

# **The benefits of artistic projects as a social and educational impact**

**Ana M. Vernia-Carrasco**

*Jaume I University*

## **ABSTRACT**

Among the current problems and challenges, we find, on the one hand, employability and its relationship with education and training for future teachers, and on the other, the importance of the 2030 agenda and the 17 Sustainable Development Goals (SDGs). Our proposal is based on a research stay that was carried out at the University of Barcelona, through a call launched by the University of Jaume I (Castellón). Among the main objectives we had in mind the benefits of artistic projects in social impact, the relationship with the training of future teachers of primary education and the benefits of art in general and music in particular. To obtain information, different interviews were carried out and two focus groups were organized. We found important information that reinforces the importance of musical training and its benefits, as well as the relevance of artistic projects in society, without any discrimination or exclusion. We also reflect on the economic impact of artistic projects, not only from employability but also from what their relationship with health and quality of life may entail.

**Keywords:** arts education, cultural interaction, social inclusion, sustainability, teachers.

## **1. Introduction**

This article has been produced thanks to the grant for stays of research personnel with a doctorate in research centers located outside the Valencian Community convened by the Conselleria D'educació, Investigació, Cultura i Esport. Directorate General of the University, Research and Science of the Generalitat Valenciana (2019 call). From this call, a research stay was carried out at the University of Barcelona. Based on the research stay, a report was prepared that was provided both to the organization organizing the call and to the universities involved, University of Barcelona and Universitat Jaume I.

In order to share the results and conclusions of this report, this article is prepared presenting the development, the activities, as well as the data used for said report.

In our proposal, we place music as a transversal axis and a tool to incardinate one's own culture and art in a given context. We consider songs, as words linked to the melodies of a people and their popular repertoire, to bring the most vulnerable society closer together, allowing both better access to education, literacy or "re-literacy". Also employability and sustainability, understanding the latter as part of social welfare. This social well-being also involves health and quality of life, especially in the most vulnerable people, access to art is scarce or null.

## 4th World Conference on Research in TEACHING and EDUCATION

18-20 March 2022  
Prague, Czech Republic

On the other hand, and taking into account the Five Rights of the IMC (International Music Council), these point out the importance of music education according to the UNESCO parameters regarding avoiding any type of social and educational exclusion. Also UNESCO (2010), in its second world conference on Art Education, states that art must play an important role in the constructive transformation of educational systems. These rights that we collect from the Yehudi Menuhin Foundation (n.d.) which we can read below, constitute an important declaration of artistic rights:

### **IMC Music Rights:**

1. Right of all children and adults to express themselves musically freely.
2. Right of all children and adults to learn musical languages and skills.
3. Right of all children and adults to have access to musical knowledge through participation, listening, creation and information.
4. Right of all musical artists to develop their art and spread it through all media, with adequate resources at their disposal.
5. Right of all musical artists to obtain fair recognition and remuneration for their work.

### **We start from the following hypotheses:**

H1. Music Education can be an important tool for social and educational inclusion, to socialize and generate employability, connect vulnerable people and environments.

H2. Music Education in its different manifestations can improve social environments, positively impacting the quality of life and health of vulnerable older people.

H3. Music Education used for inclusive social projects must start from specialist professionals to guarantee a better implementation.

### **1.2. objectives**

The general objective is to know the real effects of music education, to improve social environments and know its inclusive impact.

#### **1.2.1. Specific objectives.**

- Recognize / understand the improvement of social environments from music education
- Know the response of artistic activities carried out in unfavorable social environments
- Draw an ideal professional profile, for the implementation of inclusive social projects from music.
- Write a report on the impact of the project from its application.

## **2. Theoretical framework**

This work focuses its focus on the quality of life of people and how art, culture and especially music, can improve social environments.

The Crisp et al. Manifesto (2016), points out that, to achieve a healthy city, the whole of society must be involved, not only doctors and politicians, but also the world of business workers, community groups and associations, as well as teachers. This document highlights the poor health that dependency creates, understood as the situation of vulnerability that some

people face, due to physical or mental disabilities, which is why today's modern societies need other initiatives that facilitate give people control of their own lives.

### 2.1. Music, culture and society

Terán Cázares et al. (2015) points out that the social environments are different in each population, taking into account the saving habits and the time of retirement from work, attitudes towards work, health care customs, that is why it is important, according to these authors, to know the effects of the sociocultural environment as information for employment expectations. Along these lines, Treloyn (2016), expresses the importance of the study of music for a better understanding of the world, humanity and their societies, also from musical cognition, musicology or music therapy.

Queensland Conservatorium Research Center (2009) carried out the Sustainable Futures project, in which it was found that describing each musical practice in terms of its context, and in relation to sustainability, facilitates new and useful knowledge, since as cited in this work, there are many initiatives related to cultural sustainability (solidarity concerts, artistic exhibitions to raise awareness about social inclusion issues, etc.) that have been influenced by musical practices as an instrument, instead of considering them as dynamic parts of ecosystems.

Strengthening ties with music, culture with social inclusion, and according to Castillo, Sostegno and López-Arostegi (2012), on the right that citizens have in access to employment, housing, health, education and culture, among others, such as access to information or social networks, also artistic projects, can allow spaces for contact, inclusion of change of environments towards social improvement, as can be seen in the following figure:

Figure 1: Spaces and strategies for social inclusion.



Source: Subirats (2009, en Castillo, Sostegno y López- Arostegi (2012)

Music is associative, emotional and communicative, it is capable of transporting a place, a time, a moment, a memory. It can connect with each other and with ourselves, it is almost instinctive, like a heartbeat. (Morgan, 2018).

We can understand, after knowing the report to educate oneself: «Analysis of artistic education» in (AAVV, 2013a), that artistic education will be a privilege and for a few, suffering a clear educational and social exclusion. Among his contributions, this report points out the progress and delay of artistic education in Spain, suffering from changes in laws, taking the arts as entertainment, thus reducing their presence in compulsory education.

**2.2. Sustainability and artistic projects**

At present, art is considered as a tool, to educate, train, to improve the quality of life, as an economic boost. If we were to relate art to the 17 Sustainable Development Goals (SDGs), we would surely find direct or indirect relationships with all of them with most of them. These objectives were adopted at the 70th UN General Assembly (UNESCO, 2015), and highlight the main global concerns, expressed by Heads of State, government leaders and high-ranking representatives of the United Nations, as well as entities of the United Nations civil society.

In our opinion, these SDGs find their main reinforcement in number 4, which addresses Education, in its broadest meaning. In accordance with the lines of UNESCO (2017), which proposes an Education for the SDGs, specifically, learning achievements to strengthen education systems, guaranteeing an inclusive, equitable and quality education. Within the framework of Education 2030, learning opportunities for all and throughout life would be promoted.

*Figure 2: Agogic Sciences*

Paidology	Study the education of children in their preschool age 3-6
Pedagogy	She studies the education of the child in their Basic Education stage. It is an applied science with psychosocial characteristics.
Hebegogy	Study the education of the adolescent in its stage of Education
Andragogy	Study adult education to maturity.
Gerontogogy	Study the education of older adults
Anthropogogy	It is the science and art of permanently instructing and educating the man, in any period of his psycho-biological development and depending on his natural, ergological, social life.
Ergology	Study of the science or philosophy of the science of work, the budgets and conditions of work, the techniques, biological and mechanics of work, its organization and evaluation.
The Paragogy	Critical study and peer learning practice same.
The Heutagogy	It includes the adult student in his capacity for self-determined learning, overcoming andragogy from the point of view of the autonomy of the adult student.

Source: Lui Lam Campos (2018)

In the previous figure, we observe the agogic sciences, whose importance is directly related to SDG 4, aimed at education, and directly related to the present work. Lui Lam Campos (2018), details the student profiles according to their ages, and relates them to these agogical sciences that should be taken into account, in the teaching-learning processes, when different types of students are involved.

### **3. Methodological Framework**

Social research can be understood as a way to find out about social problems or needs. Our research, of a synchronic and descriptive nature, seeks to know a social problem at a certain time, using qualitative methodology, in order to collect the necessary data, to respond to hypotheses, achieve objectives and prepare the report that allows us to application in another context. Within what would be qualitative research, we have the narrative aspect, within the scope of the social and human sciences. As Blanco (2011) says, the same specialists accept that narrative research has many points in common with other types of qualitative research, such as autobiography and life stories, or also autoethnography.

In relation to social research, which is our approach, according to Canales Cerón (2006), its instruments have to be designed and its strategies chosen, abandoning protocols. In the dialectical approach, this author points out that researchers identify participants as subjects and actors in their social relationships. Perspective that is related to the premises of Paulo Freire (1969, 1970, 2006, 2007), focusing on problems and questions of the participants' social environments, generating a process of popular education, transforming their reality.

On the other hand, biographical-narrative research enables the subject to contribute their own experiences, and these are the central element of the life stories that are defined by Pujadas (1992) as an autobiographical account obtained through successive interviews in which It shows the subjective testimony of the interviewee, collecting both the events and the evaluations that this subject makes of his own existence. We can say that life stories are one of the most useful tools if we want to understand people's lives, enabling a broader and more appropriate point of view to the complexity of the human being and their world of life (Fernández and Ocando, 2005).

As indicated by Bolívar and Segovia (2006, in Huch Aguilar and Reyes Chávez, 2013), biographical research, especially narrative, allows profiles to emerge and develop that link qualitative research strategies to real actors in everyday life. In this case, the biographical narrative offers a conceptual and methodological framework to analyze essential aspects of human development and establishes their personal lines and development expectations.

Within this line, our research uses the narrative and descriptive perspective, but from the artistic experiences lived and to live. In this sense, we also take as a reference the work of Bresler (2006).

#### **3.1. Development of the research / project stay**

The project was developed with different phases: implementation, data collection, analysis and reporting, dissemination and foresight. The activities were carried out around the University of

Barcelona. The following figure has arranged some of the artistic projects of social impact, facilitated by the specialists consulted (University of Barcelona and Professionals of Catalan art and culture):

Figure 3: Artistic projects of social impact consulted

Project	Description
<b>Esbart Català de Dansaires - Barcelona</b>	They dance and involve all the people in the neighborhood who want. You can be part of the dance corps at a stable level or you can go dancing in the weekly session that they do every Friday and that of the designated holidays.
<b>El Tecler - Aula de Música Tradicional i Popular - Tarragona</b>	The project, AMTP, was started by the Department of Culture of the Generalitat of Catalonia in the 1992-93 academic year and carried out its management until the 2011-12 academic year. Currently the project continues in the hands of private entities spread over three parts of the territory: Tortosa, Girona and Tarragona. The aim is that everyone can play and make traditional and popular music and participate in its manifestations.
<b>Ritmo en los barrios</b>	Organization that works on musical education with children from different neighborhoods in Nicaragua.
Xamfrà	Of social impact in neighborhoods of Barcelona. Music and scene center of the Raval de Barcelona that uses music, theater and dance as tools for participation and social inclusion.
Músicas para la vida	In the elderly / adults, for the improvement of the quality of life and the prevention of dementias. Currently, this project is being developed in L'Alcora (Castellón), from the Q-HEART research group of the Jaume I University. actively, exerts on older people.
Música y palabra	In older people, to improve memory and quality of life. It was developed in 2014 at the Azahar del Mediterráneo Residence in an agreement with the Jaume I University.
Art transforma	Art Transforma is a non-profit organization, created in 2009 by professionals from culture, art and the social sphere, with the aim of promoting opportunities for participation, education and artistic professionalization. To make UN resolution 48/96 a reality: The right to culture is an inalienable right to the person. Equal opportunities in terms of access to culture, works of art, heritage and artistic practices is one of the values of identity.
Corals infantils, Jovenils i d'adults	People of different ages, values, orientations and musical levels and bringing music live in many towns and cities, allowing a musical experience for both the public and its members.

Source: own elaboration

### 3.1.1. Tools

We chose the following tools because, given the focus of the stay, the timing and the resources available to us, we consider that they would provide us with the necessary information to respond to the objectives set, bearing in mind that we had to modify the tentative schedule, reducing it to adapt to the new time frame, caused by covid-19.

- Interviews
- Questionnaires
- Focus group

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

*Figure 4: Instruments, sessions and objectives*

Tools	Sessions	Objectives
Questionnaires	In different sessions throughout the stay.	Know the state of the real issue and the opinion of the experts
Interviews	Individual and by groups	Give a more centralized opinion on a teaching profile and the impact on the training of the
Focus group	Two sessions	teacher

*Source: own elaboration*

Experts in the disciplines and in teaching participated in the focus groups. The interviews were conducted with a specialist in music education in the university setting and also in the non-formal setting. For the questionnaires, there was a population made up of teachers related to the musical discipline.

#### **4. Results**

The results respond to our proposals, endorsing the relevance of artistic projects in society. The survey carried out on social environments and artistic projects provides us with information to take into account, also for the improvement of most of the Sustainable Development Goals.

In the following table we have extracted a small sample of the information obtained in the interviews:

*Table 1: Improvement of social environments from the arts*

Question	Answers
1. What effects do you consider that art in general and music in particular produces in older people?	Especially, from the songs, memory recovery. The effects that contact with art in general and music in particular produces in older people is the continuous development of the person himself at various levels. This development is related to the integral development of the person that includes emotional, cognitive, motor, personal and social aspects. Art in general and especially music, helps them on a cerebral and emotional level to express their feelings, their emotions, it is also a social linker, it depends on how it is used, it can be an important therapy, it makes them live better.

**4th World Conference on Research in  
TEACHING and EDUCATION**

**18-20 March 2022  
Prague, Czech Republic**

2. And in young people and adults?	Apart from employability, self-esteem enhances different capacities related to the official curriculum. Be physically and psychologically active. Socialization, culture and education. In young people and adults, art in general helps emotionally and brain alike. A way to channel negative emotions especially in young people, to open up to expression and the joy of living.
3. How could the quality of educational and social environments be improved through music and art?	Through projects that connect society, education and the arts, also museums and auditoriums. From popular repertoires. Open music and the arts to the environments of the villages. Greater presence in educational centers. Art as a cultural and social link.
4. What kind of musical activities could be carried out with people with learning difficulties, due to their unfavorable environments?	Depends on learning difficulties, but with percussion musical instruments, piano. Through body language and voice. We all have a free instrument that we can use from birth: the voice. Attentional, awareness-raising and discrimination, rhythmic and motor activities.
5. What competencies should develop artistic projects?	Social, personal, emotional, cognitive. Active, critical and analytical listening to music. Empathy with the environment, promotion of leadership and teamwork, creativity and innovation, added value in a social or economic key. Benefits at the brain level, at the emotional level, at the level of expression, sensitivity and values.
6. You participate or have participated in some artistic project of inclusion? Explains briefly	In unfavorable environments, from music, speech, the arts, towards educational and social inclusion in older people. Traditional and popular music. "Music for Growth" and inclusion, is done with adolescents.
7. Do you consider that training of teachers is complete, with regarding music?	Currently No. It is necessary to rethink the Curriculum, the competencies and the needs that reality demands. The curricular organization continues to prioritize basic instrumental skills such as language and mathematics. Teacher training is insufficient.
8. Could you make some brief recommendations to improve educational institutions, regarding art?	Art, as practice and learning, must be part of the educational plans as a compulsory signature. Without their significant presence, education will be incomplete. It is necessary that the educational institution itself create and support artistic projects and that the educational centers themselves give art the importance and respect it deserves. Train music professionals with other disciplines as well.

Source: own elaboration

In the different interviews, social impact projects were consulted, taking art for social and educational improvement and inclusion. In the following table we collect the ones that stood out the most:

Table 2: projects of social impact valued in the research stay

9. List the social impact projects (from music and the arts) that you know and make a short description (no more than 2 lines)	Xamfrà: social impact in neighborhoods of Barcelona. Music for life: in the elderly / adults, for the improvement of the quality of life and the prevention of dementias. Esbart Catalán de Danzantes - Barcelona: They dance and involve all the people from the neighborhood they want. El Tecler Aula de Música. Traditional and Popular Music –Tarragona.
--	--

**4th World Conference on Research in  
TEACHING and EDUCATION**

**18-20 March 2022  
Prague, Czech Republic**

	<p>The project, AMTP, was started by the Department of Culture of the Generalitat of Catalonia in the 1992-93 academic year and carried out its management until the 2011-12 academic year.</p> <p>Ritmo en los barrios, an organization that works on musical education with children from different neighborhoods in Nicaragua.</p> <p>L'Art del Cor, project of self-management (theoretical, practical and economic), dignity and participation, by the group of older people, supervised by a qualified professional in Music Therapy.</p> <p>Art transforms.</p> <p>Music and words: in older people, to improve memory and quality of life.</p>
--	--

Source: own elaboration

From the focus groups, we have extracted the information that we can see in the following table:

Table 3: Discussion and reflections of the Focus Group

The importance of music in society.	It is fundamental to society, but it is not given enough support, although people have the need to use it. When a country goes into crisis, they cut music education, when what they should do is the opposite. The more people suffer, the more they need music. On a social level, music is cohesive, it has been present in all cultures, from ancient times to the present, due to the need for expression. It is part of life, of society. It is a necessity, which also affects health. Music fits all profiles of society.
Educational policies vs. arts education.	Institutional investments must be in the human material and not so much in the economic one. Which means that people are involved in music and culture, but not education, educational policies. School time is not the same as that of children, that is, the programs are didactic orientations and should not be imposed as indispensable requirements. It is necessary to return to the specialist teacher or seek training for the general teacher. Educational policies should see the contributions of music globally. The current employability models seek, in addition to good resumes, soft skills (soft skills, such as emotional, social, personal skills, etc.); music enhances these kinds of skills.
The benefits of artistic projects for inclusion (social and educational).	All forms of reasoning have a direct connection to the process of a musician. Music facilitates complex brain processes and empowers you to overcome difficult situations. Facilitates inclusion and literacy. Divergent thinking is enriched by the possibilities offered by musical creativity, and art. Educational work can be done from artistic projects.
Teacher training for the implementation of projects.	The future primary school teacher arrives with a bad predisposition to musical training, possibly because he has not had a positive experience in his training as a student. Music today must move away from virtuosity to get closer to all people. You learn music by making music. Training in management, psychology and pedagogy is also necessary.
The responsibilities	The teacher must master the specialty and teach it from musical skills. The university teacher disconnects from reality, which supposes a distancing from reality in the classroom. The teacher also needs to connect with society.

Ethics in the professionals of the educational community	Interdisciplinarity. Music is a discipline and as such, it needs conceptual knowledge, regardless of the age or profile of the students. The own competences that music demands (auditory, vocal, etc.). Training as a specialist. Social, personal, emotional, empathic skills. Adaptability., Versatile, specialist in his field. Ability to involve students in their own training.
--	--

*Source: own elaboration*

## 5. Conclusions

We consider, based on the research carried out, that the impact of artistic projects on society and people's quality of life is important. Employability and sustainability are also linked to artistic projects, generating employment from culture, education, the arts and management. In addition, it positively affects the economy and sustainability of a region or country.

We estimate that people's quality of life supposes a reduction in aid from health and social services. Investing in artistic projects for social and educational inclusion and quality of life can bring benefits to society as a whole, betting on cities that are not only sustainable, but also educational and committed to sustainable development, betting on quality. of life, inclusion and education. Cultural and social diversity today is a fact and a reality that grows with conflicts and opportunities. In this sense, artistic projects are tools that allow integration and inclusion processes, enabling different cultures to live and coexist, learn from their musical and artistic riches, their customs and values, generating spaces for a critical citizenship.

Calibrating the impact of an artistic project means serving a significant number of citizens of a specific geographic and social context, without any type of discrimination or exclusion. Therefore, there is a positive implication in improving coexistence, educational quality and social and sustainable responsibility. In figures or economic data, a new evaluation would be needed to calculate the reduction from the health field in medicines, health personnel, caregivers, etc. that artistic projects would contribute, such as improving the quality of life, from psychomotor skills, self-esteem, social and personal relationships of both young people and adults, educational quality from inclusion and integration.

We must emphasize, based on the reflections of the participants, that the training of teachers is still very far from quality and educational ethics, since the knowledge, competencies and skills that are considered adequate to practice the profession, still do not seem to be acquired. In this sense, there is room for reflection on educational policies, to become aware of the benefits of artistic projects and art inside and outside of school. Faced with this situation, a direct action on society is also necessary, art accessible to all, not as an elitist discipline but as a social good, and a right, both for its enjoyment and for its learning.

It should be noted the alignment of the rights of music, with the training of teachers, social and educational inclusion, as well as the need for resources to be able to disseminate and share educational projects and experiences around music. These rights are also connected with SDG 4 referring to education, and backbone with SDG 5 aimed at gender diversity, SDG 3 which addresses health and well-being, as well as SDG 8 which includes decent work and the SDG 10 for reducing inequalities (UNESCO, 2017).

Therefore, and as a final conclusion, it can be said that the hypotheses raised and the general objective have been answered. On the other hand, it is aware that, in order to respond to the specific objectives, although a report was written, it would have been necessary to carry out the two-month stay, as initially planned, which would have allowed a deeper understanding of knowledge and observation. Given this need to expand and give continuity to the project, the second phase is proposed, which will complete the report by 2022, since the pandemic has prevented proposing earlier dates.

## 6. References

- AAVV (2013). EducArte: Análisis de la educación artística en Chile. <http://www.educartechile.cl/wp-content/uploads/2018/06/Revista-41-2s.2010.pdf>
- Bresler, L. (2006) “Embodied narrative inquiry: A methodology of connection”, *Research Studies in Music Education*, 27 (1): 21-43.
- Blanco, M. (2011). Investigación narrativa: una forma de generación de conocimientos. *Argumentos* (México, D.F.), 24(67), 135-156. <https://bit.ly/3wKeYhU>
- Canales Cerón, M. (Coord.). (2006). Metodología de investigación social. Introducción a los oficios. Chile: LOM Ediciones.
- Castillo, R., Sostegno, R. y López-Arostegi. R. (2012). Arte para la inclusión y la transformación social. *3s\_innovación*. <https://bit.ly/3gJUjUp>
- Crisp, N., Stuckler, D., Horton, R., Adebawale, V., Bailey, S., et al. (2016). Manifesto for a Healthy and Health-creating Society. Londres: *The Lancet*
- Fernández, O. y Ocando, J. (2005). La búsqueda del conocimiento y las historias de vida.
- Freire, P. (1969). La Educación como Practica de la Libertad Pedagogía del Oprimido. Siglo Veintiuno Editores. Argentina.
- Freire, P. (1970). Pedagogía del Oprimido. Siglo Veintiuno Editores. México. Freire, P. (1974) *Concientización. Teoría y Práctica de la Liberación*. Ediciones Busqueda. Argentina.
- Freire, P. (2006). *Cartas a Quien Pretende Enseñar*. Siglo Veintiuno de España Editores. México.
- Freire, P. (2007). *Pedagogía de la Esperanza*. Siglo Veintiuno Editores. México.
- Fundación Yehudi Menuhin. Declaración de Derechos de la Música. (s.f.). <https://fundacionyehudimenuhin.org/declaracion-de-derechos-de-la-musica/>
- Omnia, 11*. Universidad de Zulia, Venezuela.
- Huchim Aguilar, D., Reyes Chávez, R. (2013). La investigación biográfico-narrativa, una alternativa para el estudio de los docentes. *Revista Electrónica Actualidades Investigativas* DOI: [10.15517/aie.v13i3.12026](https://doi.org/10.15517/aie.v13i3.12026)
- Lui Lam Campos, M. (2018). De la pedagogía a la hebegogía en la universidad. Disponible en: <https://bit.ly/3q5AVEI>
- Morgan, J. (2018). Art and Science. Music lives on: fine tuning the memory. *The Lancet. Neurology*, 17, 3, pp. 211-212. <https://www.sciencedirect.com/science/article/pii/S147444221730399X>

**4th World Conference on Research in  
TEACHING and EDUCATION**

**18-20 March 2022  
Prague, Czech Republic**

Pujadas, J. (1992) *El método biográfico: el uso de las historias de vida en ciencias sociales*. Madrid: CIS

Queensland Conservatorium Research Centre (2009). Sustainable futures for music cultures. An ecological approach to intangible cultural heritage. [https://www.griffith.edu.au/data/assets/pdf\\_file/0030/93198/soundfutures.pdf](https://www.griffith.edu.au/data/assets/pdf_file/0030/93198/soundfutures.pdf)

Subirats, J. Cómo ser yo mismo, ser como los demás y sentirme reconocido en mi ser distinto. El reto de la nueva ciudadanía. En Castillo, R., Sostegno, R. y López-Arostegi, R. (2012). *Arte para la inclusión y la transformación social 3s\_innovación*. <https://bit.ly/3gLQWfz>

Terán Cázares, M.M.; García de la Peña, M. E. y Blanco Jiménez, M. (2015). El entorno social como elemento a considerar para predecir la ciudadanía de los trabajadores dentro de la organización. *Innovaciones de Negocios* 12(23): 133 –151. UANL, Impreso en México (ISSN 2007-1191). <https://bit.ly/2SLJ1qF>

Treloyn, S. (2016). Music in Culture, Music as Culture, Music Interculturally: Reflections on the Development and Challenges of Ethnomusicological Research in Australia. *Voices*, 16, No 2 (2016) Special Issue on "How Music Can Change Your Life and the World" DOI: <http://dx.doi.org/10.15845/voices.v16i2>

UNESCO (2017). *Educación para los Objetivos de Desarrollo Sostenible Objetivos de aprendizaje*. ISBN 978-92-3-300070-4. <https://unesdoc.unesco.org/ark:/48223/pf0000252423>

UNESCO (2015). *La UNESCO y los Objetivos de Desarrollo Sostenible*. <https://es.unesco.org/sdgs>

UNESCO (2010). Segunda Conferencia Mundial sobre la Educación Artística. [http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Seoul\\_Agenda\\_ES.pdf](http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Seoul_Agenda_ES.pdf)

**Thanks to:**

Department of Education, Research, Culture and Sports. Directorate General of the University, Research and Science of the Generalitat Valenciana (2019 call).