, I could say started off as a sort of fan club. They would have, maybe some rehearsals here, some things there. It wasn't very structured, and it wasn't very systemized, maybe. Then especially starting in 2013 ... No, '12, '13, that began to change, because Heartbeat started in 2006. 2012, 2013, that's when it really started to change. The setup there, in the model that we have in Heartbeat, is again one Israeli, Jewish facilitator, one Palestinian facilitator. A group meets once a week, and we do some similar process.

Shoshana: It's interesting to be in both, because I have definitely brought things from Heartbeat here, and I have brought things from here to Heartbeat,

especially for working with Corin. The fact that one of the facilitators, the past facilitator who doesn't work in Heartbeat anymore was a facilitator here for two years, so he also worked with Corin. She oversaw him. That's kind of how things started to develop, and it's very, at Heartbeat it's always been very ... Nothing is written down. Nothing, until this past year, was written down, ever. Ever.

Interviewer: It makes it hard to do research.

Shoshana: Yes. It makes it hard to do research. It makes it hard to bring other people in because everything is kind of like storytelling. It's oral, right? Some of that has to do with what funding existed in Heartbeat, and people not being paid enough to actually sit down and write things. Some of that has to do with not having that background. In a way, when I finished my Master's, I discovered understanding by design in my Master's program, the curriculum writing method. I was brought the book, and I was like, "This is a curricular writing method that we're going to try to use." So even just having someone who is like, "Here is a curriculum writing method we can use." Anyway, what is, I would say the best parts of the model is where we go through again getting to know you, getting to know each other, and everyone who auditions is a musician.

Even if maybe they don't call themselves a musician, but they audition, they play something, right? Then we have a process of getting to know each other. We have getting to us versus them, also, and we have some similar things as what happens here. But then we also include music making, and we teach about some ear training, some music theory. It's always been a question about how much music teaching enters the space, as about music technical whatever. That has changed over time, too. This past year, we've done a lot more with that, partly because we have had the space and time to have conversations about how to do that, because it's not like a normal, what is normal? It's not like the group, where we know everyone is this way. It's not like that, you know? So, how do we make it an equalizing space for people to learn, through each of their own strengths, and what they've already been introduced to?

How do we do that? It's more conversations to do that. Instead of being like, "You can't read the sheet music? You can't come. You don't understand what a major third is? Then you can't stay." We're always finding other ways to teach concepts that, in a way, some people come in with formal music education training, and some come in where they've taught themselves their whole lives. Anyway, yeah, we will for example ... It depends on the meeting. It depends on what the kids need, but we will usually start with an icebreaker, right? Make people laugh, and connect, and whatever. Then depending on what we need to do, we might go straight into music making, or we'll go into dialogue about it. Wait. I

mean, after the icebreaker, we will always have a check on, "How was your day? What's going on with you?"

Shoshana: I think that's part of what makes kids, participants feel like they have space to first bring themselves. It matters to us and to our group what happens in their days. Sometimes it brings in things about the conflict that we can then recognize and talk about. It depends on how deep we want to go into it. It just depends on what it is, but we have this sort of check-in space. Then we go ahead and we, again, either go into music making, or we have dialogue. We continue to go into dialogue about something else, and then we create from it. Then it just depends. It just depends on what the group needs, where they are. There are many, many variations, so it would take me a long time.

Interviewer: Yeah, of course.

Shoshana: And then we also, like the choir, have two retreats a year. The idea is three days, two nights to take the participants out of the regular setting of here, and be somewhere, hopefully in nature, or if possible, have this element of nature and do ... The retreats are really intense, and amazing, and wonderful, and our participants when we have the retreats are the most amazing thing. Partly, I think that's because they're together for more sustained time. They are pulled away from this conflict on some level. Even if we deal with the conflict here, but we're not dealing within the typical structure, and there's something about that that's so refreshing. It's like what they're learning, you know? They're not learning it in other places. I feel like here, I feel like what we do, at least in Heartbeat, and probably in the Youth Chorus as well is a re-education of sorts. I don't know if that's a pretty word to call it or not, but we're teaching things that are not being taught in either sectors, school systems because of the conflict.

And so, in spite of it and because of it, I guess. It's like the other narratives, in Palestinian schools, the Israeli narrative is not taught. The same thing in Israeli schools, and that's partly trying to put down identity and narrative very strongly, but also things happen here that also just reinforce the narrative and the identity of what it means to be Jewish Israeli here, what it means to be Palestinian here. Often, we're told a home that doesn't feel like home. Like, you feel like a stranger in your own home.

Interviewer: Right.

Shoshana: I feel like what we do is very much that. We go to places that you could be, you're not allowed to go to in other spaces. How dare you question?

Interviewer: Like the retreat?

Shoshana: Yeah. Or in general in the program, to talk about things that you are not, you're afraid to ask about, you're afraid to question. And so there is that also, because it's like in dialogue, this is the place to have these conversations. Once you feel that it's safe to bring yourself, and I definitely think the music making, and of course, the singing in the choir is part of it. But in general, that music making is a way to be vulnerable and to embrace vulnerability, where then you really can bring yourself to talk about the things that are hard for you, and then to also connect. I see it as a seamless process. I think that dialogue and music making should go together. I don't think that they should be separate. I mean, I don't think it's as effective. I don't think that the bond is as strong. I think that there are things that are lost.

Interviewer: So, how does Heartbeat do that more seamlessly? What does that look like, I guess?

Shoshana: Yeah, what does that look like? For example, we might have a conversation about Jerusalem Day, and what's happening on Jerusalem Day. We'll go around; each person will share, what do they do on Jerusalem Day? Which you'll hear really different things about what people are, that's part of the issue. Then you can go into this kind of critical space of asking, well, nudging the group along with, "Everyone has these different experiences, but we're told that Jerusalem is united." Or are we told that Jerusalem is united? You know, it's kind of digging deeper into, uncovering these issues. Part of what the facilitators are supposed to do, it's to also deal with power dynamics, which usually means Israeli Jews are going to be more dominant than Palestinians. You know, Palestinians also often want to talk about, for them the Nakhbah is still happening.

So they want to go back to that repeatedly, and repeatedly, and it is also the responsibility of the facilitators to deal with whatever trauma or difficulty that causes for Israeli Jews, too, because Israeli Jews are like, "Why are we still talking about this? We talked about the Nakhbah already." But it's like, because the Nakhbah is still happening for Palestinians, and then for Israeli Jews, it's sort of like, you talk about the context in the US between whites and blacks? It's like, we're like whites. Especially white men, if they hear the narrative of someone who is black, or a woman of color, or anything like that, it's shattering their reality of, "I can't listen to this anymore. I'm not responsible. How am I responsible for the situation? Am I not responsible? What can I do? I feel like I don't know what to do. I don't have the space to do anything."

Shoshana: Just this sort of shattering of, yeah, of framework. And so in a way, it's kind of similar like that. The facilitators also need to deal with the emotional needs of both, and the separate ways that they happen, and give attention to the individuals, and make sure that they're okay and whatever. It's really like the family, I think. It's building a community. The facilitators often, if you want to project on the facilitators like a parent, or a big brother or big sister. Anyway, we'll have this conversation. It might go into difficult places. It probably will, and the facilitator is trying to challenge everyone in their way, in whatever. It depends on what the goal is, also that dialogue session. If we're talking about Jerusalem, it just depends, but essentially after this kind of conversation, then we would move on to either jamming as a way of just pure emotional processing, healing, feeling with.

And/or we could then go to maybe some songwriting, lyric writing of, what was something that you heard that was, you agreed with? And what was something that you heard it was really hard for you? I think in doing that, also it's like looking beyond the duality of, there's black and white, there's Israeli and Palestinian, one will trump the other, one has to exist over the other, or these structures can't be changed. It's trying to think critically about, how do we look beyond what is? That means to have space for everyone as equals. Between all the lyrics that are written, there are things that a Jewish participant hasn't experienced about someone who is in a refugee camp, whatever he writes about.

This Jewish participant hasn't experienced this, maybe doesn't agree with the political viewpoint of this Palestinian in the group from a refugee camp, but in a way, because this Palestinian participant is someone that she makes music with, and they are friends, so it's like there's truth to what this person is saying. It might not be exactly what my truth, it's not my reality, but I understand that this is this person's reality. And so in a way, it's also, we call it in Heartbeat educational dialogue, where we're not trying to set up the two sides just to battle it out, unlike other programs that might do that, and force them into kind of this battle zone. We want them to be able to learn from each other through dialogue and learn, and also develop skills and empathy. It's really, at the end of the day, critical thinking.

Anyway, by then writing a song where it's like this person's reality and another person's reality, and they both exist in the same song. They both have space, so in a way that I feel like from a music-themed perspective, even if this person who lives in a refugee camp, this is not my reality, but I see that there is truth here. I've learned from this. Now that it's in our song together, maybe it is a little bit of my truth, which is like the recognition.

Interviewer: Right. That's amazing.

Shoshana: Yeah. Also, we've had people in Heartbeat, participants who have said because of Heartbeat, they can't hate anyone anymore. I don't know. There's so many things that they've grown to be okay with having their bubble popped. That's another common thing to say, like being open to going to explore that. Like, "Okay, you just popped my bubble."

Interviewer: That's huge.

Shoshana: Yeah, and they say that it's life-changing for them just to even have a space to be heard. I feel like Heartbeat is pretty youth-centered. There's always more to do with it, but a lot of it is very youth-centered. Anyway, that's the example. Maybe after writing some lyrics, and people share with each other the lyrics, maybe some changes are made. That is like, maybe we'll take from whatever we jammed on before. If they like it, then we'll continue with that. Maybe we'll add parts, and it takes time. In one year, a group might write like, maybe three songs, because it's a process. That's, I think, also what is difficult for funders, for example, to understand. People who are very product oriented in these programs.

It's like, the performance is a product, right? And that's an experience, and that is important for the music making, as a musician, and as a symbolic presentation, and playing for your family members, and community. That's important, but then there's like the process. The process takes time, because again, if you're going through a sort of re-education, you need time to do that. It takes years. I know for myself, the fact that I took down Kahane stickers today. I grew up thinking I would never have an Arab or Palestinian friend. I grew up feeling quite content to when I heard that Arabs were killing each other, because I thought, "Well, there's less that will kill us, and that's good news." This is how I was brought up. Or I would, if Edward Said was brought up in a class of mine, I tried to tear him down in front of my entire class, and convince them why what he was saying was wrong or whatever. I grew up that way, and it took me a good five years to re-educate myself, in many ways. It takes time. Of course, I'm always still learning things, but it takes time. Also, I think this is really important that the emotional toll here is so ridiculous. Just in general, even in the diaspora communities, because whatever happens here enters the diaspora communities, Jewish or Palestinian, and however it enters it just differently. But it enters, maybe some elements are stronger there than they are here. Some aspects of here, of particular things or whatever, but it does. The trauma here is so great, and to go through this process is also really hard. It's really hard for participants to agree to go and do this. They are, I think the greatest people around here, to go and agreed to do something that is really, really hard. I think part of why it's hard; you're not only hearing things that you've never heard before. Not only hearing things that feel like an attack on you, only because they're so far and from anything you've ever heard before.

Shoshana: You've been taught, they're incomplete, "One side will throw the other in the sea and, that's it," you know what I mean? This duality of one side will triumph over the other, whatever. But also, I think you have to mourn who you thought your people were, and that is really hard. That is really hard, and it's painful, and it's important. In a way, that's also why I feel like in these programs; it's sort of like if we ... I talk about often Amin, this idea that we have our vertical and horizontal identities. Vertical identity is everything that we are born with, from what city we are born in, our parents, what religion they give us, what language they give us.

Everything that we are born with, and at the beginning, it's also still marrying the vertical identity of, our parents decide what school we go to, what community we hang with, all of these things. But then eventually the horizontal identity, when we get a bit older, it can start changing it. That's where David Hanson talks about that education and socialization don't have to mirror each other. They can be different. Right?

It's crazy. I feel like so much of this work is also based in this idea that in the horizontal identity, you can start assuming, in a way, new identities, and new understandings of self. Also, which is very Maxine Green. In that, I feel like people who go through the programs do become different people than what they would have if they did not go through the program, and assume upon themselves other aspects of identity, and of merit. The longer they're in the program, the deeper it is. Because again, the conflict is happening all the time, re-creating itself all the time. These programs, again I feel like whenever kids come, people can relax. Even if there's a hard conversation or whatever. Even if things might be frustrating, there's still this, at least in Heartbeat, of recharging of batteries in this place. It provides a space also to decide and choose how they choose to become, and they're doing it together with others, you know? Who they've been told is their enemy. It's very powerful.

Interviewer: How do you work to create that safe space for them?

Shoshana: It takes time. One thing that's really important, of course, is having Hebrew and Arabic present. It depends on the program and everything. As in what I mean is, if the program is in Jerusalem, then you're going to need translation, most likely because most East Jerusalemites do not know Hebrew, even though Hebrew is in the school system, a lot boycott that because they're taught it's the language of the occupier. Of course, Israeli Jews here and throughout the country really don't know Arabic at all, even if it is within the school system in some places. But it's very minimal, and nowhere near what it should be on any level. Then those who are Palestinian with Israeli citizenship, or Palestinian Israeli, or Israeli Arabs however, they are very much bilingual because they have Israeli

citizenship, and need to, even if Arabic is their first language, they have to learn Hebrew because it's in the Israeli school system.

Shoshana: And so if a program is in Haifa, then technically you could probably have the whole meeting in Hebrew, but we don't want to do that. We need to have Arabic present, and make a point of also, why isn't Arabic present when it's also supposed to be a national language here? Which also is being challenged now. I don't know if you know, in the Knesset, they are trying to downgrade Arabic. Yeah. Anyway, part of making a safe space is dealing with the power dynamics that exist. Very early on, trying to see who is more dominant, and then I think in many ways also, as facilitators, making sure that there's space for everyone to be heard. Sometimes that means in the big circle saying things like, "We are for everyone. Let's hear from voices we haven't heard." Maybe that means a one-on-one conversation with someone, at some point. I think that when the facilitators make music with, if they jam with the group, I think that builds a feeling of safety, of togetherness, like horizontal learning.

I think having icebreakers, having a ritual of how we start, having a ritual of how we end. Usually in Haifa what we do is we have this thing where everybody goes like this, and then somebody counts off like, "One, two, three," clap, or we do at the end; usually we have popcorn of everyone says what they're feeling, like one word of what they're feeling at the end. Making space for people to bring in their music, and showing that they're appreciated. I think it's really just an ethic of care, like the caring spirit. You know, we do that. We challenge the power dynamics. We play silly games that make people laugh and feel good, because that's also a human right in this fucked up place, to feel like you can be your full self, you can reach your full potential. Part of that is feeling human, and that is smiling, and laughing or whatever.

Yeah, I think also to showing interest in people's music, and not saying it has to be only this kind of music or that kind of music to make music. Or not saying, "Oh, you didn't study formal music, so you can't whatever. You didn't study formal music, so you can't improvise." Right? Always, I think Heartbeat, and this is so important. The idea that we all have the chance to question everything, and we're all learning. I think that's something built into the educational dialogue idea that we push of, the facilitators are not all-knowing. And that we all have, I like to say if there's nothing to question, there is nothing to learn. There is always more to learn, and hence there's always more to question. Just by having that space to do that, and that means to question yourself, also. I made a diagram once of trying to figure out how all the parts meet, and I can send it to you.

Shoshana: I think there are multiple processes happening that make people feel safe from the musical side, from the values-based kind of side of what we're learning, and then from a very pro-social side of things. I see multiple things happening, and feeding each other, and growing. It is like a little family, community. Our kids are so goofy; I love it because they feel like they can be themselves. They're so goofy.

Interviewer: Yeah, it's awesome.

Shoshana: It's the best. I think for the facilitators, too, to go to this kind of setting is also refreshing.

Interviewer: Sure, yeah.

Shoshana: For all of us, you're just trying to breathe it all in, to then go back out and deal with the every day here. I feel that conflict is embedded in everything. It's trying to stifle everything.

Interviewer: So, would most of the Palestinians be from East Jerusalem?

Shoshana: It depends on where the program is. If the program is here in Jerusalem, yeah. If the program is in Haifa, like we've had in the past, then they're from Haifa and the surrounding area. We've had from Haifa, or Tenba, which is nearby, or from Tiv'on, which is also nearby. Tenba is like a Palestinian Israeli city, and Tiv'on is an Israeli Jewish city, town. They're both really towns, or villages. I think what's important is that each ensemble, the kids come from the same city, because that is for the support, and for being together, and sharing. It's really important to do that, but then when we have our retreats, everyone comes together, which is really special. Like in the past, when we've had an ensemble right here in Jerusalem and in Haifa, both groups love each other.

They just want to be with each other, and so to be on retreat together with someone from Jerusalem when you're from Haifa is like, you know? But I still think that's really nice, but I also think that it's important that each ensemble is, everyone is from that city or area. Because if we expect change to happen, I feel like we used to have this familiarity with that kind of thing. People are close. You can bump into them, and see them. I don't know; I think it's important.

Interviewer: So, you mentioned jamming. As in ... elements of improvisation, or you just have a shared repertoire of songs that you like to do together?

Shoshana: Right. It's usually improvisation. Or maybe somebody will bring in a song that they wrote, or that they really like. Maybe there will be some playing a jam, but most music in Heartbeat, the majority is original music. Again,

maybe there is a song that's really admired, and maybe in the beginning of the process when people don't feel as comfortable, just improvising. We haven't really gone into teaching in a way that teaching that concept begets, or maybe we'll bring in something that everyone is familiar with, or they'll bring in something, you know? But I think the majority of it is, the improvisation in the choir, the majority of it would be pop songs that people bring in, that they're going to sing together in a kind of open way. Pop songs, either just whatever is popular music that's from the US that everyone hears, or maybe Israeli, songs from the Israeli sector. Maybe songs just from the Palestinian sector.

Interviewer: So if your students who are maybe less comfortable with improv, how do you help them join in?

Shoshana: We have ways to teach about how to improv. I think also the fact that the staff also participate, that's also something that is like, "Okay, we're all doing it." Or maybe some people would be jamming, and then one staff member will be with those, and talk with those who are not jamming at that time, or suggest like, "Hey, want to try this? Try this with me." Very much nudging, like in a really caring way. But then pretty early on, usually, of course, nothing has been written down, exactly. I mean, more things are written down now, but not from that time. We would get into it fairly early on, just because that's such an important skill, especially when you don't write down any of your music. When nothing is written, no music is written down in Heartbeat.

Interviewer: Do you keep things recorded at least, audio?

Shoshana: Yeah, recorded. We have WhatsApp groups; we send the recording to the WhatsApp group. It's interesting because not everyone could read what is written down as it is, anyway. Some people can read cards, that kind of writing. Some people can read sheet music, some people, other methods work for them. That's something that could be good too, that could be helpful to change in many ways, but I don't know. It's worked, in a way, so far. I don't know; there's a lot. Anyway, there's always more than the program, that we are learning in the program of what's a change, and how to grow. It's very ... I mean, what's hard is that these programs, again, are really grassroots, so even to make time to think about tough conversations about things that need to change, there's all these other things that come up before that. All of us are doing multiple jobs because these programs don't get much funding. They really struggle. Because one, so much more money goes to war here, than anything else. Then there's donor fatigue. People are like, "We don't see things getting better here. If anything, it seems like it's getting worse." Or donors don't know much about education and expect certain things that are unreasonable. I mean, many reasons. I'm sure Polyphony also struggles with it. I don't know as much about their

financial situation, but I'm sure they've had their ups and downs. I have no idea where they are now with things, but Heartbeat is really struggling. Youth Chorus is really struggling. It's very hard.

Shoshana: And then something that any of the staff is just pouring themselves into, and trying to, "Oh, this happened, so maybe we can make this work by doing this." It's always hopping around, trying to not let the financial situation get you, or the conflict, or both, or however.

Interviewer: Right.

Shoshana: Then of course, how do we make sure the kids are okay? It's awful.

Interviewer: Yeah. That's probably a reason why so many are young in this field.

Shoshana: Yeah. For as long as they can, yeah. It makes you younger and yet older.

Interviewer: Yeah. So, how do you work toward teaching? Two aspects I'm really intrigued, because I think at the heart of this is dialogue. What ways, maybe do you teach listening? But how do you work at teaching listening and empathy when maybe in the school they don't really learn how to listen as much?

Shoshana: Right. So how do we teach about empathy, that you say?

Interviewer: Sure.

Shoshana: And deep listening? Usually, along with maybe dialogue, or learning about a technical music thing, or doing songwriting, we'll throw in other activities, too. Maybe it's an activity like, for example, these are all activities that we, sometimes they're sort of as an icebreaker. Maybe they're more extended. It just depends on what it is, and what we want to use it for. All of us, as facilitators, have like a massive bag within our mind full of activities and things that we can do. Then we shape them to whatever is needed, or we write a new activity. For example, we might, I'm trying to think of ... For example, an activity that I did recently. Let me go back. An activity that we often do in Heartbeat at the beginning of a process is we say every week, someone else is going to bring in a song of theirs. We're not going to tell anyone whose song it is, we'll just bring the song to a facilitator. The first thing we do is we listen to the song. It's whatever song they want, their personal interest.

Shoshana: Maybe we'll say, it depends on what the goal is. Maybe we'll say it's a song that's really important to you now, or it's a song that feels connected to your identity. It depends on what the point is. Bring in the song, the group listens. Then they talk about what they hear in the song, and then

the person who brought it in, we figure out who that is. Like, that person identifies him or herself. Then says when they brought in the song, and then there's a conversation about how then the song changes once you know the backstory, also of why the person brought in the song. It's a type of processing, right? Then it's also connected to this person, whoever this person is that, you know? We've had, at least they know when they've done this here in the choir, people brought in nationalistic songs that just said that the other ethnicity didn't know it was a nationalistic song, and they're like, "Oh, that song was so amazing. I loved when this happened, and this happened when..."

Then they learn it's actually very nationalistic song connected to whichever narrative, and it's like, "Wait, I like this song like that?" You know what I mean? It's also sort of ...

Interviewer: Because they might not understand the text or something?

Shoshana: Oh yeah, because it would be in a language they don't understand. It would be either in Hebrew they don't know, or Arabic they don't know. And so there's this sort of surprise of, "Oh, I can like an aspect of this?" Forget about the lyrics, okay? I have maybe some issues with, but even to any part of it, you know? I feel like that brings up this idea of we need to give things a chance, and a possibility to really, you know? The fact that we're all sharing a song, and we all get to choose our song, and we all have space for it, I think that's, for example, something. Or like when we, with the youth chorus, also when I worked with them for this retreat they had. There was this one period of time. Yeah, it was from the paper that I wrote. We were looking at the Holocaust and the Nakbah, and we went to a displaced Palestinian village.

Depopulated, sorry, moving out, and had everyone record the sounds that in the village. You can hear just all the sounds that are there, and yet not there. It's, in a way, taking a sample of something, and then listening to it after, because it always sounds different. Then having a conversation about it. Yeah, there's an example. I also think part of the facilitator's job is to make sure there is space for everyone to be heard, and I definitely think that the music-making aspect is what helps the empathy happen.

Interviewer: But it sounds like it falls a lot in what the facilitators would be doing.

Shoshana: Yeah. For sure. The facilitators are, not to state the obvious, but they're really important. They're what help build the space with the young people, and in a way, it's like all the time you're thinking about all the dynamics that are happening. Who needs what? It's very, at least in Heartbeat, very student-centered, very youth-centered. The thinking about, usually when we reflect upon a meeting, we'll talk about whatever activity happens.

They're like, "Oh yeah, then so-and-so said this. I wonder if that means that she or he is feeling this." In a way, maybe it's music therapy, like a therapeutic aspect. I definitely think that there are elements, even though I'm not knowledgeable about music therapy. I'm not knowledgeable about that sector in general, but I have no doubt that there are aspects of that that are in what we do up thinking, "Wow, this person got this. That's maybe because he or she experienced this, and is feeling this, which means next meeting we need to give more space to this person."

Shoshana: No, no, no. Or, "Next meeting we need to put so-and-so, and so-and-so together." It's really just a process, and I think again, just in Heartbeat, it's very loving. People feel like they can bring themselves, and part of what makes it loving is the facilitators are just very accepting. People feel like, in Sweden, accepting. I don't even like that word, but very, "You are beautiful as you are." People have come out to the group, for example, or they feel like the only place they can fully be themselves is in the group. It's the culture. It's like the type of culture that we build, and it's connected to all of these things.

Interviewer: So in what ways do you think that, believe, or hope for in terms of social change or transformation, on the peacebuilding side of your background, perhaps is happening or will happen?

Shoshana: I think that if kids in these programs, first I think this needs to be provided to everyone here. There are no equalizing spaces for Palestinian and Israeli youth. There are none. Maybe the Hand in Hand School, but there's so few compared to the amount of Israeli and Palestinian youth that are here. There is practically none. Even coming here to the space is like, safe. Even the YMCA is borderline, sort of a safe place for everyone to meet, but not completely. No one feels mostly safe in there. That's how divided things are, and segregated, and separated. Kids who go through these programs, I think if they come away with, my goal is that they develop empathy and critical thinking. I'm not thinking about whether they will be whatever, more peace-loving or not, because I don't know what that means, and what peace is for me might not be what is peace for you.

But I know that if they come away with critical thinking and empathy, then they will be able to make those choices for themselves, especially if we have values-based education that's happening, that we do dialogue with. We bring up issues about race, about equality, about freedom, about fairness, about obligation, all of these values. All of that, I don't even know why these programs still talk about, should there be two states or one state? That's not the point. I know for me, personally, the point is that everyone here is equal. I don't care whether it's two states or one state. But even so, that's not something that I would say to a participant, because that would be unfair of me to say that because they're in their own process. I

would say that, yeah, to come away with critical thinking and empathy. I think also conflict transformation is generational change. What may be our participants can do that their children can even take it further.

Shoshana: Each person here counts. Also, I guess it's hard for donors and funders to deal with, is that even if we are an ensemble of eight, each person counts in their own unique, special way. Things can change. I guess if I don't talk about what peace is, I know peace can change. I know apartheid ended. I'm not saying things are great there, but I know apartheid ended. I know the Berlin Wall fell. I know occupation will end. I don't know when, but I know it will end, and these programs will still be needed after occupation anyway, just like that. That's what we try to say within our program, is that you have power to be inclusive or exclusive. You have the power to bring people in or to not. It exists on the macro, to the very micro, to us as individuals. It's on us to do this work, you know? Then when we're tired, to let others step in from our community, and be there with us, support us.

That's what I think. And so, I'm happy with every small, or not even small. I think anything is big, but any breakthrough. Young people are amazing, just to watch them grow. Some of them, in Heartbeat, at least since they were 16, I've watched them grow, and others as well. It's remarkable. They are amazing.

Interviewer: Where do you think that research is needed the most in some of these things?

Shoshana: In everything.

Interviewer: Where would you prioritize it, I guess?

Shoshana: What kind of research? I don't know.

Interviewer: Or what would still be most helpful in realizing some of these goals?

Shoshana: Helpful? I don't know whether to start with the funding issue or not, but in a way, if we are so consumed with funding issues, then we don't have as much time for the program. Then we don't have as much time to meet other educators, to then work on a curriculum that we can all share and have teacher facilitator preparation, and so on and so forth, and it's a self-fulfilling thing.

Shoshana: Yeah, so I would say that. I don't know which part to, I think the groups, the programs suffer from not having connections and not learning from each other, and sharing.

Interviewer: What would be some other programs that you know of, that have similar values and missions?

Shoshana: None.

Interviewer: Yeah, okay. How about a very similar mission, but ...

Shoshana: I mean, I think one of the greatest hopes for here is the Hand in Hand Schools. Because also, I've read that for research, from a research perspective, we can do all we want in non-formal education here in this conflict, and it's not necessarily going to change. I think it has to enter the formal school system. That's what they say, the researchers.

Interviewer: That makes sense.

Shoshana: Yeah. I mean, I know the Hand in Hand school has also more to do, but I feel like they are the most, I see things there that I am impressed about. I know also Seeds for Peace, I think they do a lot of good work. I don't know specifics, though. I've been loosely affiliated with them. There are like a million things to do, and I think there are a lot of people who want to participate, and we need to make space for them to come and join, and have the money to do it and the support. Then we would be really, maybe more influential than we already are. I see already, partly from those who have gone through the program, and what they're doing in the music scene now, in the world. Already, from the beginning, most of them are musicians in their careers. One is singing backup vocals right now for Shakira.

Interviewer: Yeah?

Shoshana: Yeah. Another group is touring in Germany a lot, and they have a bunch of groups on the radio. Another one has this other group. A bunch of them just performed at the Palestine Music Expo festival, and have their own things going on. Sometimes they talk about the situation here. Sometimes they don't, to bring awareness, but even from a very small group, they're out doing things.

Appendix K – Micah Hendler

Polyphony Leader, May 25, 2017, Personal Interview

Interviewer: Your project focuses on transcending conflict through music and regular dialogue. Should a combination like that be the model for future peace education?

Micah: I think so. I think that it's really important, also from the social psychology literature on conflict transformation, that there be a combination of interpersonal interaction and inter-group interaction and if you only have the sort of contact element, it's really missing the transformation on an inter-group level.

You'll create friendships. You'll create wonderful understandings, but any sort of political understanding is not going to go deeper than, "I'm not racist because I have a black friend." Right? It's good that you have a black friend. It's better than not having a black friend, but also you're not going to be aware of any of the systems. You're not going to be aware of the different narratives or the way the world works in a different way. You're just going to be like, "Oh, we can get along." That's good. It's important. It's critical, but it's not enough, I don't think.

But similarly, I would say that programs that only focus on dialogue and don't have an element of 'we should do something together' also are missing something because dialogue is super hard and certainly youth are not excited about doing it generally. They want to do whatever activity, I've experienced. The experience of dialogue can be held in a way by whatever shared activity, whether it's running or singing or whatever.

Interviewer: I'm curious a little more about how the students are selected into this and the opportunities afforded with this diversity, but also the challenges and the selection of-

Micah: Our repertoire?

Interviewer: Both of repertoire, but also of kids.

Micah: Cool. Basically, we go to schools in east and west Jerusalem. We basically present about the program and say, "Hey, we're doing this really cool thing." We go to different schools. We present about the program, generally alongside the other YMCA youth programs that exist. There's a theater program, and there's a film program, and they're all based on this idea that you have the creation of something together with dialogue. We get people interested. People sign up. They come to audition. We do an

audition, and then we do a couple rounds of interviews. We do a personal interview, and then we do a group interview, then see who's the best fit for the group.

Micah: What we're not looking for are professionally trained musicians. If we find one, awesome, but definitely not a prerequisite. We're definitely looking for people who have talent that is sort of raw, unpolished talent and a lot of passion. And a lot of openness to learning new things and meeting new people. That's critical. Someone who's a super diva and thinks they're amazing and that they know everything is probably not going to be a good fit for us, even if they're awesome.

It's hard to tell who those people are necessarily in the beginning because often people are good at presenting themselves in one way and turn out to be another way, but we do the best we can. We have kids from a variety of different socioeconomic backgrounds, different linguistic skill levels, and different languages. There's no common language in the chorus, aside from music, but I'd argue even musically there're multiple languages happening in the room. Really the only shared language is the music that we sing together, which we try to have be as inclusive in terms of backgrounds and musical backgrounds as possible.

Yeah, so it's very interesting. In rehearsals, we translate everything into three languages. And dialogue's also a translation.

Interviewer: And what about the challenges with accounting for the diversity? Difficult sometimes?

Micah: For sure. Obviously, you're bringing together people with vastly different cultural backgrounds, and they met different expectations. For example, about gender and how that should manifest into space and what's okay and what's not okay. That's an example. Or the fact that there's no common language and we have to translate everything. That takes time. It's frustrating. It also makes it sometimes more difficult for people to connect directly obviously if they can't speak a common language. That's difficult.

It also creates a lot of richness in the group, not just because I believe that the group should be accessible to everyone as a value statement, but also musically the kids who come from a lower socioeconomic background on the Palestinian side, are the ones who come from a predominantly Arabic music background, rather than a Western music background or a pop background. That adds a tremendous amount of wealth and richness musically to the group because they can do mawal, and then they can do all kinds of improvisation. They sing in an entirely different way, which again presents challenges because harmony is harder for them.

- Micah: Also, without that kind of improvisation and that kind of singing the core chorus would be super boring and not representative of the place that we are.
- Interviewer: Do you have more events or concerts on the Israeli or the Palestinian side? And does the audience react in different ways to your events?
- Micah: Great question. We have more events on the Israeli side because of the political situation, where even though there's a lot of opposition to peace and the sacrifices being made that are necessary to create that kind of a situation on both sides. On the Palestinian side there's anti-normalization that sort of draws a red line, and for most people, we would fall on the wrong side of that line. Even if we don't, what I would actually say, is for most people they'd probably be chill with us because most people are chill, but they would be too afraid to take a stand by inviting us to anything because you have this thought police of BS going on.
- We have performed in Palestinian events and some Palestinian schools, but it's rarer, and it's more challenging. Most of our performances are here at the YMCA, which is great because that's neutral in a sense that it's a place where both Arabs and Jews feel comfortable.
- Interviewer: What about the YMCA though in East Jerusalem? Isn't there a headquarter as well? Do you cooperate with them, or?
- Micah: We would love to, and they're not interested.
- Interviewer: Really?
- Micah: Yeah. We haven't talked specifically about the choir, but they don't work with this YMCA because of normalization. If you can believe it. Two YMCAs in Jerusalem that have the same mission and this YMCA also is very much about being open to everybody.
- Interviewer: Wow.
- Micah: But, with that being said, there are still personal relationships between people who work at this YMCA and that YMCA, and sometimes those folks have worked with us and helped us out, but not in an official YMCA capacity. Our travel agent, for example, is the chairman of the board of the East Jerusalem YMCA and he's awesome, but he's not working with us as the YMCA, he's working with us as a travel agent.
- Interviewer: When you say performing in Palestinian areas, you're really just referring to east Jerusalem?

- Micah: Yeah, we haven't gone into the West Bank yet. I would like to. I really want to. We could do a performance at Eco Me or at Talitha Kumi or these sort of areas or kinds of places. We could technically do it, but it's been a challenge. Generally, the performances that we have are opportunities that kind of happened to us that fall in our laps rather than things that we set up affirmatively just because we don't have the infrastructure to produce concerts. The opportunity hasn't presented itself yet, so we haven't taken it on, but I want to. It's not an ideological or security opposition to do it.
- Interviewer: What's the reaction of the families of the participants? Is the environment of the participants often informed of them joining the chorus or there also participants who are kind of hiding?
- Micah: The fact that they're in the chorus?
- Interviewer: Yeah.
- Micah: It really depends. I think most people are fairly open about the fact that they're in the chorus because it's something that they really care about and are proud of. But not everyone around them is supportive, including families. It really runs the gamut. You have parents who are super into this, and they brought their kids to the chorus because they thought it would be cool and you have parents who are actively trying to sabotage their children's participation in the chorus. It really runs the gamut, and that's on both sides.
- Interviewer: That's interesting.
- Micah: I wouldn't say that there are more supportive parents on one side or the other, which is interesting.
- Interviewer: Yeah it is.
- Micah: We've had just as much trouble from Israeli parents as we have from Palestinian parents, but for different reasons interestingly. Most of the trouble, at least as it's manifested on the surface with Israeli parents has been political, as far as parents who want to take their kids out of the chorus. Whereas on the Palestinian side the parents who generally want to pull their kids, it's either because they're super conservative Muslims and they don't want their daughters doing anything or because they feel that the chorus, just as music, is not important and that their children should just be studying or working. Not necessarily political opposition, at least not on the surface, so it's interesting.

Interviewer: Regarding the dialogue facilitations, I would be curious just if you can illustrate a few examples of questions they might be asked and how you transition in and out of it being within singing times, music times?

Micah: The way that we structure the rehearsals is we have singing, dialogue, singing. We do that very deliberately, that the music holds the group together, then the dialogue pushes out a little bit, but they are very separate spaces for those things. When we're in rehearsal, we're in rehearsal and everyone's friends and when we're in dialogue people are fighting about things, and then they go back to being friends.

Interviewer: How does that transition work out?

Micah: We have breaks in between for people to cool down. Sometimes it doesn't work well. Sometimes people are so upset from dialogue that they sit out from rehearsal or they go home. It happens, but it works pretty well, and it certainly works better than doing dialogue, singing, dialogue. That would be terrible. As far as how the dialogue process works, like what kind of topics are discussed or like what are you ...

Interviewer: Maybe a few example questions of how you get students to begin to understand another frame of mind. Empathy, that sort of thing.

Micah: Sure. Yeah. I'm not one of the facilitators. We have a team of professional dialogue facilitators. I am not in most of the sessions, actually. Often the facilitators feel like it's important for me not to be there because I'm this authority person and people want to say the right thing. Sometimes I sit in on sessions, but most of the time I don't.

I just kind of hear from the facilitators what happened, but the way that the program is structured and the arc of the dialogue process is generally we start out by setting ground rules, obviously. That's really important. Then we'll go into talking about a specific value or set of values. That's also really important in terms of providing a set of shared value language to talk about things. That enables you then when you get into the conflict, instead of just hurling epithets at each other, you can talk about the core principles in a way that then allows you to actually say something and not just be like, "You're wrong. You're wrong. You're wrong. You're wrong."

I'll give an example. One of the values that we focus on a lot is equality. We focus on the different kinds of equality and whether equality necessarily meshes with other values like freedom and those kinds of questions, but not in a sense of the conflict, but in a sense of generally in terms of like getting into university, like grades in school or like neighborhoods, stuff like that. To focus on the value rather than the conflict on things that are kind of shared.

Micah: In gender, for example, is very interesting, sort of crossing element that isn't necessarily a political thing. There are obviously differences, and there are cultural differences, but they don't necessarily map the way that you would think. If you're talking about equality in terms of gender, in one of the groups that I was sitting in on, there's an example I use a lot because it was very powerful for me.

In one session they were talking about gender and equality, and what that looks like and some of the Palestinian guys were arguing that for the good of women to be in the home and treating them like queens and protecting them and stuff like that. One of the facilitators said, "If you had a wife would you trade places with her?" They were like, "Of course not. That would be ridiculous. Why would I do that?" Then they were like, "Okay, noted." Then the next week they took it into the conflict in terms of Israeli-Palestinian equality or inequality and the same person was complaining about how they didn't have equal rights as the Israelis and they were discriminated against here and there and blah, blah, blah. The facilitator was like, "Do you think an Israeli would want to change places with you." It was kind of a light bulb moment. It's like, "Oh, shit."

That's a way of using the value language as an anchor. As a way instead of being like, "This political stance is right. No, this political stance is right." They're talking about it in terms of human things. Universal things. Not failing to address the inequality that exists, but grounding it in something.

Interviewer: I read in your handbook that you established a no use policy when it comes down to the word 'peace' in your songs? There's one exception, I think, but is that linked to the fact that each side has very different expectations or ideas of peace when it comes down to this conflict?

Micah: That's definitely part of it. I think it's both about the fact that people don't really agree on what peace means and also the fact that peace as a word has become cliché to the point of being almost meaningless. Because of that it now has this stigma on both sides of being associated with naïve people. I think that we're not naïve because we're not planning to solve the conflict. That would be naïve, but we're doing something that has inherent value in terms of bringing people together. In terms of creating an opportunity for things to look different on a small scale that hopefully through our performances can help translate into something on a bit of a larger scale.

We're succeeding in that, so no one can say that we're naïve in doing that, because we're not setting out to say in our mission statement we're going to create peace in the Middle East. That's ridiculous.

Interviewer: Okay, great.

Micah: But that's one of the reasons that we don't sing about peace, but we sing about the building blocks that would constitute that kind of a meaningful relationship that could lead to peace. If it's talking about the concepts of home or of shared attachment to a place or of overcoming loss or of acknowledging somebody else's pain or of determination and persistence. These kinds of things. The songs that we sing are very much grounded in text that is meaningful, but hopefully, that is a bit more concrete than saying, "We want peace." It's like, okay, what does that mean?

Interviewer: Working at these small things, now that you've been around for a few more years, are you starting to see some people who have come through, graduates, that are taking, at least in a small way, something that you've helped to develop in them and have something tangible?

Micah: Yeah.

Interviewer: And what would be an example?

Micah: For sure. The fact that our alumni who I talk to are all course alumni and are all doing a facilitation course. That's a perfect example of the fact that even though they are sort of now in the next stage of their lives, and don't necessarily have the ability to commit logistically on the same level that everybody has to come to weekly rehearsals and whatever. Let's say they're, not the three of them, but let's say other alumni are in university or in the army or doing whatever they're doing, but they still want to stay involved. They want to come, and they want to sing, and they want to talk, and they want to see their friends. That's a really important thing.

In terms of it manifesting in their own lives outside of the chorus community, there are ways in which people have taken this, what they've learned in the chorus, into either their school or into their army unit or into their gap year sort of program situation. In terms of showing people that this is something that's important to them and there are values that they learned here that are important to stand up for.

I'll give you an example of Allan, who is one of our founding members, who's now an officer in the air force. He is an Israeli dude who comes from a settlement and would never have been in something like this before, but he's an amazing singer and he was kind of interested and stayed because he's a good guy. No, and he just saw that this is a good thing and that people are people. Now he's an officer in the air force, and he has a Druze soldier in his unit and he gave this Druze soldier a mission to teach the other members of the unit basic phrases in Arabic, beyond "Stop, or I'll shoot," which is what everyone in the army knows and that's it. Or like, "Get out of the car."

- Micah: But phrases like, "How are you?" And if it's a holiday, what to say as a proper holiday greeting and stuff like that. Which is huge because Allan come from a settlement and his parents were also not super stoked about him being in the chorus. He never would have come to that kind of thing. The kinds of missions that he gives his soldiers as far as building up their own sense of group, or critical thinking skills, or empathy. Allan also made international news basically for seeing a poor Palestinian Bedouin girl who was starving and giving her a box of cereal, but talking to her in basic Arabic that he knew basically from being in the chorus. Then it was in the Washington Post and the Israeli news and all these things. That's pretty cool, and it's not just Allan, I just like using him as an example because he's awesome.
- Interviewer: During the Gaza operation in summer 2014, loads of peace and conflict resolution organizations were shut down. You kept going and really held on to your regular sessions. Could you just outline very briefly how important the routine of this regular contact work is? Especially when the environment becomes so tense like in 2014?
- Micah: Really good question. What was interesting was it wasn't necessarily our regular routine because it was during the summer. In the summer we don't really have a regular routine. We do special projects, or maybe we're getting ready for a tour or recording an album or doing something else, but we were getting ready for our first tour. Right during this time was our tour prep for our first tour ever which was to Japan. It was really important for people to keep coming and people were excited about this tour, and it was the first time we had gone abroad.
- That being said, it was so dangerous that I couldn't really make anybody come. If someone had said, "Look, I was afraid to leave my house." I couldn't be like, "You're wrong." We specifically said, "Obviously, don't put yourself in danger just to come to rehearsal. It's not worth it." People came anyway because I think we passed the threshold where the violence makes you want to shy away from the group and instead people were like, "Wow, the situation around me is so messed up. I need this. This is my oasis of sanity." That's a really powerful thing. I think that was the most important thing, that we passed the threshold when all of a sudden the worse things got outside, the more people wanted to be in the chorus because it was their home. It was a place that wasn't horrible.
- That being said, also during the times of added conflict, people asked for more dialogue sessions, which was also really, really important because we had a place for people to talk about the fact that I can't believe you wrote that one Facebook, that you wish a rocket would fall on my house. That's so fucked up. Were you thinking about me when you wrote that or were you thinking about all Israelis? But I'm Israeli, but a space to deal

with that stuff, because Facebook was the worst place to be at that time. It was important to have a place to deal with some of that stuff too.

Interviewer: Great.

Micah: Usually it was the kids who hated dialogue the most, of course, who asked for more dialogue sessions.

Interviewer: That's interesting.

Micah: That's how it works. Dialogue isn't something you do because it's fun. It's something you do because you need it, because it's important.

Interviewer: Yep. So, repertoire selection?

Micah: Yeah.

Interviewer: What are your biggest points where you start beyond just language diversity?

Micah: We look for diversity in every area. In terms of language, in terms of musical culture, in terms of themes, in terms of the kind of composition it is, the kind of arrangement that we do, how much on the scale of eastern versus western it is. We just got to play to all the variables and come up with songs that are hopefully going to resonate with the singers in the group and also with audiences.

Interviewer: Okay.

Micah: Yeah.

Interviewer: It's not some magical thing.

Micah: No, and often we ask the singers to suggest songs. Sometimes we pick them, and they become part of the repertoire, and that's cool.

Interviewer: Yeah. Any elements of improvisation ever?

Micah: Yeah. We do a lot of improvisation, both because tarab, the Arabic musical tradition is so based in improvisation and particularly in vocal improvisation. Also instrumentally, but the concept of mawal is very important to us and allows us to highlight that tradition in a really nice way. The singers who come from it often are really dope. It's cool to give them a big mawal, and they kill it. It's great.

Micah: Because many of the singers don't necessarily read music, we're very limited in terms of the kind of traditional choral stuff we can do, because it takes us a long time to learn anything?

Interviewer: Do you teach by rote then for those-

Micah: Basically. We sometimes provide sheet music, but that half of the people use, so we basically teach by rote. We haven't had the ability to invest enough in doing western style music education in terms of theory and sight reading to be able to get over that. It hasn't been our priority. We do a lot of work that frees us up to do more improvisation work, which is cool.

Interviewer: For students for whom that's uncomfortable, how do you teach-

Micah: Improvisation?

Interviewer: Yeah.

Micah: Last year we did a circle singing focus. Do you know about circle singing?

Interviewer: What's circle singing?

Micah: It's like a methodology devised by Bobby McFerrin.

Interviewer: Yes, yes.

Micah: And Roger Treece co-defined it and we did a weekend workshop with Roger Treece.

Interviewer: Oh, cool.

Micah: And it was super dope. Then we did a lot of circle singing last year, which was fun. It was just exercising improvisation, and not everyone has to do it. We generally provide spaces where people can go crazy if they want or they can sing a song if they know if they want or they can just hold a drone.

Interviewer: In your work, what areas for future research do you feel would be most helpful?

Micah: What do you mean?

Interviewer: Where is there still need for more work or more research to do this more effectively? I know obviously funding is helpful, but that's not-

Micah: That's not the question.

Interviewer: I already know that. And ultimately I imagine just having basic, great music education as a part of their daily lives would be ...

Micah: Would help, yeah. You're talking about what kind of knowledge on our part as organizers is helpful?

Interviewer: I suppose that would be part of it, yeah.

Micah: I'd say ... I don't know if there's research per se, but one of the things that we're experimenting with is what kind of models of combining the music and dialogue are most effective. Right now it's basically music and dialogue, and they run in parallel, and they support each other in parallel, and that's great, but a couple of times we've experimented with different ways of using them which could be really cool, but that's really uncharted territory, at least as far as I know. Not that no one has done it, but there aren't a lot of people doing that. We're seeing what are different models that work. Which is interesting.

Interviewer: What about across the pond deal with wanting to measure effectiveness, how do you battle that and are there areas that you've found that we can at least do this, so we do this, or maybe with a little bit more time and a little more funding we could maybe do this kind of study or evaluation or something. How do you balance that? Because I know you're very aware of it in some things I've read of yours.

Micah: One of the things that it boils down to is when I started the chorus it was more or less a one-man operation, and I knew that metrics or evaluation was important, but it was my last priority. No, it was my second to last priority. Social media was my last priority. But I didn't really get either done effectively. I know, for me, it was more important that the program be successful, whether or not someone else could measure it as successful, because for me I knew what success looked like and I knew I'd be able to get it, and I have in my own sort of opinion. I think we have a lot of very powerful proof in terms of the way kids have lived their lives. In ways they say this has changed them or they've lived differently than they would have otherwise. Or they think differently than they would have otherwise. Or the fact that the chorus was able to stay together during the war and stuff like that, I think is better proof than a survey where we have 1.7% increase in trust to the other side based on our sample size of 30 people, half of whom weren't there the second time. Do you know what I mean?

Micah: It's pretty difficult to have any sort of control over the variables because you're in a place where everything is insane. That being said, we're trying

to find out the best ways of evaluating what we do, but I don't think the best way of doing that is in quantitative measure. I just think it misses the point.

Interviewer: Regarding that point of variables, in some ways, some could say there is the issue of self-selection, since you're able to select, in terms of those biases, but is there growth that you hope for in that regard? Or this is the work we're doing, and that's what we're going to do.

Micah: No, I think that to some degree there's self-selection, but I think the people who come to the chorus based on their own, like what they see, they don't come because they want to make peace. They come because they want to sing and this is a cool opportunity for them to sing, and they're curious. Given the things that they learn, there's still plenty of transformation that happens, even someone who comes saying, "I want to make peace and understand the other side," doesn't mean they understand the other side.

Interviewer: Right.

Micah: Just means they have goodwill. Yeah, we're not getting at people who are fundamentally opposed to meeting people from the other side, obviously. You have to start somewhere. We are reaching people who are from a variety of levels of religiosity, who may characterize themselves right wing. We are getting that. It's not all super left-wing hippies and Palestinians who go to the bilingual school. It's really from a broad swath of society.

Interviewer: Great, great. Have there been any organizations you've been able to partner with at all that have similar missions?

Micah: We're part of the YMCA, which is really important.

Interviewer: Yeah, of course.

Micah: There are other groups, like we've done stuff with Kids for Peace. We've done stuff with Seeds of Peace. We're going to do some work with Peace Players. We're going to do some work with ... We haven't done anything with Heartbeat. There is a network, but people tend to have their own domains, because I think partially how hard it is to get funding and attention for these programs, people kind of feel like they have to compete a little bit, which sucks. Even if the staff at all the organizations are friends, but still there's a sense of everybody needs their space a little bit.

Micah: I don't know, but as a chorus, we've also been able to perform at different people's events, which is nice. In that way, we can kind of collaborate on stuff.

Interviewer: At different people's events? Which people?

Micah: Like Seeds or Kids for Peace, or different seminars or events that they have. We haven't ever done a joint concert with Heartbeat, and everyone knows everyone. Michael who was the guy I was talking to, is in both organizations and Shoshana works for both organizations, but we've never done a joint concert. I think it's both because each group has its own fan base, but also because it, I don't know, it just never happened.

Interviewer: Just finally, I don't know, what is your pedagogical approach in certain ways or maybe your future aspirations or goals...how can this reach an even more everyday-life integration into the schools? Is that a part of maybe where you see this going in the future, or...?

Micah: We're working with some of them, as a result of the facilitation course that we're doing, we're hoping to do workshops in schools that the graduates of the course would basically be giving workshops. I call them sort of music dialogue workshops, would basically be values-based music workshops in schools to spread that message a little bit and getting people thinking in a different way. Mostly the way that we've been trying to spread our impact is through our performances, our live performances, and our virtual performances. By that I mean our CD or our music videos, stuff like that. Or just media coverage is important in terms of changing people's perceptions of what's possible.

Because that's a really important thing. Things have gotten so bad that even just the idea that there's a group of people doing anything together, is like, "Wow, that's still possible? People are still doing that?" That's amazing, or like, wow, they're idiots. Whatever they say, but it challenges the preconception that everyone has given up. Even that is important. That's a starting point, if nothing else.

Interviewer: In your performances do you have any element of ... is it pretty much just the impact of showing, look at the Jews and Arabs together, or is there also an element of teaching the audience a bit of listening, or?

Micah: I always frame each of the songs before we do it, within a specific way. I'll introduce each song, and I generally do it in three languages so that when we're here, which is really important because it takes a fucking long time, people have to be patient. Even if there are no Arabs in the audience, I'll still translate it into Arabic. Because I think it's important on principle that all languages be present. I'll generally do just English, or I'll do all three. We perform a lot for foreigners, and it would just be a drag to translate for nobody for no reason.

- Micah: But I sort of introduce the songs in very specific ways that kind of frame them in a way that gets people thinking, hopefully. Or gives them at least a way, a prism through which to listen to the song. Or if they don't understand the words, they can still get something from it. I do that. I try to provide some context. Feel free to take-
- Interviewer: Is there an interesting story about a response from an audience member that shows impact on them from a concert.
- Micah: Yeah, sometimes audience members are like, "How can I get involved?" I think that shows impact, because that's action. That's saying I want to put my money where my mouth is and I want to walk the walk. I want to help you. Not just, wow, that was amazing. Most people say, wow, that was amazing. When you have people who are like, "I want to help. I want to get involved. I want to do this kind of work. I want to whatever," that's impact.
- Interviewer: That's awesome. And this facilitation course that Shoshana mentioned tonight that we didn't have time to talk about, what exactly is happening? Teaching other people how to facilitate dialogue?
- Micah: Yeah, it's basically Shosh and two master facilitators, are basically teaching our alumni and some kids from other programs who are also sort of musical, how to acquire basic dialogue facilitation skills and musical tools that you can use in group settings like that. Ultimately, the output of that will be these workshops that we talked about.
- Interviewer: The workshops?
- Micah: In schools.

Appendix L – Shoshana Gottesman (Skype)

Jerusalem Youth Chorus Leader, December 18, 2017, Skype Interview

Interviewer: How is the dialogue facilitation course going. Are you a part of that?

Shoshana: Essentially they started with a group last year and then I was brought in to also be a part of this facilitation course and to do mostly the expressive arts side of it. And then that group had a lot of issues, as in a bunch of the members were siblings and there was just a lot of kind of things that had been taken care of in the past history of the choir, and it was just bubbling up all the time and made it really hard to move forward. So basically in last December, we tried to kind of wrap up that experience to call what had just happened as like a pilot of an actual facilitation course. Even though there was a lot that we didn't experience at that, for me those four months with that group and with the other two facilitators, it was more like eight months with that group.

So then in last December I started looking for people to join this course and two from the other facilitation course stayed on sort of restarting in a way because there's no way to give them the certificate from what they had done basically because there were many issues, I'll put it that way. And then I found, and then two others from the choir wanted to join so then we had four from the choir. One person who worked with me at Heartbeat also joined, and then there were two individuals from another peacebuilding program who also joined. So our group at that point was eight. And then at this point we were essentially kind of fine because the two that was at the other organization, that organization went bankrupt and overnight just closed without any warning, and I think that was really painful for them, and then they didn't come as much and we tried to reach them and we tried everything to keep them involved. And then one other one from Heartbeat, he had been accepted to Berkeley College of Music the previous year and deferred for one year and decided then to go this year in September. So he missed meetings between September and now, but then he'll experience a few meetings now that's he's back from winter break and experience everything since January. So we had like that course started in January with meetings in January. That's kind of the background.

So that means that often in the past few months we were four, but then overall for the majority of the time we had been seven. And they were all graduates from programs although some had experienced dialogue, like the two from the other peacebuilding organization really had never experienced dialogue before and it was something also very new for them. And really the more that I understand the course that we did this year, I

think someone would have to have been in dialogue to really be able to fully be able to internalize everything that was being learned. Because in a way what's been really nice with this course is they've been able to recall their own experiences and dialogue as we learn how to be a facilitator. They're like, "Oh yeah I experienced this, oh so now this is this and that." And that's been really nice, and I think that's been a very important bridge for them.

Shoshana: And that's the background, and how the course works is that sometimes it's had like two processes. One has been just dialogue, like facilitating dialogue and all the group dynamics you could expect, how to facilitate conversations about the conflict, also having dialogue within the group about the conflict and values which is unusual because most facilitation programs want to talk about the group dynamic and speak each person as an individual but not also as a group, as being either Israeli or Palestinian or Palestinian Muslim or Palestinian Christian or within Israeli Jews, Israeli Jew who is religious or Israeli Jew who is secular. As if those groups don't pull on any level, with any dialogue. We're dealing with this, the individual and collective all the time and it's kind of oscillating between the two.

Also, most other programs focus on the psychological aspect of what's happening in dialogue and don't take an educational approach as in considering educational philosophy and educational process. Mostly often they're looking at, well, maybe the feelings that are present and not really building around that in the educational process to deal with those feelings. And I think with music education, especially in this context that's something, you know I guess that's sort of where it accesses more of a music therapy is that we are building this educational process through music education with elements of music therapy as in like using music as a way to uncover a whole process to be with, to create something new together as equals.

So yeah, so that's been sort of the facilitation side of it that the facilitators have been running. And alongside that the other process has just been the about the expressive arts and trying to understand what are the arts and having a critical perspective on music and the arts. Like what is music, is music sound or sound is music? Is silence ever really silence, and I'm covering also using creativity and imagination through the arts and that's a really important element that normally through that way kids can feel like they're being heard and they can access as well, their imagination can access their creativity and it's a form of agency really, especially in a place that feels so stagnant and suffocating.

And yeah, in addition to that part of the process we talked a lot about anti-oppressive competencies, so that's where a lot of that kind of came in,

where the facilitation side of it, I mean it dealt with critical elements of course, but I think the difference there is that ... I think the expressive arts side I took even more of a kind of educational perspective when it comes to anti-oppressive competencies as in looking in the room, like who's being included, who's being excluded, how do you make space for all of your students.

Shoshana: So one of the most recent meetings we had was about gender and sexual orientation because we will all have students that identify however with their gender and their sexual orientation and so to ignore that is not allowing someone to be fully who they are as themselves. So I definitely did a lot of that, especially also on the expressive arts side is where you get to express all these elements of yourself. Anyway, so I don't know whether to just blab and continue or to stop and wait.

Interviewer: Yeah, you can continue. On that, particularly around anti-oppressive competency, how do you create the space to engage in realizing that safely for those who would be generally on the lower end of the power balance and those on the more privileged end? How do you do that so that folks feel able to share and be themselves?

Shoshana: Right, I mean I think that the ways that we approach that was through first having conversations about, there's a lot of lack of knowledge with is the difference between gender and sex or example, what is sexual orientation. Also in Arabic often the same word is used for example for sex and for gender. The same word is just used, and also in Hebrew too sometimes. So then it's, what are we really talking about? And also these are conversations that don't necessarily happen in society, maybe more on the Israeli side, but in the Palestinian communities that's something that's really pushed down. So I think part of it is identifying for the facilitators, what are the definitions of these terms.

And even I use them, we talked about intersectionality, Crenshaw, and kind of went through and at first I wanted them to understand all the ways in which they are privileged or not privileged and kind of went through economic standing, religion, race, sexual orientation, what else, ability, gender. I went through all of them and had them think about it and write down in which way for each of these were they the ones who were privileged or not. So they could understand, because I think part of it is that everyone has experienced some oppression usually on some form, somewhere within this spectrum of societal hierarchies, societal, political, economic.

And I think part of being able to make space for someone else who's different from you, that you maybe have stereotypes about that you think is undeserving of the same ranks as you, is first connecting with where

you hurt in society and seeing that actually there are many different places in which, that power is the whole intersectional approach is that power does not work in one way. Power intersects in multiple places. So once you see that, I think you also have more space to hear other people's stories.

Shoshana: And it's also a question, and for myself, especially in this group, it's like I know what the sexual orientation is of this group because I know my group. And I know that not everyone is the same, but I know also that not everyone knows that. So how do I then, and especially for me, how do I make space for what the few students need? It's not necessarily what the other students need, so it's not like these few students who are LGBTQ are there to educate those who don't understand that or who don't respect the right of the LGBTQ community out of mostly ignorance and not having conversations about it and really not having knowledge about it and the stereotypes that can go with what their understanding of what that means. So I think the important point is that you need to respect your students whoever they are and if you try to close a certain part of their identity in recognizing within the intersections of race and class and gender and religion and whatnot, these are all parts of our identity and if we try to push down inner race in parts of our students, then we are hurting them, we are hurting the process where we're not allowing for agency, and that's enough of a reason to not do that and to challenge yourself on your thought process.

And also I make the point that even if you say, "I respect all my students," but you're not willing to examine yourself in the mirror and think about the things, you know maybe you respect your students, but you don't feel like you really have to, but you do anyway. You tell yourself, "Okay, I respect all my students," but you still don't believe that they should have that respect. You're sort of doing that because you've been told to do that maybe because that's the politically correct thing to do, whatever that means and whatnot, right, and I want them to understand that their thoughts of what they think is going to come through when they're teaching so if they don't think that so and so should have the same rights as you, it's going to come through your teaching and any type of ... And you're not going to get away with that; you're not. And it's important to face these things, even if they are hard.

And I always try to bring it back to them, like one example that I think, yeah one of the Palestinian students, he was at a Jewish school, I don't know what he was doing there, he had to be there but people didn't know he was Palestinian, that he was Arab. There were Jewish kids that were talking about how awful Palestinians are, and he experienced that. I was just trying to get him to identify with what does that feel like to be talked about in that way. You know just because people don't know what your

identity is, that's just one example, what does that feel like. And it was hard for him to access that and eventually he got to the point where he said that it made him feel bad. And I was like, this is your experience, and you know what that feels like, you know what someone else would feel like if you were doing the same thing, but about another part of their identity.

Shoshana: And it's a process, it's a process. And I want them to be questioning all the time. We talked a lot; it's like the course has been very inquiry-based, to have them be questioning their world. I know it's okay to question instead of like, "I need to be all knowing as the teacher," which is not true, right, because none of us are all knowing. Sort of having that perspective of that it's okay not to know, and it's okay to change your mind. You might have a certain thought process, kind of experience and you start changing your mind, and that's okay. I think this also is just tearing down the sort of authoritarian understanding of what it means to be an educator or a facilitator in a sort of traditional education sense, inviting a more progressive way or teaching and of learning.

Yeah, and so we've done a lot with that and I think with the facilitation and my part of it, I think the facilitation side which is also very inquiry-based and looking inward at yourself, they talk a lot about power dynamics especially in regards to the conflict and how that manifests itself and also talking a lot about other values like fairness and obligation and rights of course, equality is a big topic they covered in the facilitation skills part in connection to what is okay or not for a participant to say. Like what if a participant said, "I want all you Jews to go to hell," whatever. Can a participant say that or not? Where is that coming from? What does a facilitator do in that situation? Or a person who is repeatedly late because he has to go through a checkpoint or she has to go through a checkpoint and maybe the Israeli Jewish participants are like, "We're fed up, you're late every time." But it's like, what do you do about the expectations of the group when there's this active conflict, and as a facilitator, you need to address these issues because, in a way what's happening with the facilitation, space is just a reflection of what's happening outside.

So the facilitator is responsible for kind of setting up a situation in which hard conversations can happen, people can be heard, things can be said that people are afraid to say, that both sides can deal with their own responsibility and their guilt in a way that a lot of Israeli Jews start to feel guilty. Even they're just born into this conflict, but they feel guilty, and they have to apologize for things, but then it's like, does that help them? Maybe that's just defeatist. What is their responsibility? And then with Palestinians, okay so for them the Nakhsba is still continuing because we see it. People are being displaced, houses are being demolished, they're not able to live with Israeli Jews so on and so forth, so they often need to

return to things. They need to return to the Nakhsba in 1948; they need to return to 1967. So what do you do with the fact that their need is to kind of return to these topics all the time, but they have responsibilities also.

Shoshana: They're just different, they both have, Israelis and Palestinians both have different emotional needs and responsibilities. They both have emotional needs, and they both have responsibilities. So in the facilitation side of the course, it's really dealing with those dynamics and also how to ask questions. You can ask an open question; you can ask a closed question, you can ask a question that is like a scaling question. You can ... you know how do you bring up what topics, you go on a tour to Jerusalem with the group. What are you going to talk about? What do you want them to look for? All of the things that are in a way ... I mean this is sort of the brand that we've come up with I guess. I mean I can't say that all facilitation courses are the same, I mean I know they're not the same, but this is sort of through the facilitators' and my experiences, what we've come up with, we've been doing, exploring, sort of philosophizing as we go.

And just to say, maybe it's a good example just to say it may as well be clear is that each person is expected to write a short paper as a reflective process of what they've learned and also show what they've learned but also a reflective process and so they, I'll tell you what topics they've come up with and that also shows a little bit of what they've asking about what they've learned. So one person is saying how do we recognize our past while also making space for the present so we can move into the future and not get stuck in the past. Like what relevance do events in the past influence and have on today. How do you have conversations about that? How do we move forward? That's one paper.

Another paper about sometimes in facilitation there's this conversation about do you keep the group international or just split it and have a conversation uni-nationally which means just Israeli Jews and just Palestinians. But it doesn't really break down like that. Some kids are one parent that's Israeli and one parent that's Palestinian. Some are originally from Britain, and they come here. I mean they're Jewish, but are they Israeli Jews, do you know what I mean? So it doesn't exactly split like that. Just looking into some conversations maybe, there's a big conversation with the community in general. Like maybe irregardless of bi-national or uni-national you should be able to say anything in both groups, no matter what. We shouldn't be making a special space to say something that maybe people are afraid to say. Other people say, "No, this space is important because it's an emotional need." And there are other types of conversations that can bubble up that maybe can't be said. So she's looking into that.

Shoshana: The third paper is about rights and the laws within facilitation. Do the laws that we have, do we make them because viewing people as naturally inherently good, and that's how we make laws about whether it's right or it's wrong. Or do we make laws about what's right and what's wrong so that people don't do certain things because they fear punishment? And in the facilitation group, one of the things that we learned about or we talked about it is that if you set up a social agreement, hearing the voices of participants and how they want to interact with each other, what they think respective, what is important to them, is this is part of setting up the stage for their expectations of the experience. Also having reform about what does it mean to share space together which here, we're just trying to figure out how to live together, right? This is a microcosm of this, you know? So for this student, and I think it's connected to the social contract and the settings and yeah. And of course this whole conversation about gender, sexual orientation really affected and he said whether we have laws to protect those that are LGBTQ or other minorities because we think that's the right thing to do or because we want people to be afraid of punishment.

And then the final one, because there's actually two more, but it doesn't really matter. The final one I know about is about communication and how facilitation can enable communication or disable communication. So if a student for example who's blind, how do you change your teaching so that he or she can feel like an equal in the space, but then also you don't want to make him feel like you're changing it because she or he's handicapped in some sort of way. So how can it be done in an empowering way, so how can the facilitator enable that in communication. So it just depends basically how the facilitator sets up space so that certain communication can happen between participants that is equalizing and makes space for people. Yeah, and they're all analyzing these things and coming up with recommendations. I can share these with you, but they're going to be in Hebrew and Arabic so ...

Interviewer: That's amazing, wow.

Shoshana: Yeah, it's been really different a lot, it's been very ...

Interviewer: That's great. The social contract you mentioned, is that sort of something that you all would do in some level even with the course or like ...

Shoshana: Yes, they do. In their facilitation group, they're two groups, and they both have two facilitators. And every group should have a social agreement, every group. It's so necessary because there are things that are obviously sitting at the surface that needs to be talked about. There are things under the surface that we don't talk about that we really need to talk about and

part of having a social agreement is making it so that we can have these conversations.

Interviewer: And so each group sort of creates that together. Like the facilitator doesn't come in with the preconception.

Shoshana: No, not at all. And it's interesting because people say, well lots of people bring up, for example, respect. "I want to be respected. I think we should respect each other." Then we have a conversation about what is respect. What does that look like in this group? And then what does respect look like outside? Is that happening, is it not happening? In which ways, and how? And again I think Bell Hooks talks about this, about how in order for education to be liberating you need to talk about the systemic issues that are in society that also exist in the group. And this is a big part of it from an educational and dialogue. These dynamics exist in the group, and so we have to examine it in ways and place to microcosm, this little community to have these conversations.

And I think the part with the music is to music we can be vulnerable with each other so then we can also support the dialogue when the dialogue is especially difficult. Whether that means that the music is for being heard, or for group processing, individual processing for group healing, individual healing, sort of that's what music therapy is sort of, or group bonding also. And also by, I mean this is what I taught facilitation courses, it doesn't happen in the choir itself, but then by bringing in young people's realities and narratives into the music, it's also making these narratives exist in a shared equal space also where so many part of each ... The Israeli narrative has so many parts in it, but a lot of time we just talk about one part. The Palestinian narrative has so many narratives in it, but we only talk about often one part of it because we kind of end up in these situations where it's hard to break through. We blockade this within the dialogue.

But by understanding how damaging the narratives are, and the perspectives, then we can also make space for people to bring in these realities of music that they make or the art that they create. And by making spaces for it that way, then it shows that it exists and that makes it real, it makes it valid. It validates it. It's like making new patterns and structures that didn't exist before understanding.

Interviewer: So what sort of resources do you use in the course?

Shoshana: I mean the facilitators have used, I don't know specifics, but I know they've used materials that exist in the facilitation dialogue world. But I think also we've shied away from using academic texts overall because that can be also disempowering. I know for myself, I've brought in

specific excerpts from Maxine Green who's an education philosopher who focuses, not anymore, but anyhow focuses on aesthetic education as a way of looking beyond dualities, as a way of recognizing what is not recognized, seeing what has not been seen, hearing what has not been heard, having this wide awakening to the realities around us. So I've brought in excerpts from that.

Shoshana: Anything that we've brought in has to be translated so this is also another reason why we can't bring in everything. We have to translate. I've brought in an essay of competencies by Himoshiro. I've brought in from Feminist, Roxane Gay, I've brought in a chapter from her book. I've brought in some Freire of course, like Paulo Freire, critical pedagogy. Also, Hess, Juliet Hess, and she talks about examining critical pedagogy. She's at Michigan State University, Juliet, yeah. So those are the ... of course intersectionality, Crenshaw, positionality.

But a lot of the research and literature that exists here often look at the outcomes of dialogue. They don't look at the process so in that way they're not very ... it's all advice about what, they try to see our kids are more peace-seeking after a program. But it's like, what is peace to me, is maybe not peace to you, so it's hard to say. A lot of the research wants to focus on those sort of outcomes of the program instead of saying, "Well, what is happening in the program itself?"

Interviewer: Do you feel much pressure to show outcomes? Do you have bodies outside of you that put pressure on you to do that?

Shoshana: So, well so part of this course is funded through a grant. We're supposed to give a certain amount of workshops in communities, the facilitators are. And I have felt pressure from that just because it hasn't been easy to do that. It's not as easy as I thought it would be. You know you figure giving something for free it would be quite simple, but it's all honestly the issue is that to organize anything like this takes a lot of work and the grant doesn't make space for that, so no one can fulfill that, yeah. And it's like this kind of cycle that's hard to break because of that.

But actually we just had, on Friday, this meeting with the US consulate general and the CEO of the YMCA and the head of these departments where our facilitators presented what they learned, and it also talked about their papers. And basically, we decided instead of having a poster presentation or something really crappy like that, that we would show how learning through doing, right? That they would each facilitate, like they could choose from facilitating a short conversation, running an activity or sort of giving more of a lecture about their paper, even though everyone would say a little bit about their paper. And in the end, the things that were chosen were facilitating short conversations, and most of them were

reflections of their paper. And that was very special. And I feel like it was very successful, they were very happy, felt accomplished that Micah, the head of the course.

Shoshana: I see them every week, so I understand they're amazing and doing amazing things and changing, but I don't always see that, always the full, like the bigger picture because I'm seeing them every week and in this context. And Micah who sees them, but hasn't seen them like this, said that the difference is just amazing. They really are fulfilling the roles as facilitators and in a really thoughtful, critical, compassionate way. So he was very happy, and I think the consulate general was happy which is good. Yeah, it was actually the group's idea to do some type of presentation, and this is sort of what we ended up with and that these people, whatever, that participate and explain it themselves.

So I feel better now that that's over and I'm like okay. Like I think with the few workshops we've done, I think they're going to let us get by with it because it's basically a month or something ago I said that we're having a really hard time doing this, but if you could set up something we'd be so happy to do it, knowing that if they have trouble doing it also then that they'll understand. So, and especially now with the current environment, it's harder.

And now my biggest challenge is getting these young people in the door to facilitate it in a program. Because of course the first time you facilitate there's so much you learn, and in any program, you should have someone who's an uber-facilitator who's overseeing the facilitation process and providing cooperation, supervision, and reflection. But still, there are barriers, like for example those who have more money, who come from a different economic situation, are more likely to be considered to our program to facilitate because they speak English already because they've had access to that. And we've talked also a lot bit about accessibility in my part of the course, a lot, and also how that affects the group dynamics and everything.

So now I'm just trying to figure out like for example one particular student who's Palestinian who is an incredible musician. Incredible and so dedicated, a really great facilitator, comes up with amazing activities, doesn't speak English, comes from a hard background. And I'm trying to figure out how to get him in the door because he's not being given the same opportunities versus the other Palestinian participant who's also wonderful and there's many great things about him. He speaks English, and it's just he's more considered because he's finishing his law degree also. Whereas this other participant didn't finish high school, because high schools in his neighborhood are complete shit, so why complete school if it's crap? You might as well go to work and make some money. So and I'm

trying to teach this young person, it's like a really great family, family of educators that teach at the democratic school here too, teach English to this participant and try to find all the ways to get him in the door. And even I find it difficult at the YMCA because he's not considered as much, even with the same institution. I have to fight for him to be considered and that really bothers me. Yeah, so but we're doing what we can.

Interviewer: Are there other things that you're hoping for this next round of the course?

Shoshana: Well, this one's finishing now in December basically. I hope that all of them will be able to facilitate in a program or in the choir within the next year or two, if not sooner. I would love to teach with the facilitators another course like this. I think it's necessary; I think it's important. I don't want to have funding through the US consulate again. I don't know if they would fund us again, but I don't want to get money from them. So if there's somewhere else that would, could do it. And I kind of think the Y would do it also, it's just that the Y doesn't really have money, I guess just really strapped for funding which is the case for so many programs here. It's rough like that, so yeah.

Interviewer: And are there specific techniques that you teach through this facilitation course?

Shoshana: We talk about all these different aspects of facilitation, again from dealing with expectations and concerns, to holding conversations about the conflict and figuring out, and also teaching about listening, understanding and teaching about values and group identity versus the personal identity, how the personal is political and the political is personal, understanding the more verbal and nonverbal communication and strategies to deal with that because maybe you would ask a question to the group, and nobody says anything, what do you do, what does that mean even, something is happening, it means something. So to have conversations, how to be a co-facilitator because usually, you're not the only one, so how do you work with your co-facilitator.

How do you take a group on a tour which is difficult to go out and see what's happening here, what can be said in a group or not, it doesn't mean it can't be said. What is considered an insult in a way, if I say, "I don't like you and your people," is that an insult, what is really being said there and can someone say that? What else? Empathetic listening, we already talked about quality within the group, the micro, and the macro. Dealing with group barriers, again the fact that there's a lot of projection that's happening and splitting which means basically, I'm only good, you're only evil, I'm not capable of evil, only you are, hence I can't look at the things that my people are doing because we are only capable of good. Because I can't deal with pain, the fact that maybe my people are doing something

that's wrong," and that's again where the vulnerable part comes in of how we can really help, is to address these aspects.

Shoshana: And I think it's the same in the US with race relations and being able to say, "I have black friends," or "I didn't do it, I wasn't there. I didn't do it." Or "What am I supposed to do? What do you want from me? Why are you getting held up on these tiny things? Why can't we just continue? Why?"

Interviewer: Yeah, and it's happening a lot with the Democrat versus Republican type of idea that you see the other as always wrong.

Shoshana: Yeah, and that's what we do because we can't deal with holding in our minds the fact that it's not clear. There's only just good, like there's a mix and we don't like to be in that place where it feels not clear to us because as humans we don't like things that are unclear.

Interviewer: Yeah, right. That seems like that would be really one of the first massive hurdles. Is that true? The issue of splitting and projection.

Shoshana: Yes, and I think then that's also when we talk about needs and feelings. That's also one of the first because we don't have a language, we're not brought up in the language of what are needs and what are feelings. So I know that most groups in the beginning, after they do normal ... because in most groups that's like, "Okay, we're going to do icebreakers and whatever, just get to know each other. And then we're going to start getting to know each other even more. We're learning about traditions, our family life," or whatever. And then we get into issues of equality, what is equality. And I think getting into questions about what is equality and having conversations about that, the group also needs to be able to talk about feelings, like, "I feel sad, I feel angry." It kind of gets into this nonviolent communication, like I don't know if you've heard about Marshall Rosenberg, yeah. We don't have that language, but also part of it is like maybe I don't agree with you, but I can see that you're in pain, I can see that you're separate and that is enough reason for me to then question what's happening with what I'm being told, if I see that you're in pain. Because I understand that that's real, just like I understand that I'm in pain, there's something happening here.

And if you begin using music as a way to access feelings that otherwise can't be said is so important. I think then you can feel together even if you feel different things. You could feel, I could play music with you, and I could feel sad, and you could feel like disillusioned or whatever. I could also feel joy, and you could feel excitement. I don't know, there's just different feelings that could be present in the same space, and they're both valid. Right, and then it's like a process of uncovering, it is. But definitely

being able to talk about feelings and needs and then going into equality and what that is, is a starting place for values.

Shoshana: And then, later on, you get to, in a way talking directly about the conflict is kind of one of the last things you do and getting into solutions, sort of restorative justice. But it's not like the first thing you're going to start with the conflict; there's so much that you have to uncover first and educate about, yeah, and make sure that people understand that like maybe outside in society I have to be quiet, like I'm being told to shut up. In dialogue, this is the place to talk; this is the place where I have a voice. And, of course in music, this is the place I have a voice to express myself, to be heard, to create, to be who I want to be or who I'm becoming.

Interviewer: So is the idea to actually to use music sometimes within the facilitations or it's sort of in that space outside of that as well?

Shoshana: I think it should be a seamless process and that they meet each other. That's not what happens in the choir, that's what happens more so in Heartbeat. But we prepared these facilitators for it and music in this way and the arts in this way. And I think if there was more money for something like training, then the facilitators and the choir now could do that. I think Micah does want to combine it more, it's just a question of time, like how much time can kids come for a meeting because already they meet for four hours every week. And then most of the pressure of okay, we need to perform. This is a whole output, kind of impact. Output impact of we need to perform, so we have to be ready to perform so we need time for rehearsal. But then, it's like pressure because then somebody's like, "What does the choir really doing? They're not performing."

Interviewer: So how do you teach that to be seamless then? Or how do you encourage that?

Shoshana: Yeah, I think that there should be the elements of co-creation in every meeting irregardless of what it is. I think that's the just the way to access deeper emotions and make space even more for peoples' narratives and young people's realities. So I would suggest to find any way to include some type of creation or co-creating for all the reasons to be heard so that we can address feelings and have a language around that, so there can be pure learning in the way that works. Like I'm going to put up a wall because I think you're different, like I can maybe through the arts, I feel more able to access part of someone because we both share that.

For example, even in the course, in the beginning (of) each week each participant brings a song that they really love, that's important to them, and the whole group listens to it. I think usually we don't even say who it

belongs to; we don't say what it's about. And then do reflections from the group, about it and what did you think. Sometimes it's very nationalistic stuff, and Israeli's are, "I really loved it. It's really nationalistic stuff you know." And then we hear from the students, "Why did you bring it, why is it important to you, where's the relevance? And what does it mean to listen to this together and what space can we make for it," because then we're making space for everyone's song. So that's one example of a way to access and have certain feelings and aspects of each individual to have conversation.

Shoshana: Also be surprising, be stuck in the duality of, "Oh yeah I could really like this song, and I'm singing it. It's controversial for me, but there's something about it that I like, and I'm going to continue to investigate what I like about it and what's controversial for me about it."

Interviewer: So in making music together how then do you also work at not playing off of the power imbalance of what music to do or that kind of issue?

Shoshana: So I think also then you need to have a conversation and a process in the beginning of asking what is the music, and we did that in the course so that we don't just end up with this sort of this colonial western thing, yeah, which also just sort of how that's entered the world of jazz in US and the school system of making that very standardized. So it's the same here with middle eastern music on some level too, so we also want to challenge that. Leave space for hip-hop and rap and beatboxing and pop, a space for all, what the kids are listening to, and then creating from there. That's one of the first things facilitators is like trying to figure out are what are the power imbalances that exist because every group is different. Yes, maybe sometimes Israeli Jews are more dominant because they are more dominant on the outside and you can see that. Yes, there are divisions for example between Muslims and Christians. Mostly Christians feel like a minority within a minority because they are here. They're only two percent of the population here, so they feel like they're persecuted from the Jews and the Palestinian Muslims.

So facilitators first there's like all sorts of activities and ways to figure out who's dominant and what's going on within the groups and then you need to challenge that through the conversations that you have and by making space for everyone. So maybe sometimes that's saying, "Oh we've heard a lot from you. We want to make space for other voices too," anything like that. Or you say, because a lot of times you can reflect the group which is a reality that exists outside like, "Who have we heard from," and just kind of bring awareness to that and we can talk about it. It's very dialogical in that way.

Shoshana: Just to say the language is also, there's a translator there, so languages have equal space, and people speak in the language they want which is a big deal here, because here language which is connected to culture in many things, right, is Hebrew ... Well, first here in Jerusalem most Palestinians don't necessarily know Hebrew, but in general, even though Hebrew and Arabic are both supposed to be national languages, obviously Hebrew is treated like the only national language for the most part alongside English. And even now they Israeli government is trying to get rid of Arabic as a national language. So there's constant, by the government, a way to try to erase, yeah.

Interviewer: Would you say that the facilitations done with the chorus is pretty similar to what you've been describing overall?

Shoshana: Like what they do, so on the facilitation side, yes. As for anti-oppressive competencies and critical pedagogy and the arts part, no, not so much because they don't do that in their facilitation in the choir. I would say yes, what the facilitators do, very much. But my part of the course, not very much, not as much in the choir itself because of issues of the fact, like the issue with time and it would take more time, and you'd have to change the structure a bit of the choir and that's pushed aside because there are other concerns often, whatever they may be. Like we need to perform or this happened, there's a situation like there is now. We can't address these other issues because we have to deal with what's happening now, or we're doing recruitment, or we have a retreat, we have to prepare for the retreat. We don't have time to do other things. We're not paid to do other things.

Interviewer: You've mentioned the retreat, is that just sort of a yearly space to just get away and dive into some things, or...?

Shoshana: Yeah, so the retreats, if there's money, there's supposed to be two a year and the idea is to kind of get away out of Jerusalem and go to someplace and there's also some kind of feeling of nature, and we can live differently because we're not in our normal routines. And they're a time to talk, just a really intense experience, the same experience together and to do more music, more dialogue and just has depended.

One retreat that I came on with the group, it was to start writing the first song, have the whole choir write one song together which is then continued as a process after the retreat. And then another time which I wrote about in a paper was about looking at the Holocaust and the Nakhsbah. At that time we were looking at that, and I can send you what I wrote about it because it has things there probably. But yeah, visiting this place which is like a Holocaust museum, but not exactly. It's more educational than just a Holocaust museum, and it's not only with the sort of victimized narrative. It has more of a value spaced educational

approach in this particular place. And we went to another place which is depopulated Palestinian village in the north.

Shoshana: The whole thing was we were up north, and we went to a place which still has mounds of stones that were houses, and it's kind of an eerie, creepy place, it feels creepy. And to hear about the Palestinians there and about the Nakhbah. So we did special things around that because we were investigating and that's how they connect to us today. Not saying obviously the Nakhbah and the Holocaust were the same, that's not the point. It's just that the Nakhbah is like the biggest event for the Palestinians and the Holocaust is kind of the biggest event for Jewish Israeli's, and in that way, they're both the same, in that way they're two catastrophes that are influencing our lives in a particular way. So I can send you whatever, maybe there are things there.

Interviewer: Yeah, that would be awesome.

Shoshana: Yeah, but yeah that's the retreats.

Interviewer: Awesome.

Shoshana: Yeah, and I think another retreat they also did some, it wasn't me, it was someone else where they were learning more how to be self-led in their singing without a conductor. And it was sort of like this method of some sort that she was teaching. Oh, and then one time, one retreat, sorry one other thing, I wasn't there, but they did circle singing with what's his name, Roger something famous, I'm thinking. Treece, Roger Treece who's some ... I'm not from the world of singing, so I really didn't know who he was, but he's really famous, and he learned circle singing from Bobbie McFerrin, so there's this whole method of circle singing that also we explored, they explored with him and we used it also in this retreat when we went to, we focused on the Holocaust and the Nakhbah, we used circle singing.

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