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REVIEW

Music, Culture and Society: Ideal Environments for Adults

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ABSTRACT

Music, as the backbone of artistic projects, provides ideal spaces for adults, improving their quality of life. This proposal is part of a larger investigation, from a research stay. This research, of a synchronous and descriptive nature, used the narrative and descriptive perspective, but from the lived artistic experiences. Through interviews with experts the desired information was obtained to write a report. The work was completed with a theoretical framework divided into different sections that include education music and adults, didactic space for music education in adults and interculturality as space for musical learning and sustainable Development Goals. The results confirmed the need to create spaces expressly for musical education and training for adults, regardless of whether or not they have previous musical training, since it is understood that adult profiles differ from children and adolescents, especially in terms of learning rhythms and needs. Among the conclusions, we can highlight the important relationship that is established between adults, society, music and culture. On the other hand, we are aware that there is a clear exclusion regarding access to artistic and cultural education.

1. Introduction and Justification

Music, in addition to entertainment, is already considered a tool for education, emotions, improvement of quality of life, it is used for social transformation. For many authors^[1] music is imprinted on society, it connects with social groups establishing links from the stimuli received by the environment and in human relationships. In the INSOLARTE report^[2] it is stated

that music is becoming relevant in society, in the quality of life of people, in educational and social inclusion, considered as an important instrument of social structuring, employability and sustainability. This report refers to artistic projects, structured by music, as links between people and different social contexts. Also, for other authors^[3] they are immersed in a massive musical consumption, the communicative function of music has

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been lost, which also means neglecting the interpretation of its true language. The communicative capacity of music, according to this author, is manifested from different processes that can be observed, measured and verified. This artistic manifestation is also part of the cultural identity of each community, linked to tradition, transformation and knowledge.

As history shows us, music has always been linked to a certain public, according to their tastes and social customs. In this line, some research^[4] says that highlights the study of music for a better understanding of the world, humanity and its societies, as well as from musical cognition, musicology or music therapy. Our proposal is based on a research stay at the University of Barcelona, in which we were able to learn about different artistic projects based on music and social transformation. Through interviews with experts, we obtained the desired information to write a report, however, what we present in this proposal is only part of the research stay.

We complement the work with a theoretical framework divided into different sections that include education and adults, music and adults, didactic spaces for music education in adults, music and interculturality as a space for musical learning, and finally, adults, music and Sustainable Development Goals (SDG). This brief theoretical review has allowed us to verify that there is still a significant gap regarding the inclusion of adults in music training and education. Even beyond learning itself and understanding music and interculturality as an inclusive tool, the adult profile is still not relevant in these environments.

The proposal aims to be, on the one hand, an invitation to reflect on the ideal or suitable spaces for the musical education and training of adults. On the other hand, the consideration to suggest and propose suitable spaces for musical learning in adults.

Culture and sustainable development, in our view, are framed within the parameters of education, as fundamental pillars that affect social welfare and quality of life. This approach allows us to connect with Amartya Sen's vision of capabilities^[5].

2. Education and Adult People

In consideration of many authors^[6], education has a direct impact on the progress of peoples. In this sense, adult education includes the different training actions that allow knowledge and skills in people who, due to age, can no longer be enrolled in school. These authors, in their conclusions, make a series of proposals and considerations of which we summarize below^[6]:

- Include adult education in all social initiatives and programs.
- Recognize that adult learning is an investment and not just entertainment.
- Increase human capital reserves.
- Carry out curricular innovations. It is considered essential to promote not only basic skills.
- Use appropriate pedagogical methods. That responds to the particular circumstances of adults.
- Establish appropriate strategies.

Adults have their own psychological characteristics that differentiate their learning process from that of children or adolescents. Motivation, culture, accumulated experiences and the need to acquire learning are aspects that are reinforced, and make the adult subject develop their cognitive abilities by articulating other learning dynamics, that must be taken into consideration, both in methodology and in didactics and the organization of their teachings^[7].

In other investigations^[8], the European population is reported regarding adults over 65 years of age and its significant increase in the general population. Estimating that by 2060, almost a third of the population will exceed that age. This author expresses the important need to attend to the diversity of this adult profile, according to their needs and characteristics, considering musical and artistic activities as a response.

2.1 Music and Adults

The experience carried out in a certain context^[8] includes different musical activities, of which we show a list below:

- Music listening
- Psychomotor coordination
- Personal music practice
- Music reading
- Musical technical vocabulary
- Musical iconography
- Cognitive aspects

These activities, shared with the previous author, suppose the global perception of what complete musical learning would be, combining both the musical language itself and its practice and interpretation. What is not specified are the ideal spaces for the musical education of older people.

The second activity^[8] refers to motor coordination, in which from music the pulse, movement, rhythm, through the body, of body movements is perceived, strengthening the coordination related to movement. These activities that imply the corporal expression, link perfectly with the work by other author^[9], on the Dalcroze pedagogy, initially designed for its higher education conservatory students. However, and

observing the potential of its motor games, it is also applied to children, adapting the activities according to ages and profiles. From this work, a series of activities according to age are collected, from which those included in adult ages have been selected :

Table 1. Activities for music education in adults (Vernia et al., 2016).

From 18 to 65 years
<ul style="list-style-type: none"> • Group interpretation from corporal expression. - Improvise body rhythms that adapt to what is heard. - Improvise body movements that contrast with the expression of what is heard. • Vocal interpretation. - Sing marking the pulse with the feet (walk freely).

In the opinion of Sobol^[10] and that we share, in recent years education throughout life has become more evident, which means that adults have greater possibilities to be part of educational environments, to acquire better skills. Professionals. However, artistic education does not have to be outside these environments. On the other hand, this author points out the peculiarities of the teaching role in these music profiles for adults, both due to expectations and characteristics. Therefore, education throughout life opens the possibility of practicing music to everyone, understanding that music learning for adults must be both in the formal part and in the non-formal part.

In this line, we find profiles of adults who choose music as a professional alternative and others as a simple hobby. But their general objectives are the same, to obtain musical education and training, therefore, the spaces should also be the same (musical schools, universities, academies, musical schools, courses, in private classes, etc.). Taking into account, andragogy (education sciences aimed at adults), music studies cannot be conditioned by factors such as age^[10].

2.2 Didactic Spaces for Musical Education in Adults

After presenting the doctoral thesis on the musical language for adults by Vernia-Carrasco^[11], there is still uncertainty and emptiness in the didactic and andrological spaces for teaching and learning music in adults. Nevertheless, we find an exceptional and voluntary case, about musical training in a professional music conservatory in Ceuta^[12]. This project, which arose from the need to cover student vacancies due to shortages at an early age, discovered the great interest that adults had in learning music in standardized spaces, such as music conservatories. This is the only known Spanish case, except for the experience of the EMA project^[11] and the current

MEPA project (Music Education Project for Adults), which It takes place in a space for adult training, coordinated by Vernia-Carrasco^[13], which takes place at the Burriana Adult Training Center (Castellón, Spain).

The aforementioned manifesto^[14] exposes some challenges and barriers for adult music students:

- Challenges: Everyone can study music, without any type of exclusion, by age, abilities. It is not necessary to achieve a level of excellence, since that is not the purpose. Age is not a conditioning factor to be good at something (being older does not mean being better). Progress should not be the only element to evaluate in adults. Errors must be assumed as part of the process, not because we are adults we will make fewer mistakes, it is part of being human.
- Barriers: Psychological : self-confidence that decreases with age with the cognitive baggage that it possesses. Fear of failure and pressure to advance or progress in learning.
- Time: family, work and other commitments.
- Cost: instruments, materials, tuition, transportation. Needs or deficiencies: premises or spaces, teachers and availability of material.
- Physical : where to practice or act. Or some type of disability such as decreased vision, hearing or others.

Recent research by Vernia-Carrasco^[11] in this area indicates that the problem is not yet resolved, and although research is advancing and confirms the need for a music learning space for older people, the reality is that progress it only occurs in the results and not in their application. The music education project for adults, MEPA (Music Education Project for Adults) in its acronym in English, which takes place in a space for training adults, is the continuation of that initial idea that started in 2015 and, after to demonstrate its value and potential, it was not implemented due to the lack of resources, means and the inexistence of a legal framework that protects this student profile.

Taking the importance of educational spaces, the research of Arango^[15] analyzes different musical learning environments within the framework of a given society. Beyond music as indoctrination, there are spaces that respond to cooperation and social movements. Although this author does not respond to our proposals, we consider that research is important as it invites reflection on the importance of musical learning spaces.

2.3 Music and Interculturality as a Space for Musical Learning

Understanding interculturality as the interaction between two or more cultures in such a way that

none is above the other, respecting cultural diversity and promoting dialogue to resolve possible conflicts and seeing the different cultures that today try to live and survive in our country, actions are necessary that are aimed at promoting coexistence and mutual enrichment, since cultural diversity can enrich a country, everything depends on the actions of the people who live together^[11].

In the opinion of Schmelkes^[16], Interculturality supposes a relationship between groups of people with different cultures, understanding each other in positions of equality and assuming that diversity supposes a wealth, without forgetting the understanding and respect between cultures, recognizing the other as different, but without separating him. According to this author, intercultural education must serve the entire population, since it is a relationship between cultures. In addition, the curriculum must be adapted so that interculturality is transversal to all educational levels, without forgetting that the battle for interculturality. It cannot be carried out without adults, promoting not only the linguistic field but also the cultural field from their own perspective and also breaking with socioeconomic differences.

Culture, according to the Freiburg Declaration of Cultural Rights^[17], includes values, beliefs, convictions, languages, knowledge, arts, traditions, institutions and ways of life, through which people express their humanity, and the meanings that gives its existence and its development. In this Declaration and with respect to Education, its art. 6 states that every person, individually or collectively, has the right, throughout their existence, to education and training that, responding to fundamental education-al needs, contribute to the free and full development of their cultural identity, provided that they are respected the rights of others and cultural diversity.

For Gómez Lara^[18], interculturality is not relegated only to immigrants, but must attend to the cultural plural-ism of today's society, referring to all cultural elements, therefore intercultural education goes beyond the school, to approach to other spaces such as health, work, coexistence. As this author says, Spain is already a multicultural State in terms of politics, religion, culture, language, etc. Highlighting the gap that exists between theoretical reflection and educational practice in terms of interculturality, since this must be addressed to all. Nevertheless, in practice it usually only refers to immigrants.

In this line of interculturality and music education for adults, we again find a gap in our environment, because although different projects related to

interculturality and music education have been found, these are mainly related to school environments and adolescents. Although the importance of interculturality for inclusion is recognized, such as the work of Book [19], who takes the song as an intercultural tool, no similar models are found that take adults among their objectives.

2.4 Adults, Music and Sustainable Development Goals (SDGs)

Culture and sustainable development, in our view, are framed within the parameters of education, as fundamental pillars that affect social welfare and quality of life. This approach allows us to connect with Amartya Sen's vision of capabilities^[5].

In the UNESCO document^[20] whose objective is to write methods to integrate education for sustainable development (ESD) in primary and secondary education. This document also makes reference to the 1987 Brundtland Commission Report, where sustainable development is defined as development that meets current needs without compromising the ability of future generations to meet their own needs". On the other hand, and taking into account the fields where music can have a positive impact, the stress factors that are generated are added to the noise pollution, in this the students must be influenced, to acquire the necessary skills and abilities that make them a consumer of music (or noise) aware of the environment, natural resources and how the proper use of sound can contribute to a better quality of life (we have some examples in medicine: ultrasound, resonance, etc.).

As explained in the United Nations Development Program^[21], the Sustainable Development Goals (SDGs), also known as World Goals, aim to eradicate poverty, protect the planet and ensure that may all people enjoy peace and prosperity. These are 17 objectives that offer guidelines and goals aimed at being adopted by all countries. The SDGs replace the Millennium Goals, and began their journey in 2016 promoted by the UNDP (United Nations Development Program). In addition, the SDGs need collaboration, in addition to governments, society, and citizens.

The 4 SDG refers to Education (Ensure inclusive, equitable and quality education and promote lifelong learning opportunities for all)^[22] in its guide on this SDG and its breakdown, to the 2030 agenda sets out 7 goals and 3 means of implementation:

- Goals:

1) ensure that all girls and boys complete their education cycles primary and secondary education,

which must be free, equitable and of quality and produce relevant and effective school outcomes.

2) ensure that all girls and boys have access to care services and early childhood development and quality preschool education, in order to who are prepared for elementary school.

3) ensure equal access for all men and women to quality technical, vocational and higher education, including university education.

4) Substantially increase the number of young people and adults who have the necessary skills, particularly technical and professional, to access employment, decent work and entrepreneurship.

5) eliminate gender disparities in education and ensure equal access for vulnerable people, including people with disabilities, indigenous peoples and children in situations of vulnerability, to all levels of education and training professional.

6) ensure that all young people and at least a substantial proportion of adults, both men and women, have literacy and numeracy skills.

7) ensure that all students acquire the knowledge and skills necessary to promote sustainable development, including through education for sustainable development and the adoption of sustainable lifestyles, human rights, gender equality, the promotion of a culture of peace and non-violence, world citizenship and the appreciation of cultural diversity and the contribution of culture to sustainable development, among other means.

- Means of implementation:

a) build and adapt educational facilities so that they respond to the needs of children and persons with disabilities, are gender sensitive and provide safe, non-violent, inclusive and effective learning environments for all.

b) substantially increase globally the number of scholarships available to developing countries, in particular least developed countries, small island developing States and countries in Africa, to enable their students to enroll in higher education programmes, including vocational training programs and technical, scientific, engineering, and information and communications technology programs in developed and other developing countries.

c) substantially increase the supply of qualified teachers, including through international cooperation for teacher training in developing countries, especially least developed countries and small island developing States.

- Goals related to education in other SDGs:

- Health and wellness or gender equality

- Decent work and economic growth o Responsible production and consumption

- Climate Action

- Fundamental principles of the 4 SDG:

- Education is a fundamental and enabling right

- Education is a public good.

- Gender equality is intimately linked to the right to education

- for all.

Music can reach where the word does not reach, but it can also raise awareness and influence people's awareness from many and diverse cross-cutting issues, which can range from noise pollution, the misuse of recycling or also from research projects to fight poverty or improve people's quality of life. There are many songs that we can find through the national and international repertoire that are intended to raise awareness among children and adults about the environment, healthy customs for health and quality of life, for gender equality, etc. For this reason, it is important that this discipline, from the teaching and student fields, must become aware of the great and serious world changes, to educate in ethics and conscience, in values and for a better society^[5].

3. Methodology

Social research can be understood as a way to find out about social problems or needs. Our research, of a synchronous and descriptive nature, used the narrative and descriptive perspective, but from the artistic experiences lived and to be lived. According to Blanco ^[23], the same specialists accept that narrative research has many points in common with other types of qualitative research, such as autobiography and life stories, or autoethnography. The tools used were, on the one hand, the interview, which was developed in two sessions and with two music education professionals in different didactics, one of them a specialist in Dalcroze pedagogy. The two professionals also have experience in training with adult musicians. On the other hand, the focus group was used, which included 4 music education professionals related to adults, such as training at the university, although only two of them were directly related to musical learning of adults.

In the following table we can see the sessions and objectives in each of the instruments used for data collection:

Table 2. Tools, sessions and objectives of the sessions.

Tools	Sessions	Goals
Survey	In different sessions throughout length of stay. Individuals and groups	Know the state of the matter fact and the opinion of the experts.
Interviews	Two sessions	Give a more centralized opinion on a teaching profile and the repercussion in the formation of the
Focus group	Different sessions during the room, grouped in themes related to objectives.	Have a discussion about the theme of the stay for the reflection and proposal of options of implementation

4. Results

The interviews confirmed the need to create spaces specifically for music education and training for adults, regardless of whether or not they have previous musical training, since it is understood that adult profiles differ from children and adolescents, especially in terms of rhythms and needs learning.

In the focus group, information was collected on different artistic projects that integrate society, that is, that also serve adults as active participants. As can be seen in Table 3.

We have arranged some of the projects highlighted by the participants in the following table:

Table 3. Artistic projects of social transformation.

“Esbart Català de Dansaires” (Barcelona, Spain).	They dance and make all the people in the neighbourhood who want to participate. You can be part of the dance corps at a stable level or you can go to dance in the weekly session that they do every Friday and the one of the indicated parties.
El Tecler - Classroom of Traditional and Popular Music – (Tarragona, Spain).	The project, AMTP, was initiated by the Department of Culture of the Government of Catalonia in the 1992-93 academic year and continued its management until the 2011-12 academic year. Currently the project continues in the hands of private entities scattered throughout three parts of the territory: Tortosa, Girona and Tarragona. The goal is that everyone can play and make traditional and popular music and participate in its manifestations.
Rhythm in the neighbourhoods	Organization that works musical education with children of different neighbourhoods of Nicaragua.
XAMFRÀ (Barcelona, Spain)	Social impact in neighbourhoods of Barcelona. Music center and scene of the Raval of Barcelona that uses music, theatre and dance as tools for participation and social inclusion.

These projects show the value and positive impact on society. Transforming environments and facilitating social and educational inclusion from the arts.

The focus group also contributed discussion and reflections on the rigor in musical training, the need to have music teaching specialists in schools, as well as the importance that these spaces are also open to adults, and that their music dozens have specialized training in adults and music.

5. Discussion

Knowing the opinions of experts related to artistic projects for social transformation, raises on the one hand the important relationship that is established between music, culture and society, with a special link in adults. On the other hand, the need for spaces, which we call ideal, where adults escape from their routines, to improve their quality of life through art and culture. Nevertheless, we are aware that there is a clear social and educational exclusion linked to the ease of access to artistic education.

Educational exclusion in the field of music education for adults continues to be a reality, and although artistic projects minimize this exclusion, it is still necessary to create specific spaces for this profile of students.

6. Conclusions

From the information obtained, we can consider that artistic projects can be tools for improving educational quality, quality of life, social and educational inclusion, connecting directly or indirectly with the 17 Sustainable Development Goals. We are also aware that artistic spaces are not accessible to all people, so we are witnessing a clear exclusion, which, from our point of view, artistic education and training can help change.

Artistic projects are a tool for social and educational inclusion aimed at society and open to adults. Their implementation transforms neighbourhoods and cities, committing to educational inclusion without excluding learning profiles. In this sense, interculturality as a project still presents a gap in terms of the recognition of adults in their actions, since their presence is mainly in primary and secondary school environments, especially. Intercultural education must serve the entire population, since it is a relationship between cultures. In addition, the curriculum must be adapted so that interculturality is transversal to all educational levels^[16].

When we talk about adult education, we mainly think of literacy, however, we find many and diverse areas of education and training for this profile, such as

training in languages, arts or any other area or discipline, except music training.

We consider that an adequate space for musical training in adults would be the Training Center for Adults. Or the Music Conservatories could be recognized and enabled for these profiles. In this sense, it is important to remember that Adults have their own psychological characteristics that differentiate their learning process from that of children or adolescents.

Methodologies are also aspects to take into account. Musical learning as practical learning requires methodologies or active pedagogies, which should not be diminished by the fact of dealing with adults. Pedagogies such as Dalcroze are suitable, according to the experts participating both in the interviews and in the focus group, for musical learning for all ages. In this sense, authors such as Vernia-Carrasco^[24] or Sarfson^[8] highlight activities that involve body expression, with displacement in space. This does not lead us to understand that musical learning spaces must also be wide and diaphanous, and not in the way that adults might be supposed to learn.

This Sobol artistic training^[10] considers that adults do not have to be outside these educational environments. In this sense, education throughout life opens the possibility of practicing music to everyone, understanding that music learning for adults must be both in the formal part and in the non-formal part.

The obstacles that are included in the AAVV manifesto^[15] cannot be forgotten, where it is highlighted that everyone can study music, without any type of exclusion, due to age or ability. Without physical obstacles, due to needs or deficiencies or for social or economic reasons.

Conflict of Interest

There is no conflict of interest.

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