

# We Insist!

## Social Inclusion Through Creative Music

Report on the meeting held at La Dynamo de Banlieues Bleues, Pantin, 30<sup>th</sup> and 31<sup>st</sup> March 2019.

In March 2019, a second seminar on “social inclusion through creative music” was organized by the Europe Jazz Network, in partnership with Banlieues Bleues festival of jazz in Seine Saint-Denis. This report summarizes the rich presentations and discussions that took place during the two days of the seminar, bringing together 25 people from 8 different countries.

After the introductions by the EJM and Banlieues Bleues, Félix Dupin-Meynard made a presentation about artistic participation and social inclusion, based on his action-research within the Be SpectACTive! European network. The rest of the seminar was dedicated to presentations of various projects implementing social inclusion through music by EJM members, as well as by artists involved in current participatory creations within Banlieues Bleues festival.

### ***Europe Jazz Network***

[Europe Jazz Network](#) has been presented by its general manager Giambattista Tofoni. The network, founded in Italy in 1987, is granted by Creative Europe, among 7 networks dedicated to music. EJM gather 140 members from 35 countries (including non-UE countries). The network implements various activities, including programs and exchanges dedicated to specific issues (Jazz for young people, gender balance, social inclusion...).

“[We insist! – social inclusion through creative music](#)” is an informal program, aimed at organizing exchanges between EJM members and invited speakers, in order to identify and discuss “best practices” and main issues regarding social inclusion.

### ***Banlieues Bleues (Seine-Saint-Denis, France)***

[Banlieues Bleues](#) has been presented by its director Xavier Lemettre, before Stéphanie Trouvé, in charge of cultural actions, presents the social and educational actions of the festival. Banlieues Bleues is an association created in 1984 at the initiative of a dozen cities of Seine-Saint-Denis, and organizes the festival of the same name. Today, Banlieues Bleues relies on the three pillars of its activity: its intercommunal Festival of jazz, its “Dynamo”, a venue for production and diffusion, and its cultural and educational actions.

Seine Saint-Denis is one of the poorest departments in France, but also one of the youngest and most diverse. In this particular area, Banlieues Bleues seeks to rely on jazz and other musical aesthetics to develop social and intercultural action. If programming is central to the festival activity, artists are also invited to have other roles and to carry out activities with citizens. For 20 years, Banlieues Bleues has led participatory projects with local communities in

15 cities. To implement these actions, partnerships have been set up with the cities, but also with community centers, schools, hospitals, libraries...

Two projects developed in 2019 have been cited as examples: "Home" and "Sodassi" – whose artists will come to discuss the second day of the seminar.

"Home" is a project conducted twice in two different cities, by French and American musicians. The creation with the local communities was based on the concept of "home": "what is your home, where do you feel at home?" - through a method that aims to create a piece with the participants, from their desires and realities. The musicians worked with different groups (high school students, young people in difficulty, disabled adults...), to engage them in a long-term creative process (6 months). In total, more than 70 people were involved.

"Sodassi" is a group of singers created by the Palestinian musician Kamilya Jubran, who brought together professional and amateur singers to work on a repertoire of songs in Arabic, reflecting about the past and the present cultural heritage of Arabic music, in an area where many Arabic speakers live.

## ***Artistic participation and social inclusion: feedbacks from the Be SpectACTive! project***

[Félix Dupin-Meynard](#), independent researcher in cultural and social policies, made a presentation based on his contribution to 4 years of action-research within the [Be SpectACTive!](#) European network; he presented the network's activities and focused on how artistic participation could be a way to reach "social inclusion" impacts and more globally, to improve cultural democracy. Two books have been published from this action-research, and are available online : [Be SpectACTive ! Challenging Participation in Performing Arts](#) ; ["Breaking the Fourth Wall: Proactive Audiences in the Performing Arts."](#)

### **Participation and social inclusion: what are we talking about?**

The concept of *inclusion* describe relationship between individuals and social systems. Most of the time, it refers to economic inclusion (having a job, an income), social inclusion (having social links and networks, collective practices ...) or political inclusion (being a citizen, voting, being heard...). What could mean being included "artistically" or "culturally"? it may describe many fields of activities : being included as a spectator (issues of audience development and democratization, issues of cultural diversity inviting different types of people to be spectators); being included as an artistic practitioner (artistic education, amateur practices, participatory art...); or being included in the decisional system of cultural institutions (participatory programming, general assemblies of spectators, "artistic citizenship"...). Participatory experiences therefore may contribute to different types and degrees of inclusion.

The concept of *participation* has many different definitions, which often confuse active or passive modes of relations. In the artistic context, "taking part to an activity" seems to link "participation" to "inclusion", but does not allow us to understand the different types of

relationships that may exist between professionals and non-professionals<sup>1</sup>. According to the philosopher Joëlle Zask, “participation” involves an equilibrium between three criteria: “to take part”, “to contribute”, and “to benefit”<sup>2</sup>. “Taking part”, relates to a form of sociability, which involve a relationship in which the individual is not restricted to the group ; “contribute” means that the individual brings to the group a specific element without which the group or the experience would be other than it becomes ; the “benefit” needs to be defined according the participant’s experience, and could be either material, ideal, experiential.

In order to clarify what kind of participation we are talking about, and how it can foster different types of inclusion and social transformation, some questions could help us:

- What is shared? (purpose of participation, content of the exchange)
- With who is it shared? (social characteristics of participants)
- How is it shared? (participatory method and framework)
- To what extent is it shared? (influence of participants, power-sharing)
- Why is it shared? (aims of participation, expected impacts)

These questions guided the action research conducted as part of Be SpectACTive!, concerning experiments of co-creation and co-programming, of which some results have been presented by Felix.

### **Be SpectACTive! participatory experiences**

Be SpectACTive! is a European Network, financed by Creative Europe (first edition 2014-2018 with 12 partners, second edition 2018-2022 with 19 partners). Its members include theatres, venues, festivals of performing arts (mainly dance, theatre), as well as 3 research centers. The network was initially focused on the concept of “active spectatorship” but developed many different types of participation (not only from spectators). Its main activities are participatory residences, participatory programming and action-research (field research, co-learning, international conferences, books...), and is now developing a program of participatory commissioning, inspired by [Les Nouveaux Commanditaires](#): the European Art Commissioners.

Network partners didn’t have the same starting point, and did not pursue the same goals. Some countries and institutions are used to participation, for others it is totally new; this implies different positions, which depend on social contexts and existing relationships with audiences, but also on the political philosophy of their artistic work. There is no consensus on the objectives assigned to participation: some highlight quality and artistic innovation; others are interested in the impacts for audience development (intensification of the relationship, diversification ...); others seek to develop cultural democracy and social transformation through the use of participation (empowerment, etc.). The evaluation of participatory projects cannot therefore rely on indicators that depend on a single objective.

<sup>1</sup> François Matarasso argues that “Participatory art is the creation of art by professional artists and non-professional artists.” (*A Restless Art: How Participation Won, and why it Matters*, 2019)

<sup>2</sup> Joëlle Zask, *Participer. Essai sur les formes démocratiques de la participation*, 2011

**Participatory programming** is at the core of the Be SpectACTive! project. This practice is inspired by from the experience of the project leader ([Kilowatt Festival](#), Sansepolcro, Italy): a group of inhabitants (the “Visionari”) meets, study and discuss artistic proposals, and finally choose parts of the programming of the festival. This experience has been then expended by a network of Italian theatres, managing it on a larger scale. Among the various partners of the network, everyone develops participatory programming in their own way:

- What is shared? A part of the programming of a venue/ a festival; all the programming; a specific day; a specific festival...
- With who is it shared? Already spectators, close to the artistic institution; or other types of participants with less cultural capital...; a group that is renewed every year, different recruitment methods (targeted invitations, open-call)...
- How is it shared? Different ways of discussing, arguing, criticizing the proposals; different ways of animating and organizing the group (global discussions, discussions according to a particular method, decentralization in small autonomous groups...); different ways for judging artistic propositions (shows, videos, meetings with artists?)  
...
- To what extent is it shared? Different degrees of influence of the participants (pre-selection? suggestions? decisions?); different types of (economic, technical, artistic) constraints which limit their freedom of choice...

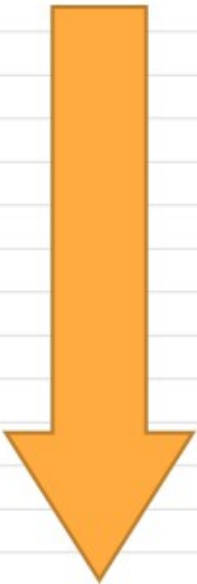
Seminar participants reacted on this issue of participatory programming. The discussion focused on concrete questions (how to recruit groups of participants, how to find the good methods, what decisions should be shared?), but also on the interests for artistic institutions to develop this type of experiences (social relevance, link with the inhabitants and the territory, search for a bottom-up relationship, cultural democracy...). The discussion also concerned the "risks" associated with opening up programming choices to non-professionals – a question on which Felix will return at the end of his speech.

**Participatory residences** are the second pillar of Be SpectACTive! activities. In four years, the network produced 21 new theatre and dance shows thanks to 54 local creative residencies. Artists were expected to include groups of local people from 3 different countries in their working process, but they were free to choose their methods. Each hosting organization was responsible for creating a connection when artists chose to engage with specific social groups. At the end of each residency, artistic teams were expected to present a “première”.

The projects were carried out by very different teams (number of professional performers, integration of other skills such as community work, DJ, sound or light creation, video...), giving greater or smaller roles to professionals in the participatory process. The topics treated were very diverse too: diversity, migrations, dreams, football, food habits, conflicts, whistleblowers, bodies, etc. The groups’ composition was very variable, especially in terms of cultural capital: in some cases, participants were already spectators, with strong appetites for the world of performing arts; in others, the new recruits had never been in a theatre before, and were discovering artistic practices totally new to them.

Without a precise definition of the methods, participatory residencies within the Be SpectACTive! experience allowed many types of participation: feedback or debate sessions after open rehearsals, collection of interviews to inspire creation, cowriting the script based on individual or collective narratives, dance or theatre improvisation during creative workshops, one play interpreted by amateurs, co-directing with participants, etc. Thereby, “participation” could have described different degrees and forms of participant’s involvement in the creative process, and influence on the show production.

A scale of participant’s ideal-typical roles in the co-creation processes has been created by the research team, in order to better define the types of exchange at stake - roles that may have changed or be concomitant during the same residence.

TYPE OF CONTRIBUTION / EXCHANGE	PARTICIPANT'S ROLE	LEVEL OF CREATIVE CONTROL
<b>Reception, experience, interpretation...</b>	"Spectator"	
<b>Concertation, expression, dialogue, feedback...</b>		
... on an existing creation	"Active spectator"	
... on the current creation	"Inspirer"	
<b>Performance, act...</b>		
... without freedoms of execution	"Performer"	
... with freedoms of execution	"Active performer"	
<b>Experimentation, collaboration, research...</b>		
... without power over the purpose / process	"Experimenter"	
... with shared decision over the purpose / process	"Co-researcher"	
<b>Sharing of the artistic decision...</b>		
... about the sense, the writing	"Co-writer"	
... about the forms, the staging, the acting direction	"Co-director"	
<b>Writing, script, direction...</b>	"Director"	

Nevertheless, an asymmetry always exists between “professional artists” and “participants”: artists are still the “masters of the rules”, when participants have to follow the rules (even when the rule is to invent a new rule); some are paid, other are – most of the time – volunteers; some have a “professional” status, while others are called “amateurs”; their legitimacy is not the same, neither power.

**Some positive impacts and their conditions**

***Diversifying audiences, intensifying relations?***

When participants are not yet spectators, new links could be made with social groups (communities, neighborhood...), and sometimes new links with partners outside the cultural

sector. But connecting with new people does not guarantee they will become audiences. The proposals of the venue have to be adjusted to the desires of these potential new audiences, which can often require a transformation of the institution: integrating new aesthetics, offering support for amateur's projects, ensuring long-term partnerships with local communities... When participants were already spectators, a closer and more intense relationship could appear between audiences and venues – provided that venues really get involved in the residence, and have something to propose to the participants on the long term (offering to join participatory programming groups or decisional boards, being opened to their suggestions, supporting their potential projects...). In several cases, groups of audiences took a new role in the venue's organization, becoming close ambassadors or advisors, having the ability to appropriate the place and mobilize its resources.

These effects on audience development are marginal on the short term, because the groups involved are still restricted, and often mostly composed of spectators; but also, because it depends on the will to democratically open the institution on the long term. However, at least, it could allow an opening to new people and new ideas, and can slowly change artistic institutions' perceptions about their role, their internal democracy, their links outside cultural sector, or the diversity of their programming.

### ***Enriching creation processes and products?***

Experimental participatory processes drive artists to innovate in their methods, and invent new ways to create directly from lived experiences and feedbacks (discussions and debates at each stage of the show's writing, attempts to be partly "directed" by non-professionals; mixing artistic and non-artistic skills...). From these participatory experiments, the matter and form of their creations may be modified. For some artists, it is a way to get closer to authenticity and social accuracy, to create innovative forms and making shows involving a new type of relationship with their social environment and their audiences. The level of these potential transformations depends on artist's permeability to participation influence.

Participation often challenge the classical definition of a "show", and its borders with the creation process. Some artists claim that participatory residencies are *"a concept, not a show; a method, not a result"*: the experimentation and the relation can worth in itself, and should not be evaluated with the classic criteria of "artistic quality".

### ***Achieving cultural democratization, cultural democracy and empowerment?***

Beyond the pleasure and joy of meetings with new people and collective expression, participatory creations are also moments of learning and discovery. Through participatory creation, participants can acquire new tools of individual or collective expression, discover new aesthetics and artistic vocabularies, get a better understanding of the creation process and of the "hidden work" of artists "from the inside", which can change their point of view as spectators. These impacts are related to cultural democratization objectives, through the emergence of new tastes and new desires, but also through the reduction of symbolic barriers to access to artistic production. Participatory approaches also contribute to cultural democracy, as they can allow greater recognition of cultures, practices and cultural identities - in both creations and programming – and increasing the capacity to express and share it.

Participation can also contribute to the empowerment of participants, especially when these experiences allow participants to become more confident to express themselves; but also, when the border line between “artist” and “non-artist” is questioned - a hierarchy of status towards creation that is usually producing inhibitions and restrictions in terms of legitimacy. Should we deduce from this “artistic empowerment” a “political empowerment”? Some researchers answer negatively, claiming that artistic participation remains in the paradigm of “to make see” and “to make speak”, without political outlet in relation to the political processes. Some others answer positively, like Jacques Rancière, which pleads that artistic practices contribute to the *“division of time and space, the visible and the invisible, speech and noise, which defines both the place and the issues of politics”*<sup>3</sup>.

### Participation as a risk or as an opportunity?

As a conclusion, Félix summarized the different arguments that usually consider participation and democracy as risks for artistic institutions, and propose some answers.

Participation would be **“a risk to reduce artistic quality”**. But who is defining artistic quality, with which criteria? Many producers and programmers use the criteria of “excellence” and “professionalism”, which drive them to reduce participation; but other prefer the criteria of “social accuracy” or “authenticity” – which drive them to defend participation. The sociological analysis consider that criteria of artistic quality depend on subjective values, constructed differently according to socio-historical contexts. In this perspective, cultural democracy aims to enlarge the debate by integrating more diverse points of view: the definition of artistic quality is moving, and is an issue of democracy that participation could help to achieve.

Participation would be **“a risk to disappoint audience’s expectations”**. If these expectations are considered as known and fixed, there is a risk of “disappointing” them. But if they are considered as shifting and in constant redefinition, audiences can be pleasantly surprised by unexpected proposals. Moreover, a venue can also seek to attract “non-audiences”, who may have different expectations and tastes. Participation can therefore broaden, renew and better meet the expectations of audiences and potential audiences.

Participation would be **“a risk to submit the arts to populism”** – or the risk of preferring direct democracy over artistic expertise. Direct democracy initiatives are often associated with existing instruments as referendums, but is it the only way? Democracy could be seen as a long-term process, which must be built with all stakeholders, putting into discussion the contradictions, in a logic of reciprocal learning - rather than as a question to which we can answer “yes or no” without any mediation. In fact, democracy principles are questioning the role of expertise: is a decision “democratic” if the legitimacy to decide is based on particular qualities, and the access to these skills is unequal? Through participation, it is possible to share expertise with citizen, and democratize the artistic decision.

Participation would be **“a risk to lose independence and autonomy”** of artistic institutions. Are the choices of artistic institutions independent of the economic and political powers, independent of the particular social beliefs of their leaders? Participation can make cultural organizations stronger and more legitimate in the negotiations with their political backers, insofar as their choices are based on a contradictory debate with citizen, rather than by prescriptions of specific experts or politicians.

<sup>3</sup> Jacques Rancière, *The Emancipated Spectator*, Verso, 2011

To conclude, Félix argues that participation should be seen as an opportunity for artistic institutions: an opportunity to get more legitimacy, more social accuracy, more democracy; an opportunity to answer to the failures of cultural democratization and achieve social inclusion goals, by becoming real tools *by, with and for* the community.

## ***Projects presentations***

Various social inclusion projects implemented by We Insist! members and other invited organizations were presented and discussed, in order to discover and compare concrete experiences and their goals, methods, successes and limits.

### ***Katowice JazzArt Festival (Katowice, Poland)***

Zegan Mateusz presented a project implemented during the [Katowice JazzArt Festival](#). A group of three musicians, who met musically for the first time on this occasion, was specially created for this occasion. During one week, they were preparing for their show during the afternoons, and they were doing music workshops with disabled kids in a “special needs school” in Katowice during the mornings.

If the beginning of the meeting between the musicians and the children was complicated (“*an attempt to control the chaos*”), progressively the relation was improved, through the discovery of instruments and collective practice, in particular through the use of various percussions and bells. The language barrier has been solved by musical language. From the initial “chaos”, the musicians were able to create moments of collective harmony based on improvisation.

It has been noticed that jazz is a music that can facilitate the work with disabled children, because it allows different uses not necessarily codified of an instrument, favors the improvisation, and can tolerate the absence of harmonic or rhythmic structure. It also proves that the concept of “disability / ability” may vary depending on the situation and expectations.

One interesting impact noticed is that this type of experience does not only benefit the targeted groups (children), but also the artists, because it has brought them closer to each other, and has nourished their creative process. The impacts must therefore be thought as reciprocal: it is not only a matter of “giving” something to non-professionals – as the artists said: “*we got more than we gave!*”

### ***MoSaIC - Music for Sound Integration in the Creative Sector (DSI Swinging Europe – Denmark)***

Anne Sophie Parsons presented the project [MoSaIC](#), which involves 4 partners from Italy, Belgium, Denmark and Romania, for a period of 27 months, since October 2018. It aims at promoting the inclusion of young migrants, refugees and asylum seekers into European hosting societies, through musical cooperation and co-creation at national and international level. The overall objective is to engage migrant and European young people, either professional musicians and amateurs, into a path of mutual knowledge and collaboration, allowing mi-



grants to share their musical traditions and skills with European peers, while exploring various musical genres in Europe (classical, modern classical, pop, jazz, choir, etc.).

The project will implement training paths for mixed groups of migrant and European musicians ending up in concert tours and public events at the national level. In parallel, workshops in the schools will introduce students to the importance of music as a ground for exploration and blending of genres and cultures. At the transnational level, a joint residency for artistic directors and musicians will boost the creation of a shared music track to be performed by a mixed orchestra of young musicians at the World Music Festival in Milan. A transnational conference and local conferences aim at attracting the widest audience possible, especially the disadvantaged/underrepresented groups of migrants, to spread the idea that their participation into socio-cultural life is welcome and valuable for all.

One of the expected results is the creation of a shared music track, made collectively by selected musicians in each participating country (9 musicians per country, including 3 migrants). One of the most relevant impact at EU level will be on the social dimension: the project highlights the importance of music cooperation, exploration of music background and its relations with personal stories to improve the understanding of migrants' human heritage, values and potential for contribution to our societies. One of the expected impacts is to dismantle prejudices and diffidence of people towards migrants through their active engagement in cultural activities. Indeed, the project aims at reaching new audience among children, youngsters and migrant communities. Furthermore, the birth of a young European orchestra and choir composed of Europeans as well as migrants, refugees and asylum-seekers could bring a very positive impact at EU level in terms of promotion of integration through the arts.

### ***Mladi Ladi Detem / Youth Tunes to Children (Mladi ladi jazz, Czek Republic)***

Tomáš Mudra presented "[Mladí ladí dětem](#)" ("Youth Tunes to Children") a sub-project of the international festival [Mladi ladi jazz](#) (Youth Tune Jazz). For 5 years, the festival has brought an alternative musical and educational interactive jazz program ("Timbalooloo") for the youngest audiences (aged 3 to 15 years). The project is about an alternative musical education, and aims to overcome social inequalities in Czech society, by opening a free space where everybody could have the same value and where kids from different social and cultural backgrounds cooperate together.

The program lasts 2 weeks and will be presented in 7 cities. It consists of workshops for kids organized together with local kindergartens and schools; public workshops for kids and their parents; workshops for teachers; shadow theatre with live music presenting Oran Etkin. A 3-month-long program in a cooperation with 2 schools for a trial project of using this method in everyday school is also expected. The idea of using street performances makes it possible to reach audiences who would not have been interested in the proposals or would have decided to move on their own. Children and their parents are coming from diverse backgrounds – the goal is to mix together children from the Roma minority and socially excluded families with other children. In total, 2000 children are involved in the program.

***Samspill International Music Network (Østnorsk jazzsenter, Norway)***

Siri Kvambe presented the [Samspill International Music Network](#), created 20 years ago by migrant musicians who had difficulty finding work. It is a "member-based interest organization", including only professional musicians, organizing concerts, workshops and cultural actions.

In 2015, with the arrival of 15,000 refugees in the country, the government has provided a financial envelope to promote their integration through various actions. The network responded to the open call and could be financed for offering workshops in 10 asylum centers for children, involving 20 musicians. No specific model has been defined: musicians choose which groups they wanted to work with, and were free of their methods. There was no production goal: *"it was about playing more than teaching"*. Today, most of these asylum centers are closing, and the network is working on a new project in collaboration with music schools.

***Busy Tone (Le Periscope, Lyon, France)***

Alice Rouffineau presented [Le P riscope](#), a venue created by artists, which is also a production and structuration tool for the jazz sector, currently acquiring a state label (SMAC – Venue for contemporary music).

The objectives of the "Busy Tone" project are to introduce disadvantaged children to a musical aesthetic, a creative process, professional artists and a music venue. The project is taking place with two musicians involved in a former project ("BLAST"), with a 5th grade class from a secondary school in Lyon's popular suburbs. It started in January 2019 and will consist of 6 sessions where musicians and children will create together a musical piece (mainly using voice and body percussion), before playing on stage this unique creation, in May, accompanied by the three professional musicians. The theme is written in advance, but teens contribute to arrangements and interpretation.

***From the impossible silence to noising (r)evolution (Universita di Padova / nusica.org – Italy)***

Marina Santi presented two international schools of the University of Padova: "[Silence on the River Soundscape](#)" (April 2018) and "Noising (r)evolution" (April 2020). These international schools "develop the dialectics silence/noise in the human life and culture, deepening the educational implications for the construction of an inclusive societies". Interdisciplinarity (performative art, geography, pedagogy, architecture) is privileged and an improvisation approach guides the methodologies adopted. All human functioning and perceptual channels towards environment are expressed in an inclusive framework, working with people "with disabilities" as new capabilities for an "ex-apting" way of life, in which creativity emerge as form of curiosity beyond adaptive responses.

The International Schools propose communities of inquiry, embodied workshops and live-performances based on immersive experience of silence/noising. The lens of inclusion and diversities highlights all the activities proposed, by considering the soundscape as perceptual

opportunity to re-conceptualize accessibility of acoustics territories, going beyond the culture of "visuality", toward Universal Design approach.

The activities are opened to 25 students, researchers and professionals from all over the world, selected through Curriculum Vitae and motivation letter. Live performances are open to general public, and the Closing concert (educating to silence in the river soundscape performance) was presented in the program of the International Jazz Day 2018 in Padova.

### **SODASSI - Kamilya Jubran (Banlieues Bleues – France)**

Kamilya Jubran presented herself as a singer, improviser and composer of modernized Arabic music. She came from Palestine to Europe in 2002, and in 2014 she decided to organize workshops with local young autonomous artists in Cairo, Beirut, Haifa and Jerusalem. She selected some of them and invited them to create together, from the observation of a lack of connection with the history of Arabic music, and the intention to question their relationship to the past and present of their musical culture.

During her residency at La Dynamo of Banlieues Bleues, she took the risk of mixing this group (Sodassi) with non-professional singers, in order to share a musical process with amateur, and create a professional piece together. After a time of preparation and meeting with the participants (groups of children, teenagers, and unemployed women), the creative residence lasted 3 days. The creation is based on the concept of "Arab song". The texts were translated, distributed to the public and projected on stage during the shows. The use of the Arabic language has made it possible to mobilize and involve people who would not normally have participated.

### **Voci e Suoni di Periferia (Roma – Italy)**

Pasquale Innarella presented his project of jazz school in "La Rustica", a poor periphery of Rome, convinced that "the future of jazz must be done with people in difficulty," and that "music must be made *for* and *with* people".

In 1997, the City of Rome opened a center for children and teenagers who were not attending school in this suburb, and the cooperative was chosen via an open call. In the beginning, children did not come to the social center - a lot of work was done to motivate them, through the history of jazz and rap. In 19 years of activity, the center has welcomed 400 children, 11 of whom became professional musicians thereafter. Several exchange trips were organized thanks to European funding. In 2015, an album was recorded by the children. When the new municipal team took power in Rome, the subsidies were cut; the work continued without money for a year, and the police did not dare to evict, but the center has finally closed.

### **HOME (Banlieues Bleues, France)**

Raphaël Quenehen, saxophonist from the Papanosh quintet, presented the project "Home", conducted as part of Banlieues Bleues. The musicians did not choose the groups with which they worked, because the project was co built with the partner cities. The creation was

carried out with two classes of two different high schools, and with the residents of a MAS ("Maison d'accueil spécialisé": permanent accommodation for dependent adults with disabilities). The process lasted 3 months, including 10 working sessions in high schools. The initial project was to reinterpret Charles Mingus, then Banlieues Bleues to suggest that Roy Nathanson include some texts. The goal was to "*re-build a true story, to make sense*". The process of creation was open to the participants' ideas: the meaning was not defined, but gradually co-constructed itself, starting from the improvisations, dances, texts and ideas of the participants.

Raphael explained that he first began to fear difficulties in working with young people from disadvantaged suburbs, but this experience was ultimately very rewarding. Having two different classes work together created conflicts in the beginning, but finally a "community" was appearing. He underlined the important work of the teachers, whose commitment was essential to the success of the process. Similarly, at the MAS, the musicians were not sure they could find the right channels of communication, but the music overcame barriers (for example, someone who never spoke before finally sung a religious song and regained the ability to speak after this experience).

In the end, the success of this experience is due to a collective work of collaboration between the festival, the artists, the children, the teachers, the social workers... One of the conditions of co-creation, from the artist's point of view, is "*to accept to move oneself*" and to be modest – "*the opposite of a Master Class*" – but also to have "*competences, time, passion and patience*".

### ***Music Rights Awards (International Music Council)***

Davide Grosso presented the [International Music Council](#), an independent NGO official partner of UNESCO, is the world's leading membership-based professional organization dedicated to the promotion of the value of music. IMC carries many projects and lobbies for the 5 music rights.

Among its activities, the "[Music Rights Awards](#)" were presented – and the participants were invited to apply. The principle of the prize is to give visibility to an innovative project that promotes music rights. In 2015, the winning project, "[Music and resilience support](#)", dealing with psycho-social intervention through music in refugee camps in Lebanon, resulted in a long-term training program for musical interventions in marginalized communities, through a partnership with academics and social workers.

Report written by Félix Dupin-Meynard – June 2019