

## WE INSIST! SOCIAL INCLUSION THROUGH CREATIVE MUSIC

Report on the meeting held in Birmingham (UK) on March 9th-10th 2020

*Organised in collaboration with Jazz Connective and Performances Birmingham Limited*

### MONDAY MARCH 9th 2020

10:00 - 12:00 – Breakfast workshop 1 - SOCIAL INCLUSION - On a canal boat touring the Birmingham canals.

Moderator of the session: Giambattista Tofoni

Host presentations:

- Birmingham THSH;
- EJM Europe Jazz Network;
- JACO Jazz Connective

Students organizing a concert at P eriscope:

<https://www.periscope-lyon.com/article/deux-lycees-dans-une-salle-de-concert-engager-les-eleves-dans-un-projet-de-cette-envergure-les-amene-a-se-responsabiliser>

The Ark in Dublin:

<https://www.periscope-lyon.com/en/post/never-work-with-children-or-animals/>

Turkish Festival in Ghent by Handelsbeurs:

<https://www.periscope-lyon.com/en/post/reaching-out-to-other-communities/>

Improvised music with refugees

<https://www.periscope-lyon.com/en/post/improvised-music-as-a-social-outreach/>

Presentation of projects:

- **Jazzlines Talent Development Programme (Mary Wakelam Sloan and Richard Foote, Jazzlines - Town Hall & Symphony Hall Birmingham, UK)**

- **Le Ravage d'Ali Baba (Mik Torfs and Simon Plancke, JazzLab, Belgium)**

One of the projects in the JazzLab tours of this season is Le Ravage d'Ali Baba. This project powered by Simon Plancke's creative platform De Koffie Van Morgen (Tomorrow's coffee) brings together four key exponents of Belgium's adventurous jazz wave. Their goal was to create an ambitious, genre-bending performance based on the stories of refugees. Using recorded conversations as key markers in a musical structure with a lot of space for improvisation, they set out to readjust the perception of people on the run by society, by putting their stories into an artistic framework and giving them a voice.

Concretely, the musicians visited refugee camps in Dunkirk and Brussels and listened to the stories people on the run had. These interviews were recorded and incorporated into the music and the performance, reflecting the impressions the encounters had left behind. Moreover, the studio recordings have been released together with a book, containing contributions by nine authors who joined the musicians on their visits to the refugee camps. Each of them talked with refugees and filtered their impressions in text, some visceral, others poetic. Finally, each performance includes newly filmed material from the camps by filmmaker Lisa Tahon.

The result is a concert where the music is intertwined with video fragments from the camps and recorded interviews with refugees, where the artists share a reflection of how they experienced the camps without wanting to polarise or force an interpretation onto the audience. "Further away from opinions, closer to human beings."

Without forcing any interpretation onto the audience, without lecturing people, the performance confronts the audience with their own prejudices, with the perception we have of people on the run. It is a reaction to the dehumanization of refugees; it shows the stories behind the faces and lets the audience realise people don't differ that much when it comes to dreams and fears.

- **Rabot Kids (Wim Wabbes and Cleo Janse, Handelsbeurs, Belgium)**

Rabot Kids, is an ongoing workshop (once a week throughout the year) with children of a specific neighborhood in Gent - Rabot - which is a deprived neighborhood with people living in poverty and a large cultural diversity. A professional and a professional theatre maker work with 10-12 children aged 9-12 who all have a culturally diverse background. It is not an educational workshop. They start from the tales these youngsters have and build towards a small performance (15 minutes duration). They work with the children using music and theatre techniques and methods. The target audience are the children, their families, but also colleagues working in the field of social artistic practices. The first goal is to involve those children in a cultural project (because that is what they are deprived from). Bringing them together and working towards a specific goal. involving them in a creative atmosphere, where they can improvise and discover skills which they sometimes didn't even know they had: working in a group, listening, helping, creating together. An intense process of creating something.

- **Impro for Refugee Kids (Mija Milovic, JazzDanmark, Denmark)**

The project aims to help children communicate via music in an environment where many different nationalities are represented. Furthermore it creates the possibility of a more variegated everyday for children who have no other possibilities of being creative. The project is also created to help the children start up these games by themselves and continuing them without a teacher. During the project the teachers have created teaching material that can be used to teach improvisational music to all children.

<https://drive.google.com/file/d/1ZYCIReMelpDrVffEKVgb4wd1NHo0f86m/view?usp=sharing>

## TUESDAY MARCH 10th 2020

10:00 - 12:30 Social inclusion - EJN working group - at Symphony Hall Directors Lounge  
Moderator of the session: Giambattista Tofoni

Presentation of projects:

- **Watchdog, Pierre Horckmans, France;**

- **Cabal Musical, Cinzia Venier, Taller de Músics, Spain;**

CABAL MUSICAL is a social innovation project for promoting inclusion, based on artist mentoring for young musicians. Participants receive the training, orientation, and resources necessary to convert their creative curiosity into entrepreneurial projects and to enter the sector. A support to musical talent is given with the aim of contributing to the transformation and revitalization of deprived neighborhoods and areas, and the empowerment of the inhabitants of those areas. To that end, Taller de Músics has made its resources and experience in music training and the cultural industries available to the project. The project is addressed to young musicians from underprivileged social environments, who do not have access to the resources to realize their creative visions, but who have the talent and potential to have successful careers on the music scene. CABAL MUSICAL offers a means of converting the musical aptitudes of local young people into more solid and successful forms of social and economic participation, thereby contributing to overcoming dependency, improving the visibility of the neighborhoods and their inhabitants and removing them from social vulnerability. CABAL MUSICAL is carried out in underprivileged urban areas due to unequal access to certain strategic resources, something which was only worsened by the recent economic crisis.

### IMPACT

- Improvement in musical and artistic quality of the participating groups and musicians.
- Improvement in the reach of the participants' musical offerings.
- Improvement of the social and labour competences of the participants.
- Empowerment and autonomy of the participants.
- Broadening of participants' relational capital: contacts and relationships in the professional music sphere, the music scene and the cultural industries.
- Increase in the social commitment and community involvement of participants.
- Visibility and promotion of the area and its cultural assets.
- Local social and economic revitalization: new entrepreneurial projects

<https://cabalmusical.cat/>

- **Création Musicale avec Blanc, Ségolène Alex, Jazzèbre, France;**

For the past two years, Jazzèbre has increased « cultural and civic actions » for a wide range of publics. In 2019, the main one was led with the band “Blanc” from August to October within the Perpignan Penal Centre.

For two months, the band has helped a group of inmates to develop writing and performing skills in order to set up two concerts : one on site and another one during the Jazzèbre Festival. This project was built up during six full days of workshop and three days of residency.

The most obvious goal was to build up a musical repertoire for the concerts at the penitentiary centre and outside. But the most challenging goal was to mobilize the group of inmates in an active and regular way because attendance is quite difficult in this penitentiary centre.

[https://www.jazzebre.com/action\\_culturelle/creation-ephemere-au-centre-penitentiaire-avec-le-groupe-blanc/](https://www.jazzebre.com/action_culturelle/creation-ephemere-au-centre-penitentiaire-avec-le-groupe-blanc/)

- **Knutpunkt Nefertiti, Maria Rylander, Nefertiti Jazz Club, Sweden;**

Knutpunkt is a network consisting 20 venues. They collaborate on issues such as information and knowledge exchange. They increase accessibility of jazz music in our region by for example conducting joint tours. They also work to reach new audiences through digital tools like live streaming. Their live streams also aim to act as socially inclusive and it is this part of Knutpunkt. They have started a project together with a retirement home in Gothenburg city where all their livestreams are broadcast on big screens for the residents. They just started this collaboration but they are planning to broadcast on several retirement homes all around the region by the end of next year 2020. They are investing in the elderly, who cannot go to a concert venue, to have the opportunity to attend concerts and experience the feeling of belonging in a social context. They broadcast on a big screen, with high quality videos, in a dark room – to make it feel as close to a jazz club as possible.

- **Hotter than July, Aoife Concannon, Improvised Music Company, Ireland;**

A key event for IMC's community engagement is their annual world music festival 'Hotter Than July' curated, developed and produced by Improvised Music Company in association with Dublin City Council and the Big Bang Festival of Rhythm.

It has now cemented its reputation as one of the highlights of the summer cultural calendar in Dublin city. At the heart of this free, family-friendly, alcohol-free event is a reflection and celebration of the intercultural diversity in our capital city and the country. Dublin City Council are committed to supporting this community-focused event, allowing them to develop the artistic programme and create innovative community and audience engagement initiatives.

Hotter than July is a one day, daytime event, presenting up to 10 live performances (of Irish-based and international world music acts) and 3 bespoke community-driven workshop projects in the weeks leading up to the festival (dance, drumming and choral), working, as they have done over the past two years with the local community of all ages and backgrounds, and people and refugees in long term Direct Provision centres (a controversial system of asylum seeker accommodation used in the Republic of Ireland). The workshop participants then perform, alongside professionals, at the festival - the 'Big Bang Dance Project' in particular being a highlight of the festival programme.

In 2019 they developed further interactive elements on the festival site, offering free workshops throughout the day in African drumming, and also an instrument building workshop to create DIY mini percussive instruments.

The project is addressed to anyone who calls Dublin city their home. Dubliners young and old, those born in Ireland or born abroad, all ethnic and socio-economic background, dedicated world music fans, and those who are tone deaf but curious, children, families,

individuals, tourists, passersby and any creature who want to enjoy a free outdoor celebration of the city community with a high quality programme of music and dance from around the world.

The goal is to make Hotter Than July an authentic journey around the globe in an event that transcends language, boundaries and borders through music and dance.

They aim to achieve high quality in the professional artists onstage, and an excellent experience for everyone engaging in the workshop programme in advance of the festival or onsite during the day.

They have received excellent feedback from the workshop participants (numbering approx 60 each year for the 4 week series, and 250 onsite on the event day).

Engaging with multi cultural community groups and families is a primary aim, and ensuring that everyone feels welcome even if they have never attended a live music event before.

The environment is urban: the festival takes place outside, in a large square that is very central to the city, but very also very residential, called 'Smithfield'. A long established, traditionally working-class community, there has been a lot of development here in the past twenty years, so Hotter than July is an ideal opportunity to combine existing and new communities.

<https://www.improvisedmusic.ie/news/take-part-in-dance-choral-workshops-at-hotter-than-july-2018>

● **YMP Inclusion, Emily Jones and Steve Jinski, Sage Gateshead, UK;**

The project (Jan 2018 to Dec 2020) works with regional and national partners to develop improved pathways and progression routes in music education for children and young people in the North East. It has three outcomes, to increase the range of people who access Sage Gateshead's Young Musicians Programme, to create an integrated and clear musical pathway and progression route for young people in the north east and thirdly to disseminate nationally a best practice framework to advance conversations around inclusion. To understand regional need we have held conversations with Music Education Hubs, music service providers, families, children and young people, Music Leaders and peer venues.

The project is addressed to the general public, young people aged 4 - 19 years old, parents and carers, Music Education Hubs, other music service providers, Music Leaders, partners and other stakeholders. For the wider dissemination of findings, they would include funding bodies and decision makers including the Arts Council.

Through the development of some core musical principles the impact on participants would mean that they were entering an inclusive, accessible, progressive, creative, socially minded musical environment with opportunities available to all young people from all backgrounds and circumstances.

The Young Musicians Programme is delivered at Sage Gateshead with recruitment across the region. We are broadening the reach of our provision by being more inclusive in our recruitment strategy. This means offering taster sessions in community centres, schools,

early years settings and through Music Education Hubs. Recruitment includes familiarisation visits and Open Days with information sent to parents and carers, and other children and young people's service providers prior to a visit.

To help make the Young Musicians Programme become more inclusive and broader in its reach, we are developing training for Music Leaders. The focus is on supporting children and young people in mixed settings and training Music Leaders to widen their skills. It will use, as a base, the core musical principles of our practice in two other Sage Gateshead musically inclusive programmes, CoMusica and In Harmony. To promote greater inclusion, we are also introducing new study instruments and genres.

## **PARTICIPANTS**

Pierre Dugelay - Le Pèriscope (France)  
Alice Rouffineau - Le Pèriscope (France)  
Mary Wakelam Sloan - Jazzlines - Town Hall & Symphony Hall Birmingham (UK)  
Richard Foote - Jazzlines - Town Hall & Symphony Hall Birmingham (UK)  
Wim Wabbes - Handelsbeurs (Belgium)  
Cléo Janse - Handelsbeurs (Belgium)  
Mik Torfs - JazzLab (Belgium)  
Simon Plancke - De Koffie Van Morgen (Belgium)  
Cinzia Venier - Taller de Músics (Spain)  
Sékolène Alex - Jazzèbre (France)  
Maria Rylander - Nefertiti (Sweden)  
Mija Milovic - JazzDanmark (Denmark)  
Aoife Concannon - IMC, 12 Points (Ireland)  
Kenneth Killeen - IMC, 12 Points (Ireland)  
Emily Jones - Sage Gateshead (UK)  
Steve Jinski - Sage Gateshead (UK)  
Antoine Bos - AJC (France)  
Karolina Juzwa - Wytwórnia Foundation (Poland)  
EJN Staff (online)