



GAPS2 - Global Arts and Psychology Seminar

"Creativity in music and the arts"

York, Graz, La Plata, & Melbourne 14-16 September 2023

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Please note the conference organisers cannot guarantee the appearance of individuals at the conference and take no responsibility for presentations cancelled due to the unavailability of the speaker.

Welcome Note

Welcome to GAPS – the Global Arts and Psychology Seminar! Whether you're joining us at one of our hub locations or participating remotely, we're thrilled to have you be a part of our conference community. We are excited to present the second edition of GAPS, which proudly stands as one of the pioneering multi-hub conferences.

GAPS2 has been meticulously designed to serve as an innovative platform for students, early career researchers, and those engaged in postdoctoral studies across the globe. Our aim is to provide a space where ideas, experiences, insights, and knowledge pertaining to the dynamic interplay between music, art, and creativity can be exchanged in an inclusive and rigorously scholarly manner.

In seeking to redefine the landscape of academic conferencing, we have asked ourselves: How can we make events more accessible to all participants? How can we alleviate financial constraints for those pursuing their studies without funding? And, how can we make our academic gatherings more environmentally sustainable, considering the impact of travel on our planet?

With a rich offering of 5 special talks showcasing our highest-rated submissions, along with 2 invited talks presented by eminent scholars, and over 80 contributions from delegates spanning the globe, GAPS2 proudly celebrates the diversity of research and fosters interdisciplinary scholarly exchange addressing the questions we asked through our technological setting.

We're confident that GAPS2 will enrich your understanding of creativity and the arts and inspire fresh collaborative research and theoretical insights in the field. We invite you to fully immerse yourselves in the next three days of stimulating conferencing. Once again, a heartfelt welcome to you all!

The organising committee

Andrea Schiavio
Helena Daffern
Caroline Waddington-Jones
Tom Collins
Mimi O'Neill
Adrian Kempf
Richard Parnutt
Isabel Cecilia Martínez
Joaquín Blas Pérez
Solange Glasser
Margaret Osborne



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DAILY PROGRAMME

In what follows you will find the general conference programme for each of our hubs. Please be aware that all times provided are local to each respective hub. It's important to bear in mind that unforeseen last-minute alterations might not always be promptly reflected in these pages. Updates, if necessary, will be conveyed daily and directly through the hub. For those of you participating remotely, we recommend selecting either the York or Graz programme as your reference point. To align with your own time zone, you can calculate the difference using readily accessible online tools.

YORK PROGRAMME (Local times)

Thursday 14

08.30 - 09.45 Registration with coffee
09.45 - 10.15 Welcome (R. Cowgill, A. Schiavio & H. Daffern)
10.20 - 12.00 Session 1a & 1b
12.00 - 13.00 Lunch Break
13.00 - 13.30 Creativity Lab event
13.30 - 15.10 Session 2a and 2b (flash talks)
15.10 - 15.30 Coffee Break
15.30 - 16.45 Session 3a and 3b
16.45 - 17.35 Special Talks 1 - best papers in York and LaPlata

Friday 15

09.25 - 10.40 Session 4a & 4b (flash talks)
10.40 - 11.00 Coffee break
11.00 - 12.00 Invited talk by Mathias Benedek
12.00 - 13.00 Lunch
13.00 - 14.40 Session 5a & 5b
14.50 - 16.10 Session 6a & 6b
16.10 - 16.30 Coffee break
16.30 - 17.30 Poster Presentations in York and La Plata

Saturday 16

08.45 - 10.00 Special Talks 2 - best papers in Melb, Graz, and Remote
10.00 - 10.20 Coffee break
10.20 - 12.00 Session 7a & 7b
12.00 - 13.00 Lunch
13.00 - 14.00 Invited talk by Romina Cecilia Elisondo (La Plata)
14.00 - 15.40 Session 8a & 8b
15.40 - 16.00 Coffee break
16.00 - 16.30 Final session

GRAZ PROGRAMME (Local times)

Thursday 14

09.30 - 10.45 Registration with coffee
10.45 - 11.15 Welcome (R. Cowgill, A. Schiavio & H. Daffern)
11.20 - 13.00 Session 1a & 1b
13.00 - 14.30 Lunch Break
14.30 - 16.10 Session 2a and 2b (flash talks)
16.10 - 16.30 Coffee Break
16.30 - 17.45 Session 3a and 3b
17.45 - 18.35 Special Talks 1 - best papers in York and LaPlata

Friday 15

10.25 - 11.40 Session 4a & 4b (flash talks)
11.40 - 12.00 Coffee break
12.00 - 13.00 Invited talk by Mathias Benedek
13.00 - 14.00 Lunch
14.00 - 15.40 Session 5a & 5b
15.50 - 17.10 Session 6a & 6b
17.10 - 17.30 Coffee break
17.30 - 18.30 Poster Presentations in York and La Plata

Saturday 16

09.45 - 11.00 Special Talks 2 - best papers in Melb., Graz, and Remote
11.00 - 11.20 Coffee break
11.20 - 13.00 Session 7a & 7b
13.00 - 14.00 Lunch
14.00 - 15.00 Invited talk by Romina Cecilia Elisondo (La Plata)
15.00 - 16.40 Session 8a & 8b
16.40 - 17.00 Coffee break
17.00 - 17.30 Final session

LA PLATA PROGRAMME (Local times)

Thursday 14

08.15 - 9.00 Registration with coffee
09.00 - 9.30 Welcome (Isabel C. Martínez & Joaquín B. Pérez)
09.30 - 11.10 Session 2a and 2b (flash talks)
11.10 - 11.30 Coffee Break
11.30 - 12.45 Session 3a and 3b
12.45 - 13.35 Special Talks 1 - best paper in York and LaPlata

Friday 15

09.00 - 10.40 Session 5a & 5b
10.50 - 12.10 Session 6a & 6b
12.10 - 12.30 Coffee break
12.30 - 13.30 Poster Presentations in York and La Plata

Saturday 16

09.00 - 10.00 Invited talk by Romina Cecilia Elisondo (La Plata)
10.00 - 11.40 Session 8a & 8b
11.40 - 12.00 Coffee break
12.00 - 12.30 Final session

MELBOURNE PROGRAMME (Local times)

Thursday 14

17.30 - 18.45 Registration with coffee
18.45 - 19.15 Welcome (R. Cowgill, A. Schiavio & H. Daffern)
19.20 - 21.00 Session 1a & 1b

Friday 15

18.25 - 19.40 Session 4a & 4b (flash talks)
19.40 - 20.00 Coffee break
20.00 - 21.00 Invited talk by Mathias Benedek

Saturday 16

17.45 - 19.00 Special Talks 2 - best papers in Melb., Graz, and Remote
19.00 - 19.20 Coffee break
19.20 - 21.00 Session 7a & 7b

WELCOME ADDRESS

Andrea Schiavio and Helena Daffern will commence the conference on Thursday by briefly introducing the event. They'll give you a rundown of what to expect and important details to keep in mind. Subsequently, Professor Rachel Cowgill - a distinguished scholar from the University of York and the former University's Champion for creativity - will deliver a concise welcome address.

INVITED TALKS

GAPS2 is set to feature a pair of distinguished invited talks by notable figures in the realm of creativity research: Mathias Benedek and Romina Cecilia Elisondo. Mathias is scheduled to deliver his presentation on Friday the 15th, while Romina will take the stage on Saturday the 16th. These two remarkable talks are not to be overlooked!

Invited Talk 1 (Friday)

Local times			Room A
Y	G	M	<p align="center">“Invited Talk by Mathias Benedek”</p> <p align="center"><u>Chair in Graz:</u> TBA</p> <p align="center">Room admin in Melbourne: TBA Room admin in York: Hannah Gibbs</p>
11.00	12.00	20.00	<p>The neurocognitive bases of creative thinking.</p> <p>Benedek <i>University of Graz, AT</i></p> <p>Location: G</p>

Abstract: Creative ideas change our world, from small improvements in everyday life to major contributions in art and science. But what are the (neuro)cognitive mechanisms underlying creative ideas? In this presentation, I briefly introduce how the complex trait of creativity is conceptualized and studied from the perspective of psychology. Then I will present recent findings on the cognitive and neural basis of creativity, which highlight the relevance of memory, control and attention processes in creative cognition. Relevant works in this field addressed among others the following questions: How do semantic and episodic memory support creative ideation? Are creative ideas based on spontaneity or cognitive control? What is the role of attention in imagination? And which brain processes are involved in the generation of creative ideas? Taken together, these findings enable us to increasingly understand how the interplay of ordinary (neuro)cognitive processes gives rise to the extraordinary human capacity for creative thought.

Bio: Mathias Benedek, Ph.D. is Assistant Professor at the Institute of Psychology, University of Graz, Austria, where he directs the Creative Cognition Lab. His research focuses on cognitive and brain processes underlying creative thought, psychometric issues in creativity assessment, and individual differences in creativity, intelligence, and personality. He obtained an MSc from the University of Graz, and a PhD from the University of Kiel, Germany. Mathias Benedek has published over 130 empirical articles and book chapters in the fields of creativity research and cognitive neuroscience. He was awarded the William-Stern Award by the German Psychological Society in recognition of excellent, innovative work in the field of personality psychology, and received the Berlyne Award in recognition of outstanding research by an early career scholar from Division 10 (Society for the Psychology of Aesthetics, Creativity, & the Arts) of the American Psychological Association.

Invited Talk 2 (Saturday)

Local times			Room A
Y	G	LP	<p>“Invited talk by Romina Cecilia Elisondo”</p> <p><u>Chair in La Plata:</u> Isabel C. Martínez</p> <p>Room admin in Graz: TBA Room admin in York: Rebecca Jackson</p>
13.00	14.00	09.00	<p>Current theories of creativity: contributions for social transformation</p> <p>Elisondo <i>CONICET, Universidad Nacional de Río Cuarto, AR</i></p> <p>Location: LP</p>

Abstract: Current theories indicate that people can be creative in different fields. We recover proposals from the sociocultural manifesto of creativity. We address models that integrate various manifestations of creativity and attempt to conceptualize this complex construct from dynamic perspectives. We present the following models: 4 C, 5 A, 7 C and 8 P. Four-C Model of creativity includes mini-c, little-c, Pro-c and Big-C creativity. The 5 A's refer to actor, action, artifact, audience, affordances. The 7 C's of creativity refer to Creators, Creating, Collaborations, Contexts, Creations, Consumption and Curricula. The 8Ps are purpose, press, person, problem, process, product, propulsion, and public. From the theoretical discussions, and defining creativity as a tool for social transformation, we try to make some contributions to generate innovations in formal and non-formal educational contexts. It is our interest to initiate some discussions about the role of creativity, education and the arts in social transformations.

Bio: Romina Cecilia Elisondo, PhD in Psychology from Universidad Nacional de San Luis (Argentina) and Universidad de Murcia (Spain). Master's in education (Universidad Nacional de Río Cuarto). Degree in Psychopedagogy (Universidad Nacional de Río Cuarto). Professor at Universidad Nacional de Río Cuarto (UNRC). Researcher at National Council of Scientific and Technical Research of Argentina (CONICET). Director of research projects at the National University of Río Cuarto and the National Council of Scientific and Technical Research of Argentina. Director of the Master's in Social Sciences at Universidad Nacional de Río Cuarto. Research topics: creativity, innovation, and education. She has published more than 100 papers in national and international journals: Journal of Creative Behavior, Creative Studies, Public Health International Journal of Innovation, Creativity and Change and Creativity stand out.

SPECIAL TALKS

With these two sessions we celebrate the authors whose papers have garnered the highest evaluations from our expert reviewers. Special Talks 1 is slated for Thursday the 14th, while Special Talks 2 is planned for Saturday the 16th. Each presentation spans 15 minutes, followed by a 5-minute Q&A session, and an additional 5 minutes allocated for the transition to the next presenter.

Special Talks 1 (Thursday)

Local times			Room A
Y	G	LP	
			<p>“Best papers in York and La Plata”</p> <p><u>Chair in La Plata:</u> Joaquín Blas Pérez</p> <p>Room admin in Graz: TBA Room admin in York: Naomi Mainprize</p>
16.45	17.45	12.45	<p>All roads lead to the Golden Section: Contrasting compositional thought processes producing similar musical structures.</p> <p>Baczkowski <i>Royal Northern College of Music, UK</i></p> <p>Location: Y</p>
17.10	18.10	13.10	<p>Attribution of intentions and creative musical interaction during jazz improvisation: the second person perspective in music cognition</p> <p>Marchiano <i>University of La Plata, AR</i></p> <p>Location: LP</p>

Special Talks 2 (Saturday)

Local times			Room A
Y	G	M	
			<p>“Best papers in Melbourne, Graz, and Remote”</p> <p><u>Chair in Melbourne:</u> TBA</p> <p>Room admin in Graz: TBA Room admin in York: Chanita Pholudom</p>
08.45	09.45	17.45	<p>Revelations of composer self: A hermeneutic study of fifteen Australian composers</p> <p>Stefanakis <i>University of Newcastle, AU</i></p> <p>Location: M</p>
09.10	10.10	18.10	<p>Might musical emotion have a prenatal origin? A theory and a research proposal.</p> <p>Dukic <i>Music Academy Zagreb, HR</i></p> <p>Location: G</p>
09.35	10.35	18.35	<p>Studies on children's musical creativity based on the MIROR Platform: Brazil/Italy partnership.</p> <p>Cardoso de Araújo <i>University of La Plata, AR</i></p>

blue = remote presentation

REGULAR SESSIONS

All our regular sessions comprise time slots of 25 minutes per presenter. These intervals consist of a 15-minute presentation, followed by 5 minutes allocated for Q&A, and an additional 5 minutes for transitioning to the next presenter. Details about the presenter, the talk's title, and the presentation's location are provided below. Regardless of your geographical location, you will have the opportunity to follow the presentations live and engage in post-talk discussions. It is important to note that all presentations will be recorded and promptly made available on Vimeo for your convenience. Abstracts are accessible through the book of abstracts [\[link\]](#). Flash talk sessions are characterized by a continuous sequence of pre-recorded brief talks, one after the other. All flash talks are also available online here [\[link\]](#).

SESSION 1 (Thursday)

Local times			Room A	Room B
Y	G	M	<p>“Health and wellbeing 1”</p> <p><u>Chair in York</u>: Naomi Norton</p> <p>Room admin in Graz: TBA Room admin in Melbourne: TBA</p>	<p>“Computers and creativity”</p> <p><u>Chair in Melbourne</u>: TBA</p> <p>Room admin in Graz: TBA Room admin in York: Selena Xu</p>
10.20	11.20	19.20	<p>The rhythm of compassion: Exploring the role of music listening in cultivating self-compassion.</p> <p>McKenzie <i>University of Melbourne, AU</i></p> <p>Location: M</p>	<p>Digital Musicianship: Evaluation of the Digital Score research from the North American tour 2023.</p> <p>Moroz <i>University of Nottingham, UK</i></p> <p>Location: Y</p>
10.45	11.45	19.45	<p>Unlocking the creative potential of psychosis through music composition: The positive framework of musical hallucinations for understanding the link between mental illness and creativity.</p> <p>Donantueno <i>University of Lille, FR</i></p> <p>Location: Y</p>	<p>Designing a virtual reality laboratory for music psychology: Tips and considerations.</p> <p>Loveridge <i>University of Melbourne, AU</i></p> <p>Location: M</p>
11.10	12.10	20.10	<p>Embodied technology-assisted musical creativity and living with dementia.</p> <p>MacRitchie <i>The University of Sheffield, UK</i></p> <p>Location: Y</p>	<p>Cool or creepy: can an algorithm shift your emotions? Perceptions of a proposed feature for music streaming services that creates personalised playlists based on user personality and emotion.</p> <p>Lowe-Brown <i>University of Melbourne, AU</i></p> <p>Location: M</p>

11.35	12.35	20.35	Healing music and self-disclosing: data mining and text analysis based on online music comments. Li <i>Henan University, CN</i>	Deep generative models of raw audio for creative instrumental practice. Hanslip <i>University of York, UK</i>
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blue = remote presentation

SESSION 2 (Thursday)

Local times			Room A	Room B
Y	G	LP	<p>“Technology”</p> <p><u>Chair in York</u>: Pete Dale</p> <p>Room admin in Graz: TBA</p> <p>Room admin in La Plata: María Marchiano</p>	<p>“Flash Talks”</p> <p>For the complete list of flash talks, please consult the Book of Abstracts [link]</p>
13.30	14.30	09.30	<p>Considerations and concerns of professional game composers regarding artificially intelligent music technology.</p> <p>Worrall <i>University of York, UK</i></p>	
13.55	14.55	09.55	<p>Analysis of cultural differences in the creation of romance and break-up playlists</p> <p>Oyewale <i>University of Ibadan, NG</i></p>	
14.20	15.20	10.20	<p>The emergence of EDM creative synthesizer performance</p> <p>Pretti <i>University of La Plata, AR</i></p> <p>Location: LP</p>	
14.45	15.45	10.45	<p>Technology and creation in pop-rock music</p> <p>Bidon-Chanal <i>INEO-CONICET, AR</i></p> <p>Location: LP</p>	

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SESSION 3 (Thursday)

Local times			Room A	Room B
Y	G	LP	<p>“Emotion”</p> <p><u>Chair in York:</u> Mimi O’Neill</p> <p>Room admin in Graz: TBA Room admin in La Plata: Matías Tanco</p>	<p>“Body and movement”</p> <p><u>Chair in La Plata:</u> Luciana Milomes</p> <p>Room admin in Graz: TBA Room admin in York: Hannah Gibbs</p>
15.30	16.30	11.30	<p>A Cross-cultural Study between Chinese and Western Contexts: Emotion Recognition in Music and the Effects of the Acoustic Features.</p> <p>Lyu <i>University of York, UK</i></p> <p>Location: Y</p>	<p>Music, tactile sensation, and improvisation in movement. Movement observables. Incidence of tactile sensation originated in music on improvisation in movement.</p> <p>Anzil <i>Universidad Nacional de las Artes and University of La Plata, AR</i></p> <p>Location: LP</p>
15.55	16.55	11.55	<p>Putting musical feelings into words: An exploratory study of children’s music-evoked experiences.</p> <p>Owen <i>University of York, UK</i></p>	<p>Towards the Concept of the Embodied Voice: Voice in Action.</p> <p>Salmon <i>British Voice Association, UK</i></p> <p>Location: Y</p>
16.20	17.20	12.20	<p>Colours and Sounds: A Study of Aesthetic Emotions in Paintings and Music</p> <p>Vigl <i>University of Innsbruck, AT</i></p> <p>Location: G</p>	<p>Explosive music, bodies & minds: the experience of the EXPLOSION image-schema in electronic dance music.</p> <p>Marchiano <i>University of La Plata, AR</i></p> <p>Location: LP</p>

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SESSION 4 (Friday)

Local times			Room A	Room B
Y	G	M	<p>“Cognition and psychology”</p> <p><u>Chair in Melbourne</u>: TBA</p> <p>Room admin in York: Vancy Shen Room admin in Graz: TBA</p>	<p>“Flash Talks”</p> <p>For the complete list of flash talks, please consult the Book of Abstracts [link]</p>
09.25	10.25	18.25	<p>Unravelling perception-action coupling in responsive movement improvisation: An interdisciplinary study of sound, motion, and the brain.</p> <p>Sidiropoulos <i>University of Melbourne, AU</i></p> <p>Location: M</p>	
09.50	10.50	18.50	<p>Exploring final-note melodic expectancies using pupillometry</p> <p>Nagy <i>Research Centre for Natural Sciences Budapest, and University of Pécs, HU</i></p> <p>Location: G</p>	
10.15	11.35	19.35	<p>Social connection and resilience through intercultural music engagement – hybrid program evaluation</p> <p>Fraser <i>University of Melbourne, AU</i></p> <p>Location: M</p>	

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SESSION 5 (Friday)

Local times			Room A	Room B
Y	G	LP	<p>“Theoretical and empirical perspectives”</p> <p><u>Chair in La Plata:</u> Luciana Milomes</p> <p>Room admin in Graz: TBA Room admin in York: Naomi Mainprize</p>	<p>“Composition and improvisation I”</p> <p><u>Chair in York:</u> Helena Daffern</p> <p>Room admin in Graz: TBA Room admin in La Plata: María Marchiano</p>
13.00	14.00	09.00	<p>Contributions from the multimodal aesthetic perspective on early development to the study of theatre spectatorship: An analysis of forms of vitality and present moments in a theatrical performance.</p> <p>Nudler <i>Universidad Nacional de Río Negro, AR</i></p> <p>Location: LP</p>	<p>Shared time, shared flow, and shared physiology in Javanese gamelan performance.</p> <p>Gibbs <i>University of York, UK</i></p> <p>Location: Y</p>
13.25	14.25	09.25	<p>Aspirated [p t k] in sung Spanish: A comparative study of Argentine opera and folk singers’ pronunciation.</p> <p>Guzman <i>University of LaPlata, AR</i></p> <p>Location: LP</p>	<p>Creativity in learning a musical instrument during older adulthood.</p> <p>MacRitchie <i>The University of Sheffield, UK</i></p> <p>Location: Y</p>
13.50	14.50	09.50	<p>Mbira and piano. A case-study of cross-cultural musical dialogue at the Sheldonian Theatre, Oxford</p> <p>Engel <i>University of Oxford, UK</i></p> <p>Location: G</p>	<p>The metric sense in free music improvisation. An approach from participatory sense making framework.</p> <p>Pereira Ghiena <i>University of LaPlata, AR</i></p> <p>Location: LP</p>

14.15	15.15	10.15	Expert listeners' evaluation of the originality and quality of commercial classical piano recordings Volioti <i>University of Surrey, UK</i>	Let's Jam: Music Improvisation, Collective Decision-Making, and the Process of Attunement Novak <i>University of Vienna, AT</i>
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blue = remote presentation

SESSION 6 (Friday)

Local times			Room A	Room B
Y	G	LP	<p>“Understanding collective creativity”</p> <p><u>Chair in Graz:</u> TBA</p> <p>Room admin in La Plata: Luciana Milomes Room admin in York: Chanita Pholudom</p>	<p>“Composition and improvisation 2”</p> <p><u>Chair in York:</u> Caroline Waddington-Jones</p> <p>Room admin in Graz: TBA Room admin in La Plata: María Marchiano</p>
14.50	15.50	10.50	<p>Disruption and de-synchronization in individual and collective creativity</p> <p>Laroche <i>Istituto Italiano di Tecnologia, IT</i></p>	<p>Musical creativity and gazing in second person interactions during jazz improvisation.</p> <p>Tanco <i>University of La Plata, AR</i></p> <p>Location: LP</p>
15.15	16.15	11.15	<p>Love songs and serenades: a theoretical review of music in romantic relationships</p> <p>Bamford <i>University of Jyväskylä, FI & University of Oxford, UK</i></p> <p>Location: G</p>	<p>Time as a creative performative strategy. An analysis of expressive timing comparing four different historical orchestral interpretations of tango.</p> <p>Alimenti Bel <i>University of La Plata, AR</i></p> <p>Location: LP</p>
15.40	16.40	11.40	<p>Presence, immersion, and personality predict enjoyment and social experience of a virtual reality Western art music concert.</p> <p>O’Neill <i>University of York, UK</i></p> <p>Location: Y</p>	<p>Thinking outside the pattern-based box in jazz improvisation</p> <p>Yossef <i>Hebrew University Jerusalem, IL</i></p> <p>Location: Y</p>
16.05	17.15	12.05	<p>Students’ collective creation in virtual environment. A case of study in videoconference platform during COVID-19 lockdown.</p> <p>Pissinis</p>	<p>The influence of expertise in musical improvisation on non-improvised musical performance</p> <p>Mazzolari</p>

		<i>University of La Plata, AR</i>	<i>University of York, UK</i>
		Location: LP	Location: Y

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SESSION 7 (Saturday)

Local times			Room A	Room B
Y	G	M	<p>“Health and wellbeing 2”</p> <p><u>Chair in Graz:</u> TBA</p> <p>Room admin in Melbourne: TBA Room admin in York: Arya Chen</p>	<p>“Education”</p> <p><u>Chair in York:</u> Liz Haddon</p> <p>Room admin in Graz: TBA Room admin in Melbourne: TBA</p>
10.20	11.20	19.20	<p>Exploring the use of meditation as a tool to overcome music performance anxiety.</p> <p>Paese <i>University of York, UK</i></p>	<p>The Embodied Voice: The creative interaction between teacher and student as the basis for developing a holistic pedagogical approach in the singing studio and in performance.</p> <p>Salmon <i>British Voice Association, UK</i></p> <p>Location: Y</p>
10.45	11.45	19.45	<p>Creating together: A qualitative study of psychological wellbeing in professional orchestral musicians in Australia</p> <p>Baker <i>University of Adelaide, AU</i></p> <p>Location: M</p>	<p>DJ decks: playback machines or a creative resource suitable for music teaching?</p> <p>Dale <i>University of York, UK</i></p> <p>Location: Y</p>
11.10	12.10	20.10	<p>Creativity in music therapy – What to expect?</p> <p>Stepniczka <i>University of Music and Performing Arts Vienna, AT</i></p> <p>Location: G</p>	<p>Year 12 singers’ motivations and intentions for continued singing after secondary school.</p> <p>Matherne <i>University of Melbourne, AU</i></p> <p>Location: M</p>
11.35	12.35	20.15	<p>“A space for reconnecting with my creative and positive side”: An art-based inquiry into participants' experiences of individually-tailored brief online art therapy with young</p>	<p>The becoming instrumental teacher- the creative leap forward.</p>

		<p>adults who experienced challenging life events.</p> <p>Song <i>University of Melbourne, AU</i></p>	<p>de Bruin <i>University of Melbourne, AU</i></p> <p>Location: M</p>
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blue = remote presentation

SESSION 8 (Saturday)

Local times			Room A	Room B
Y	G	LP	<p>“Book presentation by Richard Parncutt”</p> <p><u>Chair in Graz:</u> TBA</p> <p>Room admin in York: Selena Xu Room admin in La Plata: Matías Tanco</p> <p>+ Extra time for rescheduling talks</p>	<p>“Learning and development”</p> <p><u>Chair in La Plata:</u> María Marchiano</p> <p>Room admin in York: Rebecca Jackson Room admin in Graz: TBA</p>
14.00	15.00	10.00		<p>Cognitive Impact of Active and Receptive Musical Training in Preschool Children.</p> <p>Benitez <i>Universidad de Palermo, CABA, Buenos Aires, AR</i></p> <p>Location: LP</p>
14.25	15.25	10.25		<p>Longitudinal variations in the frequency, duration, and musical structuring of adult’s demonstrations of object use in triadic interactions.</p> <p>Moreno Núñez <i>Universidad Autónoma de Madrid, Madrid, ES</i></p>
14.50	15.50	10.50		<p>An insight on creativity during the practice of a piano piece by ear: an exploratory study</p> <p>Madeira <i>Universidade Federal do Rio Grande do Sul, BR</i></p>
15.15	16.15	11.15		<p>Purposes of potential repetitions during practice of three piano students</p> <p>Monteiro <i>Universidade Federal do Rio Grande do Sul, BR</i></p>

blue = remote presentation



Code of Conduct

The Universities of York, Graz, Melbourne, and La Plata are committed to promoting equity, diversity and inclusion and aim to create an environment that will enable all to achieve their full potential during the GAPS2 Conference. Diversity is recognised, valued, and celebrated.

In light of this, we ask everyone to consider the following while participating in GAPS2, whether presenting, asking, or answering questions, or interacting with others in any other mode (email interaction, discussions in session breaks etc.):

- We encourage active discussion but ask everyone to keep their comments constructive and respectful, thus contributing to a positive, encouraging, and safe atmosphere.
- We also encourage everyone to be conscious of giving time and space to others, ensuring that a range of voices are heard.
- We are all members of a vibrant and diverse research and practice community, and each individual brings different kinds of knowledge and experience to the space. We aim to recognise the boundaries of our knowledge, especially in areas outside of our expertise or experience.
- We seek to facilitate an atmosphere of support, curiosity, and shared learning.

Discrimination is not acceptable. This includes (but is not limited to): harassment, misogyny, sexism, racism, ableism, homophobia, transphobia, body shaming and ageism. We ask that all GAPS2 participants (panel and audience members) respect each other's physical and emotional boundaries, privacy, and pronouns.

Harassment is not acceptable. This includes (but is not limited to): offensive verbal comments related to sex, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, age, disciplinary affiliation, or religion or belief. It also includes intimidation, stalking, following, harassing photography, or recording, sustained disruption of talks or other events, inappropriate physical contact, and unwelcome sexual attention.

If you are being harassed, notice that someone else is being harassed, or have other concerns, please contact a conference organiser or assistant, who will be happy to contact university security or police, to arrange for an escort, or otherwise help participants feel safe for the duration of the event.

Bullying and patronising behaviours have no place at the event and will not be tolerated.

The above are examples of behaviours that would be considered misconduct and potentially result in disciplinary action being taken.

Remote participation

If you are joining the conference remotely, we kindly ask that you mute your microphone throughout the presentations.

Facilitating questions

- Following each paper, speakers have time to respond to questions which will be invited in the following order:
 - 1) People at the hub of the session-chair.
 - 2) People at the hubs in the following order: York / Graz / La Plata / Melbourne
 - 3) Remote participants via the chat. The chair will either monitor the chat themselves or ask the technician to do so.

