



We are delighted to announce the digital launch of [Copenhagen Centre for Research in Artistic Citizenship \(CReArC\)](https://rmo.dk/en/solr/CREARC) at Rhythmic Music Conservatory, Copenhagen, Denmark.

The launch will take place on February 23, 2021 at 17.00–19.00 CET. We would be very happy to have this opportunity to welcome you to the opening of our new research centre. To participate in this event, please register using the following Zoom link:

<https://rmo-dk.zoom.us/meeting/register/u50tcOGhqDlpGtNmuuID84XwWW3I3AnetQTH>

*Henrik Sveidahl*  
Principal

*Lars Brinck*  
Head of Research

*Maria Westvall*  
Director CReArC

**Programme:**

17.00–17.25 Welcome by *Principal Henrik Sveidahl, Lars Brinck, Maria Westvall & Duo Cosmo Broosch*

17.25–17.55 Short talks by CReArC Network of International Scholars:

- *Dr. Charles Carson*, Associate professor of Musicology/Ethnomusicology at University of Texas at Austin, USA.
- *Dr. Flávia Motoyama Narita*, Senior lecturer of Music Education at Universidade de Brasília, Brazil.
- *Dr. Kim Boeskov*, Postdoctoral researcher at RMC, Denmark.

17.55–18.10 Questions and discussions. *Duo Cosmo Broosch*

18.10–18.40 Short talks by CReArC Network of International Scholars:

- *Dr. Oscar Pripp*, Associate professor of Ethnology at Uppsala Universitet, Sweden.
- *Dr. Nan Qi*, Associate professor of Music Education at Universidade Federal do Rio Grande do Norte, Brazil.
- *Dr. Emily Achieng Akuno*, Professor of Music at The Technical University of Kenya.

18.40–18.50 Questions and discussions

18.50–19.00 Closure with *Lars Brinck, Maria Westvall & Duo Cosmo Broosch*.

## ***Copenhagen Center for Research in Artistic Citizenship (CReArC)***

The ideas behind the concept of Artistic Citizenship have the potential to unfold the art institutions' capacity for contributing in diverse ways to the cultural and artistic engagement of all citizens in society. From a contemporary, creative music perspective, Artistic Citizenship holds strong notions of inclusion and co-productive creativity, where the citizen becomes tangibly involved in the creative art processes. Such processes are claimed to enhance and enforce citizens' creative agency and general quality of life from a life-long perspective. CReArC aims at being the pivot of such research and research-based activities, and to contribute to new research-based knowledge to the field of Artistic Citizenship, including music and arts education. The center will initiate, develop and carry out research activities through a range of collaborative formats across conventional lineages and borders of interest and perspectives.

### ***Activities at CReArC***

At CReArC, international research activities such as workshops, talks, conferences and network meetings, ensure critical dialogues on the subject of Artistic Citizenship. We will initiate and head research project development and design aimed at securing funding from national and international funding agencies. At CReArC, students, teachers and researchers engage in a wide range of collaborative activities, in-house and in collaboration with partners.

### ***CReArC Network of International Scholars***

The intention of the network is to form an international community of researchers who share a common interest in issues connected to Artistic Citizenship. The network members represent different, yet interrelated, disciplines as well as a variety of cultural and educational contexts. Research in Artistic Citizenship includes approaches to music that relate to social inclusion, artistic development, music education, and the development and empowerment of individuals and communities, to mention some aspects. All researchers in the network are involved in different studies and projects that relate to the topics mentioned above. *CReArC Network of International Scholars* is a forum in which we develop new ideas, studies, publications and collaborations.

### ***CReArC@RMC***

Associate professor **Lars Brinck** is Head of Research and Development at Rhythmic Music Conservatory. His research fields include learning, teaching and educational management with a special interest in popular music jamming and spontaneous musical communication. His research often takes the learning analytic perspective of situated learning theory from a social practice theoretical perspective, examining changing relations between persons and the world, often across artistic and educational realms. Lars has published internationally in scholarly journals and books and serves as peer reviewer for a number of national and international journals and publishing houses. He also has extensive experience as a composer and recording pianist.

**Maria Westvall** is Professor of Education at Rhythmic Music Conservatory. Her research focuses on music education, intercultural approaches, community music and migration. She has directed various research projects on these topics, both nationally and internationally. Maria is the director of *CReArC (Copenhagen Centre for Research in Artistic Citizenship)* and she has presented and published in a number of books and scientific journals including *Music Education Research*, *British Journal of Music Education*, *Journal of Music Teacher Education*, *International Journal of Community Music*, *Música em perspectiva*, *El oído pensante*, *Intercultural Education*, *Action, Criticism & Theory for Music Education*, *Nordic Research in Music Education* and the *Finnish Journal of Music Education*.

## ***Speakers and musicians at the digital launch of CReArC***

**Charles Carson's** interests are American music, Popular Music, Jazz, and other forms of African-American expressive culture. He received his PhD in Music History from the University of Pennsylvania, where he completed a dissertation on jazz in Philadelphia under the guidance of Dr. Guthrie Ramsey. He has presented on topics ranging from Disney theme park music to smooth jazz and has published in a number of venues on these same topics. Charles has previously taught at the University of Houston-Downtown, and the University of Delaware. Currently, Charles is an Associate Professor of Musicology/Ethnomusicology at the University of Texas at Austin, where he teaches courses on contemporary music history, hip hop, and a variety of other courses that engage with identity, politics, and genre.

**Flávia Motoyama Narita** has been a lecturer at the Universidade de Brasília (UnB), Brazil, since 2006. From 2007 to 2010 she coordinated the distance education undergraduate music course in that university offered within the Open University of Brazil programme. She has also coordinated the Music Teacher Education course (2015-2018) and was the deputy head of the Music Department (2018-2019). Currently, Flávia is in charge of the Directorate of Cultural Diffusion at UnB. She did her first degree in Music Teacher Education at the Universidade de São Paulo (USP), Brazil. She carried out her M.A. and Ph.D studies at the UCL Institute of Education, where she studied under the supervision of Professor Lucy Green. Her research interests include informal learning, critical pedagogy, popular music, social justice and music teacher education.

**Kim Boeskov** is a postdoctoral researcher and teacher in music education at the Rhythmic Music Conservatory, Copenhagen, Denmark. As a music teacher and community musician, Kim has worked in a range of different contexts including prisons, refugee camps and with marginalized youths. His research interests include the fields of community music and music education and issues connected to social justice, gender, interculturality and social change. A particular focus in Kim's research is the ambiguous and paradoxical functions of music as a means of social transformation; how participatory music making may be a way of both transcending and imposing social constraints. In 2019, Kim defended his Ph.D. thesis entitled *Music and social transformation. Exploring ambiguous musical practice in a Palestinian refugee camp* at the Norwegian Academy of Music in Oslo. He has published in journals like *Action, Criticism, and Theory for Music Education*, *International Journal of Community Music* and *Nordic Research in Music Education* and co-edited a special issue of the *International Journal of Community Music* focusing on community music in the Nordic countries. In January 2021, Kim has commenced the research project *Music education as democratic practice. Exploring the institutionalization of artistic citizenship in Danish voluntary music education*.

**Oscar Pripp** is Associate Professor in Ethnology at the Department of Cultural Anthropology and Ethnology at Uppsala University. His ethnographic research concerns migration, diversity and social exclusion/inclusion. The dissertation from 2001 deals with social and economic formation among immigrant entrepreneurs in Södertälje, Sweden. Other research projects have explored subjects such as; the public debate and discourse on racism in Sweden, exclusion and inclusion within the Swedish state governed culture sector and, in recent times, the meaning of music to participants in ethnic associations, with emphasis on complexity and national/ethnic belonging. Oscar has also been head of research at the Multicultural Centre (located in Botkyrka, southern Stockholm) and has run research projects, inquiries, evaluations on mission from the government and authorities.

**Nan Qi** is a pianist and music education professor at the *Universidade Federal do Rio Grande do Norte* (UFRN), in the city of Natal (Brazil). Originally from Tianjin (China), she received a PhD in Music Education from the University of Western Ontario, a M.A. at McGill University, and a B.A. at the Tianjin Conservatory of Music. At UFRN, she co-founded the university's Children Choir, which focuses on learning and performing a multicultural repertoire, and she often performs as part of the Qi-Cesetti Piano Duo, which specializes in Canadian, Chinese and Brazilian 4-hand piano music and has recently performed in several cities in Brazil and Poland. Her research interests include transformative learning, multiculturalism, immigration issues, and community music. Nan Qi has presented her research at several international conferences, in countries such as the United States, Ireland, Brazil, and China, and has also published

her work at journals such as *Per Musi* (Brazil), and the *Action, Criticism and Theory for Music Education*. Recently, she became a member of the editorial board for the *Canadian Music Educator* journal.

**Emily Achieng Akuno** is Professor of music with teaching and university administration experience at Kenyatta University in Kenya, University of KwaZulu-Natal in South Africa, Maseno University and The Technical University of Kenya. Currently she serves as the Deputy Vice-Chancellor in charge of Academic Affairs at The Co-operative University of Kenya. Emily trained as a performer-educator in Kenya, USA and the UK, Her research interests veer towards cultural relevance in music education. She is the editor and a contributing author of the (2019) Routledge published *Music Education in Africa: Concept, Process and Practice*. Other publications include *Kenyan Music: An education perspective*; *Issues in Music Education in Kenya: a handbook for teachers* as well as book chapters and journal articles. She is a former president of the International Music Council (IMC) and current President of the International Society for Music Education (ISME) as well as chair of the Music Education Research Group – Kenya (MERG-Kenya).

**Duo Cosmo Broosch** has existed for over 10 years and has played more than 100 concerts in Brazil, Germany and abroad. The Brazilian violinist Tiago Cosmo, who came to music through a social project in Rio de Janeiro, met the German violinist and violin teacher Karolin Broosch in Brazil. Both share a passion for making the world a better place through music. In 2013 they founded the Camerata Laranjeiras, a string orchestra, in which children and young people from socially disadvantaged areas of Rio de Janeiro have the opportunity to play music together at a high level. More than 90% of the musicians are now studying music at a university in Brazil or even abroad. The orchestra has made three international tours and their success story has been documented several times on television. The Duo now lives in Germany and has already played many concerts in this short time. Whether at front garden concerts due to Covid-19, events or in their own concert series „MUSIK IST SYSTEMRELEVANT“: the audience is enthusiastic about the varied repertoire and the cheerful and interesting entertainment.



#### **About RMC**

Rhythmic Music Conservatory (RMC) offers the most advanced education available in rhythmic contemporary music – a multifaceted concept that embraces widely diverse forms of expression in such genres as rock, pop, jazz, urban, metal and electronic music. Rhythmic contemporary music is a creative and performative art form that builds upon a solid foundation of professional and cultural traditions. At RMC, rhythmic contemporary music means openness, curiosity, diversity and a critical position. In addition to providing music education at the highest level, RMC also operates research and development projects in the Conservatory's core areas. The Conservatory also helps to promote musical culture in Denmark in general, and acts as a meeting-point for all of the stakeholders in the music industry. RMC provides a framework for a diverse range of public artist meetings, concerts, seminars, conferences and symposia.