



1506
UNIVERSITÀ
DEGLI STUDI
DI URBINO
CARLO BO

DISCUI
DIPARTIMENTO
DI SCIENZE DELLA COMUNICAZIONE,
STUDI UMANISTICI E INTERNAZIONALI



HR EXCELLENCE IN RESEARCH

SEYO 2024: Music, Relationships, and Organization in an Intensive Educational Experience

Research report

Project funded under the grant program

“Nutrire. Opportunità culturali per le bambine e i bambini più fragili”

(Nurturing. Cultural Opportunities for Vulnerable Children)

Wanda Di Ferdinando Foundation

Lorenzo Giannini, PhD

Associate Professor

DISCUI - Department of Communication Sciences, Humanities and International Studies
University of Urbino Carlo Bo, Italy

In collaboration with

LiberaMusica APS

Pesaro, January 9, 2026





SEYO 2024: Music, Relationships, and Organization in an Intensive Educational Experience

Introduction

This report outlines the results of a study centered on the SEYO 2024 (Sistema Europe Youth Orchestra) residency, hosted in Pesaro and Urbino in July 2024 as part of the Pesaro Italian Capital of Culture initiative. This work belongs to a larger research trajectory conducted alongside LiberaMusica—the event's local partner and a long-standing advocate for inclusive music education inspired by the *El Sistema* model.

This research is driven by the opportunity to examine, in an intensive setting, the underlying dynamics of inclusive collective music education. SEYO acts as a high-density relational and organizational 'snapshot,' bringing to the surface—within a condensed timeframe—the processes, tensions, and opportunities that typically remain diluted in everyday contexts. Rather than a mere standalone event, the residency functions as a catalyst that amplifies the structural challenges and practices inherent to cultural welfare and inclusive pedagogy.

This study employs a qualitative methodology, drawing on a diverse range of data collected both during and after the residency. Our dataset includes reflective journals from participants, volunteers, chaperones, and organizers; surveys distributed to youth musicians and mentors; on-site ethnographic observations; focus groups; and informal interviews with families, teachers, and staff. This multi-vocal approach allows for a comprehensive reconstruction of the residency from diverse perspectives, weaving together individual lived experiences, collective practices, organizational dynamics, and the material conditions that facilitated—and at times hindered—the event's execution.

The report is organized into four primary sections. The first contextualizes the residency within the broader scope of Il Cantiere Sociale della Musica, a three-year initiative launched by LiberaMusica with the support of the Wanda di Ferdinando Foundation. This section reconstructs the project's overarching framework, its intervention logic, and its operational guidelines. It also addresses the *El Sistema* model, its European adaptations, and LiberaMusica's specific positioning within the landscape of inclusive orchestral practices. Finally, this section analyzes data from the program's inaugural 2023 summer residency, providing a comparative baseline to identify both continuities and unique aspects of the SEYO experience.

The second section introduces SEYO as a European network and an artistic-educational initiative, tracing its history, mission, and the defining features of the 2024 edition. It examines the participating orchestral programs, analyzing how each interprets and adapts the *El Sistema* paradigm across different national and social contexts. From this analysis, several recurring conceptual frameworks emerge—viewing the orchestra as a mechanism for social transformation, a space for belonging and protection, or an educational infrastructure. These typologies help situate SEYO within a broader European ecosystem of music practices focused on social inclusion.

The third section forms the analytical core of the report, presenting the empirical findings of the study. Based on the collected data, the analysis reconstructs nine central dimensions of the residency experience: the intensive, immersive timeframe of the campus; the role of the body, physical exhaustion, and material conditions; the often invisible organizational and logistical labor; the differentiated modes of participation tied to roles and positions; educational relationships and adult mentorship frameworks; music-making as a collective process; the ten-

sions surrounding inclusion, conflicts, and implicit hierarchies; social dynamics, cross-cultural exchange, and bond-building; and the outcomes regarding learning, motivation, and transferability back to participants' home contexts.

The fourth and final section offers a comprehensive evaluation of the experience, examining its inherent contradictions. SEYO acts as a powerful relational catalyst, fostering deep bonds, intensive learning, and personal growth rarely achievable in standard settings; yet this very intensity also exposes vulnerabilities, organizational constraints, and asymmetries in role and expertise. Rather than treating this duality as a minor byproduct, the report analyzes it as a structural feature that demands pedagogical, organizational, and sustainable intervention.

Ultimately, this report aims to offer a nuanced, situated examination of a complex phenomenon, bridging its artistic, educational, relational, and organizational dimensions. The analysis operates across interconnected strata – intersecting individual lived experiences with collective dynamics, musical practices with material conditions, and informal processes with formal structures. By doing so, it seeks to capture the concrete realities of the SEYO residency and underscores its broader implications for inclusive educational and cultural initiatives directed at children and youth.

1. Context and background of the experience

1.1 LiberaMusica in the Context of Inclusive Music Education

LiberaMusica is an experience deeply inspired by the model of *El Sistema* in Venezuela, the program launched in the 1970s by José Antonio Abreu with the aim of providing children and youths from marginalized backgrounds with the opportunity to play in an orchestra. Over time, *El Sistema* has become an international benchmark for inclusive music education, combining free access to instrument training with a vision of the orchestra as an educational community capable of generating meaningful impacts not only musically, but also socially and relationally.

LiberaMusica adopts this foundational framework and adapts it to the local level, developing a mission that bridges social inclusion and high-quality musical training. The orchestra is embraced as a structured learning space, where collective practice is not merely a means to achieve artistic results, but also an opportunity to build shared rules, mutual responsibilities, and a sense of belonging. From this perspective, the experience of making music together is seen as capable of influencing the processes of identity construction and social participation for children and youths, even in the absence of outcomes geared toward musical careers. Thus, the educational impact is primarily attributed to the relational and symbolic dimension of the experience, rather than to measurable individual results.

The association's activities engage a plurality of actors: children, adolescents, families, teachers, volunteers, and local institutions. Operationally, LiberaMusica provides musical instruments on free loan, organizes intensive camps and concerts in the city's symbolic venues, and builds collaborative networks with schools, conservatories, and professional orchestras. These actions aim to reduce the economic and social barriers that limit access to music education, while simultaneously creating a stable and recognizable educational environment within the local community.

To theoretically contextualize LiberaMusica's experience, a first useful reference is the field of community music. Developed primarily within the Anglo-Saxon world, this approach views

music not as an aesthetic end in itself, but as a practice of social participation and inclusion. Seminal studies (Veblen, 2007; Higgins, 2012) demonstrate how making music together can function as a mechanism for community building, strengthening social bonds, and amplifying the voices of those excluded from conventional cultural networks. In Italy, community music practices have often intertwined with school-based initiatives and programs inspired by international models, taking on different forms depending on local contexts.

Within this landscape, El Sistema represents the most influential model. Launched in Venezuela in 1975, the program from the very beginning promoted a vision of the orchestra as an educational community, where musical training is integrated with instruction in discipline, cooperation, and a sense of belonging. In a few decades, this approach has been adopted and adapted across numerous countries, contributing to the expansion of inclusive orchestral programs in highly diverse social contexts.

The literature on El Sistema highlights both the potential and certain criticisms. On the one hand, several studies underscore its capacity to create educational opportunities in contexts where none previously existed, to sustain the musical motivation of children and youths, and to strengthen community networks (Baker, 2014). On the other hand, some analyses highlight a tendency to reproduce hierarchical organizational structures, with limited room for individual creativity (Logan, 2016). The tension between social inclusion and musical discipline thus emerges as a structural knot within the model.

In recent years, several European programs have reinterpreted this paradigm by adapting it to specific contexts. Two significant cases analyzed by Sarrouy are the *Dream Orchestra* in Sweden and *El Sistema Greece*. The Gothenburg *Dream Orchestra* (Sarrouy 2023a) was established to address the needs of migrants and refugees, offering free instruments and lessons while using churches and schools as community spaces. In this context, music becomes a vehicle for intercultural integration and language acquisition. However, ethnographies highlight certain challenges, including a high dropout risk among pre-adolescents and a heavy emotional burden on teachers, who are often required to perform socio-pedagogical functions that extend beyond their musical expertise.

On the other hand, *El Sistema Greece* (Sarrouy 2023b) operates in urban schools and refugee camps within a highly diverse context, characterized by the presence of students from dozens of countries with different languages and backgrounds. The approach adopted is pragmatic: clear level progressions, concrete goals, and a focus on countering phenomena such as bullying and xenophobia. Families participate actively, particularly through logistical and bureaucratic support, while the project's sustainability is secured by partnerships with international actors such as UNICEF and UNHCR. In this setting, the question of repertoire takes on a central role: the orchestra maintains a symphonic foundation but integrates arrangements that pair Beethoven with traditional Balkan pieces or rearranged Greek folk songs for choir and orchestra, offering the youth cultural recognition as well as technical training.

Comparing LiberaMusica with these European cases helps contextualize its experience. Like the *Dream Orchestra* and *El Sistema Greece*, LiberaMusica operates within an inclusive framework, where the daily challenge lies in balancing artistic quality and social goals. Free access to instruments is a common element, as is the need to build and maintain support networks around the participants and their families. Focus groups conducted with organizers and teachers reveal how, over time, the association has become deeply rooted within the local community, capable of providing educational continuity and a sense of belonging. In this respect, while not dealing with the migratory "super-diversity" described in the Greek case, LiberaMusica faces a similar challenge: building community cohesion at the local level, transforming the orchestra into an ecosystem where the artistic and social missions are closely intertwined.

In addition to this dimension, LiberaMusica's strong initial emphasis on special education distinguishes it within the international landscape. This defining characteristic developed primarily through training and follow-up connected to the *Manos Blancas* model, which integrates musical, gestural, and visual languages – including the use of Italian Sign Language (LIS). The continuous involvement of professionals with specific expertise in disability support has guided the long-term structuring of the association's working group and pedagogical framework. Within this context, the Coro di Mani Bianche (White Hands Choir) serves as a highly significant cohesive space for the core operational team. Within the orchestra, however, inclusion processes unfold differently. The high number of actors involved and their heterogeneous skill sets—which are not consistently paired with specific training in inclusive practices—render the work less cohesive and more challenging. Ultimately, this marked focus on special needs inclusion within an orchestral setting represents a highly original approach among European organizations inspired by El Sistema.

1.2 Project Genesis and Structure

LiberaMusica's experience with SEYO was part of a broader three-year project initiated under the institutional and local framework of the “Nutrire. Opportunità culturali per le bambine e i bambini più fragili” [Nurturing. Cultural Opportunities for Vulnerable Children] grant. The Wanda di Ferdinando Foundation backed this initiative to position culture at the center of individual growth and social cohesion. Consequently, culture is viewed as a fundamental resource for communities, especially where access to educational opportunities is unequal. The grant explicitly aligned with the Pesaro Italian Capital of Culture 2024 program, which viewed culture as both a driver for local development and a tool for integration, innovation, and socioeconomic growth. Its specific priority was to counter educational and cultural poverty in a broad sense – meaning it encompassed more than a lack of material resources, extending to the restricted opportunities for youth under 18 to experiment, learn, and develop aspirations through meaningful cultural experiences.

In terms of intervention logic, the grant funded three-year projects rooted in the Province of Pesaro and Urbino. These initiatives were designed to activate local networks and foster collaborations among diverse stakeholders, particularly Third Sector organizations, schools, and cultural entities. Key qualifying criteria included the active participation of beneficiaries, the enhancement of both formal and informal local networks, strong organizational and management practices, and a view of communication as an integral part of the expected social change. Overall, this framework enabled intensive cultural experiences based on shared practices, informal learning, and the creation of temporary environments with high relational density. LiberaMusica's experience fit within this scope, effectively embodying and highlighting the grant's primary objectives and operational strategies.

Within this framework, LiberaMusica launched a three-year project titled *Il Cantiere sociale della musica* [The Social Workshop of Music], running from February 2023 to December 2025. This initiative leveraged ensemble music as an educational, social, and cultural tool to connect diverse spheres, including early childhood, schools, local communities, and cultural entities, through continuous shared practices. Central to this proposal was LiberaMusica's role as a liaison among educational, social, and cultural services. The association aimed to coordinate public and private partners and foster collaboration by actively building and expanding the local network. Consequently, the project included targeted meetings and formal collaboration agreements with Third Sector organizations, public institutions, and private entities, with a

strong focus on long-term sustainability. This diverse local partnership – which involved the Municipality of Pesaro, schools, cultural foundations, and associations – firmly rooted the initiative within the community while remaining open to broader international connections.

The project was designed to operate within the Social Territorial Zone No. 1 (ATS 1), which encompasses the municipalities of Pesaro, Gradara, Gabicce Mare, Tavullia, Vallefoglia, Montelabbate, and Mombaroccio. Within this framework, LiberaMusica aimed to establish stable links among schools, social services, cultural entities, and local associations. Rather than a traditional music school, the proposed initiative comprised a structured set of interventions based on networking and the integration of artistic quality with social goals. Culturally and educationally, the proposal treated music as a core language for personal development, active citizenship, and social inclusion, aligning with the European Key Competences for Lifelong Learning. Music education was thus framed as a space for collaboration and exchange—both horizontally among schools, organizations, and communities, and vertically by engaging children, youth, tutors, teachers, and musicians of diverse ages and backgrounds.

This approach is rooted in the experience LiberaMusica has developed since its founding, which focuses on creating ensemble music programs accessible to children from economically and socially vulnerable backgrounds. At the core of this experience is the belief that cultural participation and music education are fundamental rights, independent of a family's financial or cultural resources. This stance stems from a critical analysis of music education in Italy – particularly for the 0–10 age group – where provision is largely private and access depends heavily on household income. Beyond these financial barriers, more subtle selection mechanisms exist within traditional music programs. Requirements such as strict continuity, intense individual commitment, and continuous parental support often reproduce initial social inequalities. Within this context, LiberaMusica addresses not only financial accessibility but also the development of educational skills and support networks necessary to sustain children and families through medium- and long-term training.

A central element of this approach is building continuity between after-school music programs and the opportunities offered by the public education system. Children and families receive guidance on available pathways – such as music-oriented middle schools, music high schools, and conservatories – while maintaining the option to play in an orchestra as a value-adding component of their education. This strategy is particularly relevant today, as traditional music pedagogy undergoes significant transformation and a reconsideration of its predominantly individualistic models. From this perspective, orchestral activities welcome children from both public and private schools, making ensemble playing freely accessible as a collective educational practice.

Accessibility is a structural element of this approach, addressing both financial barriers and the linguistic or cognitive challenges faced by children with special educational needs. Regarding financial access, the association provides sliding-scale fee reductions and exemptions based on family income. Regarding cognitive and linguistic access, the focus centers on incorporating diverse communication and participation modalities. To this end, the organization leverages the previously mentioned pedagogical model of *El Sistema* and the *Manos Blancas* choirs. LiberaMusica permanently adopts this approach as an example of collective music-making that pairs high artistic expression with deep inclusion, showcasing and valuing diverse skills and forms of communication.

The project's title directly invoked the historical legacy of the *Cantiere Internazionale d'Arte di Montepulciano* [International Art Workshop], positioning it as a conceptual framework for participatory culture driven by active community engagement. Within this paradigm, Pesaro was conceptualized as an "urban laboratory" designed to foster interaction between ar-

tistic practice and community life, thereby challenging conventional boundaries between performers and audiences, or creators and consumers. Consequently, the city serves as a generative hub that mobilizes material, symbolic, and relational resources to sustain co-created artistic pathways. Concurrently, the surrounding rural territories and villages are integrated into this vision as protective, supportive ecosystems essential to the care, developmental growth, and overall well-being of the participants.

Sustainability and environmental awareness were explicitly embedded into the project's educational and cultural design. This eco-centric framework directly shaped several foundational music activities; most notably, the *StraTivari* project leveraged music education to promote sustainable practices by utilizing plastic waste to construct instruments for early childhood pedagogy. Synthesizing these elements, the project established a highly intensive, participatory, and relational ecosystem. This approach successfully engaged children, youth, and adults within a non-formal yet rigorously structured educational environment, while driving collaborative networks well beyond the local territory.

The institutional trajectory of LiberaMusica exemplifies the strategic adaptation of international pedagogical models into a localized framework, driven by autonomous, iterative planning deeply responsive to community needs. Over time, the organization has solidified a robust multi-sectoral network bridging schools, social services, cultural entities, and public institutions. Key milestones demonstrating this institutional validation include the formal recognition granted in 2021 by the regional healthcare authority (ASUR) for the association's inclusive methodology, long-term partnerships spanning early childhood education, nurseries, and primary school clusters, and high-profile public events co-produced with the *Ente Concerti di Pesaro* at the historic *Teatro Rossini*. Building upon this foundation, the three-year project was designed to scale this ecosystem further by integrating new strategic alliances – most notably with the *Rossini Opera Festival* – thereby anchoring the synergy between the cultural sector and social welfare.

The project's design effectively mobilized pre-existing operational and experiential resources within the association, leveraging a diverse pool of professional expertise that spans musicians, educators, social workers, cultural mediators, and project coordinators. This multidisciplinary composition facilitated the seamless integration of artistic, educational, and social dimensions, serving as a foundational enabler for inclusive and participatory music-making. Crucially, these internal assets were augmented by a robust, multi-tiered network of established relationships. Locally, this translated into active partnerships with social and musical entities; nationally, it operated through the *Sistema Abreu – Italia network*, which provides avenues for professional development and benchmarking against analogous models; and internationally, it was reinforced by strategic linkages with organizations such as the previously mentioned *El Sistema Greece* and *Sinfonía por el Perú*, thereby amplifying mutual learning and transnational knowledge exchange.

Taken together, these internal assets and relational networks established the operational framework for LiberaMusica, deeply anchoring its interventions within local fieldwork and the association's accumulated expertise. Inclusive music-making practices were thus seamlessly interwoven with a vision of culture as a shared, everyday civic experience. Within this paradigm, the concept of the "city-as-a-workshop" denotes a tangible, ongoing process of collective construction.

The project's core objectives sought to permanently integrate educational, social, and cultural dimensions through decentralized, community-wide initiatives. Music education was thus paired with tailored pedagogical and outreach practices that incorporated environmental themes alongside a curated program of public events. Central to this strategy were dedicated

inclusive pathways designed for children with diverse abilities and socially or economically vulnerable minors; crucially, this approach actively engaged families as foundational stakeholders within the educational and relational ecosystem.

The project positioned artistic practices as central tools for social inclusion. Musical activities were conceived as simultaneously educational and performative experiences, designed to generate opportunities for encounters, visibility, and public recognition. Consequently, events, concerts, workshops, and performances served as part of a strategy for openness and dialogue with both the local community and broader contexts, extending cultural participation beyond traditional educational settings.

The project also pursued a cross-cutting objective to build and strengthen proximity networks rooted in trust and mutual support among practitioners, families, and parents. Achieving this required coordinating closely with local services and musical institutions to design integrated, coherent pathways that consistently address identified social and educational needs. All project initiatives were ultimately guided by a core mission: to prevent distress and foster well-being and quality of life for vulnerable individuals, including those facing social hardship, psychological vulnerability, or disabilities.

The project's expected outcomes included establishing a recognized benchmark in music education, launching school programs that integrate music and environmental education, and strengthening an operational network among public agencies, associations, and related local organizations. These efforts were complemented by training programs and seminars on music and human rights, alongside musical and performance events designed to showcase developed practices and engage the wider public.

Within the three-year project, the *Cantiere Musicale* [Musical Workshop] served as the primary framework for pioneering intensive, collective musical experiences tailored to youth aged 10 to 18. This model featured an annual summer music campus designed to consolidate the educational pathways developed in the preceding months through both in-person and remote learning. The campus functioned as a high-intensity, immersive educational and social space centered on ensemble music-making, communal living, and daily shared experiences. Building on this foundation, during its second year, the *Cantiere Musicale* hosted the SEYO event, reinforcing the campus's role as a vital hub connecting educational, artistic, and social practices.

A defining feature of the *Cantiere Musicale* was its international scope, achieved by welcoming youth from music programs operating in vulnerable environments, such as European refugee camps and urban peripheries in South America – specifically Venezuela, Peru, and Brazil. The participation of these young musicians served as an opportunity for direct exchange among diverse background experiences, demonstrating concretely how music and culture can empower individuals to transcend marginalization. Alongside this international dimension, the project collaborated with young musicians from the *Sistema di Orchestra e Cori Giovanili e Infantili in Italia* [Italian National Network of Youth and Children's Orchestras and Choirs], particularly the *Orchestra Nazionale Sinopoli Junior*, which brings together youth from various regions across Italy. Consequently, the *Cantiere Musicale* successfully intertwined local, national, and international experiences within a single operational framework.

From its inception, the *Cantiere Musicale* prioritized long-term sustainability and continuity through a hosting strategy driven by direct community engagement. This approach relied on host families associated with LiberaMusica, working alongside local facilities to optimize financial resources and deepen the project's connection to the local context. During project implementation – particularly for the SEYO event, discussed in detail in subsequent chapters – this hospitality network expanded to include additional stakeholders, notably the University of Urbino Carlo Bo, which provided residential accommodations. Within this framework, the

Cantiere Musicale operated as a flexible model that integrated educational, artistic, and community dimensions. By adapting to practical implementation conditions, it established the foundation for intensive, international musical experiences, effectively translating the funding call's objectives into a structured, deeply rooted, and innovative initiative.

1.3 Conceptual Frameworks and Operational Orientations

Alongside reconstructing the project and institutional framework, this research highlights the core conceptual frameworks shaping how LiberaMusica and its related initiatives are conceived and organized. These frameworks recurrently influence how educational and musical actions are designed, implemented, and evaluated, establishing shared orientations that directly impact practices and operational choices. Explicitly defining these frameworks clarifies the symbolic and operational context for the activities analyzed in the subsequent sections.

LiberaMusica operates on the principle that music is a mechanism to trigger broader educational, relational, and social processes. The musical dimension serves as a means to foster participation, a sense of belonging, and community engagement, rather than functioning exclusively as an artistic end. Within this framework, project efficacy is measured by the quality of social relations, participatory models, and the forms of integration achieved, rather than mere musical skill acquisition. This approach aligns closely with the logic of cultural welfare, even when the term is not explicitly invoked.

The value attributed to the project rests heavily on its practical, hands-on nature. Attention centers on concrete objects, instruments, materials, schedules, and processes, which form the primary foundation of the experience. Activities prioritize direct experimentation, where collective action ("*fare insieme*") provides the ideal environment for shared learning, relationships, and meanings to emerge. From this perspective, workshop-based practice is central to organizing the educational experience, serving as a space where social and educational outcomes are produced through collective action.

Inclusion functions as an intentional, continuous process throughout the project design. Addressing social vulnerability, disabilities, and complex institutional environments requires a design framework that accounts for both structural constraints and the resources needed to support participants. Consequently, inclusion is viewed as a long-term trajectory sustained by continuous activities, appropriate tools, and the capacity to integrate educational and social dimensions beyond individual workshops. This perspective drives the initiative toward stable, structured mentorship models.

Sustained continuity emerges as a core element in the organization of educational and music practices. Interventions are designed as long-term pathways where duration and repetition help build trust and stability. In contexts marked by severe institutional and social fragility, the efficacy of these activities depends on avoiding episodic fragmentation and ensuring a recognizable, constant educational presence. This process-oriented approach is therefore a critical condition for generating meaningful educational and relational outcomes.

Access and participation in musical activities are deeply intertwined with the material and symbolic conditions of the families involved. Pursuing music education requires investments of time, adequate space, instruments, and daily support systems that are unequally distributed. Within this context, educational poverty emerges as a complex phenomenon encompassing both financial constraints and the absence of the organizational and relational stability needed to sustain long-term learning. Initial inequalities thus impact a student's ability to maintain an

educational pathway over time, necessitating interventions that account for extra-musical support structures.

Sliding-scale accessibility is a structural principle of the project and a fundamental lever for engaging individuals who would otherwise face significant financial barriers. While the project implements tiered fee structures calibrated to family income, this approach introduces operational ambivalences that affect participation and the perceived value of the experience. In some instances, heavily subsidized fees correlate with lower attendance or a symbolic devaluation of the activities; in others, even minimal costs pose a significant barrier to entry. Tiered accessibility thus represents an ethical and political choice requiring constant mediation to balance baseline access with the symbolic recognition of the practices' educational and cultural value.

The initiative's operational reality highlights a structural tension between volunteer commitment and professional labor. The project is characterized by distinct orientations toward musical and social engagement: either as an ethical, civic choice or as part of a professional career path within the cultural sector. This internal friction intersects with the precarious working conditions characterizing musicians' employment in Italy, impacting both consistent participation and long-term investment opportunities. Within this framework, the project also functions as a space for symbolic recognition and identity redefinition for individuals operating in a sector marked by instability and low institutional recognition.

Finally, comparing these dynamics with international initiatives reveals contrasting models for institutionalizing socially driven music projects. In several countries, such initiatives are embedded within stable structures and consolidated funding systems. Conversely, the Italian model has developed primarily through volunteerism and informal networks, frequently intersecting with educational and religious entities. This divergence reflects fundamentally different conceptions of the relationship between culture, education, and public policy, directly impacting the long-term sustainability and recognition of these practices.

1.4 Data Analysis of the First "Cantiere della Musica" Summer Camp, 2023

The inaugural camp of the Cantiere della Musica project, held from June 28 to July 1, 2023, launched a three-year series of three scheduled events. The camp brought together young musicians from *El Sistema Greece*, *Sistema Cyprus*, *Sistema Italia*, and *Sinfonía por el Perú*. The event functioned as a dual testing ground for organizational structures and research methodologies. As a preliminary phase for the subsequent year's SEYO, it provided a real-world environment to test, and later refine, key observation and data collection instruments.

From a research perspective, the first year's camp featured a qualitative methodological experiment centered on diaries as tools for reflection and processing the experience. Participating young musicians, volunteers, and organizers were all asked to keep these diaries. Participation, however, was limited; only five diaries were collected in total. While this sample size prevents generalizability, the material gathered provided rich, analytically significant data. The diaries were guided by a shared prompt designed to focus reflection on key dimensions of the experience without rigidly constraining individual narratives.

The prompt guided the writing toward describing the camp's environments and spaces, observing daily practices and interactions among the various actors involved, and reflecting on lived emotional experiences, expectations, and deviations from what was anticipated. Special attention was paid to the relationships among participants, teachers, educators, volunteers, and organizers, as well as to individuals' perceptions of their roles within the experience – including feelings of adequacy or inadequacy, fatigue, engagement, or detachment. The objective was to

encourage narratives that integrated both observational and self-reflective dimensions, while leaving room for unexpected findings and critical evaluations of the camp's organization and operations.

Alongside the diaries, the study incorporated continuous ethnographic observation throughout the duration of the camp. Additionally, a chat group used primarily for logistics was monitored and analyzed as a valuable source for examining operational coordination, activity management, and the flow of information within the group.

Although this was an initial pilot phase, the collected data revealed recurring themes and allowed for a longitudinal interpretation of the experience. Indeed, several core themes that emerged during the first camp proved persistent, reappearing in the data collected during the second year regarding SEYO. Consequently, the 2023 camp served an exploratory and preparatory role, helping define an observation framework that will be applied and further developed in subsequent data analysis.

Diary analysis shows how the experience builds on temporal, relational, and organizational practices. This data reveals how participant perceptions, emotions, and learning emerge within an intentionally structured collective environment. The camp functions as an intensive educational time-space – a break from routine that blends musical practice, communal living, and teamwork.

Participant diaries describe the camp as a compact, high-intensity experience. Daily routines are suspended, replaced by a fast-paced schedule of rehearsals, transit, and shared moments. This temporal density is a stable characteristic rather than a random occurrence, enabled by the growing continuity of LiberaMusica's activities in recent years. The camp follows the organization's increasingly regular trajectory of activities; its dense schedule and established local presence make this intensity a baseline condition rather than an exception.

Even when participant accounts follow a chronological, episodic format rather than offering a global evaluation, the perceived meaning of the experience remains cohesive. Individual episodes are framed as parts of a coherent whole that finds its symbolic closure upon leaving the camp. This transition is often described as emotionally challenging. One staff member noted that «at breakfast, there was a strange sadness in the air» and that «the kids didn't want to leave or say goodbye to their friends» (staff member's diary). This parting reinforces the perception of the camp as a distinct, intensive experience, yet also as a segment of a broader journey destined to leave a lasting impact well beyond the event itself.

Across all materials, music emerges as a central relational practice. The orchestra is described as a space of continuous cooperation, where mutual listening, synchronization, and shared responsibility carry a significance that extends beyond the musical dimension. Music functions as a common language capable of coordinating people, time, and actions, enabling a large and heterogeneous group to operate effectively. This function is not limited to the final performance but runs through the entire work process, which is experienced as both a bodily and relational experience.

A young musician defines music as an art capable of uniting «not just an orchestra, but a family» (musician's diary). Similarly, in the diaries of staff members, the ensemble's rapid improvement is interpreted as a sign of a collective process. After just a few days of working together «it felt like listening to a completely different orchestra» (staff member's diary). This shift is viewed as the result of an environment that prioritizes collaboration and belonging over individual competition, guiding the experience toward building bonds and mutual responsibilities.

A central dimension within the diaries is emotional and transformative. The camp is described as an experience capable of shaping participants' identities, strengthening their sense

of self both as musicians and as individuals. Feeling part of a project perceived as meaningful builds confidence and security, which are reflected in how participants perform on stage, relate to others, and face new situations. Public recognition – made visible through the final concert and participation in city events – plays a significant role as a form of symbolic legitimation, particularly for participants from stigmatized social backgrounds.

Several participants report concrete changes in their playing, such as greater confidence, a different posture with their instrument, and broader musical awareness. One musician states that the experience «shaped us as musicians and as people» (musician's diary), indicating that the transformation extends beyond mere technique. The emotions described oscillate between enthusiasm, focus, and, in the final phase, nostalgia and a sense of emptiness, without any single dimension clearly dominating the others.

Alongside the emotional aspect, the bodily dimension of the experience strongly emerges. The camp is physically demanding, marked by lack of sleep, heat, constant transit, waiting times, and prolonged rehearsals. Fatigue affects everyone involved and is described as a shared condition. Rather than a problem to be eliminated, the diaries present fatigue as an integral part of the experience, managed through collective adaptation and mutual support.

One staff member recalls that «the day would start all over again with very little sleep» and that the first thing to do in the morning was often finding a coffee (staff member's diary). Managing this heavy workload relies on practical skills developed over time, including adapting to the unexpected, handling delays and logistical shifts, and anticipating risk as a structural element of the organization.

The camp community is built through intense, short-term cohabitation. Sharing meals, transits, communal sleeping spaces, and informal moments strengthens bonds and mutual trust, turning forced cohabitation into a relational asset sustained by continuous coordination and care. The diaries also foreground seemingly minor everyday episodes — meals, walks, leisure moments, casual conversations — that ultimately become central to how participants remember the experience. One staff member notes that what will stay with her most is «the music and the city» (staff member's diary), showing how places, sounds, and relationships fuse into a single, meaningful experience.

Within this framework, the intergenerational and intercultural dimensions become particularly prominent. The diaries show how older participants take on supportive and responsible roles toward younger ones, challenging implicit hierarchies and reinforcing the idea of the orchestra as a horizontal space for mutual learning. One musician notes being inspired by «an eleven-year-old trumpet player» (musician's diary), highlighting how recognition can flow in unexpected directions. In the absence of a common language, practical and musical cooperation serves as a primary channel for interaction, enabling encounter and collaboration even amid deep linguistic and cultural heterogeneity.

Alongside the community aspect, the diaries highlight the daily care work that sustains the experience. Camp management relies on a web of continuous, often invisible micro-decisions and adjustments that ensure the organizational structure holds together. Heavily dependent on volunteering, this operational model emerges as a fundamental resource, yet it also raises questions about sustainability as the experience scales up. One staff member uses the expression «volunteer muscle» to describe a skill developed over time that makes it possible to handle heavy workloads while maintaining the continuity of the collective experience (staff member's diary).

The final concert represents a moment of intense emotional charge and public visibility for the work accomplished. The performance is not framed as an end in itself but as a symbolic moment of restitution and recognition – embedded in a continuum of relationships and prac-

tices that both precede and follow it. Alongside the emotional intensity, the accounts also register elements of tension, tied to anticipation, technical conditions, and accumulated fatigue. One volunteer describes the finale as «a sense of euphoria that was genuinely hard to contain» – an energy that carries beyond the stage into the informal moments of sharing that follow (volunteer's diary).

Taken as a whole, the materials describe an experience characterized by effects that persist over time. The outcomes do not cluster around discrete, measurable results, but rather around the intensity of shared time, the density of the relationships built, and the sense of having taken part in something collectively meaningful. Memories of the camp are primarily experiential, deeply tied to recurring sounds, places, and practices. Ultimately, the significance of the experience stems from its integrated nature, where musical, organizational, physical, and emotional dimensions systematically intertwine.

2. SEYO a Pesaro

2.1 SEYO: contesto, rete e significato dell'esperienza

SEYO is part of a broader European ecosystem of musical practices geared toward youth inclusion, training, and social development. Understanding the project thus requires mapping its institutional positioning, historical trajectory, and the specific features of the 2024 edition, linking the network's supranational dimension with the local context that hosted the initiative.

The Sistema Europe Youth Orchestra (SEYO) is an inclusive youth orchestra championed and produced by *Sistema Europe*, a European network that brings together organizations committed to collective musical practice as a tool for personal development, social inclusion, and community growth. Active in over thirty countries, the network is inspired by the international *El Sistema* movement. It operates through programs that integrate music education, networking, and local community embedding, while maintaining a sharp focus on access, participation, and the quality of the educational experience. Within this framework, SEYO serves as one of the network's primary operational vehicles: an ensemble that meets periodically in different European cities, collaborating each time with a local host organization to create intensive musical experiences that combine training, artistic production, and intercultural exchange.

Launched in 2013 during *El Sistema*'s residency at the Salzburg Festival, SEYO generally meets biennially in different cities and regions across Europe. Past editions have been held in Istanbul, Milan, Gothenburg, Athens, Birmingham, London, and Madrid, among others, with concerts hosted at major international festivals and concert halls. Over the years, the project has involved hundreds of young musicians and teachers from the Sistema Europe network, while also collaborating with internationally renowned musicians and conductors. Beyond the performance aspect, SEYO features an intensive pedagogical approach based on daily rehearsals, ensemble work, peer learning, and experimental teaching methodologies that view the orchestra not merely as a musical ensemble, but as a model for cooperation, mutual listening, and shared responsibility.

In July 2024, SEYO held its seventh edition in Pesaro and Urbino, tapping into a milestone year as Pesaro celebrated its role as the Italian Capital of Culture 2024. The event drew roughly 150 young musicians and teachers from across Europe, seamlessly blending artistic, educational, and cultural threads on an international stage. Choosing Pesaro and Urbino was a strategic move to leverage cities with deep-rooted musical heritage and bridge the gap between European networks and local communities. This effort was further bolstered by the Rossini

Opera Festival, whose eagerness to collaborate with SEYO24 provided an ideal springboard for the initiative.

As the local host partner, LiberaMusica played a pivotal role in organizing the 2024 edition, anchoring the event with its extensive expertise in youth music education and a robust network built over years across local, national, and international levels. This partnership with *Sistema Europe* stems from a shared vision of music as a fundamental right – a collective practice capable of dismantling barriers to access and fostering personal and social growth. Leading up to SEYO24, LiberaMusica, as noted earlier, had already cultivated ties with other network members, including *El Sistema Greece*, *Sistema Cyprus*, and *Sinfonía por el Perú*, through exchanges, joint initiatives, and shared concerts. Hosting SEYO24 thus served as a natural convergence and deepening of these active relationships, aligning perfectly with both the association's growth trajectory and the region's cultural policies.

Keeping with the tradition of previous editions, SEYO24 centered on a specific guiding theme. Following past focuses on *youth ownership* (Birmingham 2018) and the *UN Sustainable Development Goals* (Madrid 2022), the Pesaro and Urbino edition spotlighted the concept of the youth “voice” – understood both literally as musical expression within the ensemble and metaphorically as the agency to speak out as active members of society. This theme, which also addressed environmental issues through the Song for the Earth initiative, shaped the edition's artistic, educational, and organizational choices, reinforcing the orchestra's role as a space where musical practice fosters collective reflection and civic awareness.

Ultimately, SEYO serves as a mechanism that intersects transnational networks, local contexts, and the life trajectories of its young participants. As such, it provides a powerful lens for observing how collective musical practice can take on educational, social, and symbolic functions. The SEYO24 edition, in particular, serves as a compelling case study for analyzing the interplay between European policymaking, regional cultural strategies, and youth-centered cultural welfare initiatives.

2.2 The Second Camp and the Research Approach

This phase of the research expanded upon the methodological framework piloted during the first camp. For the SEYO camp (July 13–20, 2024), the study drew on a broader, more diverse dataset, allowing for a richer analysis that blends discourse, observation, and reflection.

The data analyzed for this study includes self-representational texts from participating orchestras, diaries kept by participants and volunteers, SEYO-administered surveys, and ethnographic notes from the camp. Taken together, these data sources offer a multifaceted view of the experience, bridging institutional narratives, lived experiences, and everyday practices.

Participants, volunteers, chaperones, and teacher-musicians kept diaries as a tool for personal reflection, guided by role-specific prompts. These prompts encouraged reflection on common aspects of the experience – such as emotions, relationships, expectations, and role perception – while allowing complete freedom in format and length. In total, ten diaries from participants and volunteers were collected, providing subjective narratives that also enable a longitudinal comparison with the first-year data.

Alongside the diaries, the study analyzed two mixed-method surveys administered by SEYO: a 30-question survey for participants, and a 53-question survey for chaperones and teacher-musicians. Both instruments combined multiple-choice and open-ended questions. The extensive use of open-ended questions yielded rich qualitative insights, supplementing the structured data with reflective commentary.

Fieldwork relied on participant ethnographic observation from July 11 to 20, 2024, beginning just before the camp started and continuing throughout its duration. This material was supplemented by ethnographic notes taken by a LiberaMusica volunteer during a preparatory camp organized by the association for its own musicians just prior to SEYO; these notes proved valuable for contextualizing group dynamics and relational structures. Informal conversations with musicians, volunteers, participants, and organizers throughout the event provided additional interpretative insights.

Synthesizing these diverse data sources allows for a multilevel analysis of SEYO, merging discourse analysis, social practices, and personal lived experiences. This methodological triangulation strengthens the study's longitudinal framework, linking the second-year data directly to initial findings to capture both continuities and shifts within the educational and musical environment.

2.3 Participating Orchestras: Cross-Cutting Themes and Interpretive Models

A close look at how SEYO orchestras present themselves reveals strikingly uniform values and narratives, regardless of national or organizational differences. These organizations consistently position orchestral music as an intentional vehicle for social, educational, and community change, rather than a purely artistic goal. Their materials champion individual agency, collective solidarity, and the public role of music, while shifting focus just enough to reveal several distinct organizational models.

Across all cases, collective music-making is framed as inherently social and transformative. The orchestra serves as a direct vehicle for social intervention, reshaping both individual life trajectories and community dynamics. Playing together becomes the catalyst for personal growth, mutual recognition, and systemic change—positioning music as a functional social tool valued more for its human and relational impact than its artistic output. This philosophy is captured perfectly by Acción por la Música: “we transform people's lives through collective musical practice.”

Within this framework, individual dignity serves as the foundational principle. These programs view participants as agents of change – individuals rich in resources and potential who actively shape their own educational and social experiences. Social transformation begins by recognizing every person's intrinsic worth, long before considering their musical skills or background: “Our revolution begins with the dignity of people” (Acción por la Música). Music thus provides the physical and symbolic space where this recognition becomes tangible, visible, and shared.

Beyond core values, these organizations consistently emphasize the intentional educational design of their orchestral programs. Music-making takes place within explicit training frameworks defined by clear objectives, structured methodologies, dedicated mentors, and long-term continuity. In several contexts, this intentionality expands into structured pedagogical and psychosocial support. These targeted interventions aim to foster individual and collective growth, empowering participants to become, in the words of Acción por la Música, “protagonists of their own change.”

This educational focus demands a level of commitment and discipline shared by all participating programs. The orchestra operates with a dual nature: it is both a welcoming and a demanding space, requiring consistent attendance, personal accountability, and adherence to shared rules. Long-term commitment is fundamental to these inclusive programs, transforming

musical participation into a social apprenticeship in cooperation and perseverance – a dynamic clearly reflected throughout the SEYO experience.

Another core theme frames the orchestra as a stable micro-community built on distinct roles, shared rituals, and collective responsibilities. The group environment is foundational to this experience; it serves as the practical space where youths learn cooperation, active listening, trust, and discipline. In contexts shaped by social fragmentation, marginalization, or migration, this role becomes critical, positioning the orchestra as a sanctuary of protection and belonging: “A safe meeting place that answers to the social need for cohesion and friendship” (Dream Orchestra).

Building community requires removing all barriers to entry, especially financial ones. Free or heavily subsidized tuition is a structural prerequisite for real inclusion. This policy, universal across these diverse organizations, positions music as a public and relational good – an asset that must be accessible to everyone, regardless of socioeconomic background.

These organizations also leverage music as a tool for intercultural mediation. Collective music-making connects individuals across diverse cultural, linguistic, and personal backgrounds, even without a shared spoken language. Music operates as a neutral zone, temporarily suspending social asymmetries to foster meaningful connection: “Music as a common language that connects young people from different backgrounds” (SONG – Sistema Norway).

Beyond educational and social goals, these orchestras explicitly target emotional well-being. The joy of playing together, the thrill of performance, and the fulfillment of belonging to a meaningful collective are core, deliberate outcomes of the intervention: “Music brings joy not only to those who play, but also to those who listen” (SONG – Sistema Norway). Music thus shifts from a defensive tool for risk prevention or compensation to a generative practice that actively produces well-being.

Public performance serves as a cross-cutting mechanism for symbolic recognition, a consistent finding across all research phases since the first year. Playing before an audience extends far beyond artistic achievement; it is an act of social validation that visualizes student progress, builds self-esteem, and anchors the orchestra within the broader community, turning the public stage into a platform for legitimacy.

Within this shared framework, three recurring organizational models emerge. The first model positions the orchestra as a catalyst for social transformation. Here, music is secondary to building dignity, agency, resilience, and human development, particularly within vulnerable communities; artistic performance takes a backseat to the underlying educational and relational processes: “Our revolution begins with the dignity of people” (Acción por la Música).

The second model emphasizes the orchestra as a sanctuary of belonging and protection. This approach prioritizes community function, focusing heavily on providing stability, mutual recognition, and social cohesion: “A safe meeting place that answers to the social need for cohesion and friendship” (Dream Orchestra).

The third model treats the orchestra as an educational infrastructure and an engine of opportunity. It drives musical skills, cultural capital, and career pipelines through highly structured pedagogy and a commitment to artistic quality: “It is entirely free of cost... and focuses on orchestral participation and performance” (ICO Youth); “Teaches and fosters the methodological techniques of El Sistema” (El Sistema Austria).

Many programs deliberately hybridize these approaches, integrating social transformation, community building, and educational infrastructure into a coherent model. This integration often reinforces a broader political and cultural agenda: “In support of UN Agenda 2030 and global citizenship values” (Music Art Project – MAP).

These orchestras prove that collective music-making is a complex cultural welfare tool with simultaneous educational, community, relational, and emotional impacts. Variations across programs reflect no disagreement on core values; rather, they show different organizational priorities among social transformation, community belonging, and educational infrastructure. Music never serves a single function. It operates as a flexible language, adapting to local contexts without losing its symbolic or social power.

3. Experiencing SEYO: Voices and Practices

Researching SEYO involved entering a complex, high-intensity organizational environment where roles, responsibilities, and information flows were split among multiple actors. The researcher's positioning and field access directly shaped both the observational methods and the empirical data collection.

Fieldwork began with the researcher serving as a volunteer, an entry point that established an intermediate role from the outset. While fully embedded in the camp's daily life – sharing its schedule, pacing, and operational demands – the researcher occupied a dual position. This insider status allowed close observation of ordinary practices, informal interactions, and interpersonal dynamics within SEYO; however, access to certain organizational processes remained mediated, implicit, or fragmented.

This liminal position provided a unique analytical lens into the organization's inner workings. Being simultaneously embedded and detached exposed its implicit boundaries, role distinctions, and the concrete mechanics of inclusion. Consequently, partial field access was not a methodological limitation; rather, it became the very condition that made the thresholds, informal hierarchies, and asymmetries structuring the collective experience visible.

Distributing the research diaries proved difficult, as the camp's focus was entirely on managing the event and resolving grueling daily operational demands. Consequently, the diaries moved through ineffective or strained channels.

This setup highlights the concrete conditions under which the research developed. Generating reflective data requires dedicated windows of time, designated spaces, and distinct coordination—requirements that easily fall outside organizational priorities in high-intensity environments. The diary distribution thus captures the friction between action and reflexivity, proving that while reflection is recognized as vital, it rarely stabilizes into systematic practice during live operations.

Together, these methodological conditions establish the analytical framework for the data examined in the following sections. The researcher's positioning, field access, and data collection tools do not merely provide a background; they actively direct the analytical gaze and define its boundaries. This situated perspective is essential to understanding the narratives, practices, and dynamics analyzed below, capturing how participants actually live, interpret, and negotiate their SEYO experience.

3.2 Data Analysis

The qualitative data reconstructs the SEYO experience through several recurring dimensions, organized into nine thematic areas that span camp operations and participant experiences. The research frames this experience as an intensive, immersive environment where time, space, musical practices, and relationships constantly overlap. Within this framework, several key

factors emerge: material and organizational conditions, coordination and mentorship, differences in role and access, and the educational mediation that sustains daily camp life. Here, music operates primarily as a collective activity, while inclusion develops as a situated process shaped by daily practices and interactions. Similarly, sociality and intercultural exchange drive the experience but are never automatically guaranteed. Finally, outcomes are evaluated in terms of motivation, learning, and future applicability in participants' home contexts, alongside less emphasized dimensions. Rather than isolated categories, these nine areas serve as interconnected analytical lenses to evaluate the multifaceted experience.

3.2.1 Framing the Experience: Intensity, Temporality, and Immersion

When asked to define the Urbino residency, participants offer a highly cohesive image. They describe the experience as a coherent whole where musical, relational, and emotional dimensions are tightly intertwined. Instead of a sharp separation between musical practice and personal experience, participants perceive the residency as an intensive period distinct from daily life, engaging multiple experiential levels simultaneously. Consequently, the residency functions as a temporary relational system built on collective music-making, shared spaces, and organized daily schedules. As one participant noted, *«it was a very intense experience, not only musically but also humanly, because of the people I met and the time we spent together»*.

This evaluation directly reflects the camp's temporal structure. In the research diaries, the SEYO experience appears highly concentrated. Days are dense and driven by a continuous sequence of activities – rehearsals, sectionals, travel, and meals – leaving little room for breaks or individual reflection. Rather than a succession of distinct days, camp time feels like a single, compact block where temporal boundaries blur. This time compression frames the experience as exceptional compared to ordinary routines, but it also generates widespread fatigue.

This intensity is not inherently negative, however. Diaries show a clear learning curve as participants adapted to the camp's rhythm: initial disorientation gave way to predictability over time. Survey feedback from chaperones and teachers confirms this pattern, noting that early confusion dropped significantly once a shared routine took hold. Ultimately, repeating the same schedules and daily structures normalized the physical toll, pushing the exhaustion into the background where it was rarely conceptualized as an explicit issue.

Within this intensive temporal framework, participants found the working atmosphere both collaborative and sustainable. The high demands rarely generated a sense of organizational pressure. Instead, the environment balanced a deep task-orientation with relaxed, supportive relationships. One participant defined the context as «simple and relaxed», highlighting a «very collaborative and even playful» atmosphere where, despite the heavy rehearsal schedule, «time flew». Even when labeled «highly hectic», this intensity did not translate into stress; rather, it represented a form of deep engagement sustained by high-quality interactions and the overall organization of the residency.

3.2.2 Body, Exhaustion, and the Material Conditions of the Experience

Across volunteers' diaries, fatigue stands out as one of the most recurrent elements of the experience. It is described as a structural component of the campus – part of how volunteers live and interpret their participation. Engagement is intense, sustained throughout the day and across multiple consecutive days. It is associated with enthusiasm, satisfaction, and, in some

cases, a sense of personal renewal. In this light, fatigue contributes to the construction of meaning and to the value of the experience. The campus is recognized as an immersive context: it fully absorbs its participants – volunteers in particular – and challenges personal competencies, communication skills, and stress resilience. Within this immersion, fatigue becomes a key indicator of the transformative dimension of the experience.

Fatigue is equally central in the diaries of participants and adult figures, making the body a core element of the experience. Diary entries link exhaustion to specific material conditions: long initial journeys – in some cases exceeding twenty hours – high temperatures, extended rehearsals, poor sleep, meal lines, and constant movement between locations. The body functions both as a necessary resource for musical practice and as a limiting factor on performance. Among musicians – particularly younger ones – fatigue manifests as difficulty concentrating, drops in energy, and moments when playing becomes physically demanding. Chaperones and teachers, by contrast, observe fatigue as a collective phenomenon and respond with ongoing monitoring and active management. Tracking hydration, concentration levels, and overall physical well-being are standing responsibilities of adult figures. In this sense, fatigue carries an organizational dimension: it shapes role distribution and the relationships among all actors involved.

Participant questionnaires provide detailed insight into the material aspects of the experience. Rehearsals and, most notably, the final concert yield high levels of satisfaction; participants describe them as intense moments that give meaning to their prior efforts. Ultimately, the final concert serves as the culmination of the residency. Participants experienced it as deeply rewarding and "worth the effort," fostering a strong emotional and symbolic intensity alongside a widespread sense of fulfillment tied to the artistic outcome.

Participant evaluations of logistical aspects are more mixed. Accommodations and rehearsal spaces received variable ratings, with high temperatures emerging as a recurring issue. Indeed, heat acted as a major source of fatigue, impacting both rest and concentration during rehearsals. As one participant noted, «It was so hot that I was sweating constantly; it was hard to sleep because the rooms were very warm, and the same was true for the rehearsal halls». Respondents generally categorized these logistical challenges as areas for improvement in future editions.

Participants also gave mixed reviews about the food. While some feedback was positive or neutral, others reported small food portions, a lack of variety, and trouble meeting specific dietary needs. This was especially true during the busiest days. These conditions sometimes hurt rehearsal participation. For example, one student noted arriving at morning rehearsals «starving» due to an inadequate breakfast. Less often, participants commented on the musical organization, asking for clearer roles or stricter rehearsal management.

Overall, these material difficulties directly affected the daily well-being of the participants. However, the musical success and final artistic outcome helped maintain a positive overall evaluation of the experience. Still, this success did not eliminate the tensions regarding the physical and organizational sustainability of the campus.

3.2.3 Organization, Logistics, and Invisible Work

In volunteers' diaries, the SEYO experience appears above all as continuous, pervasive work. The campus is described as an uninterrupted sequence of practical actions, rapid decisions, and constant adjustments. Moving people, setting up spaces, managing the unexpected, managing logistics, and mediating between different needs all blend into a single operational flow. This flow forms the «behind the scenes» of the experience. This dimension is essential to the func-

tioning of the campus yet remains largely invisible to those who directly benefit from it. For volunteers, nothing is ever fully settled: many activities must be built and rebuilt day by day, within a context defined by high variability.

These operations reveal a complex organization under constant adjustment. Despite extensive advance planning, the actual campus experience is full of unexpected events and sudden schedule changes. Volunteer diaries identify improvisation as a routine practice to keep the project running day by day. This makes adaptability, quick problem-solving, and flexibility essential. To coordinate actions, the team relies heavily on group chats and informal networks. Through these practices, volunteers daily bridge the gap between the «project as planned» and the «project as lived».

This setup also leads to fluid role definitions. Volunteers report moments of uncertainty about assigned tasks, responsibilities understood only over time, and instructions that were sometimes incomplete or misaligned. Gradually taking on responsibility is a core part of the experience, helping to build forms of situated learning. The campus thus operates as an informal training environment, where personal skills and limitations surface through action – particularly under high-pressure conditions.

Organizational and logistical dimensions are closely intertwined with the material and bodily conditions of the experience. Diaries document concrete challenges: navigating dormitory spaces, room assignments, distances between locations, meal lines, and heat in the buildings. Staff responsiveness and adaptability are consistently acknowledged alongside these difficulties. Chaperone and teacher diaries, in particular, foreground the "invisible" work that sustains the campus — moving continuously between locations, managing the unexpected, mediating between competing needs, and attending to participants' emotional well-being as much as to practical matters. This points to the campus as a complex organizational device, sustained by continuous work of care and coordination that goes largely unnoticed in musicians' accounts – except when organizational friction directly disrupts their experience.

3.2.4 Roles, Access, and Differentiated Regimes of Participation

The campus experience clearly reveals differentiated regimes of participation based on roles, positions, and access to the most intensive spaces and schedules. Participation is not uniform for everyone. Instead, it varies across different levels of proximity, responsibility, and involvement, producing distinct experiences and partial perspectives on how the overall system works.

A primary factor involves structural variables that shape how people participate. Certain relational positions within the organization naturally and predictably influence access to tasks, spaces, and information. In some cases, participation extends beyond music to include organizational tasks, made possible by a close or familiar relationship with the core staff. This setup introduces a variable geometry where participation follows diverse trajectories. As one diary noted, «It is interesting that some kids, besides being musicians, also help organize the campus». This unequal access functions as a structural feature of the experience, distinguishing modes of participation without being explicitly framed as a moral issue. In an analysis focused on inclusion processes, these dimensions require careful analytical consideration.

Differences in access also affect the spaces and schedules of daily life, particularly within dormitories and shared living areas. Access to these environments is not homogeneous, creating a variable regime of inclusion that affects both participants and adult staff. This structure reflects concrete ways of managing proximity, trust, and responsibility within the organization.

Analytically, these differences show how the system produces situated and positional experiences, where what is visible, accessible, or knowable depends entirely on one's position within the system.

These differences in access intertwine with role differences, significantly influencing how participants construct meaning around the experience. The diaries of younger musicians reveal a perspective centered on immediate experiences: emotions, fatigue, musical difficulties, and informal relationships. Organizational aspects enter their narratives primarily when they cause discomfort or friction with daily life. In contrast, the diaries of chaperones and teachers display a more detached and reflective view, focused on managing group dynamics, mediating between different personalities, and educational responsibility. Here, the focus shifts from individual experience to the overall functioning of the environment.

Between these two groups are participants with hybrid roles or greater experience. They show a stronger tendency to reflect on the overall meaning of the experience and its future impact. Together, these varied perspectives portray the campus as a space shaped by differentiated positions, where roles and access not only organize participation but also guide how the experience is interpreted and narrated.

3.2.5 Educational Relationships, Chaperone Guidance, and Adult Mediation

The chaperone and pastoral team system was central to the overall stability of the SEYO 2024 experience. In questionnaires, chaperones and teachers highly praised adult support, highlighting the commitment, availability, and sense of responsibility demonstrated within a highly intense organizational and emotional environment. Respondents recognized the team's constant attention, complex problem-solving skills, and the human value of their work, describing it as practical, effective, and driven by strong group solidarity.

Alongside this praise, several challenges emerged regarding role structure and coordination between chaperones, the pastoral team, and other educational figures. Respondents noted a lack of formal orientation and initial coordination, which reduced the perceived integration across different organizational levels. The questionnaires emphasize the need for regular meetings and clearer definitions of responsibilities, especially where educational, teaching, and support roles overlap. Consequently, participants stressed the need for sustainable roles that require full, continuous presence, as one respondent noted: «either you are one hundred percent present, or it is better not to be there at all». Overall, while the support system remains essential to the experience, it requires better organizational planning. This includes more specific preparation, empowering chaperones in group management, ensuring an adequate number of leaders per delegation, and building closer integration with volunteers and educational staff.

From the participants' perspective, adult support felt reassuring and caring. They viewed chaperones and pastoral team members as stable, available, and accessible leaders who provided safety and guidance in an unfamiliar environment. One participant highlighted the value of a recognizable adult presence, noting the importance of «having someone to guide you in such an unfamiliar environment». However, the questionnaires also reveal a tension regarding autonomy, particularly outside of music rehearsals. Some participants desired more freedom of movement and informal time management, with one noting that «the chaperones kept a close eye on the kids, which is good, but maybe they could have left them a little more free to explore on their own». This ambivalence mostly surfaced during the less structured moments of daily life. In many cases, relationships with chaperones relied on trust and occasionally grew into close, friendly connections.

Volunteer diaries further expand this view by highlighting how adults mediated the entire residency. Relationships with teachers and chaperones were among the most rewarding aspects of the experience. Daily closeness between adults and youth – built through shared meals, spaces, and schedules – fostered trust and participation. In this context, educational support extended beyond formal music lessons to include conflict resolution, emotional backing, and a safe environment that encouraged younger or more vulnerable participants to engage fully.

Finally, chaperone questionnaires explicitly praise the volunteers' role within the support system. Chaperones viewed their work as crucial to the overall success of the project, citing their availability, problem-solving skills, and constant presence during critical daily moments. One respondent observed: «it was reassuring to know that each group also had a dedicated volunteer, who we could always turn to first». This feedback portrays an educational and organizational system built on strong human capital, where relationships between adults are central to mediating, supporting, and managing the experience.

3.2.6 Music as a Collective Process

The data highlights music as a daily process of collaborative construction. Diaries and questionnaires center primarily on rehearsals, sectionals, technical challenges, and the ongoing adjustments required for ensemble work. While participants mention the final concert, their accounts clearly prioritize daily routines. They describe musical practice as demanding coordination, mutual listening, and constant communication across different skill levels. Within this framework, making music together transcends individual performance, orienting the experience toward a collective musical effort.

Several diaries highlight a shift in focus from individual performance to group construction. Playing together gradually becomes a central criterion for evaluating the experience, directly tied to the ability to adapt to others, maintain a shared tempo, and contribute to the ensemble sound. Rather than an explicit educational goal, this orientation represents learning that takes shape through daily practice and exposure to an intensive orchestral environment.

Within this process, artistic direction and the teachers' work play a prominent role. Participant diaries show a strong focus on how conductors lead rehearsals and the specific work done during sectionals. These sectionals are described as high-intensity moments where technical demands are paired with targeted efforts toward group cohesion. Some participants, particularly the more advanced musicians, reflect on the pedagogical value of these experiences, noting how sectional work helps transform a group of individual performers into a coordinated ensemble. Thus, the quality of artistic leadership becomes an integral part of how participants make sense of the experience, both musically and relationally.

Participant questionnaires highlight coaches as central figures within the educational framework. They describe coaches as mediators capable of integrating musical skills, responsiveness to individual differences, and the cultivation of trust. Respondents recognize their ability to adapt the repertoire to younger players' levels and to structure rehearsals as sustainable learning environments. As one participant observed: «my teacher was very kind: in our section there were many smaller children and he slowed down the pace, so that nobody got discouraged».

The questionnaires frequently mention the coaches' patience and availability within the educational relationship. Participants emphasize the attention shown toward technical difficulties and the ability to provide support without disrupting the group work. As one participant observed: «when we couldn't play what was requested, they were understanding and tried to help us». Alongside these traits, a form of educational authority emerges, described as a balance

between rigor and encouragement. One participant summarized this approach by calling their coach «kind, but also strict when necessary». Within this framework, coaches serve as vital hubs. By closely intertwining musical learning with relational quality, they transform collaborative musical construction into a shared, sustainable experience.

3.2.7 Inclusion, Conflict, and Educational Tensions

Orchestral organization, which relies on formalized roles and functional hierarchies (such as principal players, the concertmaster, and sections), introduces symbolic dimensions tied to recognition, visibility, and the positioning of participants. Consequently, researchers must examine how the organization assigns musical positions and how participants assign meaning to them. These elements accompany any highly structured orchestral apparatus and inherently demand continuous educational attention.

Even within an environment explicitly oriented toward inclusion, these dimensions warrant significant analytical focus, as they directly shape how participants perceive their role and standing within the group. How these roles and hierarchies are rendered habitable, comprehensible, and sustainable takes on heightened significance within an educational experience designed for youth with such diverse skill levels and trajectories.

Monitoring these dimensions carries central educational significance. Teachers and conductors must remain deeply attentive to the symbolic meaning participants assign to their positions within the orchestra. Inclusion thus functions as a process constructed over time, requiring continuous mediation between organizational structure and responsiveness to individual differences. Within this framework, roles and hierarchies represent dynamics that educators must actively scaffold and make comprehensible for participants through daily practices of explanation, dialogue, and shared reflection. While adults already embed this symbolic dimension into their existing educational care, it demands constant cultivation, particularly within highly heterogeneous settings.

Against this backdrop, evaluation data from chaperone and teacher questionnaires provide a nuanced picture of the musical expertise and educational roles of both coaches and conductors. Respondents widely praise their technical and artistic skills, specifically highlighting the quality of rehearsal work and their ability to address complex musical challenges. Concurrently, the data reveals a clear distinction between musical competence and educational effectiveness when working with children and adolescents, particularly within an environment marked by deeply differentiated ability levels. Respondents emphasize the need for more systematic attention to the foundational aspects of music learning – such as posture, breathing, and physical discipline – alongside a more structured collaboration between coaches and chaperones to support participants facing greater technical difficulties.

Another key focus area involves the role of adults as behavioral role models in daily campus life. Several qualitative comments highlight incidents of unequal access to services or spaces, which respondents interpret as highly significant on an educational level. These situations directly impact the perception of equity and the alignment between declared values and observed practices, ultimately shaping the symbolic climate of the experience and the participants' expectations.

These same issues emerge in evaluations of the repertoire and time management. Questionnaire data reveals widespread recognition of the musical quality of the experience and the deep engagement of the youth, who approach the work with dedication and active participation. Concurrently, the findings prompt reflection regarding the alignment between repertoire diffi-

culty, the required rehearsal workload, and the educational mission of SEYO. Within a highly heterogeneous orchestra, the repertoire serves a central pedagogical function, designed to support a progressive and shared growth of skill levels, in line with the conception of SEYO as a training environment.

A similar tension involves scheduling. While the theoretical design of the rehearsal schedule appears appropriate, its practical execution – often demanding seven to eight hours of activity per day – proves grueling for the youngest participants, especially under harsh weather conditions. Respondents highlight a critical deficit in structured downtime, socialization, and non-musical activities, all of which are essential to participant well-being and the overall quality of the residency. Consequently, the few recreational activities that did occur took on profound significance and remain core memories for the youth.

Ultimately, the musical success of the residency remains unquestioned. Instead, the core challenges center on striking a balance between artistic ambition, sustainable pacing, and alignment with an inclusive educational purpose. This equilibrium must be continually negotiated in relation to the participants' age, their heterogeneous skill levels, and the definition of SEYO as an environment for growth – a space where musical excellence and educational care require constant integration.

3.2.8 Socialization, Interculturality, and Building Bonds

The data underscores that relationships drive the entire SEYO experience, even though they develop almost entirely during unstructured downtime. In fact, ethnographic fieldwork reveals that informal conversations form the project's actual social infrastructure. These casual exchanges might seem peripheral to the program's official goals, but they actively reshape social ties and temporarily dissolve formal hierarchies. As one ethnographic note observes: «there are moments that strengthen relationships among participants, moving far beyond the specific reason why people are doing what they do». While these informal interactions produce no immediate, measurable outcomes, they bind the community together, making the overall residency possible.

Diary entries depict socialization as highly sought after yet constrained by structural limitations. On one hand, participants express a keen interest in connecting with peers from different countries and forming new relationships. On the other hand, the intensive residency schedule leaves virtually no room for informal daytime interaction. Consequently, social life clusters in the evenings after dinner, becoming a central pillar of daily life on campus. Chatting outside bedrooms, playing cards, and attending parties or social events emerge as key moments for building bonds. At the same time, several diaries highlight a tendency for participants to stick with their own national delegations, underscoring that integration is never an automatic outcome; rather, it is a process driven by mutual openness and individual initiative.

Integration unfolds as a delicate process sustained by small, everyday gestures: speaking a language everyone understands, inviting others to join, and reaching out to those who seem isolated. Within this framework, a deeper reflection emerges regarding the autonomy offered by SEYO. While participants are free to choose how and to what extent they socialize, this autonomy carries an individual responsibility for relationship-building. Consequently, inclusion does not manifest as a guaranteed organizational outcome; instead, it is a dynamic constructed at the intersection of the program's structural framework and individual daily practices.

Participant questionnaires single out intercultural exchange as a defining highlight of the SEYO experience. Meeting peers from different countries fostered an environment of mutual

openness and warmth, enabling deep connections to form despite language barriers. As one participant notes: «everyone was very kind and open to making friends from other countries; even those who didn't speak English very well could still communicate with others». This collective openness effectively democratized social interactions, making it easy for anyone in the group to connect.

Beyond social bonding, intercultural exchange directly shapes the musical experience. The presence of international peers proves highly motivating and offers a rich platform for artistic dialogue, making collective music-making both "highly stimulating" and "a pleasure." At times, however, wide gaps in technical proficiency complicated ensemble work. Rather than undermining the project's overall value, these friction points highlight its inherent complexity, proving that navigating cultural and musical diversity requires continuous adaptation.

Chaperone questionnaires further validate the residency's deep relational and intercultural impact. Navigating differences in background, language, and work habits serves as a transformative experience that fosters a broader sense of belonging. In this respect, chaperones view SEYO as an environment where «a vital sense of community was born among the youth» – an impact that promises to endure long after the residency ends.

3.2.9 Outcomes, Recognition, and Future Projections

Participant questionnaires reveal that SEYO 2024 yields multidimensional outcomes, beginning with a significant boost in musical motivation. The residency inspires youth to practice more, deepens their commitment to their instruments, and helps them recognize their own progress, driving a strong sense of personal satisfaction. This motivational gain intersects with a broader perception of personal growth; participants value the entire journey of the residency rather than focusing solely on the final performance.

Learning serves as a cornerstone of the experience. Beyond refining technical skills, the residency exposes musicians to diverse styles, approaches, and perspectives, helping them contextualize their own abilities within a broader environment. Engaging with peers and encountering varied working methods heightens their self-awareness and clarifies areas for improvement. Chaperone questionnaires portray this growth as a process of developing reflective awareness, catalyzed by the challenges of a large international orchestra and a demanding repertoire. Chaperones frequently emphasize how directly effort translates into results, which explicitly boosts participant confidence and self-evaluation skills. As one observer summarized, «intense work proved effective, and efforts were immediately rewarded».

Shared pleasure and enjoyment constitute another core analytical axis, serving as integral components of the educational process. This dimension renders the required commitment sustainable and enables participants to make sense of their efforts over time, thereby anchoring their dedication even during periods of peak intensity.

Chaperone feedback highlights the actionable potential of learning transfer to home settings. Respondents broadly praise these prospects for implementation, viewing SEYO as a vital incubator for future ideas, networks, and inspiration; indeed, several identify this capacity as «one of the strongest benefits of the experience». Yet, the residency also aligns seamlessly with existing practices, particularly among veteran El Sistema educators. For these cohorts, SEYO reinforces and validates established models, boosting motivation and consolidation rather than driving radical innovation. Learning transfer within this framework thus operates as a mechanism for professional networking, capacity building, and a renewed symbolic investment in local work.

Another key dimension involves the spillover effect on local programs, where stakeholders anticipate or already observe a multiplier effect. Upon returning home, participants share stories, media, and enthusiasm; these elements, combined with the symbolic prestige of the residency, operate as powerful motivational drivers. This momentum stimulates higher aspirations, encourages continuous musical study, and inspires future participation. Ultimately, SEYO spotlights the long-term growth opportunities embedded in daily practice, thereby anchoring commitment to local programs.

A counterfactual evaluation further underscores the profound impact of the residency. Despite noting specific challenges, virtually all participants state they would choose SEYO 2024 again, even if they had known its less successful aspects in advance. This willingness to «make the same choice again» demonstrates the weight assigned to the experience as a whole; participants do not consider problematic elements severe enough to challenge the value of their involvement. Contrary opinions remain isolated cases. Overall, this response indicates that SEYO's core offerings – musical, relational, and experiential growth – retain high relevance for the participants.

Finally, several significant omissions emerge. Participants rarely articulate the project's overarching objectives or core value framework in their diaries and questionnaires. In particular, the environmental dimension, though present at a conceptual level, remains marginal in the narratives and does not appear to have been fully internalized. Rather than indicating a lack of relevance, these omissions simply clarify what dominates the lived, narrated experience: the body, the music, the relationships, the exhaustion, and the sheer intensity of communal life. Against this backdrop, these gaps reveal clear opportunities for future development, particularly in how organizers integrate and explicitate the project's symbolic and value dimensions.

4. Conclusion

Overall, SEYO 2024 operates as an intensive, time-bound ecosystem that condenses a multitude of educational, relational, organizational, and symbolic dimensions. The residency functions as a liminal space separated from daily routine, defined by mandatory communal living, a relentless schedule, and continuous interaction among individuals of varying roles, ages, and skill levels. This structural density accelerates relational processes, exposing dynamics in a matter of days that would typically take months to surface in traditional settings. Consequently, the residency acts as a powerful relational catalyst; it does not merely multiply networking opportunities, but actively amplifies social competence, avenues for mutual recognition, and peer-to-peer positioning.

Within SEYO, relationships develop through the constant sharing of space and time, rigorous rehearsal schedules, the collective management of daily fatigue, and the ongoing need for rapid coordination. Reciprocal expectations take shape directly through action, as participants continuously negotiate roles and mobilize social skills. However, this relational intensification also brings high expectations, frustrations, and latent tensions to the forefront. Individual vulnerabilities and experience-based asymmetries become highly visible, alongside capacities for adaptation, active listening, and mutual support. The residency thus acts as a magnifying glass that amplifies all dynamics: while it highlights empowering mechanisms, it equally exposes systemic vulnerabilities and friction.

Musical practice serves as the axis of this entire process. Participant diaries and field observations portray music as a form of daily, collective labor. Rehearsals, sectional work, initial moments of disorientation, and progressive adjustments dominate the narratives. Playing to-

gether requires coordination, deep listening, and a constant adaptation to the tempo and skill levels of peers. Over time, the focus shifts from individual execution to the collaborative construction of a collective sound. Crucially, this learning unfolds organically through the experience itself, without necessarily being articulated as an explicit educational objective.

This musical workflow mirrors SEYO's organizational architecture. The event relies on a system of progressive adjustments, distributed micro-decisions, and informal coordination. Because complete operational details are rarely available in advance, stakeholders must acquire information through direct action and daily interaction. Even volunteers and chaperones make sense of the overarching operational structure gradually and textually. The residency thus functions as an emergent apparatus whose structural design materializes during its execution.

Within this intensive environment, participation generates forms of symbolic obligation. The imperative to be present stems not from formal mandates, but from the experience of being recognized and expected by the group. Inclusion fosters a moral drive to contribute, even when attendance is not explicitly required. This internalized sense of duty sustains continuous commitment and reinforces group cohesion, which is essential in a program demanding such high investments of time and energy.

Symbolic recognition acts as a core thread throughout the SEYO experience. Beyond musical enjoyment and community building, symbolic rewards fundamentally shape the young musicians' engagement. Factors such as public visibility, leadership opportunities, adult trust, and peer-to-peer mentoring transform intense commitment into a deeply meaningful experience. Within an environment defined by high-stakes, concentrated participation demands, this recognition anchors student motivation and justifies the heavy personal investment required.

Public emotional expressions during concerts and open events clarify this symbolic dimension. Parent reactions, the musicians' sense of pride and belonging, and their role as central figures in a city-wide event show that the program's value operates directly on relational and communal levels. These milestones strengthen peer bonds and generate social validation, deeply shaping how participants internalize and remember the residency.

From an evaluative standpoint, stakeholders rate SEYO 2024 as a highly valuable educational and relational milestone. Empirical materials highlight the program's intensity, its positive interpersonal climate, and its beneficial impact on young participants. However, this praise coexists with critical feedback regarding overall event management. Specifically, respondents note shortcomings in logistics, material conditions, pre-event communication, and the heavy workload placed on chaperones and volunteers, with isolated accounts raising concerns about physical well-being and youth safeguarding. The evaluation thus reveals a structural ambivalence: high educational value directly intersects with intense organizational strain. While the residency's intensity accelerates personal growth, fosters meaningful bonds, and drives learning outcomes rarely replicable in ordinary environments, that same pressure exposes individual limits, adaptation struggles, and institutional role asymmetries.

This organizational strain directly reflects LiberaMusica's capacity as the host association. SEYO drastically intensifies the group's routine activities, testing its operational framework to the limit. Indeed, several operational bottlenecks observed during the residency stem from this sudden compression, which bundles a workload, responsibility, and coordination burden into a few days that remains unsustainable over the long term without structural reinforcement.

Concurrently, the data shows that many of the resources enabling SEYO are deeply rooted in LiberaMusica's day-to-day operations. Families, in particular, serve as a central infrastructural element. Moving beyond a simple drop-off routine for their children, parents function as active organizational stakeholders who manage logistics, support daily operations, provide hos-

pitality, and assume increasing responsibility over time. For many of these families, LiberaMusica doubles as a vital hub for local networking and social integration.

This deep family involvement constitutes a vital resource for the association, sustaining both its routine activities and extraordinary events like SEYO. At the same time, it highlights a sustainability model heavily reliant on informal resources and volunteer labor. The resulting structure is a relational ecosystem driven by the active participation of families, volunteers, and staff – an ecosystem pushed to its limits during intensive international residencies.

In sum, the SEYO experience provides a condensed view of the long-term dynamics shaping LiberaMusica. The centrality of relationships, the prioritization of process over product, the weight of symbolic recognition, the role of families as social infrastructure, and the need for constant organizational adaptation all manifest clearly during the residency. This very ambivalence constitutes one of the study's most significant findings. SEYO operates as a transformative apparatus that leverages concentration and relational intensification to test and illuminate the ongoing practices, structures, and equilibria of LiberaMusica. At the same time, it offers an intensive space for learning, shared experience, and collaborative meaning-making for all participants involved.

References

- Baker, G. (2014). *El Sistema: Orchestrating Venezuela's Youth*. New York: Oxford University Press.
- Higgins, L. (2012). *Community Music: In Theory and in Practice*. New York: Oxford University Press.
- Logan, O. (2016). "The Limits of Harmony: El Sistema as Ideology." *Action, Criticism, and Theory for Music Education*, 15(1), 12–32.
- Sarrouy, A. D. (2023a). *Dream Orchestra: An Ethnographic Report*. Göteborg: El Sistema Sweden.
- Sarrouy, A. D. (2023b). *El Sistema Greece: An Ethnographic Report*. Athens: El Sistema Greece.
- Veblen, K. K. (2007). "The Many Ways of Community Music." *International Journal of Community Music*, 1(1), 5–21.