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Inclusion

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ABSTRACT

Over the last six years I have worked in music and inclusion as a researcher, practitioner and coordinator. This work has been embedded in a variety of settings: in community music, disability arts, youth work, education, professional arts and academia. I have been involved in the social act of connecting people across differences in disabilities and health statuses, generations, social backgrounds and ethnicities. In each case, an ethos of inclusivity was adopted and every single person's participation was desired. Some of these activities have been labelled 'inclusive' and some not, some have been more successful at bridging across differences between participants and others less so. In each case, musical activity has been used as a resource around which people are brought together, to share in time, space and the act of musicking.

In this article, I bring together a discussion looking at arts and cultural policy (particularly in the UK), music in peacebuilding, social theories of music, music therapy and health perspectives, and disability studies to ask: What does inclusion mean? How is it achieved and measured? Can attempts at inclusion serve to reinforce exclusionary identities? What role can music play in inclusion? And, what radical new imaginings of more inclusive societies are possible through musicking?

KEYWORDS

inclusion; social inclusion; musicking; Sustainable Development Goals; peacebuilding

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INTRODUCTION

Inclusion into 'musicking' (Small, 1998) for people who are considered in minority groups or outsiders is an approach that is applied by some community music groups, educators and music therapists, and is considered to have positive individual and social benefits for participants. Musicking in these applications is viewed as a valuable human resource, a "technology of the self" (DeNora, 1999) that individuals can be enabled to draw upon and in doing so, improve their personal well-being and, through collaboration, create group cohesion. Whilst this is certainly related and relevant to research into music in peacebuilding, a greater function of musicking in these contexts lies in the lasting impact that it may have beyond the workshops or projects where the musicking takes place - the potential of achieving social inclusion in a community through breaking down social barriers that divide people, towards the construction of inclusive, embracing and anti-discriminatory societies.

I will discuss globally-engaged efforts and an active awareness of the specificities and differences among cultures and societies as I approach this review of literature on 'inclusion' as a keyword for music in peacebuilding. It is not within my remit here to broadly examine social exclusion issues and social inclusion approaches; I will focus on approaches to social inclusion using *music* specifically and through this discussion aim to highlight the potential of musicking in inclusive practices in peacebuilding, and the challenges of defining and measuring inclusion.

I bring together this discussion by looking at a range of perspectives and fields. Because inclusive musicking activities are often charitable, not for profit, and made possible through the support of public funding, I examine arts and cultural policy (particularly in the UK where I am based). I also draw from the literature on music in peacebuilding perspectives on inclusion and musicking through social theories of music, and, from the literature on music therapy and disability studies, perspectives on the inclusion of people who face exclusion from music making due to health conditions or disability. These fields do not cover all of the work that is happening related to social inclusion and musicking, so I will also draw from my own background and expertise to answer the questions my own research and practice have been concerned with: What does inclusion mean? How is it achieved and measured? Can attempts at including conversely serve to reinforce exclusionary identities? What role can music play in inclusion? And, what radical new imaginings of more inclusive societies are possible through musicking?

As musicking is a situated and relational activity, it is my hope that this article, written from my own subjective and situated perspective, will be useful in adding to the greater body of research in this area.

'LEAVE NO ONE BEHIND'

In 2015, the United Nations launched an agenda towards the year 2030 to eliminate poverty for all through achieving seventeen Sustainable Development Goals (SDGs), with the pledge 'that no one will be left behind' (United Nations, 2015, p. 3). Thus, embedded in this agenda is the principle that every person should reap the benefits of prosperity and at least the minimum standards of well-being. Since 1997, the United Nations Department of Economic and Social Affairs has published a Report on the World Social Situation (RWSS) every few years. The last two of these (in 2016 and 2018) have had a key focus on inclusive social development and promoting inclusion through social protection. Social inclusion is defined as "the process of improving the terms of participation in society, particularly for people

who are disadvantaged, through enhancing opportunities, access to resources, voice and respect for rights" (UN, 2016, p. 17).

The 2016 report recognises that social inclusion encompasses a broader set of concerns than those reflected in the Sustainable Development Goals because different places have different histories, cultures and institutions, which shape norms and values, and therefore necessitate different approaches to social inclusion (ibid., p. 18). At the same time, the UN SDGs begin from the recognition that towards the goal of achieving a society for all, some general principles need to be established, whilst firmly keeping in mind the country-specific social exclusion issues and different social inclusion approaches.

In *Music as a Global Resource: Solutions for Social and Economic Issues* (Hesser and Heinemann, 2015) a compendium of over one hundred projects from 50 countries, worldwide social inclusion has been documented as a key effect of music-making practices in many local contexts. The definition of social inclusion in the context of this compendium very much draws upon the UN SDGs 2030 agenda, which, based on a universal plan of action, seeks to strengthen universal and sustainable peace for people of all nations as well as environmental and economic security, aiming to leave no one behind. The purpose of the compendium is stated as promoting the potential of music at the national, regional and local levels to help attain the UN SDGs, suggesting that music can be drawn upon as a global resource that can be employed in solutions to social, economic and health issues.

For example, Field Band Foundation in South Africa provides music activities as a platform for delivering HIV/Aids education, focussing on children from socially deprived backgrounds (ibid., p. 4), operating (in 2015) forty-eight bands across South Africa with an average of one hundred and forty members each. Other organisations were documented using music to include young people from various social backgrounds emphasising participation. Field Band Foundation was documented as aiming to achieve this in different ways by its groups, such as eschewing competition, removing the requirement of musical knowledge for participation, including at-risk children or those with disabilities in activities, bringing together people from different religious and ethnic backgrounds to learn about different musical and cultural traditions, learning to employ critical thinking, and engaging in dialogue. Musicking in a field band context here is applied to facilitate communication and dialogue among disparate individuals and groups across South Africa.

The UN 2030 Agenda and the SDGs, which hold inclusivity as an integral part of its ethos to 'leave no one behind', is an important starting point as it highlights the potentials of music in peacebuilding (in the broadest conception of 'peacebuilding') as a resource for implementing approaches to social inclusion and in some cases supporting the SDGs, which, if achieved, will ultimately contribute to a more sustainable and secure world for all in environmental, economic and social dimensions.

OUR SHARED HUMANITY RESONATES THROUGH MUSICKING

The core idea I put forward on this topic is that musicking can engender a shared sense of humanity at the individual level, and the capacity to imagine 'communitas' at the collective level, which, I argue, are both integral to individually and socially experiencing inclusion. Communitas, drawing from Victor Turner (1969), is taken from the Latin word meaning an unstructured community in which all people are equal, or the spirit of community itself. Communitas to Victor Turner is an acute

point of community, where all members of the community share equally in a common experience, on an equal level with an atmosphere of social equality, sharing and intimacy. I argue that these individual and social processes towards engendering feelings of social inclusion may allow individuals to resonate with each other and to discover a sense of shared connectedness as part of a larger group, which is vital towards creating inclusive and embracing communities and societies, and is therefore an important element of the role of music in peacebuilding.

In tune with the starting point of the seventeen UN SDGs, which take the universality of the inherent value and dignity of life as their premise, a sense of connectedness based on a realisation of our shared humanity is the zenith of inclusivity and is one of the meanings I attribute to the achievement of inclusion.

Speaking from his own experiences of growing up striving to become a musician and in the end becoming discouraged, John Blacking (1974, p. 4) made the statement that the majority in the West are made unmusical so the few can be more musical. The implication of his classic ethnomusicological work, *How Musical is Man?*, is that all people have inherent musicality, yet in some societies it is encouraged and nurtured more than in others. Likewise, Turino (2008) argues that in Western societies, musicality has been associated with inherent genius and virtuosity, so those who are not perceived as having inherent ability are not encouraged to nurture that ability. In contrast, in participatory music cultures, musical practices are part of one's daily life from childhood, so people in those societies grow up developing musicality in their everyday lives.

I highlight these perspectives of non-hierarchical, inclusive approaches to musicality to suggest that inclusive and participatory musicking allows those involved to performatively imagine alternative forms of social structure and modes of communication, and move beyond structural distinctions and barriers, aiming to achieve a shared sense of humanity among disparate individuals, to achieve communitas. Participatory and inclusive music practices that make efforts to leave no one behind and include all performatively can provide examples of alternative potential models for organising social structures and valuing all people's contribution and relationships.

Through my work as a researcher and a practitioner with the Performance without Barriers group - and particularly a community partner The Drake Music Project Northern Ireland (DMNI) - I have experienced inclusive music-making that aims to focus on the abilities of disabled participants and include them in music-making. In particular, I have been involved in musicking activities taking place in workshops either at the DMNI studio or in community venues involving community musicians and people with a range of physical and learning disabilities that have made participating in music-making or art difficult for them. In these workshops the community musician facilitator aims to draw creativity and contributions from every single person involved, including care workers and family members who are often present. The highest value in these workshops is participation, and the musical output is secondary to the process of including everyone.

Through aiming to make inclusion a premise, valuing each individual's contributions, and encouraging participant's strengths and drawing out their unique creativity, these workshops give a metaphor for a different way society could be constructed, a way where economic value is not the primary driver of society, nor is it a zero-sum game in which one person's gain means another's loss. The metaphorical society I allude to here is one where all people's strengths and creative flourishing are encouraged and supported and people's participation in that society

itself is the highest value. This vision also resonates with the UN SDG motto 'leave no one behind'. In these workshops, the musical outcome is not the main focus; rather it is the inclusive process employed to achieve the final product that is most important. Following the metaphor to imagining possible social structures, inclusivity means a shift in the primary logic of society from the focus on amassing material goods and wealth, to creating rich and diverse human relationships and connections.

STRUCTURAL INEQUALITY AND SOCIAL EXCLUSION

Through the act of deciding a person's need to be included, one identifies that individual as different and constructs a distinction between those who are included and those who are excluded - the insiders and the outsiders (Dunne, 2009). If we are not critical and do not question whether what is labelled as inclusion is in fact inclusive, and whether inclusion is always a good thing, we run the risk of reinforcing existing power structures and hierarchies and creating a standard to which those who deviate from the norm are compared.

Furthermore, initiatives that claim to be inclusive are often publicly funded projects, with institutions standing behind the work prescribing quantifiable objectives and desired impacts. The work of critical social theorists such as Michel Foucault (1972) on the historic formation of individual subjectivity points towards a critical understanding of social assumptions and the forces acting beyond individuals. Thus, with performative pressures and a demand for evidence placed on inclusive musicking projects, those engaged in inclusive musicking work must carefully consider who decides what inclusion looks like and how inclusion is measured.

Studies in social psychology have found that the effects of social exclusion can be part of the cause of aggression and self-defeating behaviours in marginalised individuals (Hutchinson et al., 2007). Therefore, in the context at hand, social inclusion as an outcome in music in peacebuilding is an important aim towards countering the negative effects of social exclusion on individuals and groups. David Byrne (2005), defines social exclusion as changes in the whole of society that have consequences only for some people in that society. Used in this way, the term is dynamic and systemic - it describes the dynamic development of social structures and at the same time its implications for agency and the economic and social well-being of individuals. In this understanding, social exclusion is not an individual's personal challenge, rather it is a structural problem and implies that all of society holds some responsibility for it.

This perspective is similar to the view of the social exclusion of disabled people from the social model of disability (Barnes and Mercer, 2010). The term 'disabled' person is employed in this social model to signify the way in which the structures of society disable individuals who do not fit the mainstream norms of bodily or mental functions. Here again, it is a structural problem. Whilst these perspectives may appear provocative and challenging towards people who are classified as being in the majority group, there is an important critical message here; a challenge to the status quo and the potentially exclusionary ways that society and our identities are constructed.

Scholars have also suggested that research from the perspective of social inclusion (in comparison with that coming from the exclusion side) tends to be more optimistic, focused on education, social policy and cultural diversity (Donnelly and Coakley, 2002; Prilleltensky, 2010; Laing and Mair, 2015). This means a focus on legislating or putting solutions into action, in contrast with the project of untangling

and identifying the structural and institutional causes for social exclusion. Applying musicking as an inclusive practice is an example of a solution-focused, social inclusion approach.

The paradox of British inclusion policies, prevalent in the 2000s and continuing today[1], was highlighted by Linda Dunne (2009). She writes that around the time of her study, UK governmental policy had presented inclusion as a fundamental good; however, she argues that the term 'included children' in British schools was synonymous to 'Special Educational Needs children'. This discourse of inclusion appeared constituted within a powerful othering framework; inclusion surfaced as a process that identified, fixed or made normal that which was perceived as other. Of course, it is not my intention in this article to create a case against projects which hold social inclusion as their aim or focus, but rather to point out that in understanding and analysing inclusive music projects one should bear in mind who is being included, what are they being included into, who decides this is necessary, and whether one way of being is privileged over another.

ACCESS AND INCLUSION

Access and inclusion need to be discussed. In the context of musicking, access can be taken to mean the result of enabling engagement with music for an individual or group. Inclusion, on the other hand, can be taken to mean addressing the larger structural (social, political and economic) issues that result in individuals or groups being marginalised and excluded from all or some parts of social life in their community. From this perspective, social inclusion is not a personal challenge, but rather a structural problem every member of society has some connection to and responsibility for.

Accordingly, a distinction can be drawn between inclusion in music-making activities that provides *access* that is only symbolic for a marginalised group into a social activity or space, and *inclusion* in music-making activities that facilitates a meaningful dialogue (which will be discussed at length later) and meaningful participation, collaboration and musical engagement. Particularly in the field of disability studies, scholars have noted that a lack of access to the spaces of a majority group for those who are in minority is one barrier to inclusion, but at the same time, attempts to be inclusive can have stigmatising effects (Minow , 1990; Milner and Kelly, 2007; Dunne, 2009; Ainlay, Becker and Coleman, 2013). Lubet (2009), applying this train of thought to music education, draws a distinction between the inclusion of students with disabilities into music engagement on the one hand and the effects that music making can have in outcomes that contribute to social inclusion on the other. The prior is an issue of access, and in this case inclusion is taken to mean the result of enabling access to the spaces and activities where musicking happens for an individual or group. The latter is taken to mean addressing the much larger social, political and economic issues that result in individuals or groups being marginalised and excluded from all or some parts of social life in their local community.

Laing and Mair (2015) argue that social interaction and socialization are the main ways that music festival organisers see themselves as contributing to social inclusion in that music festivals are a way of bringing people together. Laing and Mair comment that it is important for festivals to develop strategies that aim to benefit the community in a broader sense rather than just being focussed on festival

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[1] Under Tony Blair's "New Labour" administration from 1998-2010.

attendees. They also discuss social inclusion in terms of the concept of 'communitas', mentioned earlier.

Supporting this concept of communitas from the perspective of inclusive music education, Judith A. Jellison (2012) emphasises that meaningful inclusive music experience depends on positive interactions with others. She further draws on Pettigrew and Tropp (2006) to argue that interaction between minority and majority groups serves to reduce prejudice and generalises attitude changes to other people outside of the minority group. Jellison asserts that just because music is involved in a program, it does not follow that inclusion will occur. Direct positive interactions need to be structured by a teacher towards building a culture of inclusion in their classroom. Social inclusion is not a given effect of providing access to musicking to people who have been previously excluded; various studies here identify that successful inclusion is an effect of positive interactions and a shared sense of community among different individuals or groups. I will now discuss further forms of positive interactions through musicking, which can lead to achieving inclusion.

COMMUNICATIVE CREATIVITY

Olivier Urbain (2016) puts forth a model for music in peacebuilding which begins with 'Inner Peacebuilding', the process of developing one's inner critical capacities and empathy necessary to hold meaningful and productive dialogues and exchanges with others (through verbal, non-verbal, creative and/or musical means) - this next process he calls 'Communicative Creativity'. This, through sharing in a sense of connection and interconnection with others and our environment, leads to a 'Planetary Awareness', which is necessary to transcend the fault-lines that prevent us from acting on the conviction that we all share in our humanity. These processes of individual and collective transformation are the foundation for 'Preventive Peacebuilding' and provide peacebuilding strategies. The role communicative creativity plays in this model is to explain the way in which musicking connects the inner cultivation of a sense of shared humanity in an individual with another person and the creation of communitas in a group. This may also lead to a larger, more global awareness of being part of humanity and part of the natural ecosystem on earth.

Music and dialogue has been especially emphasised in Urbain's (2016) goals for peacebuilding. Lesley Pruitt (2013) also writes that dialogue can be envisioned in peacebuilding as a way of building understanding and seeking a way of living with difference that does not hinge on solving all issues. At the same time, verbal processes raise serious issues to inclusivity. Marginalised cultural and language groups may find their experiences and views inexpressible in the dominant language and therefore may remain silent. People also may have disabilities which inhibit verbal communication for them. Pruitt asserts that communicative creativity, or non-verbal modes of communication such as music and arts, may offer routes to inclusive dialogue, applying common understanding as tools for peacebuilding (ibid., p. 74).

 Similarly, Shoshana Gottesman (2018), in her article on dialogue in the first issue in this series on 'keywords', cites Christopher Small's (1999) concept of musicking, which replaces a hierarchical view, where only a privileged few can engage in meaningful music-making and experiences, with one in which everyone can participate. From this inclusive basis, Gottesman, writing on her work with Jerusalem Youth Chorus, discusses the importance of dialogue (including musical dialogue through co-creation) and critical pedagogy to cultivating empathy, voicing inequity and challenging power dynamics. Through this kind of dialogical musical

practice, rehumanisation (Galtung, 1990) - perceiving a shared humanity with the other - can occur. And, rather than the music-making being simply symbolic, an object, transformative change can occur in dialogical education processes where critical learning is happening (Gottesman, 2018, p. 26).

As described in these writings on music in peacebuilding, dialogue acts as an agent of inclusion, allowing individuals to transcend the differences separating them and to engage in individual and collective transformative processes. Through musical communication and co-creation, individuals can develop critical skills, empathy and a sense of shared identity, through which rehumanisation of the other can occur. This is an ideal description of inclusive music-making through which individual and collective transformation may emerge.

Up until this point, we have discussed the potential of musicking towards achieving a sense of shared humanity in individuals and creating communitas as groups. We have discussed the structural barriers to inclusion and how musicking can contribute to challenging and potentially transforming them, as well as understanding the potential use of musicking practice as a form of non-verbal dialogue or 'Communicative Creativity', which may contribute to bringing individuals from different backgrounds into greater understanding of each other and therefore leading to the longer-term effect of greater social inclusion.

Health and well-being are also important factors in social inclusion, part of the minimum basic rights that should be accessible to all, according to the UN SDGs 2030 agenda mentioned at the start of this paper. In addition, research in music sociology, music therapy, and music and health can make important contributions towards understanding the individual and social benefits of inclusion in music.

HEALTH, MUSICKING AND INCLUSION

The positive effects of music on individual health and well-being is a large area of research covering many disciplines. Here I draw together research that points towards the inclusive potential of music for health and well-being. These perspectives are important in the current discussion because they support the argument that individuals who acquire new social skills, self-esteem and confidence may be more open to engaging with people from other groups. And likewise, individuals who are flourishing and achieving improved individual well-being and social skills will be more open to including people from different groups. These perspectives further illustrate the ways in which communicative creativity and musicking can contribute to social inclusion.

Applications of music practices through which health and disability statuses can be understood differently and labelling can be challenged have been well documented (Straus, 2006; Lubet, 2009; Carlson, 2013; MacDonald, Kreutz and Mitchell, 2013; DeNora, 2015; Stewart et al., 2017). This area of research suggests that musicking may be a potential tool for challenging structural exclusion and exclusionary identities and therefore contributing to social inclusion. Other studies suggest that music making and performance practices can lead to emergent artistic and empathic exchange through which individuals can form musical group identities and ways to relate to each other and themselves (Ansdell, 2010; Stige, Ansdell and Elefant, eds., 2010; Bakan, 2014; DeNora, 2015). Many studies emphasise that active music making, improvisation and performance, rather than passive modes of musical experience, are particularly beneficial, leading to a sense of achievement through progression in music and creative expression (Hallam, 2010; Creech et al, 2013), and contributing to strengthening an individual sense of self and the creation of a

musical community (Stige, 2002; Ansdell, 2016). The connection between individual benefits and creation of communitas which is facilitated through musicking is a thread that connects these studies with the current paper on music and inclusion. Communicative creativity and connection between individuals leading to community and musical group identity is a common thread that also connects these studies. When applied in a peacebuilding context, musicking can have a function like 'social glue', an inclusive practice that unites people through working together on a shared activity towards shared achievement, and through this, one that discourages conflict among different individuals in favour of collaboration.

The beneficial individual and social effects of music performance have also been studied in the context of community music therapy. Ahessy (2015, p. 149) identified performance as affording participants the feeling of being able to give back to the community and of having one's talents and creativity valued and praised. Ansdell (2010, p. 168) asserts that through the process itself, performance as well as music improvisation can promote cohesion within a group as relationships are created and sustained through musicking with others. In addition, performances have been found to promote a sense of achievement and self-worth in the participant (Turry, 2005). Stige, Ansdell and Elefant (2010, pp. 174-176) assert that musical performance affords an opportunity for individuals to perform beyond themselves, and explore their individual and social identities, challenge barriers, and experience individual and social development as an extramusical effect. The above findings documented in this section concerning the potential benefits of community musicking and ensemble performance resonate with the concept of communicative creativity - musical or non-verbal forms of dialogue - which may contribute to the creation of communitas and shared identity formation connecting individuals.

The extra-musical benefits, well-being and social skills to be gained from group musical engagement for people of all ages and abilities have been well documented (DeNora, 2000; Kilroy et al., 2007; Hallam, 2010; MacDonald, Kreutz and Mitchell, 2013; Creech et al., 2013; Ansdell, 2016). It is evident that much research exists behind the claim that musicking can function to enhance individual well-being and contribute to social cohesion and therefore inclusion.

Making the health and well-being benefits of music accessible to all is itself a goal of inclusion. At the same time, the benefits of challenging stigmatising identities and creatively producing collective identities based on empathic exchange, and the extra-musical benefits (such as acquiring new social skills, self-esteem and self-confidence through individual and group musical engagement, particularly in active music creation, improvisation and performance) all appear likely to contribute to social inclusion. These are also important elements of the role of music as a resource in peacebuilding, as a holistic approach to individual and collective transformation.

INCLUSIVE MUSICAL IMAGINING

A common starting point for music projects aspiring to achieve inclusivity is to enable participatory engagement for all involved in musical activities, because the arts and creativity are considered to be fundamental human rights and because of the individual and social health and well-being benefits attributed to music. This can manifest in the aim to create a level playing field through addressing the physical, social or economic barriers inhibiting people from musical engagement.

Toelle and Sloboda (2019) write about innovative contemporary music performances, which attempt to move away from traditional concert settings towards more participatory forms. Like Blacking's and Turino's work, introduced

earlier, Toelle and Sloboda's article acknowledges there are multiple, equally valid ways of musicking, and some of these are more inclusive than others. They argue that being part of a community, feeling empowered through being included in the music-making, and experiencing shifting power relations can bring new meaning. They grant that not all audience members experience these innovations positively, however removing the hierarchy of composer, professional musicians, and non-professional audience members contributed to inclusive goals especially when participants felt they were taken seriously, engaged and involved. In the performances they discuss, the participatory aspects were perceived as more important than the pieces of music themselves (the music was often largely improvised, as pre-composed material would have been less inclusive, being less conducive to non-professional participation.)

Writing about group musical activities and the impact on levels of loneliness in a choir for the homeless in Porto, Portugal, Graça Boal-Palheiros (2017) comments that being part of a community is considered an important element by the participants. In addition, singing in the choir acts as a catalyst for individual and collective identity development. Sharing in a group identity (like a choir) with the feeling of shared ownership of a creative product creates shared empathy. Boal-Palheiros asserts that these creative endeavours enable us to conjure temporary imaginary worlds, helping people cope with the real world outside. This imaginary space that the choir participants can inhabit temporarily is important to their individual well-being as a solace and sanctuary achieved through inclusion in musicking. We can take this as another example that indicates the potential individual benefits for those engaged in music in peacebuilding contexts, especially for participants who have had traumatic experiences.

Stewart et al. (2017) discuss their performance research with a software-based accessible music technology called AUMI. Through their performances, they explore the question: what do mixed-ability performances tell us about who is on the inside and who is on the outside of disability culture? They view their performances through their concept of 'AUMI-Futurism', which combines two strands of thought: Afro-futurism, whose most prominent figure was American experimental jazz composer and poet Sun Ra, and the work of feminist, crip and queer theorist Alison Kafer. What brings these two individuals together is their rejection of ways in which categories are constructed to define bodies as normal/other, Ra in terms of race, and Kafer in terms of physical disability. Furthermore, one can find in both of their work, new visions and imaginings of a more egalitarian, inclusive society. Stewart et al. make these connections to argue that mixed-ability performances allow for performatively reimagining a space that includes and actively celebrates the widest spectrum of abilities, and simultaneously disrupts the insider/outsider expectations of performers and audience members.

In a similar vein, Milner and Kelly (2009) also examine the insider/outsider discourse in relation to inclusion and assert that the appropriate contexts for inclusion may not be the social and economic spaces of the majority, but rather are discovered in segregated but self-authored situations allowing for the imagining of radical alternatives to the dominant social context. These spaces, such as disability arts and music settings, counter mainstream expectations in a narrative controlled by disabled people themselves. At the same time, participants in these kinds of projects gain support from peers who have shared similar life and bodily experiences as themselves. Further, Milner and Kelly assert that by inviting mainstream culture 'to see itself through other's [sic] eyes', being invited into

places authored by people with disabilities allows people without disabilities to see alternative reflections of their shared humanity (ibid., 60).

Michael Bakan (2014) discusses an ethnographically-informed, self-authored music community project he conceived called 'Artism Ensemble', based in Florida, USA. Bakan adopts the perspective of neurodiversity, which rejects traditional pathology approaches to autism in favour of the understanding that autism is a neurological variation and a natural form of human diversity. The purpose of this project is not to provide therapy or treatment, but rather to provide a space that emphasises ability in a musical community that emerges through musicking practice. Bakan argues that the right kind of progress will not be achieved unless non-autistic people turn from trying to fix or improve autistic people to listening to and engaging with them. Thus Artism Ensemble is a band that aims to play concerts in society to promote autism acceptance, letting the performers be who they are rather than trying to change them in ways that will make them more 'normal' or 'acceptable'.

The works of the above-mentioned authors show that musicking practices provide a vehicle for imagining beyond immediate realities, existing power structures and hierarchies, for recasting universalising assumptions and performing radical and alternate ways of being and relating to each other. Through communicative creativity, musicking also allows participants to see alternative reflections of their shared humanity. In these ways, musicking can provide society with alternate models for social inclusion through creatively imagining and performing them, and thus provide vision and foresight concerning what a peaceful, inclusive society can look like.

For the last three years, young musicians (eleven to seventeen years old) in Belfast, Northern Ireland, (members of Junior Academy of Music, Queen's University Belfast) have been working on music projects related to the UN SDGs. This collaborative and inclusive group musicking work has included diverse projects such as: a soundscape project where the musicians produce a one-minute piece using field recordings, speech and composed sound related to the theme 'climate action', stitched together to create a collaborative piece; research and podcast creation involving the SDGs; and making field recordings related to the concept of 'sustainability' and producing music using only those found sounds. Through each of these projects I began with group and individual discussion and dialogue on the UN SDGs and the themes surrounding them. Then, using the SDGs as creative stimulus, the young musicians engaged with them in a different mode, through music-making and communicative creativity.

Throughout this article I have presented music in peacebuilding as a tool for individual transformation (individuals being brought together through musicking, based on their inner realisation of a shared humanity) and social transformation (creating communitas and challenging barriers to inclusion in society at large and long term). Inclusive musicking is a tool that can facilitate imagining and performing social alterity and counter-mainstream ways of being and living - potentially more peaceful, harmonious and inclusive ways. Music in peacebuilding can also be used as a pedagogical tool to engage musicians and audiences in the themes of inclusion, peacebuilding and sustainable development, as in the example from the Junior Academy of Music of engaging young musicians through using creative music technology.

CONCLUSION

In this article, I have approached the potential of musical engagement towards inclusion starting from the general perspective of the UN SDGs and their universal underlying principles of inclusivity and leaving no one behind. At the same time, throughout this article, different disciplinary perspectives have been discussed and specific local cases explored (e.g., South African field bands, community music in Jerusalem, a neurodiverse music ensemble in the USA), as well as different axes upon which transformation towards social inclusion has been attempted (e.g., inclusion of people of different abilities, differing socio-economic backgrounds and ethnicities).

I argue that inclusion is relevant to peacebuilding in a universal sense based on a recognition of our shared humanity. Nevertheless, inclusion means different things in different contexts. That is why defining and measuring inclusion is such a difficult yet important task. As Dunne (2009) points out, through the act of deciding that a person (or persons) needs to be included, that individual or group is identified as different and a distinction between those who are included and those who are excluded - the insiders and the outsiders - is constructed.

Music in peacebuilding (used in the broadest sense throughout this article) can provide a vehicle for communicative creativity (Urbain, 2016) - forms of communication both verbal and non-verbal, that lead to a sense of connection and interconnection with others and environment. This kind of connection in co-creation and musical communication with others, if successful, can afford those involved the ability to cultivate empathy and shared understanding. Through these individual and collective processes a sense of connection and shared humanity can be cultivated. This is a description of successful inclusive musicking through which individual and collective transformation may occur. This aspiration for inclusivity can perhaps be likened to how Laing and Mair (2015) discuss social inclusion in terms of the concept of 'communitas'.

I also suggest in this article that there are benefits to personal health and well-being that contribute towards inclusion and achieving this sense of 'communitas' in music engagement contexts. Challenging stigmatising identities and gaining extra-musical benefits such as new social skills and self-confidence and so on, all contribute towards implementing music in peacebuilding as a resource, a holistic approach to individual and collective transformation. Through imagining beyond immediate realities and existing power structures and hierarchies, musicking practices can provide a vehicle for recasting universalising assumptions and performing radical and alternate ways of being and relating to each other. Through communicative creativity, musicking also allows participants to see alternative reflections of their shared humanity in others. Furthermore, on the community level where musicking is taking place, efforts to include all participants, leaving no one behind, can provide vision and foresight towards a society based on the active recognition of our shared humanity.

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