

Pedagogical Toolkit User Guide

About MBB pedagogical toolkit

Musical Bounce Back (MBB) is a project launched in 2022 and concluding in 2024 that aims to address gender inequalities in the music field. It seeks to create resilient, progressive and creative solutions within European music education.

The project develops a gender equality awareness program for music education institutions across borders and created a pedagogical kit with exercises, best practices and specific resources. This kit aims to promote citizenship, the acquisition of social and intercultural skills, and to ensure training in European values of diversity and unity.

For 2 years 6 partners from 5 countries, have been working towards greater inclusivity in music education, building a toolbox for music teaching teams to:

- Set up musical programs and promote women composers in Music Education
- Find innovative tools to enrich their curricula with digital resources
- Engage students to take action and question the invisibility of women composers.

To achieve this, we have created a participative pedagogical pathway involving teaching teams, teachers and trainers in collective intelligence tools.

Here are description and feedbacks on developed actions, tested and modeled to raise awareness of men and women inequalities resource lectures on the history of women

composers, round-table materials, formats for debates and sharing personal experiences, materials for creating podcats/interviews of women composers, etc.

It involves 25 music students, aged 18 to 30, from 5 different countries: Armenia, Cyprus, France, Greece and Portugal.

Overview

What is the pedagogical toolkit user guide ?

The pedagogical toolkit user guide is a document presenting the various tools produced during the musical bounce back project, accompanied by methodological notes and feedback from experiences.

Who's the user of this user guide ?

The pedagogical kit is intended for teachers, providing them with methods and feedback to use and create tools that promote women composers.

Who's the user of these tools ?

The tools are intended for teachers and learners aged 16 and over who are studying musical practices (both vocal and instrumental, across all genres) in Conservatories, Universities and Music Schools across Europe. These teachers and learners want to improve and strengthen their intercultural skills, knowledge of gender equality, cultural sensitivity and expression, collective musical practice, and initiative.

How the user guide can be used ?

The user guide serves as a resource for utilizing either a portion or the entirety of the tools already developed and can also inspire the creation of new educational programs.

What is our approach ?

We chose a qualitative on-the-ground approach, following 25 students over three years to produce three impactful deliverables: the pedagogical toolkit, a video documentary by Anne Alix, and a week-long festival at the Pierre Barbizet Conservatory in Marseille. These deliverables aim to facilitate wider dissemination.

Pedagogical objectives

The two target audiences of the developed tools are learners and teachers with the pedagogical objective of developing specific knowledge, skills and attitudes.

Educational objectives for students participating in Musical Bounce Back

Knowledge	Outcome
Understanding gender equality in music	Students can articulate key issues related to gender inequality, recognize the contributions of women in music history and add women composers into repertoires
Historical and contemporary contributions of female composers	Students can identify and discuss significant works and achievements of female composers, significant to Music History. They are able to make their own researches.
Diverse repertoire	Students can curate and perform pieces by female composers in their concerts.

Skills	Outcome
Critical analysis	Students can provide examples of gender biases in the music field and suggest ways to address these biases, in public speaking
Research and curating	Students can compile annotated bibliographies and works by female composers. They are able to contact them directly.

Attitudes	Outcome
Empathy and inclusivity	Students demonstrate respectful and inclusive behavior in collaborative music projects and discussions.
Commitment to equality	Students actively support and participate in initiatives promoting gender equality.
Advocacy for visibility	Students initiate and participate in projects and events that highlight the work of female composers.

Educational objectives for teachers and staff implementing Musical Bounce Back

Knowledge	Outcome
Pedagogical strategies	Professors can design curricula that integrate discussions, lessons, and materials that promote awareness of and equality between genders within the field of music.
Historical context and repertoire of female composers	Professors can educate students on the historical significance and contemporary relevance of female composers' works. They are able to add women composers into repertoires
Resource compilation	Professors can provide students with comprehensive resources, including scores, recordings, and scholarly articles.

Skills	Outcome
Curriculum development	Professors can create lesson plans and course materials that highlight gender issues and the contributions of female musicians.
Mentorship and support	Professors can guide students in selecting, interpreting, and performing pieces by female composers.

Attitudes	Outcome
Role modeling	Professors advocate for equality in their interactions with students and colleagues.
Commitment to continuous learning	Professors participate in professional development opportunities focused on gender equality.

Measuring the achievement of educational objectives

To effectively measure the achievement of the objectives focused on raising awareness of gender equality and increasing the visibility of female composers, a university or conservatoire can implement a comprehensive evaluation plan that includes both qualitative and quantitative methods. This plan should assess changes in knowledge, skills, and attitudes among students and professors. Here are some suggestions:

- **Pre and post-assessments:** Measure changes in awareness, attitudes, and practices through pre- and post-assessments.
- **Participation metrics:** Track participation rates in workshops, training programs, and collaborative projects.
- **Feedback surveys:** Collect feedback from students and teachers to evaluate the effectiveness of the initiatives.
- **Long-term impact studies:** Conduct long-term studies to assess the impact of the project on gender equality.

Pedagogical method

Within the framework of the Musical Bounce Back program, our pedagogical approach is designed to **focus on Collective Intelligence methods and active pedagogy**. These methods have been carefully crafted to align with the educational objectives outlined above. Throughout the program, these approaches have been tested and refined to ensure their effectiveness in achieving the desired outcomes.

- **Fostering student engagement:** We actively encourage student involvement in the learning process by creating participatory and collaborative environments. This ensures that students are actively invested in their own education and are more likely to retain the knowledge acquired.
- **Cultivating sustainable learning:** Our approach aims to create learning experiences that have a lasting impact on students' personal and professional lives, extending beyond the mere achievement of program objectives. We encourage students to reflect on how the concepts addressed can be applied in various contexts and situations in their lives.
- **Addressing bias and power dynamics:** We recognize the power dynamics that may exist in learning environments, including gender disparities and hierarchies between professors and students. Our approach seeks to dismantle these biases by fostering egalitarian interactions and encouraging students to challenge established norms.
- **Progressive pedagogical journey:** We offer a progressive learning journey, alternating between two main approaches: "*Spreading Knowledge*" and "*Building Together*." This ensures that students not only absorb information but also actively participate in constructing knowledge collaboratively, empowering them to challenge existing norms and contribute meaningfully to the discourse on gender equality in music.

Tools Summary

This section gives a brief view of the tools included in the toolkit.

Tools can be of different types, mixing co-construction and knowledge spreading.

Each tool is introduced with an abstract, the methodology to produce/animate it, a description of the resources, and a feedback from the experience of the MBB project.

For more details all resources are available on the Musical Bounce back website:

<https://www.musicalbounceback.eu>

1 - Conferences	<i>Spreading Knowledge</i>
2 - Debate	<i>Building Together</i>
3 - Female Composers Collaborative Questionnaire	<i>Building Together</i>
4 - Roundtables	<i>Spreading Knowledge</i>
5 - Collaborative Podcasts	<i>Building Together</i>
6 - Manifesto	<i>Building Together</i>
7 - "Creation of Music and of Silence" Exposition	<i>Spreading Knowledge</i>
8 - Echos.life	<i>Building Together</i>
9 - Co-creation challenge	<i>Building Together</i>
10 - Concerts with students	<i>Building Together</i>
11 - Documentary	<i>Building Together</i>

Tools Description

1 - Conferences

Throughout the history of music, many influential women composers have made significant contributions to various genres and styles of music in Europe. Despite facing challenges, they have left a lasting impact on the world of traditional, classical, contemporary and electroacoustic music. The conferences share historical contexts on those contributions.



Methodology

Professors of Musical Bounce Back project have prepared materials for presenting conferences to students, drawing on their expertise and the cultural heritage of their home countries.

These conferences occurred during the workshops for the whole length of the project.

Resources

Resources of this tool are video extracts, slides and abstracts of these conferences.

MBB Feedback

The conferences that have taken place during MBB are

- **Female composers in Music history**

From the earliest musical compositions, women have been present, but they were frequently relegated to the shadows of their male counterparts. Analyzing some of the iconic figures of the past, such as Hildegard von Bingen, Clara Schumann, and Fanny Mendelssohn, will highlight their contributions despite social and cultural barriers they had to overcome.

- **Women composers in Armenian history**

You will find references and historical landmarks on Armenian women composers work in classical and contemporary music, with a special focus on Geghuni Chitchyan.

- **Electroacoustic Female Composers**

This presentation sheds light on the significant contributions of women in the realm of electroacoustic music across the world. Electroacoustic music, an innovative genre that fuses technology and artistic expression, has witnessed a burgeoning presence of talented female composers, performers, and sound artists, whose creative endeavors have shaped and enriched the field.

- **How digital tools can impact gender equality?**

Our digital tools are not neutral; they are socio-technical systems that perpetuate and generate gender biases. This presentation introduces the ethical issues of discrimination and exclusion caused by algorithms and raises awareness about critically using digital tools in the representations and narratives they convey.

Students enjoyed when professors shared music excerpts and videos, making the presentation lively, concrete, and inspiring.

Professors' expertise and knowledge in their respective fields and countries enriched the presented content, offering extensive insights into the role of women in music history.

The conferences required participation to engage the students effectively.

2 - Debate

Launching a student debate on gender inequalities in music is a way to raise awareness on existing stereotypes, foster individual critical thinking and encourage dialogue between younger musicians and teachers. This debate led participants to speak out on what mattered to them, for instance quotas in programming or avoiding silencing women composers in today's musical scene.



Methodology

1. **Question creation:** Students create five questions from a list of topics related to gender equality in music. *Examples:* Do you think it is important to impose quotas? Do you think it is legitimate to talk about sexual harassment in the music world?
2. **Group formation:** Participants are divided into smaller groups, with a mix of professors and students.
3. **Debate structure:** Each group chooses which question to discuss and has 15 minutes, allowing for in-depth exploration and debate.
4. **Facilitation:** Facilitators oversee the debate process to ensure constructive dialogue and respectful interaction among participants.
5. **Reflection:** Participants reflect on their insights gained from the debate and identify actionable steps to promote gender equality in music within their spheres of influence. They have changed their way to look at their environment.

Resources

This debate has been filmed to be part of the video documentary. Questions selected by students are available on MBB website.

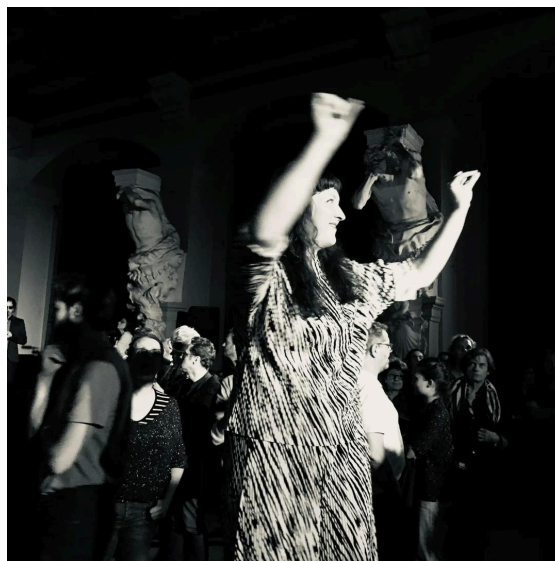
MBB Feedback

The debates sparked enthusiasm and lively discussions among the students. Many students wished for a longer duration (originally planned for 1 hour). The decision not to have a written feedback session, prioritizing spontaneous discussion, proved effective in fostering rich exchanges.

The selection of topics by the students encouraged stimulating questions and active participation, creating a privileged environment for discussion.

3 - Female composers collaborative Questionnaire

This questionnaire, designed by students from Armenia, Cyprus, France, Greece, and Portugal, aims to gather insights into experiences, challenges, and perspectives as a woman composer. Datas collected were valuable resources to foster inclusivity and empowerment when meeting with music field institutions.



Methodology

1. **Group formation:** Organize participants into mixed groups comprising both students and professors to encourage diverse perspectives and collaboration.
2. **Brainstorming with questionnaire template:** Provide participants with a structured questionnaire template aimed at designing insightful questions to gather information on the profiles, experiences, challenges, and perspectives of female composers.
3. **Convergence towards unified questionnaire:** Facilitate group discussions to refine and converge towards a unified questionnaire. Encourage participants to evaluate the relevance, clarity, and inclusivity of the proposed questions.
4. **Creation of online questionnaire:** Utilize online survey tools such as Framaforms or Google Forms to translate the refined questionnaire into a digital format for ease of distribution and data collection.
5. **Analysis and sharing of results:** After data collection, conduct an analysis of the results. Organize a dedicated session for participants to discuss and reflect on the findings, fostering deeper understanding and insight into the experiences of female composers.

Resources

A questionnaire and an analysis report have been produced based on online datas, gathered on a survey form.

MBB Feedback

The methodology involved creating a common questionnaire for all countries engaged in the project, enabling a comparative analysis of results and converging questions for composers. Shared results with students were highly valued for their concrete and informative nature.

However, conducting interviews proved time-consuming and posed challenges in contacting and meeting composers.

4 - Roundtables

Women composers have been way overlooked in the world of classical and contemporary music. Organizing roundtables is a way to give recognition to their work and ensure that their contributions are acknowledged. Roundtables recordings provide an opportunity for musicians, scholars to engage into new collaboration and encourage more inclusive events in the music teaching sector.



Intention

Creating debates within the learning community on Gender Inequalities in Music. What is at stake and questions raised depending on your country, your work environment and resources available around you.

Methodology

1. Defining target, issues and messages to convey
2. Selecting topic and speakers accordingly (for example gender and in high education paths choices, women in conducting)
3. Moderator selection and questions preparation with students

Resources

Resources of this tool are video extracts. Some of them will be included in the video documentary.

MBB Feedback

The roundtable discussions provided a platform for female composers to share their work, career journeys, and experiences as women in the music field, offering visibility to their contributions. The immediate engagement was highly inspiring for all involved.

The language barrier proved challenging at times for both speakers and participants, hindering understanding and interaction.

5 - Collaborative podcasts

Women composers often bring diverse perspectives, styles, and themes to their compositions. A podcast can showcase this diversity and contribute to a more inclusive musical landscape by demonstrating the richness of musical expression across different cultural backgrounds and musical genres.



Methodology

- 1. Group formation:** Organize participants into teams consisting of students and professors, ensuring a diverse mix of perspectives and expertise within each group.
- 2. Organizing the record:** Provide participants with a structured template for organizing voice podcast recordings.
 - **Who to interview:** Determine the target interviewees and their relevance to the topic of gender equality in music.
 - **Context of the interview:** Define the context in which the interviews will take place, considering factors such as location and atmosphere conducive to open discussion.
 - **Tips for successful interviews:** Provide guidelines for scheduling sufficient time (>1 hour), selecting a calm and comfortable interview environment, and assigning roles within the interviewing team.
 - **Recording management:** Determine the audio equipment required (microphones, recorders) and allocate roles for each team member during the interview, including interviewer, scribe, and audio technician.
 - **Role assignment:** Define the specific responsibilities of each team member throughout the podcast production process, including preparation, interviewing, note-taking, and audio editing.
- 3. Preparing the podcast interview:** Provide participants with a structured template to create the questions for the interview. The template includes the following elements:
 - **Interview beginning:**
 - Ensure a professional introduction by introducing oneself and explaining the purpose of the podcast.
 - Emphasize the importance of honesty and comfort for the interviewee.
 - Request permission to record or take notes.
 - Encourage the interviewee to share their thoughts freely.
 - **Introducing phase:**
 - Guide participants to start with a simple, non-invasive question to establish rapport.
 - Stress the importance of adapting questions based on the interviewee's responses.
 - **Core interview:**
 - Structure questions around specific topics to ensure clarity and focus during the interview.
 - Encourage open-ended questions to facilitate meaningful discussion.
 - Advise students to actively listen and be curious about the interviewee's responses.

4. **Facilitation of recording sessions:** Facilitate the recording sessions, providing support and guidance.
5. **Post-recording analysis and follow-up:** After the recording sessions, facilitate a debriefing session to reflect on the experiences and lessons learned.

Resources

Interviews are available on MBB website.

MBB Feedback

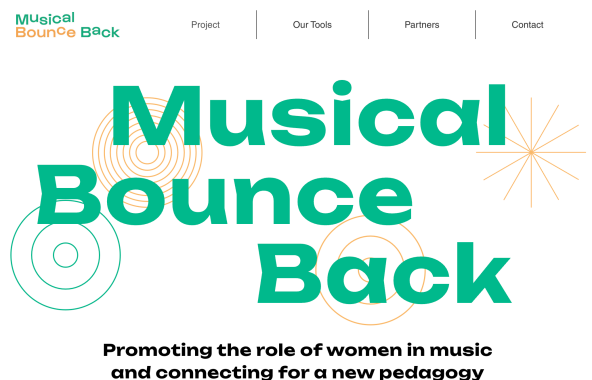
The conducted interviews were enriching for the participating groups. However, technical difficulties in recording and processing, along with language barriers that hindered the understanding of podcasts for all involved countries, limited the impact and reach of this tool.

Face to face interactions allowed participating groups to share more personal advice and mentoring tips.

Technical recording systems assistance would improve student experiences.

6 - Manifesto

Building a common vision of within team on what's at stake when dealing with Gender Inequalities is key. Brainstorming session with project teachers and staff lead of all countries led to a shared manifesto on issues at stake.



Methodology

1. **Define purpose:** Start by clearly defining the purpose and goals of the manifesto.
2. **Individual Preparation:** Encourage each stakeholder to individually prepare their thoughts, ideas, and personal perspectives on the manifesto's purpose and goals.
3. **Brainstorm ideas:** Conduct brainstorming session where stakeholders can share their ideas, perspectives, and concerns related to the manifesto's purpose and goals.
4. **Organize Themes:** Organize the ideas and themes that emerge from the brainstorming sessions into coherent sections or topics.
5. **Drafting:** Draft a first version of the manifesto with the main points.
6. **Review and feedback:** Collect all drafted content and distribute it to stakeholders for review and feedback. Encourage constructive criticism and suggestions for improvement.

7. **Improvement** : Incorporate feedback and revise the manifesto accordingly. Ensure that the language is clear and concise.

All of these steps can be completed during a dedicated workshop, or some of these steps can be carried out asynchronously.

Resources

A MBB manifesto, with 7 points, has been produced.

MBB Feedback

The manifesto sparked an initial substantive discussion with the project's pedagogical team, raising fundamental topics that were subsequently addressed throughout the project. It also served as a reference point at the project's conclusion to evaluate the work done in relation to the initial intention.

7 - "Women and music" Exhibition

The exhibition “Women and music: rewriting a new history” is dedicated to European women composers. Women artists, whether musicians, composers or performers, have literally disappeared from the collective memory. This exhibition aims at shedding light on the women creators of yesterday and today. This travelling exhibition is available to associations, conservatories and music education structures in the region who wish to present these panels and supports.



Methodology

1. Defining scope: historical landmarks, criteria for composers selection
2. Defining layout to best serve datas presentations
3. Collecting datas on composers biography, main pieces, anecdotes, pictures
4. Making datas consistent and accessible

Resources

Digital exhibition panels are to be downloaded on MBB website and could be used and adapted by other institutions.

MBB Feedback

Impact could be larger if group activities are organised by pedagogical teams in front of contents: mediation, games..

Including graphic design is key to exhibition content quality.

8 - Echos.life

Echos.life aims to recognize and certify soft & hard skills. It is a prototype mobile application (for Android and iPhone) specifically designed for the music industry, and in the context of MBB, focused on above mentioned pedagogical objectives. The app enables the certification and recognition of skills that raise gender equality awareness.



Methodology

A first workshop aims at presenting the educational intent and the mobile application to students. An exercise is then conducted with students and teachers to define the competency framework, identifying key skills to be highlighted in the project context.

Based on this, badges - digital representation of key skills - can be created and integrated into the application *Echos.life*, developed by LICA.

Form this, badges can be exchanged as competencies are acquired, all all along the project's pedagogical path.

Resources

Below are links to the website, the Android app and the iOS app:

<https://www.echos.life>

<https://play.google.com/store/apps/details?id=com.licaeurope.echoslife&hl=fr>

<https://apps.apple.com/us/app/echos-life/id1625268292?l=ru>

MBB Feedback

A first workshop was held in October 2022 to present the *Echos.life* experiment. Following this, and based on student feedback, the teaching team met in December 2022 and decided

not to continue the experiment. The introduction of a complex technology in an artistic field was not well received and would have required more intense acclimatization.

9 - Co-creation challenge

The "Co-Creation Challenge" tool aims to harness student collaboration to tackle gender equality challenges in music. By selecting from a range of issues, students work through a structured design thinking process to understand, ideate, and prototype innovative solutions. This fosters critical thinking, empathy, and practical problem-solving skills, empowering students to address real-world issues in the music field effectively.



Methodology

1. **Challenge selection and “persona” understanding:** Students choose a challenge and develop a persona to gain a deeper understanding of the problem. The persona includes demographic information, benefits, obstacles, and a visual representation.
2. **Ideation through creativity questions:** Students brainstorm creative solutions to their chosen challenge by exploring various scenarios, such as imagining the solution with unlimited resources, involving famous personalities, or adapting it for different contexts.
3. **Solution design:** Students define the main idea of their solution, its key features, and how it addresses the chosen challenge. This step focuses on conceptualizing a practical and impactful solution that can be implemented effectively.
4. **Storyboard preparation for pitch:** Students prepare a storyboard to visualize and communicate their solution effectively. This exercise helps them craft a compelling narrative for their pitch presentation.
5. **Presentation pitch and celebration:** Students pitch their solutions to their peers and celebrate the creativity and innovation demonstrated throughout the process. This step encourages collaboration, feedback, and recognition of each other's efforts.
6. **Prototyping:** Finally, students engage in prototyping to further develop and refine their solutions. This iterative process allows them to test their ideas, gather feedback, and make necessary adjustments to improve the effectiveness and feasibility of their solutions.

Resources

Students have been filmed and interviewed by France music during their prototyping session.

MBB Feedback

The co-creation challenge took place over two workshops, six months apart. The first session allowed students to define the topic they wanted to work on and the prototype they imagined. The second session involved producing and testing the prototype. This led to showcasing the results during the closing festival at the Pierre Barbizet Conservatory in Marseille. They were able to meet middle-school students, distribute scores by women composers to music bookshops, change room names at the Conservatory or ask tips to experiences women musicians.

Students thoroughly enjoyed this exercise, which provided them with an opportunity to generate new discussions among themselves. The practical aspect was appreciated, highlighting how easy it was to be actively involved in topics that may sometimes seem abstract.

10 - Concerts with students

Project team, including musicians, teachers and staff, selected pieces from classical and contemporary women composers repertoire in Armenia, Cyprus, Greece, France and Portugal. Concert's goal is to increase women's visibility and discover their music beyond borders. We aim at changing societal's perception on gender, addressing and involving more music teaching organizations into the discussion.



Methodology

Artistic collaboration : selected contemporary composers worked directly with musicians during rehearsals to develop their compositions according to their specific instruments. They wrote pieces accordingly, which led to a unique collaborative artistic process.

Scripting: women composers visible name, dates and pieces references were shown on a screen during concerts.

Resources

Full length videos.

MBB Feedback

Paying attention to musicians music level and instrument is key in order to keep a good balance before starting creative process. Setting up technological tools in order to allow distant rehearsals make preparation easier for musicians. Making online tools for distance partitions sharing is a good practice.

More difficult contemporary pieces are time consuming to prepare but composer's miniatures could be provided.

11 - Documentary

Musique Maestra !

A 60 minutes documentary 60 mn - HD color

Produced by La Huit, 529 Dragons

Are classical music, opera and contemporary music made by men only? Of course not!

In Marseille and elsewhere three women from different generations - Nathalie Negro, a recognized pianist, Eve Risser, a 40 years old composer, and Elise Mouchoux, a music student - have made their way in today's fast-changing musical world.

As part of Musical Bounce Back project, those three women will give share their tone of a revolution in progress.



Methodology

Diversify sources to raise awareness in a different way and share testimonials in a striking way.

Preparation: documentary director took part in all the project's stages to follow learners and teachers at every pedagogical step.

Resources

Full length videos

MBB Feedback

Sound recording means and techniques checked beforehand.

Contact

If you have any questions about this project or wish to collaborate on similar initiatives, feel free to contact us.

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Thank you!