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Community Music with Unaccompanied Minor Asylum-seekers in Slovenia

1 Introduction

“We live in a new reality, the multicultural, which touches all aspects of social life and which affects each and every one of us as individuals and human beings” (Skylstad 1993:4). The societies that we live in have, for the last century, been steadily getting more heterogenous through globalization, which has made acts of migration, expatriation and tourism consistently more feasible. This has been particularly conspicuous for Europe and the European Union in particular, which is seen as the epitome of first-world, modern society, and paradise with regard to life and livelihood. As Skylstad observes, this migration has irrevocably changed the fabric of society and the homogenous character that the social systems were initially based upon, and introduced us to the new reality of multiculturalism (Skylstad 1993).

While Skylstad noted this as early as in 1993, migration was especially in the European headlines through the 2010s, and particularly in 2015 due to the political and social issues raised by, among other examples, the so-called Balkan route (Hameršak and Pleše 2018:145-146), which arose due to various humanitarian crises around the world, such as those in Syria, Afghanistan, Iraq, Nigeria and parts of north and sub-Saharan Africa.¹

Between 2015 and 2016, some 500,000 migrants, refugees and asylum seekers entered Slovenia in what was the largest displacement of people since World War II.² This movement increased the number of applications for in-

1 A detailed migration report by region is available: McAuliffe, Marie, and Binod Khadria. 2020. “World Migration Report 2020”. Geneva: UN Migration. https://www.un.org/sites/un2.un.org/files/wmr_2020.pdf.

2 A clarification on the terminology used in this chapter is necessary:
Migrant – The EU Commission clarifies that in its context, that the term ‘migrant’ refers to a person who moves from their usual place of residence and establishes a new one for a period of at least 12 months. Used largely as an umbrella term, it remains undefined by international law.
Asylum seeker – The UNHCR refers to a person whose request for sanctuary has yet to be processed as an asylum seeker. Typically, the movement of such an individual is spurred by conflict in their home country. In the Slovenian context, in order to gain entrance to a ‘refugee camp’ or asylum centre an individual has to express their intent to apply to seek refugee status. Once the application is submitted, the individual awaiting the result is officially an asylum seeker. For this project, my interactions were only with minor asylum seekers and I will be using this term over the course of this chapter.
Refugee – A person who has been recognized by the host country under the 1951 convention and is unable or unwilling to return to their home country for fear of persecution. Once the application of an asylum seeker is successful in the host country, they are deemed a refugee.

ternational protection and asylum, although many of the applicants did not see the process through as they eventually moved to a new destination.³ This “crisis”, which on a smaller scale is still ongoing, brings with it issues of human trafficking for Slovenia, both a transit and destination country, with origin of identified victims including China, Romania, Ukraine, and countries of the ex-Yugoslav region, to name a few.⁴

The reason for Slovenia’s importance as a transit area lies in its geographical status as one of the first countries to be part of the Schengen Area when refugees move from the south-eastern region of Europe, be it Serbia, Croatia or Bosnia and Herzegovina, into the EU, providing an efficient travel route to more popular destination countries such as Austria, Germany, Italy or France. Slovenia built a border barrier in 2015 to stem this flow of asylum seekers, refugees and migrants from Croatia, and in 2016 created a system for the receiving of unaccompanied minors, so that they would not be exposed to some of the challenges of residing in *azilni domovi* (asylum centres) in Ljubljana or Logatec, while also providing avenues for guardian care and education during their stay.

The intent of conducting this fieldwork in applied ethnomusicology was to engage with this specific cross-section of the migrant population in Slovenia – minor asylum seekers – through community music-making, thereby providing an avenue to re-connect with their culture and also interface, interact and communicate with fellow young migrants, without the traditional barriers of language or nationality. After all, despite the specificities of the structure, form, method, tools and even representation of music, it exists in all societies and supports various types of human behaviour, and would therefore be expected to work as a very effective tool in this context (Mehr et al. 2019).

2 The Centre

Through a decree made in 2016, the Department of Migration under the Ministry of Interior in Slovenia established a project for the accommodation of unaccompanied minors in *Srednja gozdarska in lesarska šola* (SGLŠ)⁵, Postojna, a secondary school dormitory, which has been running ever since. This

3 Although the Slovenian state authority does not officially make a distinction between a migrant and asylum seeker, in practice those coming from ex-Yugoslavian territories are seen as the former and those from other parts of the world, particularly Africa and Asia, as the latter. The reasons for this are unclear, except the former can integrate themselves better into the community, at least linguistically.

4 Detailed statistics available: “Slovenia”. 2020. *International Organization For Migration*. Accessed September 7, 2020. <https://www.iom.int/countries/slovenia>.

5 *Srednja gozdarska in lesarska šola* translates as the Secondary School for Forestry and Woodworking.

was after failed attempts to establish the same project in other cities, such as Kranj and Novo mesto.

The pupils' accommodation at the SGLŠ in Postojna is a five-storey building with the last floor dedicated to asylum-seekers. With a capacity for 22 asylum seekers, the rooms are shared and the floor has its own kitchen, allowing the residents to make their own meals. The second and third floors serve as accommodation for those attending school at the SGLŠ itself, and are otherwise independent from the Centre on the last floor. The pupils of this secondary school typically go back to their homes during the weekends. In an effort to make better use of this otherwise underutilized facility, the first floor has been designed to be a youth hostel (Hostel Proteus, Postojna)⁶. The ground floor is a reception and common area, which is typically used for events, social gatherings and functions. The commodious entry space (pictured in Appendix 1) served as the venue for the music workshops.⁷

Efforts to manage and engage with the young asylum seekers are led by the coordinator of the Centre along with a team of teachers who organize programmes and oversee the well-being of the pupils and daily operations of the facility. Upon arrival in Slovenia, the asylum seekers are given a list of potential guardians who are essentially the legal guardians of these minors for the duration of their stay in the country. The legal guardians represent and are responsible for the asylum seekers in areas of seeking international protection, decision-making with regard to accommodation, schooling, and health services, as well as finances. There is a governmental process with remuneration for individuals registered on the list of being a potential legal guardian for minor asylum seekers. On a more routine level, the guardians involve themselves with the more important aspects of the minor's life and well-being, visiting them on average of once a week, while the day-to-day activities are overseen by the teachers at the Centre.⁸ It must also be noted that the guardians are not held responsible in case of the 'disappearance' of any of their custodees.

6 There have been several publications on the issue of privacy of the subjects in anthropological and ethnographic studies, and my consultation of relevant articles is noted in the references. For this chapter, the details of the location of the facility are common knowledge, and the place itself has been the subject of newspaper articles. Additionally, the local community is aware of the residence of the unaccompanied minors at the SGLŠ, and so I have chosen to disclose this information in this chapter. However, the identities of the individuals residing in the accommodation and those involved in the project have been protected.

7 More information about the hostel and the building is available on this website: <https://proteus.sgls.si/>

8 The roles and responsibilities of legal guardians as well as pertinent statistics related to unaccompanied minors are described and noted here: <https://www.asylumineurope.org/reports/country/slovenia/legal-representation-unaccompanied-children>.

3 Postojna – The City

It is imperative to understand the geographical context of the project in order to gain an insight into the everyday life of an asylum seeker at the Centre. The small town of Postojna is situated in the Notranjska region of Slovenia, and has under 10,000 inhabitants. It is about 50 kilometres from the capital city of Ljubljana, and is in the Karst region that is renowned for Postojna Cave and Predjama Castle, which bring significant numbers of tourists to the town each year.⁹

Apart from tourism, however, the town sees little activity and remains rather quiet. Historically, there has been little or no migration from Asian and African countries to Slovenia, and therefore there are no significant communities from these regions that exist, particularly in Postojna. Most of the minors who are placed into the Centre plan to continue their journey to other countries, such as France, Italy, Germany, and so on, where more can be offered in terms of social networks and jobs, which are of particular importance to them, both for sustenance and remittances.

The minors therefore largely keep to themselves, in groups separated by nationality or ethnicity while attending school and spending time playing sports. The Centre makes efforts based on funding to visit the seaside or other towns and cities, and these daytrips are the primary forms of exposure to the different sides of Slovenia that the minors have. The Centre also makes efforts to organize different activities, events and focus groups in order to create a bridge between the unaccompanied minors and the local community.¹⁰

4 The Workshop Proposal

I conducted a preliminary session of general music-making and appreciation in December 2019 as part of a University of Ljubljana class in Applied Ethnomusicology at the Centre in Postojna. Upon completion of this session, there was a consensus between both parties – the Centre and myself – that there would be great mutual benefit for prolonged interaction and engagement with the minors as the workshop proved to be a novel experience for them.

Once this idea was approved by the coordinator of the Centre, I proposed a workshop series comprising of six sessions. The Centre included this series

9 Detailed statistics and information about the city and the municipality of Postojna can be found on the government website: <https://www.postojna.si/>.

10 Daytrips are organized to the mountains and to the different cities such as Ljubljana, Maribor, Bled, Bohinj, Kranj, etc. The pupils are also taken to events and venues such as concerts, the cinema and museums and adrenaline parks, to name a few. Occasionally, there are also longer, organized holidays such as youth camps, and some of the pupils also travel for sports training outside of Postojna.

along with a project to support migrants in the region and therefore the sessions were open to the minors residing within the accommodation as well as all other migrants, who are typically from the ex-Yugoslav and other south-eastern European nations and recently settled in Postojna, to attend. Each session was to be ninety minutes long with a break in the middle, and the project would span a five-week period, with one workshop a week for the first three weeks and three workshops over the next two weeks. The Centre proposed the month of June for the sessions with both the weather and other commitments of the pupils in mind, while fitting in with the schedule of the Centre itself. The original timing for the workshops was from 15:00 to 16:30, but this was changed at the halfway point to 19:00 to 20:30 in the hope of boosting attendance rates.

5 Workshop Goals and Content Development

The contents of the workshops were based broadly on the collaborative objectives of two parties. My colleague from the Centre and I had a wide-ranging conversation about the demography of the asylum seekers at the Centre, trends of transit over the previous few months, a typical day for each of the pupils, and the special interests of some pupils. Based on this conversation, some (but not all) of the goals identified were:

I. Building intercultural bonds

One of the points mentioned by my colleague was that the minors typically spent time in groups defined by language and ethnicity, and therefore did not take the opportunities presented by the Centre to get to know their fellow asylum seekers from diverse parts of the globe. One of the goals was thus to provide a platform for all these pupils to come together and transcend these traditional barriers and spend time on the same activities. In practice, this involves the unlearning of any cultural stereotypes, and subsequently facilitate a true intercultural dialogue (Tužinská 2017:5,9).

II. Celebrating individual cultural heritage

There is a heightened sense of being self-conscious amongst most of the minors, who are in their teenage years, be it about their situation or inability

to converse with the locals in Slovenian, or get along with them in social contexts. Often times, this would result in questions about self-identity and culture, with some choosing to shed their original ethnic and cultural identities for those of the host country. One of the goals was thus to signal positive messaging about each of these cultures, so that the minors could be proud of their cultural heritage.

III. Intercultural Learning

As a continuation from the previous goal, by exposure and recognition of each of the individual cultures, commonalities can be weaved through each of these cultures through musical practice. These can include the types of instruments used, the purpose of musical expression, the range of expressions used or even temporal relations of melodies. For example, the plucked lute as a type of instrument is present in several different cultures while given organological specifics, such as the tamburica (South and Central Europe), bağlama (Turkey), bouzouki (Greece), oud (Middle East), vīṇā (South India) and so on, but the broad characteristics of timbre and range serve as connectors.

When identities of perceived distinction are understood as variations on a broader theme, there is more appreciation and understanding of the Other, thereby providing a basis for empathy, information and even cultural transfer (Pettan 2010:182). Writing about her proposed novel approach – Critical Ethnomusicology Pedagogy (CEP), from which ideas of activities and approaches in crafting elements of this workshop series were drawn – Rana El Kadi states:

CEP further provides the space for students to actively begin to address these issues [of cultural inequity, stereotype and unique identity politics] through participatory music making (or “musicking”) with their parents or peers. Unlike critical pedagogy’s usual focus on verbal dialogue as an avenue towards critical thinking and conscientization (even within the theatrical arts), this approach’s focus on music and dance performance is capable of transcending some barriers that may render traditional critical pedagogy ineffective within junior high classrooms, and particularly with a culturally diverse group of migrant students. (El Kadi 2017:210)

IV. Expression

Given that the Centre hosts multi-ethnic asylum seekers from many nations, it is essential to find a common medium of not just interaction and communication, but also socialization. There is a general agreement on the social power of music as a tool for expression as well as a source of aesthetic pleasure, thus helping form communities. Therefore, the workshop could be a very effective tool enabling the asylum seekers to express themselves (Hemetek et al. 2004).

As comparative evidence towards the need for this goal, consider the following example. One of the outcomes of Frishkopf's participatory action research project at the Buduburam refugee camp near Accra, Ghana was a CD recording of songs that represented an expression of the refugees. This helped facilitate the goals of the researchers to bring about awareness and change towards both the project and the refugee camp in general. Through the activities in the workshop series, I hoped to document the evolution of this very expression as well as any collaboration that took place (Frishkopf 2018).

Based on these ideals, a list of activities was prepared, keeping in mind constraints on the various resources at hand:

A. Introduction of participants.

Although intuitive and almost trivial, a simple introduction of the self, country of origin and expression of general interests can spark conversations, exchanges and a certain sense of comfort and safety within the workshop environment.¹¹

B. Ice breaker with body percussion and other rhythmic devices.

"We can safely state that pulse is a highly salient feature of musical experience worldwide" (Bispham 2006: 129). "A succession of sounds capable of giving rise to a segmentation of time during which it flows in isochronous units (...) there can only be music inasmuch as it is measured and 'danceable'" (Arom 1991:11).

11 Prior to the commencement of one the workshops, there was a new asylum seeker who watched us with curiosity as we setup our equipment for the session. Probably inspired from the colour of my skin and other attributes, he spoke to me in Urdu and asked if I was from India. He subsequently introduced himself and mentioned that he was from Pakistan, before going into a detailed account of his journey thus far and his plans for the future. He was keen on knowing what type of visa I was on in Slovenia and was impressed that my partner is Slovenian. It was interesting how a simple introduction and a notion of shared geography and language sparked such intimate sharing. He subsequently brought all of his friends and introduced them to me and stayed for the entire duration of the workshop. This particular workshop also illustrated the groupism that exists in the Centre, as the Afghani asylum seekers were visibly absent for this session, having walked past the proceedings multiple times. It was evident that they did not want to socialize with the newcomers to the Centre.

The use of rhythm and percussion activities has long been studied and used in various applied contexts, particularly as a team-building exercise, and this could certainly fit into the scheme of this workshop series as well (Romero Naranjo, Romero Naranjo and Moral-Bofill 2016). The idea was to use different instruments available to myself and the Centre, as well as body percussion, as a means to start the process of the activities for the session, helping the participants to feel comfortable within this potentially new environment of interaction.

C. Soundpainting.

Developed by Walter Thompson, soundpainting is a sign language used for the purpose of live composition. The method involves over 1,500 gestures, some of which are quite involved, to produce some very abstract and intense live group composition results. I have had the experience of being part of workshops conducted by Walter Thompson in 2016 and 2017, and recognized this method to be of great value in bringing a group together and enabling individuals to shed their preconceived notions about music, instrumental technique and aesthetics. I picked a few basic non-verbal gestures for the purpose of the workshop series in the hope of being able to use these to transcend the language barriers (Duby 2007:2-4).

D. Quiz-based learning and activities.

To incorporate the elucidation of individual cultures, audio-visual material was prepared in a quiz format relating to instruments, instrumentation and music around the world. The activities were developed to be broken down in three rounds and had typical instruments from various cultures, along with certain unusual instrumentations to get the group thinking about timbre and representative music from around the world, and to get participants from each country excited when they heard the music from their own culture.

E. Music appreciation.

Once music from different countries was introduced, more musical examples were chosen to be analysed for a few minutes. The music could either be suggested by the participant or picked from the repository of songs, and salient features were discussed so as to extract specificities and commonalities of each song and between the songs.

F. Music building through looping.

Using the technology of a looper device is a helpful method to practice

improvisation in a self-study context. When used in a group setting, it can be a powerful tool in helping build layers towards a composition. This activity helps participants mindfully add a layer of their choice through an instrument – either one of the rhythmic choices like shakers, bells, etc., or a guitar or the voice (Jürjendal, Steinbach and Kivestu 2016).

G. Songwriting.

Lyrics can be a powerful vehicle to connect with music as well as express oneself in a musical context. This activity taps into that concept and involves participants writing lines of prose or poetry in their chosen language. The lyrics are then discussed within the group and the melody, harmony and rhythm of the piece is dictated by the songwriter in conjunction with the rest of the group (Ali and Peynircioğlu 2006).

H. Dance expressions.

Similarly, dance has been used in most cultures as a form of expression, which, unlike songwriting, is largely abstracted from language. Given that a significant number of the asylum seekers come from Islamic countries, or otherwise practice the religion, it is relevant to also understand the role of dance as a means of expression in this context. Dance has also been used as a system of expression and has even been used in therapy contexts (Ibsen al Faruqi 1978; Koch and Weidinger-von der Recke 2009)

I. Music sharing and sing-along.

Lastly, the participants were invited to share songs that were close to them, as well as sing along with these shared songs if they were comfortable doing so. This served as a platform for sharing and transmitting tastes and interests, and thus a part of themselves with the others, while also helping us document the cultural heritage that these young asylum seekers bring along with them to the host country.

All of these activities together formed the basis for the workshop series in community music at the Centre in Postojna (Higgins 2012).

5 Reception and Outcomes

The music workshops were conducted by my partner Maša Pelc and myself (as seen in Appendix 1), so as to be able to effectively carry out the workshop as well as document it. This arrangement allowed for local (Maša is Slovenian) and foreign (I am from India) representation, as well as a gender balance

that would prove to be useful. Both of us have eclectic experience of working with children of a diverse range of ages, with Maša also having pedagogical experience in early childhood education.

Working with youths provides a unique opportunity in the development of material and the conducting of a workshop as dictated by the specific relationships formed during the course of each interaction. Thereby, while there is a repository of activities or themes to be addressed, the implementation is more spontaneous and largely a result of the disposition of the participants and their states of mind, interests and the relationships formed. It is pertinent to keep in mind that these asylum seekers are a minority group within Slovenia, and would fall under classification of involuntary migrants under the ten research models of minorities in national contexts, as discussed by Pettan (2019).

The asylum seekers we encountered over the span of the six workshops were from countries such as Afghanistan, Pakistan, India, Venezuela, Algeria, Morocco and Bosnia and Herzegovina, and there was also an Iranian doctoral student who was residing in the same building and took part in all the workshops. The overwhelming majority of the participants were male, and were probably between the ages of 16 and 20.

All of the workshops were received positively by the participants as well as the Centre, as it provided an avenue for engagement that was novel and unique. The pupils were more open, carefree and willing to share, explore new thoughts and ideas in this setting as these sessions were not perceived as being part of a formal curriculum. Therefore, we were not treated as teachers who had a certain moral or educational authority over them. In terms of a power dynamic, we were treated as peers or equals, which helped in the facilitation of the activities and communication with the participants, not just during the workshops but outside of it as well (Ball 1993).

The use of musical devices added to the general curiosity and turnout, as this contributed to the novelty of the setup. There was enthusiasm amongst the youths with regard to using these tools in a manner of their pleasing in order to express themselves or even recreate songs from their home.

One of the unintended consequences of the workshop, as a result of the participation of teachers at the Centre, was that this latter group was given an insight into a method of engaging with the asylum seekers. The teachers noted that music and dance serve as a vehicle for the youths to be forthcoming and expressing themselves in a way that they had not encountered through their regular interactions with them.

6 Discussion: Conclusion and Challenges

There are several challenges, both anticipated and surprising, that were faced during facilitation of the sessions at Postojna. The first was that none of these workshops were part of a curriculum and there was no formal stimulus for the minors to attend all the workshops, or even stay for the entire duration of a single workshop. This resulted in each workshop having a different group of participants as well as a rather casual nature towards the activities that were being conducted. This had both advantages and disadvantages. While not being perceived as having power or authority over the participants can have the benefit of enabling a relationship that the teachers at the Centre may not have access to, it also presents the challenge of being unable to exert authority during the course of the workshop itself. One consequence of this is in the planning of learning outcomes within the workshop series itself. Activities and concepts cannot be built from one session to the next without the consistent attendance of the same cohort of people, and the lack of this also significantly affects the metrics and ability to measure the efficacy of the workshop series (Duby 2007).

Another issue is that of intercultural communication and using music to transcend conventional barriers. Implementation of this idea brings challenges in certain activities, such as songwriting. This activity required the participants to write or even speak a few lines so that the group could then put them to music. It was a painful realization, as an outsider, to note that not everyone in the group had basic proficiency in reading or writing any language, which led to a slightly uncomfortable situation so that the activity had to be quickly adapted, while still including the participants who were originally enthusiastic about the activity.

Finally, the collection of feedback also proved to be a significant issue due to the language barriers. We were unable to get meaningful, reflective feedback from the participants due to questions and answers being lost in translation. Once again, this highlights the role of language in facilitating a sense of belonging in a geographic location.¹²

The results of this project and research call for a reconsideration of multicultural music education, as proposed by Albinca Pesek and Svanibor Pettan

12 The primary language used over the course of the workshop series was English, but Slovenian was always an option, with my partner Maša helping facilitate the workshops. The feedback process was conducted by the teachers at the Centre, who tried to explain the questions to the asylum seekers using English, Slovenian and body language. One of the reasons that asylum seekers form groups with others from the same geographic location is because they can communicate through a common language, which is not possible in intergroup settings, or in this case with the teachers to answer the feedback questionnaire.

almost three decades ago (Pesek and Pettan 1994), and its later developments through the notions of interculturalism and transculturalism (Shehan Campbell 2005) and community music (Higgins and Shehan Campbell 2015).

This preliminary research suggests that the inclusion of music and movement in a more formalized manner would benefit the quality of communication both between the Slovenian hosts and asylum seekers, and among the ethnically and otherwise diverse asylum seekers themselves. Avenues that require further study include, but are not limited to, opportunities in learning the language through music, learning about values through music (selected folk songs, etc.), along with habits and customs, costumes and more. The study also encountered a need for further research into the manifestation and evolution of various forms of multicultural ecosystems and the import of minority cultural heritages into host nations.

APPENDIX 1: Photographs from the Programme at the SGLŠ, Postojna, 2020.



Photograph 11.1: Participants engaged with different instruments and responding to prompts from Walter Thompson’s soundpainting method. (Photo credit: SGLŠ staff member)



Photograph 11.2: Songwriting workshop where each of the participants would write lines in any language and we would collaborate on the music. Three of the participants enjoyed it and took part, but the other three could not write in any language and this was an unforeseen challenge. (Photo credit: SGLŠ staff member)



Photograph 11.3: Participants huddled together and sharing with each other. Sometimes it proved hard to engage with the young asylum seekers, and this was one such instance. (Photo credit: Maša Pelc)



Photograph 11.4: The typical setup of the workshop included different percussion instruments (background), guitars and an arrangement for audio recording of the entire workshop. (Photo credit: Maša Pelc)



Photograph 11.5: Workshops were typically held in a circle so that all participants could see each other. We would have an introduction for each class so as to get acquainted with any new members in the session. (Photo credit: SGLŠ staff member)



Photograph 11.6: Playing the quiz activity. The participants were divided into two teams and scores were recorded on the whiteboard. (Photo credit: SGLŠ staff member)



Photograph 11.7: Participant A singing through the microphone as his colleague takes photographs and videos. They did not stay for the workshop, however. (Photo credit: Maša Pelc)



Photograph 11.8: Surprise guests from the SGLŠ dijaški dom¹³ enjoying the last workshop of music sharing and sing-along (karaoke) evening. (Photo credit: SGLŠ staff member)

APPENDIX 2: Qualitative feedback from teachers and participants Teachers

1. Kakšen je vaš vtis o organizaciji, strukturi in izvedbi delavnic?

What is your general perception of the organization, structure and conducting of the workshops?

- **A:** Dober vtis, strukturirane delavnice.
Good impression, structured workshops
- **K:** Bila sem prisotna samo na polovici prve delavnice, ampak se je videlo, da imata jasno strukturo. Všeč mi je bila raznolikost, dinamičnost aktivnosti, ki sta jih izvedla. Vodstva je bilo ravno prav- sta puščala prostor udeležencem, a hkrati vodila samozavestno in jasno.

¹³ *Dijaški dom* means a dormitory for pupils.

I was present at half of the first workshop, but it was visible that you have a clear structure. I liked the diversity and dynamics of the activities that you prepared. I liked the leadership – it was just enough – you were leaving space for the participants and their initiatives, but at the same time you were conducting the workshops confidently and clearly.

- **V:** Bila sem prisotna na eni delavnici. Organizirana je bila dobro, strukturirana je bila smiselno in v povezavi s predvideno strukturo tudi izpeljana.

I was present at one workshop. It was well organized, the structure made sense. It was conducted in accordance with the planned structure.

- **T:** Hvaležna sem, da sta Bharath in Maša kot profesionalna glasbenika izrazila željo, da prostovoljno izvedeta niz delavnic za naše mladoletnike, saj takih priložnosti nimamo veliko. Hvala vama!

I'm grateful that Bharath and Maša, as professional musicologists, expressed the interest and wish to voluntarily perform a series of workshops for unaccompanied minors as we rarely have such opportunities. Thank you both!

2. Kakšen učinek so delavnice po vašem mnenju imele na udeležence?

“What is your impression about the impact of the workshops on the students?”

- **A:** Na udeležence so imele pozitiven učinek, zaradi umetniškega izražanja, ustvarjanja nove glasbe, spoznavanja glasbil, varen prostor, kjer so se lahko izrazili, ker je bilo več delavnic so lahko udeleženci dobili občutek postopnega ustvarjanja celote in razumevanja glasbe.

The workshops had a positive impact on the students, because of artistic expression, creation of music, and getting familiar with different instruments. It was a safe space where they could express themselves. Because there was more than one workshop the participants could get a sense of the gradual creation of the whole, and step by step learned more and more about music.

- **K:** Aktivnosti so jih sprostile, nekaj novega so se naučili, krepile so sodelovanje (skupna improvizacija, tekmovanje v ugibanju izvora pesmi po skupinah).

The activities relaxed them, they learned something new, they were building more cooperation (when they were improvising together, when they were competing in guessing the origins of the music, etc.).

- **V:** Predvsem so se zelo sprostili in se navduševali nad novimi instrumenti.

Above all they could relax and were excited about the new instruments.

- **S:** *I was thoroughly (sic) by this day, lots of brilliant ideas flying about. Great facilitating skills in the face of a challenging group dynamic. You shared care and attention fairly to each participant and gave adequate space for questions and concerns. You showed good flexibility and manoeuvrability and responded to the group energy. Thanks so much!*

3. V katerih trenutkih ste opazili, da so bili udeleženci še posebej zainteresirani, da so radi sodelovali? Ali bi lahko identificirali kaj je bilo tisto, kar jih je motiviralo? Ali ste opazili, kdaj je njihova motivacija padla, kaj jih je odvrnilo od sodelovanja?

Can you recall more specific moments in which the participants got more involved in the process? Did you notice what was that caught their attention? And in which moments they got bored or didn't show interest to participate? Did you notice what it was that demotivated them?

- **A:** Mislim, da je nekatere zelo motiviralo to, da so lahko izrazili svoj glas pred ostalo skupino in druge je ravno to demotiviralo. Najbolj mi je ostalo v spominu, kako so velikokrat, ko so udeleženci prišli na delavnico, takoj zgrabili vsak svoj inštrument, ki jim je bil tisti trenutek najljubši.

I think the opportunity to express themselves with their voice in front of all the group really motivated some participants, and at the same time demotivated the others. What stayed in my memory the most is how the participants grabbed their favourite instrument immediately when they came to the workshop.

- **K:** Pri skupinski improvizaciji so bili večinoma zelo pozorni na tistega, ki je vodil, razen če so imeli težave z igranjem glasbila in jim je to vzelo preveč fokusa.

When they were improvising they were very focused and attentive. They were really following the conductor, except if they didn't know

their instrument well and then they focused more on playing the instrument.

- **V:** Všeč jim je bilo lastno “proizvajanje” novih, nenavadnih glasov; kasneje, ko so poslušali sestavljanke teh posnetih glasov, so bili vsi zelo navdušeni. Včasih se je pa zgodilo, da so bili sramežljivi, ko so morali sami prijeti za mikrofona in nekaj zapeti.

They liked when they were making new, unusual sounds; after, when they were listening to this mosaic of sounds they loved it. But sometimes it happened that they were shy, when they had to grab a mic and sing.

4. Katere aktivnosti in sisteme bi vi želeli, da bi bili vključeni v take delavnice? Glasbeno in na splošno.

What are the activities and systems that you would like to see being implemented? Musical and otherwise.

- **A:** Delavnice, ki se dogajajo dlje časa in so ob točno določenih urah, tako, da vsak udeleženec točno ve, kdaj se delavnica izvaja, menim, da je potem obisk delavnic številčnejši. Pomemben je tudi prostor v katerem lahko vsak izrazi svoje mnenje in kreativnost, da se počuti varno to narediti.

Workshops that consist of more sessions, that take place for a longer time (more weeks, months) and have a fixed day and hour so every participant knows exactly when the workshop is. I think in this case more people would come.

- **K:** Jaz bi rada videla, če bi udeleženci skupaj delali muziko, morda uglasbili kakšno (pesem udeleženca MH), morda pisali besedila... Ampak vem, da je za to potrebna osebna motivacija s strani udeležencev, vsem glasba ni tako blizu, da bi se želeli toliko angažirati.

I would like to see the participants making music together, maybe take a poem (from participant MH?), maybe write lyrics... But I know that for this you really need the inner motivation of the participants, not everyone enjoys the music so much to engage in this way.

- **V:** Glede na sramežljivost nekaterih udeležencev in mišljenje nekaterih, ki se delavnic niso hoteli udeležiti, bi bilo po mojem dobro, da bi več peli in plesali; na začetku delavnice bi se morali neobremenjeno sprostiti, potem pa bi lahko izvajali predviden program delavnice.

Regarding the shyness of some participants and what some of the others who didn't participate said, in my opinion it would be good if there would be more singing and dancing. At the beginning of the workshop there could be activities with which they would relax without expectations or pressure – warming up – and after it would be easier to follow the planned program.

Participants (General Oral Evaluation)

Participant M: Kadar se je udeležil, mu je bilo zelo všeč, ampak ga je motilo, ker so se menili za odbojko v istem terminu. Najbolj všeč mu je bilo, ko so brali besedilo in peli pesmi, ki sta ju pripravila on in Shirin.

When he participated, he liked it a lot. But he often had volleyball in the same hours. The best thing for him was reading the lyrics and singing the songs that he and Shirin prepared.

Participant A: Najbolj všeč mu je bilo, ko so plesali. Petje mu ni bilo preveč všeč. Izpostavil je, da ni razumel dobro jezika in ker tudi ne govori še dobro slovensko ali angleško, mu je bil ples najbolj všeč. V prihodnje bi si želel še več plesa.

The best was dancing. He didn't like singing too much. He said that many things he didn't understand because of the language barrier, that's why dancing was the best. In future he would like more dancing workshops.

Participant R: Najbolj všeč mu je bilo, ko so plesali. Petje mu ni bilo preveč všeč. *He liked dancing the most. He didn't enjoy singing so much.*

Participant Z: Všeč mu je bil ples in petje, igranje inštrumentov ne toliko oziroma se ni udeležil (nisem razumela).

He liked singing and dancing, but not playing instruments (or maybe he just didn't try to play them. I didn't understand him well.)

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Skupnostna glasba z mladoletnimi prosilci za azil brez spremstva na Slovenskem

POVZETEK

Prispevek je refleksija na sklop glasbenih delavnic izvedenih z namenom povezovanja skupine preko skupnega glasbenega izražanja. Delavnice so se odvijale v azilnem centru v Postojni. V uvodu so obravnavane selitve v evropskem kontekstu s poudarkom na geografskih in družbenih dejavnikih, ki jih sprožajo, vključno z vlogo azilnega centra. Sledi predstavitev ciljev projekta ter orodij in postopkov za njihovo doseganje. Široko zastavljeni cilji so bili izhodišče za načrtovanje vsakega od posameznih srečanj ter dejavnosti, ki so se na njih izvajale. Na koncu so predstavljeni doseženi rezultati projekta, ki utemljujejo ustreznost uporabe glasbe za aktiviranje iskalcev zatočišča, poleg tega pa so predstavljeni še izzivi, prisotni ob izvajanju projekta, ter predlogi za prihodnje akcijsko raziskovanje. Prispevek zaključuje priloga s fotografsko dokumentacijo, ki omogoča vpogled v dogajanje na delavnicah, in povratne informacije učiteljev ter nekaterih udeležencev delavnic. Te so tudi podlaga za ovrednotenje projekta.