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Music for Social Impact: An overview of context, policy and activity in four countries, Belgium, Colombia, Finland, and the UK

Introduction

Recent decades have seen the growth of a new area of the global music industry (i.e. a field in which musicians can gain sustainable employment). In addition to time-honoured practices such as performing, recording, composing, arranging, and teaching, there is now a growing and thriving sub-sector characterised by its social focus. Trained musicians work with volunteer groups of individuals of varied levels of prior musical skill and experience in pursuit of outcomes which go beyond the purely musical.

The intended outcome is a musical activity (often a performance, composition, or recording) which is artistically and aesthetically valued by those taking part and other stakeholders. We find the concept of "musicking" (Small 1998) usefully inclusive as an indication of the variety of musical activities that could be encompassed. However, there is another equally important and indivisible intention, which is to facilitate some significant personal or group effect beyond the achievement of a musically satisfying activity. The type of intended effects is very varied, but range across areas of well-being, inclusion, confidence, empowerment, and co-operation, among others. These outcomes have led to varying characterisations of this work, such as "musical-social work" (Ansdell 2014), "socially engaged music-making" (Grant 2019), and "socially impactful music making" (Devroop 2012). For clarity, we will hereafter in the article refer to this field of practice as SIMM (Socially Impactful Music Making), in line with the recently initiated scholarly association SIMM-platform, which is dedicated to supporting and promoting research into the social impact of making music and is also a co-funder of this research.[2]

This type of non-musical outcome has long been recognised as a consequence of much musical activity (Hallam 2010). What has accelerated in recent years is a shift from these outcomes being welcome by-products to being a key purpose of the activity, to the extent that if these outcomes are not reliably demonstrable, the activity might be said to have failed in its purpose.[3]

This sub-area of the music industry does not have rigidly-defined boundaries, and its manifestations in different parts of the world are tempered by local conditions (political, economic, and cultural). But there is a central core of activities and projects which have become paradigmatic or exemplary, and which have specific and increasingly well-articulated characteristics. These activities have existed over time in different contexts but often somewhat on the margins of the music profession. Recent decades have seen these activities assuming an ever-more central position in the cultural and professional landscape, both in policy and practice.

Here are four examples drawn from different country contexts:

Belgium: **The Ostend Street Orkestra**[4] is an all-inclusive orchestra founded by the organisation Klein Verhaal. It started as a positive artistic response towards the commotion

around a group of homeless people in the coastal town of Ostend in 2014. The orchestra consists of about 25 people of various ages and backgrounds, several of them facing or having faced different challenges in life, and with varied levels of musical skills. The orchestra plays music of any genre, based on improvisation. It is coached by three jazz musicians and performs anywhere from the street to the concert hall. According to its website, the orchestra shows how meeting people leads to resilience and hope, how experiment and improvisation can be liberating, and how music can replace disorder in a city.

Colombia: **Music for Reconciliation**[5] is the name of Fundación Nacional Batuta's largest programme. Through collective music education in choirs and ensembles, it serves around 18,000 children and young people, mainly victims of the internal armed conflict and other highly vulnerable populations, in 131 centres around the country. Batuta was originally inspired by El Sistema and works in co-ordination with the Ministry of Culture's National Music Plan for Peaceful Coexistence. Recent research documents this programme's impact in enabling diverse forms of peacebuilding in vulnerable communities (Rodríguez Sánchez 2013).

Finland: **local, rural community opera**, a specific case being the activity of composer **Pentti Tynkkynen**,[6] who writes operas to be performed by local communities alongside professional musicians. These projects are reported to have "greatly boosted the self-esteem of many of those taking part; they have given people's lives in general extra substance in that they have helped them to overcome shyness or a poor self-image. They have also strengthened the local identity" (Hautsalo 2018).

UK: **Streetwise Opera**[7] is an arts charity for people affected by homelessness. It runs a programme of singing and creative workshops in homeless centres and arts venues. Participants create and perform operas working alongside professional artists. The charity places equal emphasis on artistic excellence and social impact. Through taking part participants "improve their wellbeing and build their social networks".

The people who work in SIMM projects have one thing in common: they are accomplished musicians. Many have formal training and qualifications in music. Some may have additional qualifications, in social work, music therapy, or education, but many do not. Many musicians pursuing social impact have thus received little or no targeted, formal training for the social elements of their work, and this is one of the aspects that makes this area of work distinctive, and—to some—problematic (Elliott 2012).

Although there can be some fruitful overlaps and comparisons, the scope of our study considers music therapy and music education to have somewhat different contexts and prerogatives, which place them adjacent, rather than central, to this area of work. Music therapists belong to a sub-clinical profession with a defined path of training and qualification, and whose numbers, relative to the number of accomplished musicians as a whole, are very small. Much of their work takes place with individuals in clinical settings, and the level of improvement in artistry or skill of the client/patient is very much a secondary consideration to individual non-musical outcomes (Odell-Miller 2016).

The great majority of qualified music educators, meanwhile, work primarily in classroom settings as contributors to the general education of children who are receiving a state-mandated curriculum (Biesta 2015). Children are not volunteers in these contexts, and educators often deliver a curriculum which emphasises attainment of musical skill and knowledge above social outcomes (even if social outcomes may also be sought and occur). We therefore consider these activities to be close to but distinct from SIMM, in which musical and non-musical outcomes are generally held in approximate balance, field-specific training and qualifications are not the norm internationally, and the coalescence of knowledge and practice into a well-defined field is at a much earlier stage.[8] Some music therapists and music educators may work in SIMM activities, and some SIMM work may be almost indistinguishable from music education, but we would argue that this does not

subsume this distinct field of activity into either domain. Similarly, there is considerable overlap between SIMM and community music (Higgins 2012), but the former field is more varied and includes projects that would not normally be considered part of the latter (e.g. focused on classical music performance, delivered by major cultural institutions, with tens of thousands of participants).

Much of the research that exists on this profession has focused on individual SIMM initiatives and the specific outcomes that these projects aspire to fulfil. Our aim in this project is to look at the bigger picture. A global overview of an opportunity sample of some 100 SIMM projects worldwide (Sloboda 2018) identified a wide range of constituencies and outcomes, but did not attempt to relate this range to specific national contexts. Here we focus on the national environments and contexts in which such initiatives operate and by which they are sustained. We outline the scope and variety of work going on in four countries, drawing out similarities and contrasts and exploring in more detail how they may be connected to the specific national environments.

This paper summarises outcomes of the first phase of an international collaborative project, "Music for Social Impact: Practitioners' work, contexts, and beliefs", which began in January 2020 and runs for three years. The aim of the research is to undertake a systematic in-depth analysis of SIMM practitioners, exploring how their backgrounds, training, and beliefs affect the way they carry out their work and assess and improve its effectiveness. Practitioners' own understanding of the social impact of their work is to be examined, identifying factors that help or hinder this appreciation. Through a context-sensitive understanding of incentives and pressures experienced by practitioners, this research aims to provide insights for:

- Training—how to support the development of resilient but reflective practitioners;
- Commissioning and funding—how to support monitoring and evaluation which allows for, and learns from, experimentation and failure;
- Creative development of best practice—through enhanced opportunities and frameworks for interprofessional knowledge exchange.

Aims and Methods for Inquiry

The aim of this article is to provide a preliminary scoping and characterise the sociocultural and policy contexts that motivate SIMM activity. Its role within the larger research project is to provide a foundation and enable an informed selection for the next phase (in-depth research on practitioners), and to identify the main points along which to structure systematic comparison. Country sections are compiled to address the following questions (not necessarily in this order):

1. What target groups are prominent in the activity?
2. How is the work delivered?
3. What kind of outcomes are prioritised? To what extent are social objectives implicit or explicit?
4. How is such work funded?
5. What types of occupational contexts exist?

These questions were addressed through documentary research conducted between February and May 2020.[9] Exploratory non-exhaustive inventories of projects, organisations or activities were compiled and populated with data from each of the countries involved in the study (Belgium, Colombia, Finland and UK). These projects, organisations or activities met the following criteria:

1. Participants actively participate in music making activities and/or generate musical outputs, often through goal-directed learning activities;[10]
2. Activities are intended to help participants (e.g. vulnerable populations) to achieve specific social goals such as inclusion, empowerment, community building, activism, or citizenship;[11]
3. Activities employ professional, trained or experienced musicians as facilitators, teachers, or trainers;
4. Activities are currently running or have operated for a significant period during the last five years (i.e. since 2015).

The main data sources included websites of SIMM organisations and individual projects, policy documents, activity reports and other relevant public domain information, supplemented by the expertise and contacts of the research team and project advisors.[12] Specific methods of enquiry, and a more detailed description of the means that were available to gather information in each country case, are outlined in the sections below.

It is important to note that the country contexts taken into analysis are characterised by political, social, cultural and economic specificities, both historically and currently. Demographics and growth factors are diverse, and populations are differently distributed in urban, suburban and rural areas. Socio-economic strata and ethnocultural traits of the population are equally different, as are the ways in which these elements are recognised in public debate and by governments. Some basic country statistics are given in Table 1. Accordingly, concepts such as inclusion or cultural diversity, though globally acknowledged, have different meanings in different contexts. Relevant institutions, the public and private funding system, and the cultural policies underlying the development of SIMM activities are strongly heterogeneous in both structural and ideological terms; they function in different ways and are animated by distinct ideas of culture and philosophies of social action. Such diversified and variable factors have a significant impact on the way SIMM activity is funded, designed and delivered, and on the issues it aims to address and the social groups involved, be they practitioners or recipients. Given such a level of heterogeneity, defining common categories for data collection and analysis would have not allowed for an accurate rendering of the specificities of each country. For this reason, many of the terms and categories adopted and discussed below are country-specific or, when aimed at covering all cases, they are simplified and broadly generalised (e.g. the identification of participants by age group).

Artistic practices as gateway to cultural democracy and social development: SIMM activities in Belgium

Belgium is a densely populated and relatively small country in Western Europe. Legally, Belgium is a sovereign state and a federal constitutional monarchy with a parliamentary system. Its institutional organisation is complex. It is divided into three highly autonomous regions: the Dutch-speaking Flemish Region in the north, which constitutes about 60 percent of the population, the French-speaking Wallonia in the south comprising about 40 percent of the population, and the bilingual Brussels-Capital Region in the middle.[13] Belgium's linguistic diversity and related political conflicts are reflected in its political history and complex system of governance, made up of as much as six different governments (Pateman & Elliot 2006).

Since the start of autonomous cultural policy for each regional government in the 1970s, 'cultural centres' spread throughout the country, and the arts developed more and more professionally. It then became clear that large groups of people—for example, people living in poverty, refugees, immigrants, people with a disability—were barely reached by

Table 1. Key country data for each country in the study.

Belgium[14]	
Government:	Federal constitutional monarchy with a parliamentary system.
Population:	11,492,641 (2020).
Territory:	30,689 km2.
Density:	383/km2.
Age structure:	U18: 20.12%; 18-64: 60.7%; 65+: 19.18% (2020).
Tot. fertility rate:	1.71 (2020).
GDP per capita:	$48,327 (World Bank, 2018).
Key facts:	Immigration is the main driver for population growth. Four language areas: Flemish (Dutch), French, German and bilingual Flemish/French in Brussels. Cultural and education policies fall under the independent jurisdiction of language communities.
Colombia[15]	
Government:	Unitarian constitutional presidential republic.
Population:	48,258,494 (2018).
Territory:	1.141.749 km2.
Density:	44/km2 (2018).
Age structure:	0-14: 22.6%; 15-65: 68.2%; 65+: 9.1% (2018).
Tot. fertility rate:	1.8 (2018).
GDP per capita:	$6,667.8 (2018).
Key facts:	13.7% of population are ethnic minorities (mostly Afro-Colombian and indigenous); 18.7% of population are victims of the internal armed conflict.
Finland[16]	
Government:	Parliamentary republic.
Population:	5,525,292 (2019).
Territory:	338,465 km2.
Density:	18.2/km2 (land km2).
Age structure:	0-14: 15.8%; 15-64: 62.0%; 65-: 22.3% (2019).
Tot. fertility rate:	1.41 (2018).
GDP per capita:	$50,175 (World Bank, 2018)
Key facts:	Share of people of foreign background is growing and is currently 7.7%. The share of foreign language speakers is 7.5%.
UK[17]	
Government:	Unitary parliamentary constitutional monarchy (four constituent countries: England, Scotland, Wales and Northern Ireland).
Population:	66,435,550 (2018).
Territory:	242,495 km2.
Density:	273.9/km2.
Age structure:	U16: 19.0%; 16-64: 62.7%; 65+: 18.3% (2018).
Tot. fertility rate:	1.74 (2017).
GDP per capita:	$42,962 (World Bank, 2018).
Key facts:	9.3% of non-nationals (2018); immigration is the main driver for population growth. Ethnicity (2011): White: 87.17%; Asian/Asian British: 6.92%; Black/Black British: 3.01%; British Mixed: 1.98%.

any artistic or cultural activity funded by the government (Callier, Hanquinet, Guérin & Genard 2012). This was a tendency that could be seen in many other European countries as well (Laaksonen 2005). In the early 1990s two different things happened which ultimately led to a different approach in cultural policy in Belgium. Firstly, the extreme-right wing political party gained a major victory in one of the main cities; and secondly, an annual poverty report highlighted cultural participation as a main theme and stated that people in poverty feel more deprived because of their exclusion from social and cultural participation than because of a lack of material things (Koning Boudewijnstichting 1994). Both events, although unrelated, initiated a chain reaction of changes. In response to the political victory of the extreme right, new organisations arose exploring the relation between culture and democracy in general and, more specifically, the right to culture for immigrant communities (Vanderwaeren 2014). A renewed policy discourse put the spotlight on the cultural participation of disadvantaged groups, and numerous organisations worked simultaneously to enact a big shift from cultural dissemination (a one-way street) to cultural participation (a reciprocal influence between people and cultural organisations of all kinds). This shift is closely related to the distinction between "democratization of culture" and "cultural democracy" (Evrard 1997).

As a result, a rise of socially oriented arts (including SIMM) projects can be observed since the mid-1990s. An important enabling role was played by a private fund, which sponsored over 100 new projects all across Belgium "that link an artistic dimension to a process of social integration" (Koning Boudewijnstichting 2000). These projects were named ART.23-projects, referring to article 23 of the Belgian constitution, articulating "the right to culture and social development" for every Belgian citizen.

In the following years, the integration of these new projects in the cultural policy sphere differed between the language communities, with the Brussels-Capital Region as an intersection between the cultural policies of Flanders and Wallonia.

In Flanders, Minister of Culture Bert Anciaux, with his political ambition to "increase cultural competence and broaden cultural participation" (Anciaux 2000a: 23–27), launched an experimental "Regulation for the financial support of socio-artistic projects" (Anciaux 2000b). The term 'socio-artistic projects' was born, and was described as:

> *Low-threshold work, where processes are set up with groups and individuals who are in a situation of (socio-)-cultural deprivation, resulting in cultural inequality, accompanied by expert artists and educational, cultural or social workers, with the aim of promoting the emancipation and integration of target groups and increasing their cultural competence through participation in the arts, whereby the artistic can be both the means and an element of the intended goal.*[18]

A rich field of socio-artistic projects arose throughout Flanders and Brussels (less in Wallonia) and became increasingly integrated into cultural policy. Although not all SIMM projects nowadays will identify themselves with this history of socio-artistic work in Belgium, the majority have their roots in this movement—either ideologically, in terms of the combined objectives of social and artistic ends, or in the working methods that are used, aimed at creating music together with people that are largely excluded from mainstream cultural and artistic practices and events.

Whereas from 2000 to 2006 the Flemish government regarded socio-artistic projects as a special category, from 2006 onwards these projects became part of the Kunstendecreet (a law first adopted in 2004, with several subsequent amendments), though they still had a separate list of assessment criteria and a separate assessment commission. From 2013 onwards the projects were completely integrated into the arts policy framework that specifies participation as one of the key functions arts organisations can choose to address

(Vlaamse Regering 2013). This change meant that artistic criteria were now more important in order to secure funding than in earlier years, and also that conventional music organisations or orchestras increasingly undertook SIMM-activities – reducing the chances for smaller organisations specifically focusing on socio-artistic work to be funded (Hoet 2018ab).

In Wallonia, in contrast, SIMM activities, as part of the broader umbrella of "projets socio-artistiques", became mainly embedded in amateur artistic practices and cultural policies of continuing education aimed at creative development of local communities and opening up the possibility of artistic expression for every citizen. As such, SIMM activities have been part of the work of Centres d'Expression et de Créativité (Centres of Expression and Creativity). A Decree of the Gouvernement de la Communauté française (Government of the French Community), first put in place in 2009 but updated in 2017, identifies these centres as permanent structures organising ateliers (open studios) in different artistic disciplines, with an emphasis on the development of activities in close dialogue with the social, economic and cultural context of targeted populations. Socio-artistic projects are described in this policy document as "a set of creative actions and approaches defined and generally carried out at the level of one or more workshops or the association, and which result in a communicable material or immaterial achievement" (Gouvernement de la Communauté française 2009, 2). SIMM activities also appear in the work of the federations and local associations that promote amateur artistic practices in well-defined disciplines such as choral music, instrumental music and traditional music. Last but not least, SIMM activities are also sometimes linked to the broad network of cultural centres that has existed since the 1970s. More recently their common vision expresses values such as "cultural democracy", "the right to culture", "active participation", and "freedom of artistic expression" (Gouvernement de la Communauté française 2013). The evolution in cultural policy and discourse shows a profound shift in recent thinking and practice of these centres in response to the constitutional "right to culture" (Guérin 2012).

Modest funding and a wide range of occupational contexts

Cultural policy is of great importance to SIMM activities in Belgium, given that the majority of SIMM work is funded by regional and local governments. Organisations carrying out SIMM activities usually only provide names or logos from their funders or partners on their websites, without specifying any details about the amount of money received or how much is spent on a certain project. Government websites indicate information on total funding amounts per organisation. In case of larger arts organisations, it is unclear how much money is actually spent on SIMM work. For organisations specifically focusing on SIMM work, the funding amounts seem to be very modest. Hence, most organisations try to obtain some additional funding via private funds, corporate foundations, and gifts from individuals. In-kind sponsorship, reciprocal aid, and a reliance on volunteers seem to be crucial to keeping the sector going. An additional challenge for organisations focusing on SIMM activities is that they have to lower as many thresholds to participation as possible—for example not requiring a participation fee, covering public transport costs of participants, providing food—in order to enable less privileged people to participate in their projects (Hoet 2018c).

SIMM activities take place within a range of occupational contexts across Belgium. Most SIMM activities, however, seem to be embedded in the arts and cultural sectors. They are usually run by: 1) socio-artistic organisations, which combine social goals with artistic creation, often running several projects reflecting different disciplines in the arts simultaneously; 2) arts and music centres and professional orchestras, which are focused on the presentation of conventional professional performances and tend to host SIMM activities as side projects in collaboration with partner organisations; 3) cultural centres in

close proximity to the local community; or 4) individual musicians or collectives initiating SIMM activities which may result in short-term projects with specific target groups (such as prisoners or elderly people), long-term associations, or non-profit organisations. In addition, SIMM activities take place within contexts such as schools, youth centres, and health organisations.

Artistic, social and educative objectives for 'groups of opportunity'

Although its focus on vulnerable populations may be inherent to the understanding of SIMM work, the target groups at which SIMM activities in Belgium are aimed are not usually displayed prominently on websites of organisations. Rather, target groups are described in indirect and positive ways. A term such as "disadvantaged groups", for instance, is not used; instead one finds kansengroepen (literally translated as "groups of opportunity"). Migrants are described with terms such as "newcomers", "people with different roots", or "people from different horizons". Rather than mentioning any perceived deficits, descriptions of people with a disability or people with psychological or psychiatric difficulties focus on positive qualities.

More often than not, the target group of a project consists of "people living in a certain neighbourhood". Knowledge of such neighbourhoods suggests that these are zones often characterised by low socio-economic conditions, high levels of immigration, or problems of social cohesion. Based on the contexts in which SIMM activities take place—such as a prison, refugee centre, youth care service, hospital, or care home—the target group becomes clear in an indirect way as well.

Importantly, many SIMM activities are explicitly described as all-inclusive: everyone is welcome to participate. The participants of The Ostend Street Orkestra, for instance, are described on their website as "people with different social and musical backgrounds, with or without shelter, newcomers or people who have lived here all their lives, young ones and elderly, people with or without scars, people who do or do not read music"[19]—welcoming all possible target groups.

The outcomes prioritised by SIMM activities in Belgium as framed on websites of organisations could be clustered into three main objectives: artistic, social, and educational. Given the prevalence of funding from the Arts Decree in Flanders, and the arts contexts in which most SIMM activities take place, the emphasis placed on the aim to make high quality art is perhaps not surprising: most funding is granted based on artistic merit. Furthermore, the notion of inclusion—everyone may join in—is usually mentioned, as well as the enrichment of the existing art scene as a result of the special qualities brought by people who do not usually find a place on stage.

Given the inherently social nature of SIMM work, the mentioning of social outcomes was to be expected. However, this element turned out to be less prominently displayed in public-facing materials than anticipated. Aims and outcomes included "providing people with a goal, something fun, meaningful, together with others, leading towards something you can be proud of"; "connecting people while stimulating social and artistic dynamics"; "connecting people in an open society"; "giving people a voice"; "giving people the opportunity to express themselves in a creative way"; "challenging prejudices: diversity can be positive for society"; "working on social competences via music"; and "increasing empowerment and connection". The educational aims mentioned were perhaps the most concrete of objectives: "learning to play a musical instrument"; "learning to sing"; and "getting acquainted with arts and culture".

Rehearsals, open studios and workshops as predominant ways of working and the search for a more inclusive music education

The most prevalent way of delivering SIMM work in Belgium is via rehearsals on a regular basis guided by (professional) musicians leading to a performance. This mode of activity is used for short-term projects; for orchestras or bands running for many years; for music projects running in school contexts; or for recurring events or festivals.

A mode often employed in contexts such as youth centres, cultural centres, and health organisations are open studios: specific time slots each week during which people are welcome to engage in creative activities and express themselves under the supervision of musicians or animators, without having to make any commitment.

Workshops are another mode of activity, often employed in order to bring children and young people who do not have easy access to arts and culture into contact with music (usually classical).

A final mode of activity that can be found is a mixture of different activities: rehearsals, workshops, and chances to perform or record an album. Together these activities or "artistic platforms" are offered to talented musicians who have difficulties finding their place in the established music scene.

Music lessons or classes, more traditional modes of delivery, hardly appear in this context, and this is understandable. Until recently the music education system in Belgium has failed to achieve the goal of giving every child the chance to learn music. Although intentions and legal documents state "equal opportunities", the reality is that children from backgrounds with higher socio-economic status and with Western cultural roots have far higher participation in music education (Bamford 2007). The lack of inclusion in music education has many reasons but one of them certainly has to do with the principles of formal learning to which schools adhere (Wright 2015; De bisschop 2017). In order to address this problem, reflection on pedagogical choices and working methods is necessary. In this respect, SIMM practices often demonstrate what a more inclusive music education could look like, modelling alternative ways of learning. Recently a New Decree for Music Schools in Flanders (Vlaamse Regering 2018) shows some changes in this direction, stimulating group musicianship, creative musicianship and collaborations between music schools and cultural partners in local neighbourhoods.

Note on sources and methodology

The above descriptions of characteristics of SIMM activities in Belgium are based on an investigation of online material, consultation of experts in the field (see endnote 12), and examination of published research on SIMM work. Websites of organisations carrying out SIMM activities were traced via internet searches using Dutch and French keywords, and lists of awarded grants published by governmental and foundation websites were scrutinised. The websites of organisations and projects fulfilling our inclusion criteria (N = 90) were analysed by means of qualitative content analysis: literal descriptions of the characteristics of interest were taken, grouped together, and categorised in accordance with our knowledge of the sociocultural and policy contexts surrounding SIMM activities in Belgium.

The SIMM field in Colombia: Music, cultural diversity and victims of the internal armed conflict

Colombia, a 200-year-old Latin American republic, is a naturally rich and culturally diverse country with over 65 native languages and 100 recognised ethnic groups.[20] Its music practices range from indigenous ritual musics to symphony orchestras and include a complex diversity of rural traditional and urban popular musics. In terms of institutional development and policy, music activities that aim explicitly at social impact are a relatively

recent phenomenon in Colombia. There are antecedents in the form of national state cultural programs since the 1970s and 1980s, aimed at highlighting and empowering regional expressive cultural activities (Ochoa 2003) and, since the mid-1990s, creating brass-band schools nationwide (Rojas 2017). However, many traditional musical expressions in Colombia have long histories—sometimes dating back to colonial times—as core aspects of cultural performances and performative practices that serve to build community, assert cultural identities, and stimulate collective action (Birenbaum 2018, Middleton 2018, Miñana 2008, among others).

From an organisational perspective, SIMM work has seen a surge in quantity since the beginning of the new millennium. This increase appears to be related to policy changes that acknowledge music and the arts as social forces and not just a source of aesthetic enjoyment. These changes were given momentum in 1997 by the General Culture Law (397/1997). Having nominally resolved the latest instance of internal armed conflict through a peace agreement with the FARC guerrillas in 2016, Colombia now faces the challenge of maintaining large-scale peace, while political corruption, aggressive global neoliberal policies, drug-trafficking, and poverty threaten to bring the conflict back. In this context, a diverse range of SIMM activities is currently taking place nationwide.

Projects and organisations carrying out this work seem to have been mostly motivated by three intersecting, and often juxtaposed, social tensions: 1) massive poverty; 2) the consequences of violence due to the internal armed conflict; and 3) the historical marginalisation suffered by ethnic minorities and rural communities.

Firstly, poverty indexes in Colombia are very high—at around 27% and extreme poverty at 7% (DANE 2018)—which makes children and young adults particularly vulnerable to a wide range of other social risks. This scenario has motivated, since the last quarter of the 20th century, the creation of programmes to aid the least-privileged population in diverse ways, including cultural programming and other forms of artistic engagement. Among these programmes are several national and municipal initiatives inspired by the Venezuelan program El Sistema; these well-known programmes, such as Fundacion Batuta's Music for Reconciliation program or the Municipal Network of Music Schools in Medellin, collectively reach tens of thousands of children and youth.

Secondly, since the passing of laws for victims of the armed conflict, activities oriented towards catering for their needs have become more prominent, frequently including the creation of music programmes. These activities can be seen as responding to the needs of specific stages identified in Pettan's war/peace continuum (Pettan, 2010): prevention of conflict (during peaceful times), conflict transformation (during conflict times), and post-conflict alleviation (after violent actions have passed).

Thirdly, the claims of strengthened ethnic- and peasant-based social movements since the 1970s were partially responsible for a constitutional reform in 1991, which acknowledged the "pluriethnic and multicultural" condition of the Colombian nation. This paradigmatic change in the idea of "nation" motivated policies oriented towards the recognition, protection, political inclusion, and empowerment of ethnic groups and their cultural expressions, often highlighting musical practices. While these multicultural policies for music are not typically mandated through large programmes, a visible third sector exists, which includes many ethnic-based local and regional organisations.

Priority given to fostering cultural identity and post-conflict reconciliation

Desired social outcomes in this sector generally respond to and directly address the aforementioned conditions that motivate the activities in the first place: poverty, violence, and exclusion of rural and/or ethnic communities. The narratives about outcomes in most activities that were surveyed can be broadly grouped in five categories: 1) cultural, 2) post-conflict, 3) social (other), 4) economic, and 5) individual.

Cultural and post-conflict were, in order, the most frequently mentioned kind of expected outcome in the sample, always accompanied by one or more social goals. Regarding cultural impact, organisations at all levels mention the development or fostering of cultural identity as one of their most relevant expected outcomes. Regional or local ethnic-based organisations, mostly indigenous and Afro-Colombian, tend to list among their goals ideas related to the upholding of cultural diversity, such as the promotion of cultural identities, cultural representation, heritage preservation, intercultural dialogue, or intergenerational dialogue, along with empowerment, participation, inclusion, or recognition. The politicisation of ideas of "ethnicity" and "culture" since the 1970s—music and performance included—became central to the strengthening of ethnic movements and their engagement with globalisation (Restrepo 1997).

Post-conflict-oriented goals concentrate largely on activities that foster diverse forms of reconciliation, which usually means that communities, social groups, or individuals that have been victims of the armed conflict are working towards developing resilience and overcoming the trauma of war, or that former enemies are working together to construct peace and common ground and to rebuild social agreements and bonds. A second form of social impact, less represented in the sample, is the prevention of violence. In this regard, neighbourhood hip-hop schools and rural traditional music programmes, for example, explicitly address the need to keep children and youth engaged in creative and collective activities, to avoid either involvement in gangs or recruitment by illegal armies or drug-trafficking organisations.

Projects explicitly citing social objectives, as well as economic and individual ones (the least frequently represented), tend to be oriented towards children and youth from disadvantaged social contexts, who may not otherwise have access to participation in collective music making activities. In this regard, the most frequently mentioned social aims are generally listed as: collaboration among peers, community cohesion, empowerment, equality, inclusivity, participation, peaceful coexistence, creation of social networks, and provision of a positive social environment. The explicit desire to strengthen collective work, collaboration, organisational capacity, and leadership draws on a long tradition of grassroots associativity, at times tied to larger social movements, something relatively common in Latin America (De Souza Santos and Avritzer 2005). Socioeconomically-oriented goals are sometimes formulated by small cultural businesses and networks, usually in terms of the development of opportunities or entrepreneurship, while intended benefits for individuals appear as personal development, creativity (non-musical), wellbeing, and social awareness.

Local grassroots organisations have a central role in sustaining SIMM activities

In this preliminary examination, some emerging trends have been identified in the kinds of organisational frameworks involved in SIMM activities. SIMM actors and actions can be characterised by their scope—whether they operate at a local, regional, and/or national level—and by what can be called the "locus of agency", defined as the positionality of the agents that are accountable for the intent of these activities, as well as for where core decision-making activities take place (grassroots level, third sector, public institutions, or the private sector). This preliminary analysis shows that slightly more than half of the cases fall into the local/grassroots category, which includes local associations, civic organisations, interest groups, and small charities such as Tumac Foundation or the Familia Ayara Foundation, which have decades of experience in this kind of work. Another important group represented in the sample consists of larger third sector organisations such as foundations, which operate at a district, regional, or national level, and which carry out specialised work in diverse localities, attending hundreds to thousands of beneficiaries, often embracing an El Sistema-like approach. The third group is that of national- and

regional-level institutional programmes such as the National Music Plan for Peaceful Coexistence, whose activities are tied to policies of social development, rounded education, and cultural diversity, among others. A small amount of private sector entities were found, accounted for mostly by small cultural entrepreneurs, who orient their activities towards developing musical products for the national and international independent music industries.

The SIMM activities conducted in these occupational and organisational contexts are funded through a diversity of means, but state support tends to be a core source of funding in many of the cases explored here. Many activities are supported through state institutions at diverse levels: the Ministry of Culture at the national level, regional level Secretaries of Culture, and local City Halls. The third sector is not particularly strong in Colombia, although it has been growing since the mid-2000s (Gómez-Quintero 2014), and it is currently a visible sector supporting this kind of work. Organisations in this sector are mostly national- and regional-level foundations, although some INGOs and multilateral organisations (UN-IOM, for example) also support this work, as well as a few corporate foundations and donations.

A focus on children and young adults, encompassing traditional and popular music as well as classical music

When exploring which groups were the target of SIMM activities in Colombia, complex categories were constructed composed of one or more of the following descriptors: 1) scope (from local/community to national), 2) age group, 3) ethnic affiliation (mostly indigenous or Afro-Colombian), 4) location (rural or urban), 5) socioeconomic vulnerability (marginalisation, victims, low income, extreme poverty, others), 6) diverse abilities, and 7) gender. According to this analysis, SIMM activities in Colombia seem to target specific groups, among which children and young adults are the most prevalent, found in around two-thirds of the sample. Ethnic groups are mentioned as beneficiaries in around 30% of the projects, although mainly in small local organisations rather than national-level programmes. Other salient categories of target groups include a mix and juxtaposition of rural population, socioeconomically vulnerable and marginalised communities, and victims of armed conflict.

Most SIMM activities in Colombia tend to be framed within the music school paradigm, which reveals the importance of education as a core socially transformative action, an idea that transcends this particular field in Colombia. The largest, national-level programmes are oriented towards teaching predominantly Western classical music, mostly for orchestras, bands, and choirs. Nonetheless, around three-quarters of the projects and organizations documented did not focus on classical music, but rather on traditional Colombian musics or popular musics such as hip-hop, reggae, rock, or punk. These music schools may provide space for diverse kinds of musicking, and it is common to see an emphasis on collective and participatory music-making; in some cases importance is placed on the idea of creating frameworks for collective creation, expression, spontaneity, and improvisation, but historically this has been less the case in the larger classical music programs. It is not uncommon for SIMM activities to share space with other artistic fields, as schools frequently house dance or art as well as music and provide a wide range of cultural programming. Music school activities often culminate in public performances by participants, which range from concerts, recitals, parades, and other street performances, to participation in events, festivals, and music competitions.

Note on sources and methodology

Plenty of public information can be found online about SIMM activities in Colombia, even though this is a country where the digital divide still excludes large portions of the

rural population.[21] In this regard, the present scoping may not properly reflect potential SIMM activities taking place in rural areas, where collective musicking traditions abound but also the armed conflict has caused millions of victims. Hence, there is certainly much more taking place than is recorded on the internet. Some websites from the Ministry of Culture contain databases about funded and documented music projects, which were mined to search for activities with explicit social aims. This exploration included funded projects from different national grant programmes as well as established processes related to intangible cultural heritage programmes, registered grassroots music schools, and regional post-conflict programmes. Information was also gathered from state institutions for victims, ex-combatants, and the research and documentation of historical memory. Further information was derived from Google searches with specific social impact descriptors in Spanish[22], which allowed the identification of groups and organisations that carry out this kind of work. Information was also found in academic literature, including some cases analysed in articles, theses, or in the abstracts of papers presented at academic events. In total, for this report, a sample of 92 cases was compiled.

Although these websites (and others of umbrella organisations) often contained descriptions about their activities and their backgrounds, allowing interpretation of their potential relevance, in some cases this information was triangulated with further web searches, sometimes leading to other sources such as Facebook pages, funders' websites reporting on the project, or data from news outlets. This extra data allowed completion of the characterisation of cases that seem to have been active, but with minimal online presence. This database is under construction and, while it aims at being representative, it does not claim to be exhaustive. At the time of this research, travelling restrictions in Colombia due to the Covid-19 pandemic made fieldwork impossible, limiting complementary forms of data gathering that would be necessary for a fuller characterisation of SIMM activities in rural areas.

A first mapping of SIMM activity in Finland, a Northern welfare state facing demographic and sustainability challenges

In European comparison, Finland is a relatively large but sparsely populated country. People are increasingly concentrating in the Southern parts and the biggest urban areas, particularly the metropolitan area (2019: 27%).[23] In some Northern municipalities, the population density is as low as 0.2 (per km^2). The official languages are Finnish (2019: 87%) and Swedish (5%). Additionally, the indigenous Sámi and some other minority languages hold a special status. Between 2000 and 2019, the share of foreign-language speakers increased from 2 to 8 per cent. At one time almost completely Lutheran, the population is diversifying with respect to religion as well. Three quarters (74%) of employed persons work in services and administration, while the share of agriculture and forestry has dropped low (4%). Finland is among the wealthiest countries and has an egalitarian reputation, but income differentials have started to grow in recent years. One in ten Finns (2018: 12%) is living at risk of poverty[24], and women still earn considerably less than men. In 2018, as many as 44 per cent of all household-dwelling units consisted of people living alone. The average age keeps on rising, as does the share of the non-working age population (2019: 38%), especially in distant, rural communities.

Finnish public policies, and cultural policies among them, aim to address these economic, demographic and cultural developments as well as environmental challenges. In its programme the current Government calls for an "inclusive and competent Finland—a socially, economically and ecologically sustainable society" (Finnish Government, 2019). One of the strategic themes is specifically titled "Finland that promotes competence, education, culture and innovation". Direct reference to the arts and culture are rare in the

document, but cultural policies are expected to deliver on all government target areas, such as "Fair, equal, and inclusive Finland". Increasing participation, accessibility and inclusion have for a long time been among the central objectives of Finnish cultural policies (see, Ministry of Education, 2009; Ministry of Education and Culture, 2017). In public policy discourse, engagement with the arts and culture is typically connected to such wider societal targets as improving the welfare of citizens, building social connectedness, revitalising marginalising areas, and boosting creativity and innovativeness.

Application of the arts in the service of society

The idea of capitalising on art and the expertise of artists in other societal sectors, including hospitals, schools, city planning, and business innovation, has spread in Finland during the last few decades. Cross-sectoral collaboration and development schemes have been emphasised, as exemplified by the key project of the government ruling between 2015 and 2019 (Ministry of Education and Culture, no date) to expand arts-based well-being services in the social and health sector. These developments partially reflect the fact that Finland has trained a high number of artists[25], many of whom are not able to earn a living in their chosen field. Hence training courses and new study programmes in the so-called applied uses of art have been established, among them community musician training. At the same time, awareness of social responsibility and interest in social, ethical, and ecological practice are growing among Finnish artists. Climate change, ethnic conflicts, poverty, and famine among other global issues have given artists the impulse to act. The refugee wave in 2015 awakened their social conscience. Many artists initially volunteered to work at reception centres. Increasing inequality and opportunity gaps, discrimination of sexual minorities and nascent racism also provoke artists' concern. Many of them, moreover, find the option of applying their artistic skills in hybrid, embedded work rewarding and fascinating (see, e.g., Abbing 2002).

The current scoping effort shows, not unexpectedly, that the social practice of music appears to be expanding in Finland. The mindset behind SIMM projects varies from the routine application of arts-based methods in non-artistic environments to socially committed music-making with particular constituencies. Despite differences in emphasis, SIMM workers share the belief that music belongs to everyone and has a wide range of beneficial effects. Some SIMM musicians and organisations cherish such concepts as "collaborative art" and "shared authorship". They wish to widen the role of audience from passive attenders to equal producers of art, thus criticising the current division of labour and elitism in the arts. SIMM-minded institutions often intend to change both people's relation to music and their own relation to audiences.

SIMM work in Finland usually draws upon mixed funding sources and a wide network of patrons and stakeholders. The Ministry of Education and Culture and the Arts Promotion Centre Finland which it controls have established special funding instruments for tackling social issues by means of arts and culture (funded from gaming revenues), and many private foundations and charities have followed this model. Also, some smaller foundations specialising in social issues cater to arts-based approaches. An important non-cultural government source for supporting SIMM is The Funding Centre for Social Welfare and Health Organisations (also financed by gaming revenues). Hence SIMM work is often carried out in the form of projects supported by grants from public agencies and private foundations, and the funding comes from both cultural and social budgets. Sponsorship does not seem common, and only a few examples of crowd-funding exist thus far.

The musicians themselves generally play a key role as initiators, fundraisers and managers of SIMM projects, and activist- or charity-minded musicians sometimes work voluntarily. Musicians apply for grants to supply, for instance, rap workshops in schools in

multicultural neighbourhoods. SIMM projects are commissioned by social or cultural institutions or organisations, but even then, the expenses tend to be covered by external grants. Social and cultural associations are also regularly used as platforms for fundraising, and they may function as employers as well. Alternatively, SIMM projects may be carried out by small enterprises owned by the musicians themselves, or by cultural cooperatives that embrace several art forms as well as management services. Many musicians and organisations have developed concepts that are advertised on their websites; these concepts may have been created in projects funded by public or private sources, or as part of training courses and programmes in arts-based services.

At the municipal level, SIMM work—and social art practice in general—is taking root in the social, health, employment and economic development policy agendas. One important base for SIMM work comes from charitable organisations, religious communities, and third-sector associations specialising, for instance, in multicultural work or promoting local music activities. The settlement movement[26], in particular, has long traditions in the application of art in social work. These organisations tend to depend on support from public agencies and foundations. A distinctive Finnish phenomenon is institutions of liberal education[27] that house SIMM-spirited bands, choirs and music theatre groups.

Only a few organisations specialise in SIMM activity in Finland. Among them is the Culture Cooperative Uulu established by a group of ethnomusicologists in the city of Tampere who work with schools, kindergartens, homes for elderly people and other communities, and run publicly or privately funded projects such as "Encounters", where asylum seekers and Finns created and experienced music together. Small topic-based associations are somewhat more common; for instance, Rock Donna works to empower and inspire girls and women through music education. On the whole, many SIMM projects in Finland are attached to charitable NGOs, like the aforementioned settlement movement or religiously-related associations with a strong social policy mission. Immigrant and cultural minority associations frequently employ arts-based methods in their activities.

Workshops and other inclusive, empowering musicking concepts

In project descriptions, the social goal or the target group is not always made explicit, but expressions that are used include "free for all", "open to everybody" and "no prior qualifications or experience are needed". The intended group may be revealed by the locale. SIMM often takes place in institutions such as care homes and day centres for the elderly, schools, child and family protection units, asylum centres, hospitals, rehabilitation clinics, and prisons. Among the prominent target groups are children and young people in socio-economically deprived areas or multicultural neighbourhoods, or with intellectual or developmental disabilities. In an aging society, many projects are directed at elderly people as well, and in recent years, SIMM has been frequently carried out among refugees and immigrants. A lot of participatory musical activities, such as local operas, take place in rural areas without reference to social goals but nevertheless helping to maintain liveability, build up social cohesion, and provide cultural services (see, e.g. Hautsalo 2018; also Mair & Duffy 2018).

In Finland, the common modes of SIMM delivery are workshops, camps and courses, and formats include bands and choirs. As many SIMM employees have training in music pedagogy, the activities may have explicit learning and skill-building goals, but they may also consist of relaxed musicking and jamming. Singalong sessions are a typical form in the day centres and retirement homes for the elderly. Singing in choirs is popular in Finland, and its beneficial effects are widely acknowledged. As said, SIMM is often provided in a hybrid form, for instance, song-writing based on story-collection workshops, which are customised to suit various groups and aims. Rap and song-writing workshops are common in SIMM with young people as well as prisoners.

SIMM projects often address inequality in music activities, including opportunities for music education. Many people and groups are seen as deprived of the pleasures of communal musicking and the social, cognitive, and even physical advantages that it may bring. Sometimes the call for increased accessibility is justified by referring to human and more specifically cultural rights, but gains in wellbeing and connectedness are more commonly used arguments with respect to participatory music. Other projects are created to improve cultural diversity and dialogue, and to increase inclusion, integration, and tolerance. Projects targeted at young people especially aim at formation and strengthening of identity, self-confidence, and self-esteem. In their case it is also seen as crucial to provide meaningful leisure time activity and chances to improve attention span, gain a sense of agency, and build up friendships. Elderly people are seen as threatened by loneliness as well. Physical impacts, such as improved memory and overall brain function, tend to be related to choir singing, though often its main benefits are understood to derive from the sense of being part of a whole.

Quite a lot of communal music making projects aim to enhance encounters between mainstream society and marginalised or minority groups (e.g. "original" and immigrant participants). Projects drawing upon "norm critical" or "liberative music pedagogy" wish to facilitate marginalised groups to express their voice and become visible and heard in society. In Finland, perhaps reflecting the worsening dependency ratio[28], many SIMM projects aim to enhance intergenerational encounters, for instance, through collaboration between old age homes and kindergartens. Such projects may also embrace the idea of transferring cultural heritage across generations (e.g. old children's songs, or local history via story-telling methods) or strengthening bonds within disadvantaged groups (e.g. sisterhood among females of all ages).

Note on sources and methodology

The previous paragraphs draw mainly upon publicly available electronic data sources. The starting point for the data collection were the lists of awarded grants (2013–2019) that the major (and relevant smaller) foundations and the state agencies have published on their websites, including the recipient's name, title of the project and possibly a short description of its aims. First a preliminary record of SIMM projects was created, which was screened through internet searches. When the findings referred to another potential SIMM project, the snowball method was employed. Additionally, the national team's prior knowledge was used, as well as published research on SIMM activities (e.g. Hautsalo, 2018, in press; Koivisto, in press; Laes, 2017; Laes & Westerlund, 2018; Lilja-Viherlampi, 2019; Siljamäki, in press; Thomson, in press). The impression gained by completely unobtrusive methods will be refined in further research by means of consulting SIMM practitioners themselves.

The field of SIMM activity in the UK: A preliminary exploration

In the UK, statutory support for arts activities has increasingly prioritised social outcomes, particularly during and after the New Labour policy period (1997-2010). The music field today involves numerous practitioners who operate in socially oriented artistic projects all over the country and numerous organizations defined by social purpose. Cultural debate has increasingly focused on the application of the arts in different contexts with the aim of achieving a variety of social benefits (Keaney et al. 2007), such as improving health and wellbeing, alleviating social problems and inequalities, challenging marginalisation, and fostering social cohesion. Policy makers, similarly, have recognised that arts and culture can be beneficial in many ways for the individual and the community, and have identified three forms of value (intrinsic, social and economic) pertaining to artistic and cultural experiences (DCMS 2016).

At the same time, the SIMM sector has proliferated within a policy context characterised by the progressive instrumentalisation of the principle of public support to culture and the arts and the increasing domination of the paradigm of the "creative economy'" (Schlesinger 2009). Aims or claims of social impact have been criticised by some as a form of instrumentalism: a means for organisations and practitioners to gain legitimation for receiving public funding (Belfiore 2012). Reporting impact, in this perspective, is seen as a way to show the evidence of the return on investment, and thus an imperative that conditions the way projects are designed and implemented (Rimmer 2009). However, some commentators have embraced the evidence agenda and advocated for the funding of arts programmes on the grounds that they can produce positive effects with proportionally limited costs (e.g. Matarasso 1997).

This section provides a brief outline of the intersections between cultural policies, public funding, and the typology and contents of SIMM activity in the UK. The aim is to introduce the principles that create the conditions and motivation for socially oriented music making activities to be designed and implemented, and contribute to shaping their contents and outcomes.

Note on sources and methodology

A considerable amount of data is available online in the UK context to allow for a comprehensive—although not exhaustive—documentary exploration aimed at scoping the range of SIMM activity. It is common for organisations or individual projects to have websites with detailed descriptions of the operating principles and funding structure, presentation of past and present activity, and information on the people involved including practitioners, target groups and other participants. Often, websites also include documents outlining the philosophy and the theories that motivate the project, as well as activity and impact reports.

Three categories of websites were sequentially identified and scrutinised throughout preliminary online research. The first category concerns websites of public bodies such as the Department for Digital, Culture, Media and Sport (DCMS) and the arts councils (see the following section). Exploring these sources has allowed the collection of policy papers and activity reports and the identification of a network of partner organisations supporting or implementing SIMM activities. The second category of websites pertains to these partner organisations, and includes large networks or umbrella organisations such as Youth Music, as well as field organisations directly running multiple projects (e.g. Limelight Music, identified on the website of Creative Scotland). Third, websites of field organisations and individual projects were found. Sources within this category resulted from the analysis of databases from network organisations identified in category two and a keyword-based web search. This latter method allowed for a wider range of SIMM activity to be collected within and outside the previously identified networks. The adoption of a bottom-up approach led to network organisations which had not been previously identified, as well as non-public funding bodies such as trusts and foundations.

In the research phase described above, 104 entries including organisations and individual projects were listed in a database designed for arranging retrieved data in sorted categories (e.g. geography, target groups involved, type of funding, etc.). A list of the organisations and projects in the database was subsequently submitted to a selected group of expert informants who were asked to suggest ways to enlarge the list of entries or identify any omissions. Informants included UK-based advisors to the project, members of Guildhall School's Institute for Social Impact Research, project and organisation leaders already in contact with the SIMM-platform, director-level individuals in key funding organisations, and individuals leading or influential in key SIMM hubs or networks. Informant feedback brought the number of entries up to 133.

From policy to practice: funding, participants and outcomes of SIMM work in the UK

SIMM activity in the UK is significantly dependent on public funding. Subsidies are distributed through government-funded bodies and local councils in the system of multi-level governance that characterises the Westminster model (cf. Bache and Flinders 2004). Contribution from non-public entities such as trusts and foundations, private companies and individual donors is recurrent, although it remains complementary to public funding in most cases. This trend reflects the principle of diversifying funding sources and income streams, one of the key points of cultural policy in Britain. In quantitative terms, the bulk of statutory support to artistic and cultural activity comes from the state-franchised National Lottery and direct government funding (so-called grant-in-aid) to the DCMS. However, given the specific nature and objectives of SIMM activity, organisations and projects can in some cases fall under the funding agenda of the Department for Education. Lottery and grant-in-aid funds are allocated to four non-departmental distributing bodies, one for each constituent country in the UK: Arts Council England, Creative Scotland, Arts Council Wales and Arts Council Northern Ireland. An important role is played by publicly-funded non-profit organisations functioning as support networks to coordinate activities or pool resources for individuals and field organisations. These organisations also issue calls for funding and select projects to be supported, based on the guidelines set by the departments and councils. One of the largest and most active of these non-profit organisations is the National Foundation for Youth Music (more commonly referred to as Youth Music), funded by the Arts Council of England and supporting more than 300 projects every year.

To varying degrees, all bodies involved in the arts and culture funding system have a role in shaping and communicating policy principles to field actors, developing classifications and metrics for the sector, and creating the motivation and opportunity for SIMM activity. DCMS outlines and elaborates the government's priorities into such policy papers as the Culture White Paper published in 2016. Distributing bodies also draft strategy documents and corporate plans, taking into account the specific priorities of devolved governments in the UK.

Data about objectives and outcomes of SIMM activity are largely available on the websites of organisations and individual projects. Indeed, it is common for organisations to explicitly present the scope and expected impact of projects and to produce relevant documentation such as activity and impact reports. In general, the outcomes that are prioritised are in line with those principles and directions highlighted in policy documents, and projects are often articulated within the three value areas highlighted above. The most prominent principle that can be identified, which is reflected in the way outcomes are presented in the documents drafted by SIMM organisations, is the idea that equal access to cultural experiences would improve the health and wellbeing of individuals and communities and foster social inclusion and cohesion. These experiences, it is often remarked, have to be of the highest possible quality, level of creativity and degree of experimentation (Creative Scotland 2014, 18; Arts Council England 2013, 5–7). Principles of inclusivity, access, participation or engagement are generally present on SIMM websites and in the descriptions of objectives and outcomes. However, as is often remarked in recent scholarship, a unique and universally accepted definition of participation is hard to find in policy documents (e.g. Jancovich 2017; Stevenson, Balling & Kann-Rasmussen 2017).

Overall, individual-focused objectives such as improving confidence, creativity or self-esteem are more common than social and collective ones. On the individual plane, the objectives pursued by SIMM projects are framed within the belief that music making is beneficial to personal growth. Significantly, the focus is mainly on the development of non-musical rather than musical skills, including transferable and employability skills such

as leadership, organisational and social skills (Youth Music 2019, 24-25), or teamwork and communication skills (Streetwise Opera 2019, 30-31). These outcomes seem to be in line with the policy principles to improve the cultural sector's professional profile and, accordingly, to contribute to local and national economic growth.

In a similar way to the outcomes, the categories of recipients who are most recurrently involved in SIMM activity reflect the principles set out in policy papers. More specifically, the principles of social inclusion and individual and collective wellbeing are key in shaping the social purposes of projects and thereby directing the activity towards specific target groups. In most cases, categories of recipients are defined through the intersection of different individual and social classifications. Rather than drawing up a list of target groups as they are defined in SIMM projects, it is therefore more useful to analyse the classifications employed and intertwined to define these groups.

By far, the most prominent classifications identified in the sample refer to the age group of participants and to young people in particular, including children and school pupils (ages 5-18). This is reflected also in the existence of youth-oriented umbrella organisations and networks. Classifications concerning cognitive, learning, mental or physical conditions and impairments are also prominent in the sample. Target groups may be identified by their kind of disability, often in combination with age classifications (e.g. young people with autism; old people with dementia). Classifications concerning ethnicity or migration background are also significant in the sample. These are articulated according to the social vulnerability of the project participants, and involve specific notions such as shock, abuse, post-traumatic stress (particularly for new refugees from conflict areas), social exclusion, and integration of immigrant minorities. Another set of classifications identifies participants affected by socioeconomic deprivation. The most recurring ones concern economic condition and geographical isolation, often intersected with age classifications. For example, one prominent target group, specific to the UK context, is so-called NEET (young people Not in Education, Employment or Training). Although less frequently recurring, specific group classifications also exist for further populations at risk of poverty or social exclusion such as prisoners, ex-prisoners and homeless people.

Online sources provide a substantial indication of the modes of delivery of SIMM work in the UK. Depending on the contents and typology of the activity proposed, as well as on structural factors such as the kind and size of the organisation delivering it or the infrastructures available, SIMM projects range from small group sessions with a handful of attendees to larger-scale workshops with relatively large groups of participants. The sample indicates some kind of collective musical activity such as choir or group singing (n = 26) or drumming (n = 9) as being relatively prominent. Frequency of delivery is also variable and depends on the structural characteristics of the organisations. The most common formula for ongoing programmes is courses on a weekly basis for an average maximum duration of three months. Frequency and duration may be greater for the larger music organisations providing activity on a regular basis and with long-term planning, or be more occasional for those smaller actors adopting workshop-style and less cyclic modes of delivery. In general, different delivery strategies may also be part of the same programme or project: for example, workshops on a weekly basis, one-off activities, and one or more closing public performances. Structural elements, and in particular partnerships with socially engaged non-artistic organisations (e.g. community associations, caring organisations for specific age groups or disabled people, youth organisations, etc.), play an important role in defining the size and composition of target groups.

The occupational context through which SIMM activity is organised and delivered in the UK reflects the increasing role of the private and voluntary sectors in policy delivery, an established feature of the British policy system (Dorey 2014). Non-governmental

organisations of different sizes and associations of cultural operators are prominent in the sector. Single artists are rarely involved as sole traders, but their individual role in the field is often recognised in different ways in the organisations' websites, although no details are provided concerning the contractual employment relationship. In some significant cases, individual actors such as artists, music teachers and facilitators are acknowledged as those who initiated and set the main principles and objectives of the socially engaged activity delivered.

Discussion and Conclusions

This overview of the country context and environment for SIMM activities in four countries has demonstrated that this is indeed a vibrant and growing field of activity in each country, encompassing a very broad range of activities and objectives but ones united by their intention to generate both artistic and social outcomes. The individual country analyses highlight a number of important similarities as well as a range of significant contrasts, which can help direct more in-depth analyses of how specific country contexts impact on the way that practitioners go about their work, and how they see its benefits and problems.

Key similarities:

- Over recent decades the SIMM field has grown in size and strategic importance as part of the cultural sector, supported by the increasing prioritisation of social outcomes in arts and cultural policies (and the funding pathways that derive from such policies). Cultural policies supporting SIMM have been progressively developed since the latter decades of the 20th century.
- In all four countries there is a very high dependence on public funding, which is in its turn dictated by government policy. This sector would collapse in every country without this public funding support.
- There is a strong emphasis on children and young people, particularly those with particular social challenges stemming from economic or social inequalities.
- There is widespread adherence to principles of access to culture and social inclusion.
- A wide range of musical genres and forms are found in this work. Western classical music is prominent, reflecting historical hierarchies of culture and concomitant funding priorities, but not dominant. Musical genres and forms which celebrate particular sub-cultures, or where people from different cultures can find a meeting place, are also an important part of the landscape.

It is perhaps not so surprising that there are significant similarities in an interconnected cultural world where artists, cultural organisers, pedagogues and researchers have been ever more able to engage in frequent international exchanges, as a consequence of globalisation and lowering of restrictions on mobility, and supported by cheap air travel and increasingly effective (including cost-effective) means of digital communication. It has also been suggested that in a neoliberal age, governments of differing complexions will increasingly see support of arts and culture as a means of being seen to address significant problems of society in a way that does not require the commitment of major resources needed to address them at a structural level (Gielen 2019); this is certainly one way of explaining similarities at the level of policy. From our own perspective as researchers in this sub-field, we have increasingly benefitted from collaborative activities which involve international dialogue and sharing of perspectives among researchers, many of whom are also engaged directly in SIMM activities. Many younger scholars have undertaken their doctorates in

countries other than their home country, benefitting from the various mobility schemes available and platforms such as SIMM-platform. All these have been unifying influences on the field, while by no means inhibiting specificity and diversity.

Notable Differences:

- In terms of participant groups there are some notable contrasts. For instance, in the three European countries there exists a focus on disability (strongest in the UK) which is largely absent in Colombia. There is greater focus on older people in the European countries than in Colombia, perhaps reflecting the dramatic difference in median age (over a decade).
- The use of SIMM as a resource for post-conflict reconciliation is an activity unique to Colombia, although all countries have projects which address different needs relating to the effects of conflict (e.g. refugees and asylum seekers).
- There are clear differences in the way in which target groups are described, particularly in public-facing materials. UK discourses focus most explicitly on groups defined by their deficits and needs, whereas Belgian and Finnish discourses are more indirect, focusing for example on inclusivity and welcoming of all within a particular location.
- Countries display different practices for how SIMM activities represent their achievements. UK organisations often show a particular focus on measurable and specific social and personal outcomes (because many funders require this). Other countries focus more on general cultural enhancement.
- There are differences in the priority given to artistic excellence of the outcomes (high in Belgium and the UK, less so in Colombia where outcomes are related more to cultural affirmation and post-conflict relief, and Finland, where there is less emphasis on outcomes than on the professional quality of the practice).

These differences indicate that it will not be sufficient to sample SIMM practitioners from a single country in any deeper exploration of the practices and beliefs of musicians working in this field. Nevertheless, the mixture of similarities and differences heightens our curiosity to find out if, despite significant differences of context and culture, we will discover commonalities in the motivations for this work among practitioners, the practices they deem most effective, and the challenges they face in developing and improving SIMM activities. Even when there are differences in terms of targets and policy frameworks and national priorities, are there still underlying social, ideological and psychological factors which mean that this group of practitioners can indeed be seen as drawing on a shared set of goals, approaches, and means of assessing outcomes? Or is the field made up of widely varying professional practices whose surface similarities actually conceal fundamental differences in conception, execution and outcome? These questions are among those that our future research hopes to illuminate.

There is relatively little detail in this article about the main actors of our research project: the practitioners. This is not because the researchers have overlooked this detail in the documentation reviewed, but rather because the practitioners tend to get somewhat lost in the public narratives, which tend to focus on the institutions and their objectives, or the beneficiaries and their benefits. This highlights that there is a real need for research that delves into this more elusive intermediary sphere—hence the overall aim of the research of which this article reports the first phase. Scoping can generate substantial information about the work and contexts, but to reveal more about the world of the practitioners requires different approaches, such as interviews and case studies. This is the focus of the subsequent phases of this project.

A closing remark. We have been asked, "Why these four countries"? In some ways they were an "opportunity sample" determined by the interest and capacity of senior researchers in these countries to undertake research of this sort, and the availability of (and constraints on) funding. Close support of music higher education institutions where SIMM practice is, or could become, part of their pedagogy was another factor. We recognise that any sample has its limitations, but we envisage that ours will provide a useful starting-point for examining the SIMM field in comparative perspective, and we hope that this research, and its protocols, could assist others to broaden the scope and add to our systematic knowledge. To that end, we are committed to placing as many of our methods and findings as possible into the public domain while respecting ethical constraints (such as confidentiality). Details of further outputs, as they become available, will be accessible through the webpages of the project.[29]

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Notes

[1] All correspondence regarding this article should be addressed to the first author, John Sloboda (john.sloboda@gsmd.ac.uk) who took overall responsibility for the conception and co-ordination of the process, and was main author on the introductory and concluding sections. Authorship of the country sections was as follows: Belgium, De bisschop & Van Zijl; Colombia, Rojas and Zapata Restrepo; Finland, Karttunen & Westerlund; UK, Mazzola, who also co- ordinated the country section drafting process. Baker conducted internal peer review and oversaw linguistic and conceptual consistency. The authors are grateful to Rachel Kellett for proofreading and formatting the final document.

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[3] In reality, judgments of success and failure are rather more complex. Rimmer (in press) highlights "the important symbolic dimensions of policies and the fact that questions of "success"/"failure" are as much bound up with the ways they are presented and perceived as their efficacy in achieving specified goals."

[4] See: https://www.kleinverhaal.be/Projecten/TOSO.

[5] See: https://www.fundacionbatuta.org/reconciliacion.php.

[6] See: https://fmq.fi/articles/finnish-local-opera-appeals-to-thousands.

[7] See: https://www.streetwiseopera.org/about/.

[8] What this balance looks like in practice can vary considerably, even within one programme, since one side may be given more emphasis in discourse and the other in practice.

[9] Note on the Covid-19 pandemic. This project began in the month (January 2020) when the first information about Covid-19 was emerging from China. Documentary research began during February 2020 and continued through May 2020. By the end of March 2020 similar restrictions on movement and face-to-face activity were in place in each country, leading to a temporary cessation of all live musical group activity, including SIMM activities. This report describes the state of the field as described in documents and policies whose contents predate the pandemic, and which in no way anticipate the effects of the pandemic on SIMM activities. Up until the end of May 2020 it would be fair to say that there has been little systematic attention at a policy, funder, or activity level in any of the countries studied to the future implications for the field, and most individual projects have done little more in public than announce a temporary cessation of their activities. Analysis of the effect of Covid-19 on future SIMM policy and practice will be taken into account as needed in future project outputs. This paper is a characterisation of the field as it existed before Covid-19.

[10] The activity should *not* be part of a standard music education curriculum at a school. However, if it concerns a project given by an external musician in cooperation with the school as extra-curricular activity it can be included in the sample.

[11] Clinical application of music/SIMM as part of a prescribed medical treatment is excluded from the sample.

[12] The authors gratefully acknowledge the assistance of the following individuals in reviewing the list of specific SIMM activities, projects, and organisations compiled by the authors, and providing additional examples to enhance the list. For Belgium: Lapo Bettarini, Jonathan Buscarlet, Justine Constant, Anke Hintjens, Simon Leenknegt, Lukas Pairon, An Van den Bergh and Nikol Wellens. For Colombia: Lucía Ibáñez S. and Urián Sarmiento O. For the UK: Cathy Graham, Matt Griffiths, Sigrun Griffiths, Marianna Hay, Jan Hendrickse, Debra King, Sara Lee, François Matarasso, Peter Renshaw, Ian Ritchie and John Speyer.

[13] Belgium also contains a German-speaking region comprising less than 1% of the population. Given the relatively small size of this region its specifics are not discussed in this article.

[14] Source: Statbel, https://statbel.fgov.be.

[15] Source: National Department for Statistics (DANE), https://dane.gov.co.

[16] Source: Statistics Finland, https://stat.fi. Observe that Finland does not collect data on ethnicity. In official statistics, the issue is approached via mother tongue and birth country. The category 'foreign background' refers to persons whose both parents (or the only known parent) have been born abroad, and persons whose mother tongue is not Finnish, Swedish or Sámi are regarded as foreign-language speakers.

[17] Source: Office for National Statistics, https://ons.gov.uk.

[18] Translations from the original language to English here and elsewhere are by the authors.

[19] Retrieved from: https://www.kleinverhaal.be, accessed on July 6, 2020.

[20] See Organización Nacional Indígena de Colombia (ONIC): https://www.onic.org.co/pueblos.

[21] See Internet World Stats, South America: https://www.internetworldstats.com/south.htm.

[22] Most relevant search terms were, "música" and "Colombia" together, plus one of the following: transformación social, impacto social, construcción de paz, transformación de conflictos, postconflicto / posconflicto / post- conflicto, tejido social, rehabilitación comunitaria, reparación colectiva, desarrollo social, grupos marginados.

[23] All statistics in this paragraph are retrieved from the website of Statistics Finland (www.stat.fi, accessed in June 2020).

[24] Persons at risk of poverty are considered those

whose household's disposable money income per consumption unit is lower than 60 per cent of the equivalent median money income of all households.

[25] Especially the universities of applied sciences produced a burst of art graduates between the 1990s until cuts in the mid-2010s (Rautiainen & Roiha, 2015).

[26] The Settlement Movement began in the United States in 1886, and focused on the amelioration of living conditions in deprived areas such as city slums. See Berry (no date).

[27] For an overview about the context of liberal education in Finland, see: https://www.oph.fi/en/education-syste m/liberal-adult-education.

[28] Demographic dependency ratio describes the ratio of persons aged under 15 and 65 or over to the working-age population (multiplied by one hundred).

[29] See: https://www.gsmd.ac.uk/about_the_school/research/funded_research_projects/music_for_social_impact/.