

Welcome to

Musicking and Nonkilling for Peacebuilding: Crises, Dangers and Opportunities

An international conference hosted by the
Programme in Peace, Mediation & Conflict Research
at Åbo Akademi University, Vasa, Finland, 18-20 September, 2017.

Prelude

Musicking (Christopher Small) allows us to consider what we do to ourselves and others through music, the actions we take with and around music, in addition to listening to musical objects such as rhythm, pitch and tempo.

Musicking can be used both for constructive and destructive purposes, and it is essential to have an ethical compass guiding our actions. Nonkilling provides such a compass. In addition, the conference would like to introduce Inner Peacebuilding, Communicative Creativity, Planetary Awareness and Preventive Peacebuilding as essential concepts supporting nonkilling philosophy and action.

With the limitless possibilities provided by musicking and the solid philosophy of nonkilling as the foundation of our endeavors, we can fully contribute to peacebuilding. However, there is no guarantee that we will succeed. We have to take into account emerging crises, dangers and opportunities.

Crises: budgets for music and the arts are being cut everywhere in an atmosphere of populism and warmongering. Many people are losing their musicality and becoming more indifferent and violent. At the same time, signs of a worldwide resistance against these tendencies are emerging too.

Dangers: in the worst-case scenario if we let tendencies towards populism and warmongering continue, (adding climate change and nuclear weapons to the mix) we might end up in the same situation as in the years leading up to WWII, unable to stop the machine towards catastrophe.

Opportunities: we still have time to assert the power of people's musicking for peacebuilding, especially when it is based on a commitment to nonkilling, but we need to focus, network, strategize and take nonviolent, nonkilling action, devoting ourselves to the task at hand.

MNPB WOULD LIKE TO THANK OUR CONFERENCE ADVOCATES



Högskolestiftelsen i Österbotten

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Illustrator: Hateem Alkhuja

WELCOME TO VASA, FINLAND!

On behalf of the conference team, we welcome you to the conference on Musicking and Nonkilling for Peacebuilding: Crises, Dangers and Opportunities.

We look forward to exploring this theme together through research, teaching, musicking, and practice-oriented presentations.

The conference launches on Tuesday midday with presentations followed by a toast with the conference organizing team. Join everyone then for a culturally enriching welcome reception sponsored by the Peace, Mediation & Conflict Research programme at Åbo Akademi University, Vasa, Finland and the Center for Global Nonkilling, Honolulu, Hawai'i.

The conference sessions beginning on Tuesday midday and through Wednesday evening include: six full presentations, one symposium (featuring 5 individual presentations), four roundtables, four working sessions, one short play: "I love you, Tomorrow", and one workshop. Wednesday late afternoon, we dedicate time for working on the final conference statement and have collaborative team meetings to enhance new collaborations with both, scholars and practitioners. A goal is to form new cross-disciplinary, international collaborative teams that would address challenges and opportunities at the nexus of research, teaching, and practice.

Enjoy Vasa and enjoy reconnecting with old friends, meeting new colleagues, and discovering future collaborative relationships throughout the conference, while we engage in a lively program that promise to be intellectually stimulating, action oriented, and musically enchanting. *Välkommen till Vasa! Tervetuloa Vaasaan!*

MNPB 2017 Vasa Conference Hosts & Program Organizers



Ingrida Grigaityte
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CONFERENCE PROGRAM SCHEDULE OVERVIEW

Monday, September 18

16.00 - 19.00 Working Session 1 (*Meeting Point: B624*)

This session is for a working group including presenters, organizers, and Peace students

Tuesday, September 19

10.00 - 12.00 Working Session 2 (*Meeting Point: B624*)

This session is for a working group including presenters, organizers, and Peace students

14.00 - 15.30 (*Meeting Point: B624*)

Preconference session: “We want to get to know you!”

All conference attendees are encouraged to attend.

16.30 - 16.40 Opening (*Meeting Point: Auditorium Bruhn*)

16.30 -16.40 Welcome by the conference organizers, Ingrida Grigaityte and Joam Evans Pim, and Kaj Björkqvist, Professor Developmental Psychology, Åbo Akademi

16.40 - 17.40 Keynote speech

Musicking, Nonkilling and Peacebuilding: Three Conceptual Triangles to Explore Music in Peacebuilding by Olivier Urbain, director of the Min-On Music Research Institute (MOMRI) in Tokyo, Japan

17.40 - 18.00 Q & A Discussion

18.00 - 18.30 A short play: “I love you, Tomorrow!”

18.30 - 21.00 Welcome reception: (*Meeting Point: Foaje*)

Welcome reception includes following artists:

Lina Teir

Barbora Xu

Student Choir Pedavoces

A Bigger Heart Choir

Welcome reception include graphic novel presentation about the war in Syria “The Home That Is Not Home” by Tim. S

Wednesday, September 20 (*Meeting Point: Auditorium Bruhn*)

9.00 - 9.10 Opening, Ingrida Grigaityte & Joam Evans Pim
9.10 - 9.30 Activity **Building the Peace Culture**, Kari Anne Næss

Session 1: Full Presentations

9.30 - 10.00 **Song duels as an educational tool for conflict management: A pilot intervention study**, Joam Evans Pim
10.00 - 10.30 **The Social Role of Music in the Bunun Tribe in Taiwan**, Barbora Silhanova
10.30 - 11.00 **Towards Endogenous Arts Based Peacebuilding in Repressed Environments. Case Study of Mkoba in Gweru, Zimbabwe**, Innocent Tinashe Mutero
11.00 - 11.30 Roundtable

11.30 – 13.00 Lunch Break

Session 2: Full Presentations

13.00 - 13.30 **An Activist Approach to Musicking in Peace Building**, Alexander Harang
13.30 - 14.00 **Building the Courage to Build The Peace Culture Group**, Kari Anne Næss
14.00 - 14.30 Roundtable

14.30 – 15.00 Coffee Break

Session 3: Symposium

15.00 - 16.15 Roundtable 1

15.00 - 15.15 **15 Years of Experience of MIRA Foundation**, Nadia Zhandr
15.15 - 15.30 **Studio 13 Cultural Studio Project**, Bamidele Francis Oyeyiola
15.30 - 15.45 **Mental Health Art Week**, Olga Terentieva
15.45 - 16.15 Q&A Discussion

16.15 - 16.45 Coffee Break

16.45 - 17.35 Roundtable 2

16.45 - 17.00 **Storytelling as Means of Understanding**, Lina Teir
17.00 - 17.15 **A Bigger Heart Project**, Isik Ulubas
17.15 - 17.35 Q&A Discussion

17.35 - 18.00 Coffee Break

18.00 - 19.00 Workshop: “What have we learned? Drawing a Final Report”

19.00 - 19.30 Final Networking Session



Olivier Urbain, PhD is director of the Min-On Music Research Institute (MOMRI) in Tokyo, and former director of the Toda Peace Institute. He edited *Music and Conflict Transformation* (2008, 2015), and co-edited *Music and Solidarity* (2011) and *Music, Power and Liberty* (2016). He is the author of *Daisaku Ikeda's Philosophy of Peace* (2010) and the editor of *Daisaku Ikeda and Dialogue for Peace* (2013) and *A Forum for Peace* (2014).

www.institute.min-on.org

www.orcid.org/0000-0001-8705-4914

Musicking, Nonkilling and Peacebuilding: three conceptual triangles to explore music in peacebuilding

If you love life, music, and people, you have probably asked yourself this question: “What can musical activities contribute to peacebuilding, and to a nonkilling world?” I introduce three conceptual triangles that I find useful when exploring this question.

1. Music: Ambivalence-Musicking-Booster Triangle.

Music can be used for destructive, or for constructive purposes: it is *ambivalent*. Beyond the the sounds, what matters is what we do to ourselves and to each other through music: it is action, *musicking*. When added to another activity, it can act as a tremendous *booster*. It is therefore imperative to clarify the intention and philosophy at the basis of our musicking for peacebuilding.

2. Philosophy: Paige-Galtung-Ikeda Triangle.

Glenn Paige is the creator of the concept of nonkilling in the social sciences. *Johan Galtung* established peace studies, and made the world aware of “structural violence.” *Daisaku Ikeda* is the spiritual leader of a worldwide grassroots Buddhist movement, with a focus on “Universal Respect for Human Dignity.” After decades of research based on these three thinkers’ work, I concluded that when evaluating the effectiveness of musicking events for peacebuilding, one can ask if they are conducive to *Inner Peacebuilding*, *Communicative Creativity*, *Planetary Awareness*, and *Preventive Peacebuilding*.

3. Integration: Research-Activism-Musicking Triangle

Countless researchers in music studies want to contribute to peacebuilding, and many scholars in peace studies want to add music to their research. Activists often use music in their projects to create a better world. Musicians and people active in the music industry often want to change society for the better. One of the main goals of the Min-On Music Research Institute (MOMRI) is to provide a wide umbrella to allow for the integration of these activities, enabling many actors to build on their common interests.

I look forward to exploring all these ideas with you!



Joám Evans Pim is Director of the nonprofit Center for Global Nonkilling, Hawaii. He also teaches at Åbo Akademi University's MA Programme in Peace, Mediation and Conflict Research in Vasa, Finland. His previous works on song duels have been published in *War, Peace and Human Nature* (Fry, Ed., OUP, 2013) and *Music, Power and Liberty* (Urbain, Ed., IB Tauris, 2015). Edited books include *Nonkilling Psychology* (2012, with Dan Christie), *Toward a Nonkilling Paradigm* (2009) and *Nonkilling Societies* (2010).

www.nonkilling.org

Song duels as an educational tool for conflict management: A pilot intervention study

In spite of their long tradition, song duels (called *Regueifa*) have remained mostly foreign to Galician schools. However, the popularity of Hip-Hop culture among youth and its connection with traditional forms of song duelling and improvisation has become an stimulus for the fusion of tradition and contemporaneity in Galician musical genres. In 2016 the Galician Ministry of Education approved the curriculum for a new optional 1-hour-per-week school subject called *Regueifa* and versed oral improvisation, that was piloted in one high school during the 2016-17 school year, prior to scaling up. Considering the importance of early evaluation for such programs, this study aims to capture the impact of the subject in the 8th graders (mostly 13/14-year-olds). Although the project was not designed to specifically address conflict management or conflict resolution skills, or violence prevention as a goal, the study sought to test the preliminary hypothesis that if the underlying function of song-duels, cross-culturally and even cross-species, is to solve conflicts without recurring to physical violence, their introduction in an educational context should create new possibilities for reducing violence in significant levels. The preliminary findings of this study are now presented.



Alexander Harang - President of the Norwegian Peace Association. Harang has served as director, leader of various thematic working groups, board member and president of the Norwegian Peace Association over the last thirteen years. Harang is also currently serving as board member of the umbrella organisation for the Norwegian peace organisations (continuously since 2004) and board member of the International Peace Bureau (continuously since 2005). Harang has been active in the TRANCEND network and many other peace networks within the field of disarmament, civilian peace services, peace education and peace culture over the last 25 years. Harang also has a background from peace research and politics, serving as political advisor at the national parliament from 2004 to 2009.

www.fredslaget.no

An Activist Approach to Musicking in Peacebuilding

Peace movements use music in many different ways. In this presentation, I will share some insights to how the Norwegian Peace Association use musicking in our peace activism, what we've learned from musicking in peace work and share some ideas on how musicking can be part of future peace building projects. Discussing the concepts of peace culture and peace building, as we use them in our daily peace work, I will also give examples to how the peace theories of Galtung, Paige and Ikeda is being practised in contemporary peace activism.

For peace activists, musicking can be understood as a vehicle for both ideas and values we seek to foster in society. This is relevant to the promotion of both peace culture and peace policies. We often use music in peace rallies and seminars, and there is much more to this than the mere need for entertainment. Firstly, we collaborate with artists who add different approaches and language to the peace cause. Artists also use other communicative platforms than peace organisations, and therefore reach other people. Music can provide a universal language for peace activism, as it speaks across all cultural boundaries, and engage people differently than the written word and imagery. On the most practical level, musicking can be a valuable tool for conflict management and conflict transformation.

Relationships between peace workers and musicians are often characterized by reciprocity. Creativity is a fundamental ingredient in all peace building, as it is essential to all musicking. Through peace philosophy and peace activism many artists also gain artistic inspiration. Certain artist communities are even established to promote peace directly. The International Committee of Artists for Peace is such an example. See <https://icapeace.org>



Kari Anne Næss - Project manager – The Peace Culture group in The Norwegian Peace Association. Kari Anne Næss is the vice-president of The Norwegian Peace Association. She started and manages The Peace Culture group in NPA, which engages refugees and volunteers in neighborhoods in Oslo districts in cooperative efforts to arrange local peace culture events. She has studied acting and interdisciplinary social science, and is currently a MA-student of Expressive Arts Conflict Transformation and Peacebuilding at The European Graduate School in Saas-Fee, Switzerland. She has done a number of projects facilitating expressive arts group work with inner city youth, minority women and families, former substance abusers, deaf and hearing impaired, middle school children, police academy students and human rights observers since 2009.

www.fredslaget.no

Building the Courage to Build the Peace Culture Group

Although Norway considers itself a “peace nation” and indeed joins Finland in being ranked among the top 20 most peaceful countries in the world by the Institute for Economics and Peace, the rate of hate crime in Oslo is rising. Fear, anger and violence against “the others” - “the intruders” seems to be growing. I started The Peace Culture group in The Norwegian Peace Association because I want the soundtrack of my life to be a different tune than this, and to pass on the resilience and hope I have gained through studying Expressive Arts Conflict Transformation and Peacebuilding, to the place I call home – the larger Oslo-area. There was a time in my life when I could not have imagined that I would ever have the courage to do such a thing. But through first-hand experience with the emancipatory potential in the arts as a universal and intuitive form of communication, my courage grew by simply building trust through my own participation, in the fact that this potential is available to everyone. After all, the motto of the phenomenological science my studies are based on is; I party, therefore I am! (Or if you will; I participate, therefore I am). I will give a brief score on how I composed The Peace Culture group and the musicking and other community arts we have been doing together so far, and how I use Expressive Arts peacebuilding methods following my MA-training in Expressive Arts Conflict Transformation and Peace building at The European Graduate School in Switzerland. I will finish by inviting the audience to participate in a community musicking exercise from my training that manifests the four value concepts that O. Urbain synthesizes as inner peacebuilding, communicative creativity, planetary awareness and preventive peacebuilding.

Barbora Silhanova is a researcher and a musician focusing combining Asian and European music, currently studying East Asian Studies at the University of Turku. Last year she did a fieldwork research on the traditional music of the Bunun indigenous people. She traveled around communities across Taiwan and lived in one of the villages for several months. She makes meditative music and actively promotes the harmonious cohabitation of people from different cultures in Finland.

www.utu.fi

The Social Role of Music in the Bunun Tribe in Taiwan

Until the 20th century, the Bunun indigenous society was not much influenced by the outside world. Their way of life was based on growing millet and hunting. The values were oriented on the collective, as life was extremely difficult and the best way of survival was cooperation if the group. The role of music was very important way of socializing and relaxation and the prevailing musical form was vocal polyphony. The ‘harmonious singing’ is indeed the basic concept of the Bunun music (in a sense, if the voices of individuals create a harmony together, then the individuals themselves create a society that is harmonious as well).

One song in particular has a special meaning for the Bunun people, the prayer called *pasibutbut*. It is sung by specially chosen, respected men standing in a circle, arms inter-crossing with each other behind their backs. Simply put, the song is a prayer of humming, buzzing, rustling sound made by male voices, slowly rising in both volume and pitch. *Pasibutbut* is a prayer that connected a man with the rest of his tribe, with the earth, the streams, the trees and animals, with the high reaching mountain slopes and finally, with the Heavens. It is believed that it is the quality of *pasibutbut*, that predestines the fate of the community for the upcoming year. Because of this belief, all the singers had to put their maximal effort into singing well. Since the outcome was based upon how well can they harmonize with each other, they had to bridge any animosity through the act of musicking and thus strengthen the outlooks of the community for the upcoming year.

I am going focus on this special song in order to provide material for contemplating on how can be music used in our community to generate similar benefits.



Innocent Tinashe is passionate about art for social change. Over the years he has worked as a theatre for development practitioner using drama, traditional dance and hip hop to raise awareness on peaceful coexistence, HIV and gender related issues among hard to reach audiences in Zimbabwe. Tinashe holds a Master's in Applied Ethnomusicology (UKZN) and recently completed his PhD in Peace-Studies at the Durban University of Technology (DUT).

www.dut.ac.za

Towards Endogenous Arts Based Peacebuilding in Repressed Environments. Case Study of Mkoba in Gweru, Zimbabwe

Zimbabwe currently experiences growing incidences of ethnic, religious inter- and intra-political party violence, and individualism. As a result, most of the local conflicts experienced in Zimbabwe are symptomatic 'electoral conflicts' fuelled by political competition and polarisation, leading to economic collapse and social fragmentation (Ncube 2014, Heal Zimbabwe Trust 2015: 5). The conflicts have arguably weakened Zimbabwe's strongest attributes and institutions, which include the church, the family unit and good-neighbourliness. The paper discusses the efficacy of endogenous arts based peacebuilding in bringing about social change in repressive environments, using Participatory Action Research.

Through this study, I engaged a select group of musically gifted citizens into establishing a *cosmopolitan* music and dance ensemble with a view to strengthening the community's social capital and improving the quality of life of the residents. The study therefore brings out how music and dance, and by extension participatory performing arts, can serve humanity as a platform to initiate dialogue and cooperation among conflicting residents. In addition, the study details how entertaining and interactive gatherings in broken communities have the power to heal residents psychologically, replacing pessimism and lassitude with optimism and a proactive approach. Predictably, the ensemble created in this study did not receive any funding from the government or arts funding bodies. To that end, I will also discuss the frame we used to develop and sustain the ensemble as a viable community arts organisation.

CONFERENCE BIOS AND DESCRIPTIONS OF THE PROJECTS



Nadezhda (Nadja) Zhandr - establisher and secretary in MIRA ICS (NGO in Vaasa since 2002) - cultural producer, provider, and organizer. Nadja was born in an artist's family, Mariinsky opera house was her second home. She didn't want to be a singer as her parents, but influence of music was really impressive. She graduated from Pedagogical university in Sankt-Petersbourg with Master degree in German language, continued her studies in Vaasa university (literary science). In her free time she likes to organize different events under slogan "Arts against discrimination" and to write poetry. She is a member of International writers association.

Mira International Culture Society is a multicultural association for immigrants and Finns living in Vasa and the surrounding area. This organization works with various projects, arranges exhibitions, concerts, meetings, festivities in different places in Vasa. We are working against social exclusion and racism by celebrating cultural diversity without prejudice. This year we are celebrating our 15 years anniversary of working with artistic and cultural projects for a more inclusive and peaceful multicultural society. We are pleased to represent such projects as World's Day and Market of Possibilities that are annual events during which locals and immigrants exchange their ethnic traditions through music, arts, dance, cuisine, and customs.

www.mirahouse.fi/en

www.youtube.com/watch?v=Q8TVvRwqEpQ&t=35



Mr. Bamidele Francis Oyeyiola is a graduate of Engineering in Information Technology and MSc. in Economics and Business Administration with more than 7 years' work experience in the energy industry. He has worked with some of the biggest energy companies in Vaasa. With all this experiences, his passion to help people in his community lead to the creation of an association called Kpanlogo Yede in Vaasa.

Kpanlogo Yede Associations aim at bring people and cultures together to promote understanding for people to learn about each other by better understanding their differences thereby reducing societal conflict.

This is being achieve through our activities. Most importantly an EU project called 13 Cultural Studios. www.13studio.eu, www.kpanlogo-yede.org, www.agoofestival.org.

13 Cultural Studio Project, aim at creating a place where everyone can meet and be together, regardless of their cultural background. In this project, people can learn from each other via their cultures – music, food, dance and language. The key theme in the project is to create inclusiveness, openness, tolerance and acceptance, which are the key pillars of societal development. A region such as Ostrobothnia needs to build togetherness and cultural diversity if we are looking to harness the potentials the new and old inhabitants possesses. Doing this will help reduce risk of social exclusion thereby providing a meaningful everyday life. The strength of local communities in Ostrobothnia will attract investors that could enhance, create and promote a sustainable development through social networks, social platforms and the participation in social activities. This will contribute to the creation of new social environments worth living.



Olga Terentieva graduated from Kiev National Theatre, Cinema and Television University with Master's degree in Theatrical Arts. In 2012 she moved from Ukraine to Finland, where she was studying languages and later was working in Cultural center organizing Nature Film Festival, Choir Festival, Vaasa Picnic, a city event for performing arts etc. Now she is a project worker at Ostrobothnian Crisis Center Valo, where she organizes events for youth to promote their mental health. She believes that art and music is the best way to deal with stress and crises.

Ostrobothnian Crisis Center Valo organizes various events and projects to promote people's mental well-being. One of them is an annual Mental Health Art Week. During this week all around Finland local mental health associations organize in their own areas different mental health, cultural and sport events.

Mental Health Art Week's goal is to initiate discussion on mental health and its significance through cultural, artistic events and activities.

"During Mental Health Art Week we arrange music, dance, cartoons making and other workshops. Project's aims to increase participation in the field of culture and art, as well as take into account and discuss its positive impact on mental health".



Lina Teir is a singer/songwriter, storyteller, director, teacher and human rights activist. She has a master of pedagogics (Åbo Akademi, FIN) and a bachelor of drama and theatre communication (Högskolen i Oslo, NOR). She started teaching music and theatre at the age of 13 and since that she has been involved in teaching and creating platforms for human growth for people of all ages and backgrounds. One year ago she started the campaign “We see you” for an ethically sustainable asylum politics in Finland. She is also the leader of the multilingual storytelling festival Seaside Stories in Kristinestad. www.linateir.wordpress.com

Lina Teir is working with autobiographical storytelling as a means of involvement, understanding and shift of perspective. Storytelling, being one of the world’s oldest artistic expressions, is giving us a sense of both roots and wings. To tell a story, to listen and respond is a simple way to be reminded of what we have in common, which is the basis for us to be able to have a dialogue also about our differences. Lina Teir is hosting a practical workshop where the participants get a theoretical background as well as concrete tools for simple storytelling activities that can increase understanding and sense of belonging.

The campaign “We see you” can be found here: www.facebook.com/weseeyoucampaign



Isik Zeliha Ulubas has studied pedagogy and later graduated with Master's degree in Peace, Mediation and Conflict Reserach. She attended international projects in Turkey and Italy during her studies. At the moment she is a researcher at the Peace Program, and working for A Bigger Heart Project.

A Bigger Heart Project is a music, dance and drama project to promote tolerance. The project aims to find a common ground in a multicultural environment and share it with the rest of the society in an including way. The project has released 'Ray of Light' with Erik Sjöholm last year and a multicultural videoclip was recorded for the song.

Our current project is A Bigger Heart Choir, the first multicultural choir in Vaasa. The choir has members from sixteen different nations, and performed in Vasa Choir Festival, Market of Possibilities in Vasa, Agoo Festival, Jakobs dagar, The Hiroshima Memorial in Närpes, and The Night of Arts Vasa.

MPN WELCOME RECEPTION ARTISTS AND NOVELIST



Barbora Xu is a musician focusing on Asian and European music, playing mainly Chinese zithers and kantele. Her music is based on improvising and mixing traditional tunes and poems with modern influences. She also arranges traditional songs from one culture for a traditional instrument of another to accent the potential of different cultures to complement each other. For example a Finnish traditional lullaby was thus arranged for a Chinese zither. Barbora does research on East Asian cultures with focus on China and the Taiwanese aboriginal tribal music development. She is a Czech, lives in Finland, making music for the poems found in the collection of old poems, the Kanteletar. Apart from folk music, she writes her own pieces for piano, various other instruments and vocal harmonies. She also plays for purpose of still meditation and various relaxation exercises. Barbora's music has international nature as she has been travelling a lot, performing in most European countries as well as in East Asia.

Finnish lullaby Nuku, nuku, nurmilintu on Chinese zither:
www.youtube.com/watch?v=RCj_h6FF818

Other musical recordings and information on current projects is available on
www.barboraxu.com



Lina Teir is a musician and storyteller singing and playing several instruments. She is composing, arranging and teaching music, often combined with storytelling and theatre. Being a Swedish-speaking Finn, she is performing her own songs in her mother language Swedish.

Lina is combining her artistry with work for human rights through the campaign “We see you” that started one year ago targeting the Finnish asylum politics. The campaign started with Lina Teir releasing her song “Vi kommer minnas allt” (We will remember) that is an open letter to Finland’s prime minister Juha Sipilä.

Lina is currently working on her second album “Låt ditt hjärta sjunga” (Let your heart sing) containing personal, political and personally political songs about what she sees.

You can find the song to Juha Sipilä here, in Swedish and Finnish:

www.youtube.com/watch?v=iiq_yXP8Yxo

www.youtube.com/watch?v=1Oh0CFJM7zo

Facebook: www.facebook.com/linateirartist

Soundcloud: www.soundcloud.com/lina-teir



A Bigger Heart Choir is a newly established (in 2017) multicultural choir that has its repertoire influences deriving from a variety of world cultures and musical traditions. It is a first English-speaking choir in Vasa and its region that allows both immigrants and locals express themselves and participate in the common activity through arts and music.

A Bigger Heart Choir is a part of A Bigger Heart Project, which is a multicultural music and drama project aiming to bring together people with diverse backgrounds. This project promotes and appreciates tolerance through various forms of music, arts, dance, and drama.

www.facebook.com/A.Bigger.Heart

www.facebook.com/groups/abiggerheartchoir



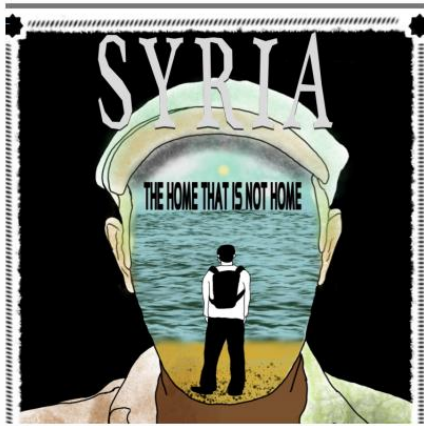
Academic Student Choir Pedavoces - Studentkören Pedavoces.

The Academic Student Choir Pedavoces is a mixed student choir based at Åbo Akademi university in Vaasa. The choir consists of around 40 singers, representing almost all of Vaasa's universities and polytechs. Pedavoces has been conducted by Maria Timoshenko since 2009. The choir was founded in 1974 when the teacher education programs became university based. At the new polytechnic in Vaasa, today's Faculty of

Education and Welfare Studies, there was a demand for music activities, which prompted founder Per-Håkan Jansson to establish the choir. Every year the choir performs a spring concert and a Christmas concert. The choir annually sings at the university inscription ceremony. The 30th of May the choir welcomes spring by singing traditional songs in the center of Vaasa during the festivities. Pedavoces' repertoire includes both secular and sacred music, ranging from classical compositions and folk melodies to more modern arrangements. Pedavoces has also received many original compositions by Swedish, Finnish and Norwegian composers.

Projects and events since 2010

- "Karl Jenkins" concert in cooperation with Vaasa City Orchestra, 2010
- Participation in Cork International Choral Festival in Ireland, 27.4-1.5.2011
- Cooperation with the Swedish vocal ensemble Vocado in Vaasa, 2010
- CD - Equinox, 2013
- USA and Canada-tour, included participation in the International Choral Festival in Missoula, Montana, USA, 9.7-21.7.2015
- Participation in the Nordic Student Singers' Summit (NSSS), 2014 in Tartu, Estonia.
- The Choir's 40 year anniversary week in Vaasa, spring 2014
- Concert tour in Oslo and Stavanger, Norway, 17-27.8.2015
- "Sunrise Mass" - a concert in cooperation with Vaasa sinfonietta and the Student Choir of Vaasa University (VYK), autumn 2015
- Concert trip to Gatchina and St. Petersburg, Russia, in cooperation with the mixed choir "Harmony", 21-25.9.2016



Tim. S is Syrian national. He lives in Finland now, where he is doing his Master's degree in Peace and Conflict studies. He has been very interested in simplistic drawing and sketching since his childhood. Due to the on-going civil war in Syria that produced an unprecedented immigration crisis in modern history, and after losing three very close people of his, Tim. S had to leave Syria to continue his interrupted studies. The fact that his country is being torn up by a civil war, which resulted in many deaths including some of his relatives and friends, has made him more determined than ever to have their voice heard. Therefore, Tim. S, in his first graphic novel that is based on true stories, tries to deliver a humanitarian message to those who care about a better world.

<https://timgraphicnovel.com/>

