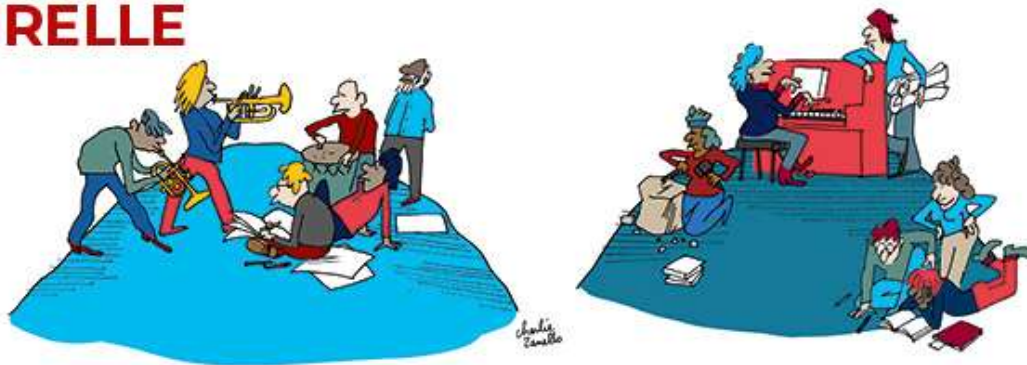


30 MAI -  
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## SUMMARY OF THE INTERNATIONAL CONFERENCE ON ARTS EDUCATION METZ – JUNE 1ST AND 2ND, 2023

In the spring of 2023, the City of Metz (UNESCO Creative City for Music), the Cité musicale-Metz and the University of Lorraine organized the International Week of Artistic and Cultural Education. The event was part of Metz's 2019-2023 action plan as a UNESCO Creative City. It was supported by the French Ministry of Culture, the Moselle Department and the Eurometropole of Metz.

The Week's professional highlight was the International Encounters on Artistic and Cultural Education. Les rencontres internationales de l'éducation artistique et culturelle constituaient le temps fort professionnel de cette Semaine. They were built on the conclusions of the scientific symposium of the University of Lorraine, feedback from world cities that belong to the UNESCO Creative Cities Network and from European cities, and the presentation of initiatives and artistic practices by Metz's cultural stakeholders.

These Meetings were centered on three challenges related to the generalisation of artistic and cultural education:<sup>1</sup> : collective musical practice; artistic and cultural awakening of babies and very young children; social inclusion.

They brought together some 300 participants and nearly 50 speakers: researchers, teachers, professionals, elected representatives and representatives of cultural institutions from 3 continents: Asia, Europe and America.

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<sup>1</sup> The French concept of "Education Artistique et Culturelle" aims to encourage participation in artistic and cultural life by all children, young people and adults alike. This is achieved through the acquisition of knowledge, direct contact with artworks, contact with artists and cultural professionals, and artistic or cultural practice.

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## Introduction by Marie-Christine Bordeaux



### **Marie Christine Bordeaux**

University professor, Vicepresident of culture and scientific culture at the Université Grenoble Alpes,  
Member of the High Council for Arts and Cultural Education

Artistic and cultural education (EAC) is one of the subjects on which researchers are being called upon more and more frequently, as the significant changes in the resources allocated by the State and local authorities since the institutionalization of EAC in 1983 has led to a need to validate the actions of public authorities. The same phenomenon can be observed in other political systems where EAC is financed by private foundations, as in the United States, with the difference that foundations integrate evaluation earlier in the process when designing and financing this type of educational program. However, it is not the same thing to evaluate - i.e., to apply analytical grids predefined by the objectives set out in advance of the evaluation process - as to produce knowledge on the basis of broader analytical frameworks, allowing for points of view and results of a different nature.

Today, EAC is developing in France on the basis of a political consensus around the triptych facilitation (of encounters) / initiation (into practices) / access and appropriation (of a diversity of cultural references). It's another way of naming the well-known "tripod" of "encounters / practices / knowledge", but also of changing the perspective on the EAC object. It's an interministerial policy, now largely shared with local authorities and co-supported by them.

There is a wide diversity of approaches and conceptions of EAC around the world. For example, Anne Bamford's *The wow factor* (2006) lists a wide variety of cultural fields, from the most traditional (theater, music) to the most unusual (hairdressing, basketry, etc.). This is also evidenced by the diversity of sponsorship, by different ministries or private players, and forms of institutional cooperation (Fourreau, 2018). Beyond this diversity of fields, common conceptual and strategic elements have been developed and shared over the last twenty years under the aegis of Unesco.

- The Lisbon Roadmap (2006) presents a triptych quite similar to that of the Charter of the High Council: study of artworks / direct contact with artworks / practice of artistic activities. The Lisbon objectives are the human right to education and participation, the development of individual capacities, the

improvement of the overall quality of education and the promotion of cultural diversity.

- The Seoul Agenda (2011) takes up a number of these themes, with a few changes formulated in three new objectives: accessibility and sustainability of EAC, quality of activities and programs, and responses to the social and cultural challenges of the contemporary world. The aim is to encourage the creative and innovative capacity of societies, leaving aside in part the humanist goal of cultural development that characterized the Lisbon Roadmap.
- In 2023, Unesco proposed a new Framework for the EAC, which would be the subject of a world conference in 2024 in the United Arab Emirates. Presented as a revision process to strengthen a global consensus, the approach is based on a broad consultation of member states, partner networks, local governments and NGOs. The three stated objectives are to strengthen the EAC, share best practices, and develop the skills and knowledge needed for the future.

The feedback received from the players involved in the consultation process points to a number of observations. The first is the growing importance of cultural diversity and multi-disciplinary practices in EAC. The same applies to interculturality, which could be strengthened by the development of heritage education. EAC's dual support for formal and non-formal education is also recalled.

We can also cite an opposition often heard, in the same fields and in relation to the EAC, between formal and non-formal education: it corresponds to one of the historical genealogies of the EAC (new education, popular education, active methods versus traditional pedagogy). It is artificially opposed to formal education, which is presented as synonymous with an outdated and counterproductive school pedagogy. After "culture vs. education" as part of the founding act of cultural policies in 1959, many statements and writings, including some scientific productions, promote what might be called "art vs. school", lending EAC the gift or power to change, or even subvert, school as an institution and in its pedagogical practices. It should be noted that there is less talk of subverting or improving culture or art through partnerships with schools. At most, we find artists asserting that working with teachers and young people enriches their creative process. It is in this dissymmetry that the dissensus lies: not only does the EAC fill gaps in school curricula, but the methods and approaches to transmission specific to the world of art and culture are assumed to be superior to those of educational institutions. It seems difficult to build partnerships on such assumptions !





Lastly, I'm surprised by the fact that the parameters used to assess the effects of EAC are mostly located in non-artistic and non-cultural fields: overall academic success, results in certain subjects, impact on social trajectories, well-being, self-esteem, civic education, etc. There are very few objectives and expected effects in the field of art. Rare are the objectives and expected effects in the field of art, which could be, for example: the formation of judgments of taste (another way of talking about the formation of current and future audiences), the development of artistic and cultural approaches in non-expert environments, community art - in the sense in which this term is used in Quebec -, the development of amateur practice and the capacities of all potential players in art and culture, etc. I also note that the artistic and cultural quality of art and culture is not always the same. I've also noticed that the artistic and cultural quality of productions is rarely specified in the joint evaluation of actions: not that this parameter is absent from people's minds, but it has no descriptors.

## Collective musical practice

Moderator: **Antoine Pecqueur**, musician, journalist

### 1st round-table discussion - Expressing one's cultural identity through music



Speakers :

- ◆ **Rence Alfons**, director of the Molucca Bamboowind Orchestra & **Pierre Ajawaila**, manager in the Ambon Music Office
- ◆ **Anita Dixon**, executive director of Kansas City - member of the UNESCO Creative Cities Network
- ◆ **Carla Foderingham**, UNESCO focal point in Port of Spain & **Akua Leith**, former Conductor/ Musical Director of the National Steel Symphony Orchestra of Trinidad and Tobago

## AMBON, UNESCO CREATIVE CITY OF MUSIC (INDONESIA)

### School children learning to play local musical instruments, or how to develop teaching methods and unify local communities

On the tiny Indonesian island of Ambon, the music policy has a double function: to generate income, thanks to its impact on tourism and attractiveness - 10 villages on the island have been designated as "music destinations", and to federate different populations of different ages through musical practice, notably in the Molucca Bamboowind Orchestra of bamboo flutes.

In 2020, the island of Ambon set up a compulsory local content curriculum for traditional music and tested it in 10 pilot schools in 10 towns across the island. Music is taught in the same way as maths and science! It has recruited musicians to become teachers in the schools. The programme receives financial support from the government. Around 300 peoples are involved in this program per year consisting of students in elementary and junior high schools (280 peoples) and 20 teachers.



One of innovation and creativity in an effort to improve the quality of children's education at the elementary and junior high school levels is to include a compulsory local content curriculum for traditional music. Traditional musical instruments taught as many as 6 musical instruments each tifa, suling, totobuang, rebana, hawaiian and ukulele.

A total of 5 elementary schools and 5 junior high schools were used as a pilot project. The 10 schools designated as the pilot project are located in 10 locations that attract music tourism. This is part of the multiplier impact of music tourism which is made a locus for the development of various direct impacts from Ambon City of Music.

Teaching staff are trained to become teachers and work focused on teaching materials and curricula that have been made. Teaching materials and curricula are used as a source of literacy for pilot project schools and those that are not. For the procurement of equipment in the 10 pilot project schools, the community was involved in the process of making these musical instruments. So that the impact of the creative economy is also felt by the people in music tourism locations and music schools.



### **Antoine Pecqueur's point of view**

« With the steelpan or bamboo flutes, there's no such thing as a coded, closed apprenticeship or transmission. On the contrary, you can play in perfect harmony with others. During these encounters, it was fascinating to hear this bamboo flute from Ambon playing with the steelpan from Trinidad and Tobago. »

## **PORT OF SPAIN, UNE UNESCO SCO CREATIVE CITY OF MUSIC (TRINIDAD AND TOBAGO)**

### **The promotion of the steelpan, a traditional instrument, as a lever of cultural identity**

Trinidad and Tobago was an English territory until the 1960s, and its traditional instrument, the steelpan, helped the country to assert its identity. This is a steel drum with a sound that is not at all rhythmic, but almost more melodic, almost meditative. These drums were made from old oil drums, which are now exported everywhere. Like these drums, Trinidad and Tobago's music is exported via the steelpan. This instrument is played all over the world, as there are several steelpan schools, but it is also a cement of the country's unity, especially for young people.



The twin island republic of Trinidad and Tobago located within the Caribbean, share a similar history of colonial conquest documented in the fifteenth century voyages of Christopher Columbus.

The 1492 arrival of Columbus to the region was followed by a barbaric system of colonial rule as foreign interests exercised control of the sugar industry that dominated the world economy and generated wealth and prosperity for Europe. Sugar extracted from the Caribbean plantations for export to Europe, was made viable from a system of chattel slavery which relied on the forcible removal of persons from the continent of Africa to work as labor on the sugar plantations in Trinidad and elsewhere.

The system of slavery in the Caribbean lasted from 1562 to 1838, and Independence from Britain was achieved in 1962. Today, the country's governance models and built heritage reflect the colonial past. The intangible heritage evidenced in the music and culture are world renowned. Trinidad is the country that invented the steelpan the only acoustic instrument of the twentieth century and the country's national instrument. The calypso and soca music of Trinidad are global brands. Trinidad is acknowledged as the home of Carnival, the West Indian styled brand of Carnival replicated annually in the Notting Hill Carnival, the Brooklyn Labor Day Parade, the Caribana Carnival in Toronto, the Miami Carnival and similar carnivals throughout the US and the Caribbean.

The cultural heritage of Trinidad evolved from the struggle for emancipation by persons of Afro descent whose customs, rituals, language and history were denied and eviscerated on the sugar plantations. Ancestors of Afro descent overcame the banning of the African drum to create the steelpan, an instrument fashioned from biscuit tins and oil drums. The instrument is testimony to the resilience, passion and innovation of persons of Afro descent, yet the contribution of persons of Afro descent to the national culture is not fully acknowledged within the national education system and wider society.

The steelpan, calypso and mas evolved as the national culture of Trinidad and Tobago, but the contribution of the cultural pioneers and creatives, the persons of Afro descent is not nationally acknowledged. There are few commemorative works of sculpture and art which bear witness to the contribution of the cultural pioneers of Afro descent. In 2023, the streets of the capital city Port of Spain, carry the names of the colonial rulers and governors Nelson, Woodford, Picton, Abercromby. Traditional cultural heritage communities are beset by issues of crime, unemployment, gang violence, teenage pregnancy and other social and economic challenges. The music and culture of Trinidad are recognized global brands but the traditional heritage communities from which the culture evolved, remain under served and in need of sustainable economic and social development. The co-opting of the culture as national culture has not served the heritage communities.

The documentary film 'National Heritage Preservation and Promotion in the city of Port of Spain' aimed to educate and inform steelpan communities, secondary school students and the public of the contribution of persons of Afro descent to the culture of Trinidad as evidenced in the capital city, Port of Spain. On camera interviews were held with creatives, academics, practitioners on the themes of cultural preservation and promotion. The film was screened in pan yards and

secondary schools within the city of Port of Spain and it was made possible through funding from the UNESCO Participation Programme.

The film National Heritage Preservation and Promotion in the city of Port of Spain was screened to secondary school students in 2022 and will be screened to additional students this year.

Many of the schools in the city of Port of Spain where the film was screened have student steelbands. The student steelbands are involved in the Junior Panorama competition which is the Competition for school steelbands during the annual Festival of Carnival.

Professional steelpan schools also exist, and some great steelpan musicians are making a name for themselves all over the world, either as musicians or teachers, by setting up troupes or schools in different countries: Dr. Cliff Alexis, for example. Music therapist (and steelpan player who has played in several orchestras) Jamal Glynn also uses the steelpan to rehabilitate and restore mentally ill patients as part of a programme at St Ann's psychiatric hospital. Finally, the career of Akua Leith, one of the speakers at this round table, is a perfect illustration of the transition from music education at school to an international professional career teaching and promoting the steelpan: he started learning at the age of 6 and has made it his profession.

Port of Spain runs an international programme to promote the steelpan, calypso and great musicians. The aim is to promote appreciation of the instrument and export its use, because a love of the instrument and the music is a prerequisite for obtaining financial support! Finally, this promotion also supports the know-how and living conditions of the craftsmen who make them.

### ***Antoine Pecqueur's point of view***

*« When we talk about collective musical practices and cultural identity, we need to bear in mind neo-postcolonial issues. Through music, Ambon's cultural identity is built on a history of affirmation in the face of extremely violent colonial oppression by the Netherlands and Portugal. In Côte d'Ivoire, drums were among the first instruments taken by the colonists when they landed, as they were used to alert communities to the arrival of the invader. They were the first to be confiscated and to end up in museums in Western Europe. »*



## KANSAS CITY, UNESCO CREATIVE CITY OF MUSIC (USA)

### Jazz as a driving force of urban development and community cohesion



The Department of Labor of the USA recognized musicians as an apprenticeable occupation. Anita Dixon developed the American Music Apprenticeship Program to overcome the financial problems that prevent young people, especially black children, from taking up music at a professional level. Thanks to recognition by the Department of Labour, this vocational programme means that a young person learning music with the aim of making a career out of it is supported financially by public money in the same way as an apprentice in other trades. This enables young apprentices to devote themselves fully to music and progress to a professional level, instead of combining music with a job as a barista at Starbucks!

The American Music Apprenticeship Program is therefore not just a programme for educational and cultural enrichment, but it places the study of music within a strategy for preparing for employment and creating jobs. It bridges the gap between middle-class and poor children, and enables everyone to learn about music, which has its roots in the history of the United States.

#### **Antoine Pecqueur's point of view**

*« Today, the word "identity" is frightening. And rightly so, as it has sometimes been taken up by ultra-authoritarian and conservative countries! It is associated with the idea of closed borders and closed cultures. Through this round table, we see another form of identity being created and deployed: a cultural identity that is obviously synonymous with territories, roots and heritage, but also and above all with openness, and with going out, thanks to this identity, thanks to this anchoring in a territory, to meet others. This is something that music brings to us and teaches us. »*

## 2nd round-table discussion – Collective practices for learning music in youth orchestras



@Ville de Metz

### Speakers:

- ◆ **Valencia Tobon**, Secretary for Culture, Leisure and Sports, Bogotà City Council, and **David García Rodríguez**, director of the Bogotà Philharmonic Orchestra
- ◆ **Magdalena Czerny-Kehl**, Deputy Head of Communications Department / Katowice City of Gardens and **Zdzisław Smucerowicz**, coordinator of People's Orchestral University of Katowice
- ◆ **Gilles Delebarre**, Demos Director at the Cité de la Musique - Philharmonie de Paris
- ◆ **Raphaël Roth**, Lecturer in Information and Communication Sciences at the CNAM and in charge of music education issues at Inseac

These collective music-learning practices take place in very specific contexts: violence in Bogotá, industrial transformation in Katowice, the countryside and its transport problems in Brittany (France).

**BOGOTÀ**, Unesco **CREATIVE CITY OF MUSIC (COLOMBIA)**  
**Vamos a la filarmónica, Bogota philharmonic orchestra music education program**

The benchmark for learning music through collective orchestral practice is Venezuela's Sistema. It was set up by José Antonio Abreu, and has since given rise to several worldwide, including Vamos a la filarmónica in Bogotá.



Discover the Bogota Philharmonic Orchestra [on video](#)

The music education program run by the Bogota Philharmonic Orchestra is ten years old, and the name was chosen by the children!

Colombia had been at war (between the state and the guerrillas) for 70 years. Music is a cultural instrument for social transformation, helping to tackle the problem of violence in South American countries. The financial resources allocated to culture are important in this respect. The orchestra was inspired by El Sistema in Venezuela. Unlike El Sistema, musical education is provided in schools.

The Bogota Philharmonic Orchestra Music Education Program aims to provide access to free music education processes of the highest quality to children and

adolescents in Bogota, in order to promote their practice, knowledge and enjoyment of music, contribute to their comprehensive education, the guarantee of their Cultural and Artistic Human Rights, and as a means to improve their quality of life.

The Educational Model developed by the Music Education Program of the Bogota Philharmonic Orchestra conceives music education as a tool for social transformation that brings music to the lives of thousands of children and adolescents, while promoting the development of their social, cognitive and emotional skills, and positively impacting their family, community and school environments.

The program began in 2013 with 2,000 public school children and the creation of 4 baroque and classical orchestras. Today, the program includes 11 orchestras. The Bogota Philharmonic Orchestra Music Education Program operates in all the 20 localities of Bogota through School Philharmonic Centers, Local Philharmonic Centers, Hospital Philharmonic

Vamos a la filarmonica is deployed in 38 schools in 8 neighborhoods of Bogotá, with the help of volunteer children. Each year, the Bogotá Philharmonic Orchestra visits the schools to propose the music program. Children can also opt for drama and dance. For those who choose philharmonic music, the Orchestra presents the instruments, the children try them out and choose the instrument they will play. Initially, from the age of 10, the Bogotá Philharmonic Orchestra uses a variety of learning approaches: singing, paper instruments (these are recycled sheet music!) or body music. Then, when the children are older, they learn music theory and solfeggio, regardless of the style of music they want to play.

The program currently benefits approximately 28,000 children and adolescents between the ages of 7 and 17 through music education processes in five areas: symphonic, vocal, plucked strings, music initiation and creation, and is implemented with approximately 400 music educators in Philharmonic Centers and orchestras, choirs and ensembles. Centers, and children and pre-youth orchestras and music groups.

The program currently employs approximately 400 music educators and a team of 20 people who support the technical, administrative, legal and financial operation. For 2023 the program has a budget of \$15,015,263,000 Colombian Pesos equivalent to \$3,102,942 USD.

Recently, two of the program's music groups have attracted special attention internationally. The Manos Blancas Choir, made up of deaf children and adolescents, has been recognized for making music learning, practice and enjoyment accessible to this population based on their diverse abilities. Additionally, the Children of Peace Choir, integrated by children of signatories of the Peace Agreement of the FARC-EP armed group in 2016, has allowed to generate a space for inclusion, reinsertion and reconciliation through music.



### **Antoine Pecqueur's point of view**

*"It's important to point out that this program offers job opportunities! More and more exciting artists and conductors are coming from Colombia, like Andrés Orozco Estrada. But the demands of this apprenticeship don't exclude the festive side, with giant open-air concerts in Bogotá (16,000 musicians together!). All this in the particular context of a country that has been at war for years, and where young people are still confronted with urban violence due in large part to drug trafficking. Obviously, music doesn't solve the problem of violence, but it does help."*

### **David García Rodríguez's point of view**

*"How to develop a long-term music policy? By involving families in the activities. Guerrilla veterans are now employed by the OFB to organize choirs, for example. We need to get away from the Netflix logic and build community!"*

## **KATOWICE, VILLE CRÉATIVE UNESCO MUSIQUE (POLOGNE)**

### **Music education of the Katowice City of Gardens**

The industrial city of Katowice is transforming itself through culture and has become [a UNESCO Creative City in the field of music](#). Music is an opportunity for entertainment and attractiveness of the city, but also for social inclusion through music learning. The municipal cultural institution "Katowice City of Garden" develops cultural and educational projects, organizing festivals as well as art education projects.

### **Katowice Orchestral People's University: a comprehensive and intergenerational music education project that enables participation regardless of age, gender, or music competences. Implemented in Katowice since 2020**

#### **A continuous process consisting of:**

Regular inclusive workshops at selected schools

- strengthening music competences
- developing practical instrumental skills
- supporting the process of integration and community building

Cooperation with local brass bands and well-known artists representing different music genres

Indoor and outdoor workshops dedicated to various groups of participants

Grand finale concert closing every edition of workshops as a show of appreciation for all participants

#### **Additional values:**

- promotion of the musical heritage of Upper Silesia, revitalisation of the brass bands tradition
- building bonds and exchanging knowledge and skills between generations
- creating good practices and promoting them among local communities,
- promotes amateur music movement, making it more approachable and fun



**KATOWICE ORCHESTRAL PEOPLE'S UNIVERSITY (Katowicki Orkiestrowy Uniwersytet Ludowy or KOUL)** is a comprehensive, intergenerational educational and musical project aimed at increasing integration among the local communities of Katowice's districts through the revitalisation of the brass band movement. An innovative system of workshops for children and adults led by musicians drawn from local brass bands is intended to revive a healthy amateur music movement that influences the integration of families and local communities. The initiative supports and popularises the musical heritage of Upper Silesia. This educational and musical experiment has a real chance of giving a second life to the cultural legacy of the mining brass bands, promoting music among children - who will become the continuators of local traditions - and the adult inhabitants of the city and region.

The project fills a real gap in the educational and musical offer in Upper Silesia, and remains the only proposal of its kind in the voivodship to date. The initiative gives every child a chance - regardless of musical predisposition, linguistic competences (children from Ukraine), or financial situation providing a free opportunity to learn to play an instrument, but also to verify their interests. The project revitalises the amateur brass band movement, allowing orchestras to restore their social functions, and integrates the local community of selected districts of the city.

This program includes:

- Workshops for learning to play trumpets and cajons. Conducted in four primary schools in Katowice's districts (Śródmieście, Załęże, Brynów, Murcki). The children taking part in the workshops were not music school pupils. During the workshops, the children themselves created the programme for the final concert to conclude KOUL. A variety of musical genres were assigned to each school.
- Additional workshops at Katowice City of Gardens building in the city centre for children from other schools.
- Meetings in the Katowice City of Gardens building for adults who played trumpets.
- Ambassadors - well-known musicians of different music genres - were invited to participate in the final concert. The ambassadors also visited children in schools during the workshops. The mixing artistic approaches depend on the audience.
- Integrated activities implemented in the community and /specialist day centres of MOPS and Caritas for children and young people (located in Katowice) and music workshops in Caritas centres for people with disabilities, children and adults (Łędziny). Support for children and adults in difficult life situations, enabling them to have contact with music, artistic education and to use the therapeutic properties of music.

**The "Jazzcamp for girls"** program is aimed specifically at girls. It is composed of jazz workshops dedicated to students of first- and second-degrees music schools



from Katowice and the surrounding area. Musical tutors introduce the girls to the art of improvisation and the basics of jazz composition. Music classes are complemented by mini concerts of tutors and psychological workshops. The Jazzcamp end with a concert of the participants.

The parents of volunteer girls fill in a registration form, in which they indicate which instrument the girl plays. During the workshops, the girls play together and switch roles, and therefore instruments (the flautist tries out the drums or the electric guitar). There are 4 different age groups, with activities adapted to their level. Some create music with the teachers and perform it during the final concert. Their songs evoke their problems and fears.

Since 2022, the City of gardens has been welcoming Ukrainian refugees and offering them these musical and cultural workshops. It also welcomes Ukrainian artists in residence.

### **Antoine Pecqueur's point of view**

*« As you also know, Poland is one of the countries that welcomes the most Ukrainian refugees, due to its geographical proximity to the country. Refugees are also welcomed through the arts and through music! In Katowice, many Ukrainian refugees, especially children, found themselves in these musical arrangements. As you can see, music is never far from the sounds of the world. »*

## **PHILHARMONIE DE PARIS (FRANCE)**

### **DEMOS, a program of Musical and Orchestral Education with a Social Purpose**

The DEMOS project was influenced by experiences in Brazil (Sao Paulo's GURI program) and Colombia (Vamos a la filarmonica in Bogota and Medellin).

Initiated and coordinated nationally by the Philharmonie de Paris, DEMOS is a collective classical music teaching program, based on instrumental practice in an orchestra and aimed at children living in "urban policy" or rural areas. It focuses on reading and writing classical music. The program lasts 3 years, and children learn to read and write music only in the second year, since it's easier to get into music if you're not held back by learning. The children have three to four hours of workshops a week, supervised by two musicians and a social adviser. Tutorials are organized every month. The children do not play alone, but are accompanied by older, more professional musicians.



*@ Philharmonie de Paris*

In Metz, the DEMOS program is run by the Cité musicale-Metz, which involves the Orchestre du Grand Est and works in conjunction with social centers.

DEMOS is financed by the French Ministries of Culture, Urban Affairs, Education and Overseas Territories. Local authorities (through the social centers, which make their social workers participate) and corporate sponsors also contribute. Social workers are essential to the DEMOS project, and their presence sets DEMOS apart from other South American projects.

***The presentation of these different programs provided an opportunity to address a number of transversal issues during this round-table discussion:***

- ✓ Artistic and cultural education and music teaching

In France, a distinction has long been made between artistic education (bringing children into the world of music through collective experience and emotion) and specialized music teaching in conservatories (historically based on solfeggio and instrument learning). In Poland, we speak of formal education (in music schools and academies) vs. informal education (KOUL).

The promise of artistic education is not to become a musician, but to build social links and acquire other skills! Artistic and cultural education and musical education are therefore complementary. In France, these two worlds are increasingly interacting.

- ✓ Music educator, educator... in music

Music education is creating new jobs. Musicians and all music professionals play a vital role, and must be better considered and remunerated if we really want to support these artistic and cultural education projects.

Today, musicians are asked to be pedagogues and to know social work, and social workers and educators are also asked to know music. The professions complement each other, but they also enrich each other. Educational facilitators are used to supervising groups and can pass on their knowledge to musicians, while social workers can draw on teachers' pedagogical files.

- ✓ Arts education as a tool for social transformation, justifying substantial funding.

Colombia had been at war (between the state and guerrillas) for 70 years. Music is a cultural instrument of social transformation, helping to solve the problem of violence in South American countries. The financial resources allocated to culture are important in this respect.

- ✓ Financing these systems, which require considerable human and technical resources

Some very different types of cross-financing need to be managed.

Orchestral collective practices are the subject of public investment policies. In Colombia, it's the city that invests. In France, Démos is also supported by public money.

In Katowice, Poland, funding is at the crossroads of some very complicated political issues. Poland has an ultra-conservative government with a nationalist policy that is not very lenient towards minorities. So the cities aren't necessarily so either. There's also money from the European Union, which has helped to create a dynamic of concert halls and facilities in Poland.

But there's also a significant amount of private money. The latest studies on corporate philanthropy show that the social sector receives more support than culture. Companies are keen to support projects that combine the cultural and social fields.

- ✓ Repertoires played in youth orchestras

Letting children choose the music and instruments they want to study, as in Katowice, means they can exercise their cultural rights from childhood!

- ✓ Travel problems for children and musicians in rural areas

In the Démos orchestra in Brittany (in a rural area), children benefit from a transport-on-demand system set up by the Communauté d'agglomération: buses pick them up at home and take them to their place of learning.

Under the “Orchestre à l'école” program, musicians visit schools.

As for the musicians involved, their situation varies greatly from one area to another. Few of them have a company car, and their travel time is counted as part of their working hours, but this presupposes that the local authority invests the necessary resources!

### **Raphaël Roth's point of view**

*"You don't need a musical score to make music! Scores were a stable musical language tool in the 18th century. Music is a language that can be acquired, like a mother tongue, and public policies for artistic education must aim to immerse children in the musical bath, so that a mother tongue can be acquired like a mother tongue".*

#### ✓ The impact of digital technology on music and music learning

Learning music online, via free courses given to a community on YouTube, with the possibility for the apprentice community to ask questions, is real and involves the human behind the machine.

Latin America is facing the fourth industrial revolution, that of the Internet. OFB is currently in discussions with Colombia's Ministry of Technology to explore opportunities for learning music via the Internet, but this is just the beginning.

Thanks to the Internet, a student from Kinshasa was able to learn the harp with a teacher from the Orchestre de Monte Carlo via Zoom lessons, since there are no harp teachers in the Congo! She joined the Kinshasa Classical Music Orchestra.

#### ✓ Other collective musical practices

The “orpheonic movement”, harmony orchestras and choirs are other past and present methods of collective music learning.



## The artistic and cultural awakening of babies and very young children

- ◆ Moderator: **Aurélie Lesous**, French Ministry of Culture
- ◆ **Catalina Valencia Tobon**, Secretary for Culture, Leisure and Sports in the City of Bogota and **Carlos Mauricio Galeano Vargas**, Director of the Instituto Distrital de las Artes
- ◆ **Evelyne Vachoux**, head of the Kaleidoscope association (Geneva)
- ◆ **Isabelle Soudier-Spetz**, Head of the Early Childhood unit and **Céline Spiquel**, Director of the games Library “maison de l’Amphithéâtre” in the City of Metz



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### **Carlos Mauricio Galeano Vargas's point of view**

« Children teach us a lot, and we learn with them. In fact, the world needs to listen to the heartbeat of children. »

### **Aurélie Lesous's point of view**

*"We're looking at 3 very different contexts: 10 million inhabitants in Bogotá, 10% of whom are aged 0-5, while Geneva has 520,000 inhabitants, and Metz 116,581 (0-14 year-olds represent 15.5% of its population). But questions of cultural rights are being raised everywhere. How can we recognize everyone's values, traditions and languages? How can we value each person's humanity? How can we help them to express themselves, to take a stand, to have equal opportunities, right from birth? Children's rights aim to support and develop their full potential. Artistic and cultural awakening is part of the implementation of cultural rights and children's rights as set out in article 29 of the Convention on the Rights of the Child."*

### **BOGOTÀ, UNESCO CREATIVE CITY OF MUSIC (COLOMBIE)**

**NIDOS, the "Art during early childhood" programme, to implement the cultural rights of 0 - 5-year-olds.**

Bogota is the capital of Colombia, is a city of around nine million inhabitants. According to the current census prediction, around 10% of this population falls within the zero-five years old range.

And ten years ago, the District Administration, they need to create a space that is strengthen early childhood development, including the arts, as a facilitator of pro-social behaviors in children and in context. The program Art in early childhood was born with the aim of ensuring that boys and girls have artistic experience that allow them explore, play, express themselves, and create growth through the arts.

This initiative generates new opportunities for creativity, freedom, play, dialogue, participation, enjoyment, recognition of diversity and embracing the esthetic barrier that belong to girls and boys. The main objective of the NIDOS, it is the name of our program, NIDOS like nest, art in early childhood program, is to guarantee their rights to the fully participate in a cultural and artistic life as a fundamental aspect of the lives of boys, girls and children under the age of six years old, including pregnant woman.



@NIDOS



It provides appropriate opportunities under condition of equality and has stated in Article 31 of the Convention of the Right of the children. The program has designed its methodological approach and for the implementation is strategic. Over the course of these years of extinction of existence. These are strategies half along with the program to address challenge and have generated learning for more than a thousand artists who have been part of the programs during this decade.

These artists began creating using the simple materials: sound, body, movement, color, lights, shadows, and natural elements. Through play and exploration with the girls and boys, we have established a new way of experiencing the arts. Those artists use periods were born as a methodological approach. These are the content for girls and boys to have the opportunity to experience learn, contemplate, experiment, and create, using multiple artistic language.

They engage with another peoples which are children, family members, caregivers, artists, and teachers. The experience aims to develop their capacities. A proposal involving the body movement, intervention in the space and the transformation of materials through the arts. Well, they can also take place in group of twenty-five children with their teacher, all group of maximum and sixteen children.

When we work with the parents and I do always work in pairs of artists from different art disciplines like musician, a visual artist, audiovisual artist and the dancer. Our responsibility for creating an esthetic device based on a fundamental... device based on a fundamental principle. One of this principle are play, exploration, genuine and spontaneous participation of the kids. Respect for the diversity and adaptability to provide proximity care.

These principles intersect with three axes of research and creation. The materials, the space and the body. This interaction between artists, children and caregivers mediated by the esthetic device that encompass the acts and principles give rise to the phenomenon we call artistic experience. This methodological framework is implemented through four strategies.

**1- artistic interventions aim to adapt, equip, create an atmosphere and maintain physical space that are welcoming and safe, interesting, diverse and relevant for the early childhood.**

These artistic interventions are designed for the enjoyment of artistic language by the girls, boys, pregnant women and their families. Over the years, we have learned that the space for early childhood does not require immense graphic interventions.

We have learned that neutral space and with carefully chosen color palette and flexible and open elements offer the greatest possibilities for girls and boys. Multipurpose furniture that allows for the exploring and investigating basic materials such as light earth and water enabled the space itself to constantly separate, wonder and encourage its recurrent recreation by the children.

And the objects that inhabited this space are carefully selected and designed it for babies and children under the age of six. These and esthetic materials include toys, musical instruments, books like tablets, fabric papers, cushions, light devices and objects for observation such as the magnifying glasses lens, color changing films and tools for mixing and seated. All intended to promote the exploration and the creation.

We have 22 unique and innovative space, are located in various areas of the city following reliability and accessibility. What are after here? The goal is to increase the number of appropriate spaces.

## **2- Strategy of situation of artistic works**

The program aims to bring theater performance, puppet shows, dance, music concerts, visual and audiovisual proposal to neighborhoods in the city where social cultural offering are excluded or not existent. Over the ten years of the project, this strategy has fostered in their interdisciplinary creation for and with early childhood throughout creation and circulation, grants and artworks.

Additionally, the strategy has been developed to facilitate this dissemination of these works and ensure they reach different areas of the city. These works are especially selected to be enjoyed by the young children in the company of their family. The circulation strategy of the NIDOS program includes a team of artist who develop their own multidisciplinary creation, usually consisting of teams of three or four individuals. They are expanding and diversifying the artistic offering.

And this strategy is responsible for three unprecedented events to take place or for the early childhood popular population in the city of Bogota.

- “Bébes al Parque”, Babies in the Park. This event aims to promote a space for early childhood pregnant women and their families to appropriate and enjoy art in the public space in Bogota. It has been held in various metropolitan park through the city.
- “Al parque con mi Pa”, to the park with my dad, has been organized in a prominent public park in Bogota is feature a range of artistic experience designed to foster relationship and bonds between fathers, grandfathers, uncles, caregivers and girls and boys. The event addresses the urgent need in Colombian society to distribute caregiving responsibilities more equally between men and women and strengthen fathers’ rights and duties in a nurturing and caring for the children and support their integral development from early age through their sensitive roles. Additionally, in this event, alternative spaces are provided for the mothers and female caregivers where they can reflect on gender inequalities, regard in caregiving roles, relax and participate in talks and workshop on various topics social, artistic language, yoga, parenting guidelines, feminism, among others.

It is a collaborative process with the communities are carried out to create an established place and spaces for girls and boys in the public areas of the neighborhood that are not deeply carried designed with the children in mind.

It is like a regular street in every great city, is not thinking with the boys or for the boys.

### **3- content for at least childhood.**

This strategy a create virtual and physical contact for early childhood focuses on their development, management and construction of materials such as sound, videos, books, animation, toys, interactive digital content, among others.

These materials are use it to be inspired and enriched the life and everyday experience of girls and boys in this home. The majority of this contents are freely accessible to families, allowing them to change their play and interactions at home, and violence. And well, COVID which led to spread isolation and mandatory quarantines, prompted the NIDOS program to design a home-based carried strategy.

This strategy is called “NIDOS en casa”, NIDOS at home, and it's enabled to the program to continue its responsibility of ensuring that girls and boys, in early childhood, have experience with the arts and culture. Contributing to the overall development, growth, high quality digital content and product. This resource will be enjoyed by the families around the world and are still available on the program's website [www.nidos.gov.co](http://www.nidos.gov.co) and the social media platform.

**4- resilience and systematize on the experience in order to carry out a process organizing the knowledge** that invited for the program and to disseminate this, yes, this and to go out in the city. NIDOS program conduct annual publication. Research with the NIDOS program is an ecosystem that aims to give boys, girls and boys, and all those who are in contact with them and their daily lives.



## GENEVA (SWITZERLAND)

### Encouraging the artistic awakening and cultural participation of children from birth

Child educator Evelyne Vachoux set up the Kaleidoscope association in 2016. Its aim is cultural access and participation for children aged 0 to 4 and families, mainly families from immigrant backgrounds who attend social structures, either through French classes or emergency shelters. Kaleidoscope networks social structures, which are in touch with a public and have an educational team behind them, with cultural partners. The association selects the cultural offerings best suited to non-French-speaking families, then organizes outings from A to Z with groups of around fifteen children and parents, for a total of 3 hours, including transport.

The City of Geneva has established a charter for cultural awareness in the region, and is developing tools to make it more widespread: inspirational practice sheets for professionals, a directory, checklists and practical sheets for early childhood professionals (so that they can accompany a cultural outing) and cultural professionals (how to address the very young and their families?). There are also dedicated facilities, such as the Maison de la créativité.

2 Geneva-based initiatives help children express their choices and tastes:

1. the Prix P'tits Mômes, in conjunction with Geneva's municipal libraries and bookshops. Each year, the city's early childhood service works with librarians to select 3 books suitable for children aged 2 to 4. Each institution wishing to participate receives these books on loan for one or two months. The educators read them several times to the little ones, so that at the end of the process, each child is able to vote for his or her favorite book. A prize is awarded to the author or illustrator of the book, and this person is invited to receive the prize during the Semaine du Livre petite enfance et famille.
2. the "an artwork, my doudou and me" project. The Fonds Municipal d'Art Contemporain de la Ville de Genève lends works of art to early childhood centers. The work chosen by the children is exhibited in their crèche. And as these are contemporary works, the artists are often present at the hanging or can come to meet the children.



@ Association Kaléidoscope

## METZ, UNESCO CREATIVE CITY OF MUSIC (FRANCE)

### Initiatives tailored to the specific developmental needs of very young children

To preface, why is it important to offer artistic and cultural education from birth? Why is it relevant for such small children?

Before the age of 3, young children develop in many ways:

- specific. This justifies treating them differently from the way they are treated between the ages of 3 and 6 and beyond. Very young children develop
- global, i.e. they acquire physical, affective, emotional, social and cognitive skills at the same time. This development depends intimately on their interactions with their environment: people, objects, sounds, nature, everything that surrounds them.
- dynamic: very young children will go back and forth between acquisitions and losses in different areas. For example, they will develop more motor skills, use language less or lose some of the language they have acquired. And then continue to progress like that.
- through experience: to understand and learn about the world, toddlers need to touch, smell and feel. They don't learn because we tell them so. He learns implicitly, by experimenting himself, with or without results. For example, when he interacts with someone, does he get a smile or a reproach? When he experiments with an object that's sharp and stings, does it do the same thing every time? He draws his conclusions and keeps learning. If a different phenomenon occurs, it captures his curiosity and leads him to learn even more.

This is certainly how his relationship with art and artistic awakening works. By putting emotions into images, materials and sounds, art arouses a toddler's curiosity and contributes to his understanding of the world.

- In Metz, 2 artistic and cultural mediators were trained in the specificities of early childhood, exchanged ideas with professionals and immersed themselves in nurseries. As a result, they have developed visual arts workshops for toddlers in both toy libraries and nurseries. In these workshops, children can experiment, touch different materials, use different techniques and explore different textures in relation to an artist or a work of art. They choose great contemporary artists such as Matisse, Arcimboldo and Magritte, whose work can be adapted and approached by young children.

Affective security is another prerequisite for children to benefit from artistic and cultural stimulation. The child classifies all stimuli and information from the outside world into simple categories: is it reassuring or worrying? pleasant or unpleasant? frightening or not? good or bad for me? good or bad for my parents? Because at that age, when they're still very young, children can't be dissociated from their parents, and anything that affects their parents will affect them too. So we can't envisage artistic and cultural awakening without first establishing this emotional security with parents and with the adults of reference who accompany the child.



- In order to create this reassuring framework for children and their accompanying adults, the City of Metz has chosen to specialize a toy library as a Place for Artistic and Cultural Awakening (LEAC). At LEAC, we take the time to welcome adults and children, so that children can identify the different spaces and get into the habit of coming. Thanks to the trust that is built up, and to the reference points given to the child and parents, we can introduce artistic and cultural awareness.



@City of Metz

Another tip for getting the most out of children's artistic and cultural awakening sessions is not to force them into an adult framework. If children are forced to sit, listen quietly or reproduce exactly what the adult has decided, they will focus entirely on controlling their bodies and satisfying the adult out of affection for them. This will prevent them from perceiving, receiving, experiencing and enjoying this moment of artistic and cultural awakening.

- We must therefore respect the child's moment. Don't offer shows that last longer than 20 minutes. Let children move around and let them get out.



- LEAC hosted an artist residency for Compagnie des Bestioles, who created their show "Sous la neige" at the toy library. It was interesting to see how the children reacted, and how the artists readapted their creation to this very young audience.



*Show Sous la neige, company Les Bestioles*

All forms of artistic and cultural stimulation can be offered from birth, as young children are spontaneously attracted by the human face, music, images, movement and nature. We can, of course, play, sing, tell tales and stories, either spontaneously or with the support of a book, read, experiment with the plastic arts and different materials, dance or just let the body express itself, and encourage times when the child is a spectator of theater, puppets or illustrated stories.

Artistic and cultural awakening sessions are above all social. They sustain the toddler's attention and enable him to spot recurrences: recurrences in language help him to learn to speak. Workshops always begin and end with the same ritual. Kindness is important, and this is reflected in a calm tone of voice and words.

The decor of the reception area is also important: a pixel art painting on the wall, small origami structures, an artist's techniques with a few words about the artist, etc. The parent can tell the child what he or she sees. The child can observe and hear the parent explain, and the transmission takes place at that moment.

Music has an enormous influence on toddlers. Its hierarchical, rhythmic structure helps the very young to grasp the notion of time. It easily conveys emotions and enables them to experience a moment of individual well-being while bonding with others. Singing helps to regulate babies' emotions and develop their sense of belonging to a group.

- In Metz, a music animator works in the nurseries and toy libraries, and staff are also encouraged to promote the Music project, based on the benefits of early musical development.
- During annual celebrations, early childhood professionals invite parents to come and put on shows for young and old, using music, sound and puppets, sometimes based on books, sometimes on completely invented stories, and always very, very well adapted to children's ages.
- Le Tremplin, a mixed nursery and toy library, benefited from an artists' residency to create a musical siesta with the participation of parents. (see p.48)
- All of Metz's nurseries visit the city's libraries, media libraries and toy libraries, which offer them a personalized program.
- The Cité-musicale Metz and the Centre Pompidou-Metz also welcome toddlers. (see p.48)
- The City of Metz is working on the creation of a House for the 1000 first days, in co-construction with partners and parents. It will take advantage of advances in educational neuroscience to promote the benefits of artistic and cultural awareness, from birth onwards.

### **Some transversal issues addressed during the workshop:**

#### **Cultural rights and artistic awareness**

The District Cultural Plan 2038 of Bogota emphasizes citizenship (considered as a group that participate in the decisions that affected and organize itself to imagine a carry-out collective cultural projects). This citizenship recognize culture as transversal in social life and links it to the exercise of other human rights ensured. We imagine a citizenship that recognize the district administration as wearing guarantor of the conditions that promote the exercise of cultural rights. By 2023, the city will have a new district cultural plan projected to 2038. Which six in line with General Comment 21 of the United Nations to guarantee the conditions of citizens to fully exercise their cultural rights and freedoms.

This will be possible through five strategic lines: freedom and identity, the right to express oneself freely, to choose one's identity, and to identify or not to one or several communities ; creative communities, the right to exercise their own cultural practices, participate in our creative activities, seek, develop and share their knowledge, know-how and cultural expression with others ; diversity and intercultural dialogue recognize their diverse condition and acknowledge the diverse dimension of the lives of the others and follow a lifestyles associated with the use of cultural assets and resources such as land, water, biodiversity, language or specific institutions ; cultural and political agency participate in community life, to transform the conditions that limit the exercise of the cultural rights ; collective action to associate with other social community, private and public actors, to exercise their cultural rights in freedom, in articulation with the territories and

populations of context, to create cooperation networks, to promote social, economic and cultural conditions that favor the exercise of cultural rights. Hence the importance of having institutions such as the District's Institute of Arts Idartes with a commitment to promote the guarantee of cultural rights of early childhood. Having ensured that children through the arts and artistic experience have a comprehensive development to form better people and therefore build a more egalitarian society.

Geneva is Switzerland's second-largest city. 49% of its population does not hold a Swiss passport, i.e. they come from different countries. The city is home to over 150 nationalities. How do you ensure equal opportunities in this city of diversity? The city has drawn up a roadmap to become a welcoming and accessible city (for all its health, cultural and creative services, etc.). This plan is designed to give staff the tools they need to respond to different audiences, and to encourage all residents to get involved. Culture is the focus of several priorities in this plan:

1. developing cultural participation. How can we open up institutions, go beyond the walls? How can we invest in the margins? How can we engage in co-construction?
2. develop partnerships with civil society and associations such as Kaléidoscope, which work in the field to reach the entire population, and support cultural creation in all its diversity.
3. mobilize culture to respond to climate and societal challenges, and invite debate.
4. make the city part of a responsible, creative and inclusive digital transition.

In Metz, in our childcare centers, nurseries, toy libraries and in all our activities directly linked to parents, we always try to take into account the parents' culture and social background. We get in touch with them, and gather information that will enable us to welcome the child properly: how did the birth go? What are its needs? What are their living habits?

Sometimes we're faced with a language barrier. So Google Translate helps a lot. Gestural communication and pictograms also help. Then there are a whole host of small symbolic gestures that can express the fact that everyone is welcome and at home in municipal establishments. This can be as simple as saying hello or welcome in any of the languages of the children, their parents and sometimes our staff too. It could be inviting staff whose mother tongue isn't French to come and sing a little song. We've also seen nurseries set up a planisphere featuring the traditional costumes of the people they welcome. These are little activities that can be shared, easy to construct with young children, but which, symbolically, tell them that they are welcome here and now in their entirety, with all that makes up their cultural identity and family history.



*Ile aux bébés @Bibliothèques-médiathèques de Metz*

### **Training for early childhood professionals and artists**

In Metz, knowledge is passed on and shared between early childhood educators and artistic and cultural mediators, who work in a multi-disciplinary way. It's not a theoretical training course where everyone sits down and takes notes, but the professionals are trained through experience, because when you show, you pass on.

In Bogota, money is not the problem. The problem is we don't have the people to make that. We don't have the artists to... with this sensibility to work with them, moms with the child, with this person that have a three months in the experience of the life. And we need more than money, we need time, and we need the change of the sensibility of the educational programs of arts.

We need that more program of artist education come to the sensibility to work with the early childhood and we have now barely a thousand of artists now in Bogota who have some experience with the early childhood but is not enough too. And, well, what we do with the program, the project is in same kind of a laboratory to experimental art for the early childhood.

And we have a research program with the artists. All the encounters with the kids are registered for the artists. And we have several archives of memories and diagnoses and discover with the kids and for the artists in this collaboration. And every week the artists have our meetings. Where in this meeting they shared a



learned, challenge and problems and they try to have a new vision of this problem of this challenge and construct between all of these artists.

Well and this weekly reflection we put in a civil publication of research and this reflection we are crossing with their psychology and their professors that have Transdisciplinary Commission of the Arts for the early childhood.

In Switzerland, basic training to become a child educator includes 16-hour workshops on creativity, to try and enable professionals to visit museums and develop a creative approach in their practice. Professionals in the Canton of Geneva also have access to continuing training courses paid for in full by their employers. Projects such as *Né pour lire* (Born to Read), for example, are based on children's literature, while others focus on how to organize and plan a museum visit at a child's pace, with a cultural mediator from Geneva's Musée d'art et d'histoire. And others focus on nature as a tool for creativity, also in connection with early music education.

Training courses are provided by the [Maison de la Créativité](#). There are also more specific conferences, linked to neuroscience and education with Samah Karaki.

Finally, [Lapurla](#) has produced a brochure on aesthetic awakening and cultural participation. The Maison de la créativité and Pro Enfance have designed a pilot three-day training course on "Wonder and shared responsibility" for early childhood and cultural professionals.

In France, since 2018, early childhood diplomas have included artistic awareness. Over the past three years, the Enfance-Égalité plan has sought to develop ongoing training for early childhood professionals. Artistic and cultural awareness is the second choice of specialization for early childhood professionals, the first being language.

We talked about the long-time artists need to be present in nurseries, in social centers, in PMI, where they can meet children and families to be able to create, but also to be able to co-construct. And we talk about training-action, where we also come to train early childhood professionals, during these project times. In this way, training takes place *in situ*.

### **Aurélie Lesous's conclusion**

*« The aim of artistic and cultural awakening is to put children into effective artistic practice in order to support them, develop their imagination and encourage them to explore. In Bogotá, play is central to the projects. Another point is the question of time, the time we spend with children, the attention we pay to them and respect for their needs. We listen to them, we look at them, we work with them. This means leaving time for both children and professionals to share a reading, to sit down, to put the child on your lap, to read a book, to see how he reacts, to be able to adapt your proposal.*

*How can everyone work together to ensure that artistic and cultural awareness becomes a reality, that children's awareness of art, and through art, is fully integrated into their development?*

*Parents are obviously the first people to transmit culture. A child who sees his parents going to a museum or reading is not going to ask the question: "Is this for me or not?"*

*Training for the various stakeholders involved in artistic and cultural development - early years professionals, artists, but also elected representatives - is essential. We need to support artists in creating shows that are as suitable as possible for the very young. We've talked about the time that artists can spend during their residency in training-action with professionals to learn from what they observe. It's all a collaborative effort involving workers, early childhood professionals, education and culture professionals and artists: we all share a common goal of helping these children to develop to the best of their abilities. »*

- ◆ Moderator: **Isabelle Jacquot- Marchand**, French Ministry of Culture
- ◆ **Björn Sunnerstam**, University professor, flute teacher, researcher
- ◆ **Jean-Marie Blanchard**, General Manager of the Orchestre National de Cannes and **Jessica Piris**, in charge of audiences at the Théâtre de la Licorne
- ◆ **Elise Nemoz**, Head of Culture and Art Education, Opéra de Lorraine
- ◆ **Florence Alibert**, Director of Cité musicale-Metz



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### **Isabelle Jacquot-Marchand's point of view**

*“Artistic awakening is not an introduction to artistic and cultural education, but rather the implementation of cultural rights from birth, and a way for children to express the human being they are in the process of becoming and building, with the support of a community of adults. Artistic awakening begins at birth, and is a space for creative, playful and artistic expression, and for forging links between parents and children.”*

As a preamble, it should be noted that in France, children start school at the age of 3, and early childhood is considered to be 0-3 years. Internationally, early childhood lasts until the age of 6, or even 8, when the relationship with abstraction has evolved. In our round table, we will be talking about 0-3 year olds.

We began by noting that music is an infinitely natural and spontaneous part of our lives, our environment and that of the very young child. Sound and rhythm are

already there in utero! Paradoxically, a recent survey by the Philharmonie asked parents about their child's activities and hobbies. They hardly mention music at all, even though it is omnipresent in their child's life through nursery rhymes and songs. Why is this? Because the representation of music is the representation of a technical universe. The practice of instruments, the diversity of aesthetics, the symbolism of certain musical places seem difficult to access and it is hard to imagine them being approached by very young children.

The teaching method devised by the Japanese Suzuki consists of learning music in the same way as one learns one's mother tongue: by imitation and listening, not by theory.

### **NORRKÖPING, Unesco CREATIVE CITY OF MUSIC (SWEDEN)**

**In cultural schools, parents and small children learn together thanks to the Suzuki method**



@Norrkoping

Norrköping is one of Sweden's leading cities for Suzuki pedagogy. Its teacher, Ms Fernandez, also teaches at the Royal Academy of Music and chairs the European Suzuki Method Association.



Used in Norrköping, the Suzuki method introduces children from the age of 3 or 4 to music and to playing an instrument, usually the violin. It allows them to do so in a very natural way, through listening, gestures, the group, sharing and the link with their parent, who learns at the same time. It's a way of entering naturally into the language of music, like a mother tongue, but it's also a method that produces great soloists and great virtuosos. Very young children (aged 3) begin by learning to play the violin, with a very small violin.

The Suzuki method values the trio of child - parent - teacher. At this age, the child-teacher duo doesn't work; you need a committed parent who comes to learn music with their child every week. We get the children to play together, in groups of 10, because socialising and doing things together are key.

The other great achievement of arts and culture is that it creates a community of children and parents who come together to play music or football. It creates a collective space for sharing, and strengthens bonds. This may put the music in the background, but it makes it a space for sharing and a boost for an entire region.

## **CANNES, Unesco CREATIVE CITY OF CINEMA (FRANCE)**

### **Artistic creation, encounters, training: a genuine Culture and Art Education project aimed at early childhood**

The City of Cannes has been committed to artistic and cultural education since 2017. As the first city to be awarded the 100% EAC (100% artistic and cultural education) label, it has written a cultural project for young people (which includes early childhood) and for the adults who support young people: parents, educators in social centres and activity centres, and teachers. All of Cannes' cultural facilities are involved in artistic awakening from an early age, as are the city's art schools: the Rosella Hightower Cannes-Mougins National Higher Dance Centre and the Cannes Marseille Regional School for Actors, each of which has included a specific training module on creation for young audiences. This mobilization has made it possible to create special events throughout the year and at different locations in the city for young children.

Among the projects :

1. A residency for storytellers in nurseries.

Set up by the Théâtre de la Licorne, the town's Early Childhood Department and the Cannes media library network, with financial support from the French Ministry of Culture (DRAC PACA).

The choice of artist in residence is based on a call for projects initiated by the media libraries. It is a collegial process, although the opinion of the Early Childhood Department is decisive. The artists welcomed were Anne Lopez in 2021, Aurélie Piette in 2022 and Florence Férin in 2023.

The project includes :

- Tales reading sessions for children in municipal nurseries. The main aim of the storytelling residency is to pass on to very young audiences a classical and/or contemporary repertoire, adapted for young children aged 5 months to 3 years. It offers them a positive, sensitive experience that encourages their development.
- Storytelling sessions for early childhood supervisors and cultural mediators. 4 sessions are planned each year. In 2022, these sessions were attended by 52 early childhood professionals and 8 librarians. This project enables the supervisors to allow themselves to develop the artistic side of their work, and to develop their skills and methods for guiding young children towards the pleasure of words and stories, through an introduction to the art of storytelling.

The recurrent nature of this residency has enabled early childhood professionals and librarians to discover different forms and approaches to storytelling and to diversify their repertoire, with the aim of organising storytelling sessions on a daily basis.

The budget is €10,000 for the artist for the whole project, funded by the municipality.

2. The Théâtre de la Licorne has included 2 tours of nurseries in its annual programme (with a budget of €11,000).

The intimate format of the shows, which are adapted for very young audiences, means that they can be performed in nurseries. The company sets up for a week in the nursery. We have to find a format that is compatible with children's attention spans and their ability to listen and interact, and that is suited to the nursery (you can't turn the nursery into a black box and a theatre!).

Two shows are scheduled each year.

In 2023, the theatre presented the body mind centering dance show *À l'orée* by Compagnie l'Eclaboussée and the circus show *Twinkle* by Compagnie Lunatic. For 20 minutes, the artists performed in their own play area (round or quadrifrontal). Touring in nurseries gives the company the opportunity to work on how the show is received by children and early childhood professionals: the artist can't rely on a still, silent audience! The unpredictable behaviour of children can stress the people who accompany them. But all you have to do is let the child stand up and decide where they want to watch the show, and they'll be calm. After 20 minutes, the artists invited the children and adults to enter the play area and experiment. The children could then use all their senses to play with the set design elements. The company had to work very carefully to guide them through the discovery process.

In 2021, the 2 shows were

- *Pica Pica* by Compagnie Melampo, at La Pastourelle and Les Genêts crèches, for 4 performances for 8 groups of 1-year-olds, i.e. 172 children.
- *Click!* by Compagnie Skappa et Associé, at La Ruche, 4 performances for 3 groups of 18-month-old crèche children, totalling 75 children.

A one-day "Early Childhood" seminar was run by Compagnie Be, bringing together 12 staff from municipal crèches to discuss the issue of access to live entertainment

for very young children. This immersive training session was linked to the show L'Opéra minuscule and involved working with professionals on voice and breathing.



*Spectacle Twinkle in nursery – Cie Lunatic @Ville de Cannes*

In 2022, 2 shows, or 4 performances, took place in the nurseries: Rébus, Cie Filalo, in January, and Ti-Soon, Cie Le vent des forges, in March. Practical art workshops were held around the Ti-Soon show. In conjunction with the Rébus show, Cie Filalo organised a training course for Early Childhood workers, providing them with an insight into artistic practices. A 3-hour workshop was attended by 8 nursery staff.

During the workshop, the nursery staff explored movement, the painter's gesture and the voice as creative processes. The idea was to feel what these three practices bring into play, in the body, in dialogue and in the construction of a space for sharing and writing an improvised moment.





*Show A l'orée in nursery – Cie L'éclaboussée @City of Cannes*

3. The Museum of World Explorations (“Musée des explorations du monde”) of the City of Cannes works with a nursery and offers parents who volunteer to take part in a "Growing up with art" discovery programme.

One Wednesday a month, a parent-child art practice session is held, giving the public the chance to experiment with a particular type of art practice. At the end of the cycle, there's a visit to the museum. As part of the tour, children play games to help them discover the works of art. All the work produced in the workshops is presented at a vernissage in the nursery.

4. The Baby Concerts of the Cannes National Orchestra

In December 2022, the 1. Cannes National Orchestra created its Baby Concerts, accessible to the whole family, for children aged 6 months and over.

The initial problem was the absence of very young children in the Orchestra's audience. There were 2 lacks in the audience: young children and very young parents. That's why the Orchestra has created special concerts to give young children access to the music and to help young parents feel at ease.

The format has been specially thought out for toddlers: to awaken children to the traditional way of listening to music, the classic format of audience in tiers and musicians on stage has been retained. The capacity is 200 children and parents,



and the noise of the very young is permitted! A number of arrangements have been made, including a place to store pushchairs, breastfeeding facilities and a changing area. It's a very simple event to organize. Siblings and grandparents are welcome. It was important that the pleasure of listening to music was shared by all members of the family.

The repertoire consists of contrasting music with very short bursts of sound. The musical programme lasts a total of 30 minutes and includes short pieces, as the children can remain completely calm for 3 minutes and more or less calm for 5 minutes. The pieces are contrasted to stimulate the children's attention. Silences are included, because children can also listen to silence. 4 concerts were scheduled for the 2022-2023 season.



@Orchestre national de Cannes

## NANCY (FRANCE)

### Putting the opera within everyone's reach

The Cultural Action department of the Lorraine National Opera has structured the cradle opera project around 3 founding principles:

- 1) every human being, whatever their age or physical, economic or social condition, is capable of accessing an artistic work by mobilising their faculties, whatever they may be.
- 2) There is a lack of artistic provision for 0-3 year olds in the region. The Opéra wanted to offer collective cultural experiences, not confined to the family sphere.
- 3) The shared desire of opera artists and professionals

The Opera has called on Bogdan Hatisi, an artist experienced in protean artistic forms adapted to young children. Five musicians from the Opera Orchestra accompany singers Charlie Guillemin (tenor) and Majdouline Zerari (mezzo-soprano). They perform extracts from the greatest operas: Rigoletto by Verdi, Die Zauberflöte by Mozart, Carmen by Bizet, Il barbiere di Siviglia by Rossini, etc. For the scenography, Bogdan Hatisi made the judicious proposal of putting the audience in the centre, in the auditorium, and letting the artists gravitate around the children, between the folding seats. Children and single parents from the Sapins nursery school in Nancy tested the system during the dress rehearsal.

He has designed modules with rotating seats where the children can sit so that they can direct their gaze according to what they hear and see, and Calder-style mobiles featuring colourful motifs and a variety of materials. The result is a total experience for the child. The opera artists were paid a premium and invested a great deal of time and effort because they were motivated by this new format and this new relationship with the public. The capacity has been reduced to 65 people (children and adults) to maintain an intimate atmosphere.



## ***Cross-cutting issues addressed during the round table***

### **The economic model**

We mustn't think in terms of "small audience, small budget"! And even if the audiences are very small and profitability is difficult, we have to think about today's audience, which will be tomorrow's audience, and ensure the public service of educating children.

By building tours intelligently and encouraging local dynamics to emerge everywhere, we can attract larger audiences. Support programmes for regional residencies (such as the Passerelles residencies supported by the French Ministry of Culture) enable us to work over a long period of time and promote the creation of artists, the training of early childhood professionals and the education of children.

There are still very few artists involved in creative work with very young children, and yet it's nourishing for their creative process!

## **METZ, UNESCO CREATIVE CITY OF MUSIC (FRANCE)**

### **Creating with and for toddlers**

The Cité musicale-Metz has a long-standing commitment to music education for children. Of the 300 shows offered each season, 100 are dedicated to children and families. The Cité musicale-Metz aims to build bridges between generations, promote all kinds of music and reach out to audiences who don't usually go to concert halls. One of the Cité musicale-Metz's concert halls, the BAM, and the Orchestre national Metz Grand Est, are located in an area classified as a "Politique de la Ville" and awarded the "Cité éducative" label, which focuses priority financial resources on the social, economic and educational development of young people aged 0 to 25.

The Cité's actions focus on 2 priorities:

1. the programming. 2 highlights for young audiences are organised each year: Trini family and Show devant les enfants.

In 2022, the Cité musicale-Metz has programmed *Manta*, a show by Klankennest, a company from Gent (a UNESCO Creative City). It brings together musicians and visual artists, and is aimed at 0-4 year olds. Children can move around the set among the instrumentalists. The Cité has also welcomed the Metz-based company Les Bestioles, who created the show *Sous la neige (Under the Snow)* in a Metz nursery with the help of the nursery staff and the experience of the children.

The current challenge is to find high-quality shows aimed at the very young. They have to be immersive and allow the children to act freely. To achieve this, we need an open-plan theatre.

2. Creation. Thanks to the Passerelle scheme and its Impulse programme to support and professionalise artists (funded by the French Ministry of Culture),

the Cité musicale-Metz has been able to support artists so that they can spend time training and experimenting with early childhood professionals.

The Metz electro-rock group 2 Panheads, whose 2 members are also early childhood educators, took up residence in a crèche with multimedia artist Alan Goets to design a sound siesta. At the beginning of 2023, they conducted a series of 10 workshops in the crèche and discussed with the staff how to approach this audience and test the creations with the children. The creation consists of a visual mapping accompanied by a musical and sound universe. The installation is light enough to be used in any venue - all you need is a dark room. The show will be included in the 2023 edition of *Show devant les enfants* and will be broadcast throughout France.



*Sound siesta @ Cité Musicale-Metz*

At the request of a childcare professional, the Cité musicale-Metz has designed a tour of the Arsenal, its concert hall, adapted for toddlers. The education and mediation team and the site managers designed the tour for children who can already walk. They discover the performance spaces and the materials used in the furniture and décor. We read to them from books about symphonic music. The tours take place in very small groups of 8 and last between 1 and 1 hour 15 minutes.



They are punctuated by discoveries and can go beyond the standard half-hour of events for toddlers. This tour is going to be extended to families, because this format is so convincing.



*A visit to the Arsenal for toddlers @ Cité Musicale-Metz*

Finally, in association with the City of Metz's multimedia libraries, the Cité musicale-Metz has designed a light, multi-sensory format, the musical baby islands. The challenge is to get parents more involved, which is why the format is evolving. 6 mums from the Borny district, from other countries and hosted at the Cassis social centre, have been trained to lead baby islands. They chose the books with the librarians and learned how to tell them. These mothers were able to run their first baby island during the "Voilà l'été" neighbourhood festival organised at the BAM. The Cité musicale-Metz hopes to continue this initiative.

### ***Florence Alibert's point of view***

*"There are training courses, run by the Cadence music centre in Strasbourg, and by the French orchestra association (for orchestra musicians for 0-3 year olds). But there is a tendency to train early childhood professionals on the one hand and musicians on the other. We need to develop cross-training."*

## SOCIAL INCLUSION

### Roundtable 1 : Reaching out to the public

- ◆ Moderator : **Lee Fou Messica**, artistic director of de l'Espace Bernard-Marie Koltès in Metz – University of Lorraine



#### Speakers :

- ◆ **Maik Buitmann**, musician and Maik Buitmann, project manager, **Claas Dörries**, musician, and **Axel Deseke**, musician
- ◆ **Nolwenn Hass**, Academic Delegate for cross-border and German regions, for the regional education authority of Nancy Metz
- ◆ **Marina Sichantho**, Deputy Director General and **Jean-Philippe Martin**, Scientific Advisor for Research & Programming at the International City of Comics and Images
- ◆ **Marc-Bernhard Gleissner**, former head of the Citizens' Theatre service for Trier Theatre in Germany
- ◆ **Edith Maggipinto**, chargée des relations avec le public et médiation de

The French and German initiatives presented in this round table focus on a number of specific target groups:

- Children in rural communities, for the Bi-Bus,
- Teenagers from deprived urban areas, for the Rockmobil,
- Young people under judicial protection or supervision, for the Bulles en fureur project,
- People with disabilities, for the projects presented by the Espace Bernard Marie Koltès.



## **METZ, UNESCO CREATIVE CITY OF MUSIC (FRANCE)**

**In Metz, the Espace Bernard-Marie Koltès, the theatre of the University of Lorraine, offers a number of inclusion schemes for people with disabilities:**

1 - The Yo!, les yeux et les oreilles initiative brings together a network of cultural organisations in the Grand Est region: le Nest, Le Carreau, le Ballet de Lorraine, Passages Transfestival, le Centre culturel André Malraux and la Machinerie. These partner organisations pool their human and material resources to make shows accessible to people with visual or hearing impairments, or to ULIS classes (classes for children with autistic disorders).

They share accessibility equipment: audio description, vibrating waistcoats, and have a database of sign language translators and audio describers. Together, they are programming an entire season (one show a month) of accessible performances in the Grand Est region, by audio-describing shows, translating them into sign language and organising tactile tours. The challenge now is to reach out to these audiences, if they have not already contacted a support association.

2 - The idea behind the Autonomous Spectators Group is to get the spectators involved. Initiated by Gael Leveugle of Compagnie UNTM, who is in residence at EBMK, and tested in schools and then, in conjunction with the local mental health



council, with the mutual aid group (these groups welcome people with mental disabilities). The idea is to watch a show in a small group, then meet up several days later with an artist to discuss the show in a podcast.

## HANOVRE, UNESCO CREATIVE CITY OF MUSIC (GERMANY)

### The Rockmobil puts instruments and teachers in contact with all teenagers

The Rockmobil Hannover has been in operation since June 1992 and is supported by the City of Hannover.

Music plays a central role in the everyday life of young people. As a rule, they act as consumers, i.e. as streaming or YouTube listeners, party and concert goers. The way to actively deal with their music is blocked for many young people by high acquisition costs. This is especially true for young people from socially deprived areas. The Rockmobil Hannover aims to reach out to young people who have had little or no opportunity to get involved with music.

The Rockmobil Hannover rolls in with one or two music educators. The young people unload the car, set up the equipment under supervision and practise on the instruments and amplifiers they have brought with them. Current hits and standards in simple but functional arrangements form the music programme. Long theoretical explanations are deliberately avoided so that as much time as possible remains for making music.

On average, 10 groups are regularly supervised. The programme is aimed at children and young people from about 10 to 18 years of age. The Rockmobil, loaded with instruments and equipment, travels to youth centres, leisure centres and schools to make music with the young participants on site.





The Rockmobil Hannover is also active in other areas. In cooperation with the Verein für Bildungsmaßnahmen im Arbeits- und Freizeitbereich (BAF) e.V. (Association for Educational Measures in the Field of Work and Leisure), courses are held with young people who have become delinquent, schools for children with learning or mental disabilities make use of the offer and in adult education (University of Hanover, Music College Hannover) the Rockmobil project is a speaker on matters of musical youth work.

MusikZentrum Hannover is working on bridging gaps with music and connecting as many as possible dots to further spread music in the town and beyond. Cooperation with lots of people and places is in the heart of it: from the local football team to the opera, from raves to musical students, from companies to social projects.

MusikZentrum in short: a musical hub with a studio, an event hall, vans full of instruments, rehearsal spaces, other facilities and a special focus on many different sized and aimed diverse musical projects, also a job training organisation where over 30 young people learn five trades around music and events.

## **EASTERN MOSELLE AND SAARLAND**

### **BI-BUS, a recreational activity bus to promote reading and bilingualism**

Library buses already exist in Germany. The INTERREG V European funding project has enabled the development of a new electric library bus, which travels across a cross-border area.

The BI-BUS visits primary schools in disadvantaged neighbourhoods and rural communities in the SaarMoselle Eurodistrict, on both sides of the Franco-German border. Two activity leaders work on the bus. It can accommodate groups of up to 10 children in its various interior spaces, where they can manipulate, watch videos, listen and read. There is also a puppet theatre where sketches and extracts from plays can be presented.

The BI-BUS offers bilingual books and games, a programme of activities in French and another in German, reading workshops and activities to help children make the transition from primary to secondary school.

Some of the books have been selected by the activity leaders following a survey of teachers on the themes that the children would like to read (e.g. witches, fortified castles). The activity leaders use puppets and kamishibai (small Japanese theatres, see photo) to present the children's books in a funny and dynamic way.

This fun, itinerant concept stimulates children's interest in the language of the neighbouring country and provides them with the foundations they need to acquire more in-depth language skills.

In France, the educational activities are organised into three phases: an introductory phase to prepare for the arrival of the bus, a phase in which the album is presented, and a phase of games to check that the children have mastered the language. In Germany, games play an even greater role, but the phases remain similar. French and German professionals are in the process of devising a common educational concept.

The bus cost 1 million euros. The INTERREG project provided funding for the bus and for the recruitment of 2 facilitators and an administrative post. Today, the Ministry of Education is taking over the funding of the posts.

### **Nolwenn Haas's point of view**

*"Imagine what happens when the bus arrives in front of the school! Either the children get on the bus and discover the library, or the teachers go into the classroom to present activities. This meeting with the bus motivates the children and gets them excited about learning their neighbour's language!"*



**Bibliobus  
transfrontalier**



## ANGOULÊME, UNESCO CREATIVE CITY OF LITERATURE (FRANCE)

"Bulles en fureur", an artistic learning project aimed at turning comics into a learning tool and a lever for integration for young people in difficulty



@ CIBID

The Cité Internationale de la Bande Dessinée has a collection of 18,000 comic strips and 250,000 printed works, works with authors on creation and aims to make comics (the "ninth art") accessible to all audiences, in line with the City of Angoulême's 100% EAC label. Reading comics is often children's first step towards reading independently, and comics are at the crossroads of the visual arts and literature. The City's approach to artistic education is to get children to work with researchers to see how reading comics helps them learn to read.

The Bulles en fureur project uses comics as an educational method and as a means of integration for young people "in the hands of the law" (taken into custody or placed under judicial protection by the family court judge).

The programme was set up in Rennes in 1992. Its founders, André-Georges Hamon, an educator, and André Noblet, a bookseller and former educator, had the intuition that the link with comic strips would enable young people in difficulty to read, but also to address themes that were difficult to express. They organised a prize, asking young people to read a selection of comics and vote for their favourite.



In the mid-1990s, this project became national and expanded. A pre-selection is made by the educators, then the young people choose the selection that will be submitted to all the young people placed in the 200 Judicial Protection of Youth (PJJ) centres. Based on the selection, the young people are asked to produce another artistic form, which is the subject of a "Young Creators" prize. The Ministry of Culture has joined the scheme and has led to the creation of residencies for artists in PJJ establishments. Every year, around ten residency projects are organised, during which the artists create a work with the young people in groups of 10 to 12. The work is presented at an annual festival in Angoulême.

Bulles en fureur has been organised for 2 editions in Angoulême by the Cité internationale de la bande dessinée as part of an agreement between the Cité, the Ministry of Justice and the National School for the Judicial Protection of Young People. The scheme involves €50,000 and a large number of staff in the PJJ centres.

Each year, it enables 500 young people to discover comic strips, attend workshops, take part in artists' residencies and vote for their comic strip in the young creators' prize.

The aim is to encourage young people to read, but also to build their self-confidence, express their opinions and reflect on the world around them.

Training people to act as intermediaries is essential! The Cité has organised training for the educators working in the schools to enable them to contribute to the Bulles en fureur project and take part in social initiatives with the young people. To do this, the Cité has designed and distributed an educational kit for educators: even if they have no expertise in comics or art, educators can use the kit's educational sheets to run creative or educational workshops on their own. This kit is given to them at the end of a 2-day training course.

## **GREATER REGION (FRANCE - GERMANY)**

### **Performing arts as a lever for the social inclusion of foreigners: feedback from the European INTERREG BERENICE project**

In 2015, many Syrian and Afghan migrants countries arrived in Europe. The Trier theatre, through Marc Bernhardt Gleissner, asked itself how it could promote social inclusion using theatre methods. With the support of the European Union as part of the "INTERREG" cross-border funding programme, a number of cultural players from France (Metz), Belgium (Liège) and Germany (Trier) have joined forces to form a network of cultural and social players committed to the integration of foreign audiences, in the context of the Syrian crisis which has led to an influx of refugees into Europe.

Theatre teaching methods, such as the expertise of everyday life, the Remini Protocol (which emerged in Germany in the 1980s) and Augusto Boal's Theatre of the Oppressed, enable people to tell their own stories and get up on stage to perform them. First and foremost, they help to bring a group together, even if the



participants are of different ages and backgrounds (because the groups are not made up entirely of migrants). The first workshops with the migrants began in September, when they worked on fears and shocking subjects, culminating in horror theatre performed at Halloween. The participants then worked on specific subjects: religion and fanaticism, the anniversary of Karl Marx's birth and homosexuality.



[@INTERREG BERENICE](#)

The aim was not to get them to act out Romeo and Juliet, but to get them to act out their own plays, their own stories, and have them recognised and performed in the same way as plays by Shakespeare or Racine! To do this, he gives the participants images or a few easily understandable phrases on a general subject, gets them to react and then stages their own story.

This made the migrants feel recognised and unique, but also gave them a safe space in which to express their differing points of view (which stem from their different origins, countries and cultures).

### **Lee-Fou Messica concludes**

*"All these programmes boost participants' self-esteem and give them something to hold on to when things get tough. They really build people back up and build resilience. Whatever the field - comics, theatre, music, reading - art is a real tool for cohesion, inclusion and self-rebuilding.*

*It doesn't all have to cost a lot of money. Of course it does, but it's above all the commitment of the people behind these projects that makes these schemes so strong."*

## ROUNDTABLE 2 – WHEN ARTISTIC PRACTICES GO BEYOND BODILY LIMITS

- ◆ Moderator: **Nicolas Stroesser**, *Director of the Gabriel-Pierné Regional Conservatory (Metz)*



@VILLE DE METZ

- ◆ **Véronique Hulin**, *head of audiences and programming for young audiences at the Enghien-les-Bains Art Centre*
- ◆ **Nathalie Perrin-Gilbert**, *Deputy Mayor of Lyon for Culture* and **Christine Tollet**, *Head of the Cultural Cooperation and Development department for the City of Lyon*
- ◆ **Anaïs Bonhomme**, *in charge of audiences at the Opera-Theatre of the Metz Eurometropole* and **Philippe Forte-Rytter**, *professor at the Gabriel-Pierné Conservatory*

### **Introduction by Nicolas Stroesser**

*"The UNESCO Convention on the Rights of Persons with Disabilities defines persons with disabilities as "persons who have long-term physical, mental, intellectual or sensory impairments which in interaction with various barriers may hinder their full and effective participation in society on an equal basis with others."*

*Being concerned about disability means, first and foremost, breaking down our own barriers to people with disabilities and realising that these barriers are not simply a question of PRM (Persons with Reduced Mobility) access".*

## **ENGHIEN-LES-BAINS, UNESCO CREATIVE CITY OF DIGITAL ARTS (FRANCE)**

### **Travel as a way of meeting people : projects developed with the Motor Education Institute (IEM) in Gonesse**

The project was born out of a request from the Institute for Physical Education (IEM) de Gonesse, a centre for children with mobile disabilities, to the Enghien-les-Bains arts centre. The institute wanted the children to get involved in a creative and practical artistic project, to dream and escape from their burdensome daily lives.

The daily lives of pupils with motor disabilities are hampered by strict and indispensable constraints. The obligation to provide care and travel to care facilities impinges on their daily lives. They have to choose activities that are compatible with their physical abilities. As their mobility is restricted, some of their experiences are limited to the Institute's activities or to what they can discover on the screens. Disability generally has an invasive effect on the lives of young people and their families. The disability also has psychological repercussions: the worries it can generate, the uncertainty about the future, the medical 'pressure', the family, who also experience the repercussions of the illness and who, often very close to the young person, sometimes add their anxiety to their own. As a result, students with a disability can feel trapped in a world that focuses solely on their condition.

The Centre des arts mobilised its 2 associated companies in residence: Vincent Dupont's contemporary dance company *J'y pense souvent* and the Soundinitiative ensemble of musical creation and contemporary music. 2 classes from the IEM worked with each company. Pupils from the cinema and audiovisual option at secondary schools in Enghien-les-Bains, Franconville and Argenteuil made a collective documentary about the project.





@CDA

The *The journey as a meeting place* project placed students at the heart of the creative process. This unifying project encouraged their active participation and the cross-fertilisation of skills, knowledge and know-how between students from different disciplines. Students were invited to explore their imaginations through sound, music, dance and physical expression, while learning about contemporary creation. The aim of the project was to encourage enjoyment and personal development, not performance. The approach is therefore learner-centred, not content-centred. Its participatory approach makes young participants active participants in the learning process, encouraging autonomy, initiative and self-confidence; it develops creativity and critical thinking. This differentiated approach adapts to each child's abilities and pace, making music-making and movement accessible to all.





The project took place in 3 stages:

- A time of meeting and observation within the IEM prior to the periods of artistic practice by the young people of the IEM: first encounters between people, discovery of the premises (2x1/2 days)
- Workshops by the Soundinitiative company and the *J'y pense souvent* company with children from the IEM. Pupils from the IEM and the lycée took part together. The SMI pupils discovered that able-bodied pupils can be shy and have teenage problems similar to their own!
- Artistic practice and research workshops by the companies to build the documentary. The film by the secondary schools and the rap song were shown in the Centre's cinema (in front of 200 people) at the Tintam'arts festival, where all the year's artistic practice workshops conducted by all types of audiences with the artists in residence are presented. The film about the meeting between the young people and the artists moved the audience when it was shown.

The project cost €25,000 and involved 6 artists, 3 teachers, 2 educators, the head of the public relations department at the Enghien-les-Bains Arts Centre and the educational coordinator at the IEM.

## **LYON, UNESCO CREATIVE CITY OF DIGITAL ARTS (FRANCE)**

### **Bringing together the elderly and children around musical creation: artistic residencies in homes for the elderly and schools**

As part of its policy of developing lifelong artistic and cultural education, the City of Lyon is developing artistic residencies in municipal establishments for the elderly: senior residences and establishments for dependent elderly people. The city also aims to bring generations together.

The artistic team is selected through a call for projects, in partnership with all the players involved: elected representatives, management responsible for the residence, and the residents themselves.



@City of Lyon

The City of Lyon has contributed 10,000 and the Ministry of Culture €5,000. The ministry of Culture launched the call for projects, then organised, monitored, and assessed the project. The Local Center for Social action identified establishments willing and able to host this artistic project.

In 2022-2023, a second residency was underway in a different with two social centres and the company La Fièvre. Children's participation was lower, as the audience is less captive than at school.

### ***The point of view of Sibille Wallois, Amiens Métropole***

*"In our calls for applications for artists' residencies, we have chosen not to make it obligatory to give feedback, because it's the process that interests us more than the end result. In the aftermath of the Covid crisis, we realised that the artists had been creative in the way they presented their work, and that we could leave them free to invent their own.*

*In future residencies, we'll be putting residencies inside residencies. For example, a photographer will accompany a dance company residency, or a sociologist from the Université Picardie - Jules Verne will observe an artist residency, or a journalist in a secondary school will produce an original report on another residency, etc. This requires more logistics, resources and coordination, but it does allow us to imagine other forms of feedback."*

### **Nicolas Stroesser's point of view**

*"In the discussions with the audience, there were differences of opinion.*

*The first point concerns what we should or can ask of an artist. We have to be careful not to use artists as tools in artistic education processes and let them create. On the other hand, we believe that artists, by definition, are cultural mediators and social mediators, and that they should always be concerned with this dimension.*

*Music teachers at conservatoires are also capable of working in schools, but they need to be trained to do so.*

*The second discussion was about the final performance: should we or shouldn't we perform? Performing is a motivating and rewarding moment, for example for children who perform in front of their families. When presentations are hosted by cultural institutions, it helps to bring audiences into these institutions. But it is also stressful. Imagine an autistic person in a public situation, it's simply not feasible, so you have to find other solutions to enhance the value of a performance. This can take different forms: podcasts, videos, performances in small groups rather than in a concert hall.*

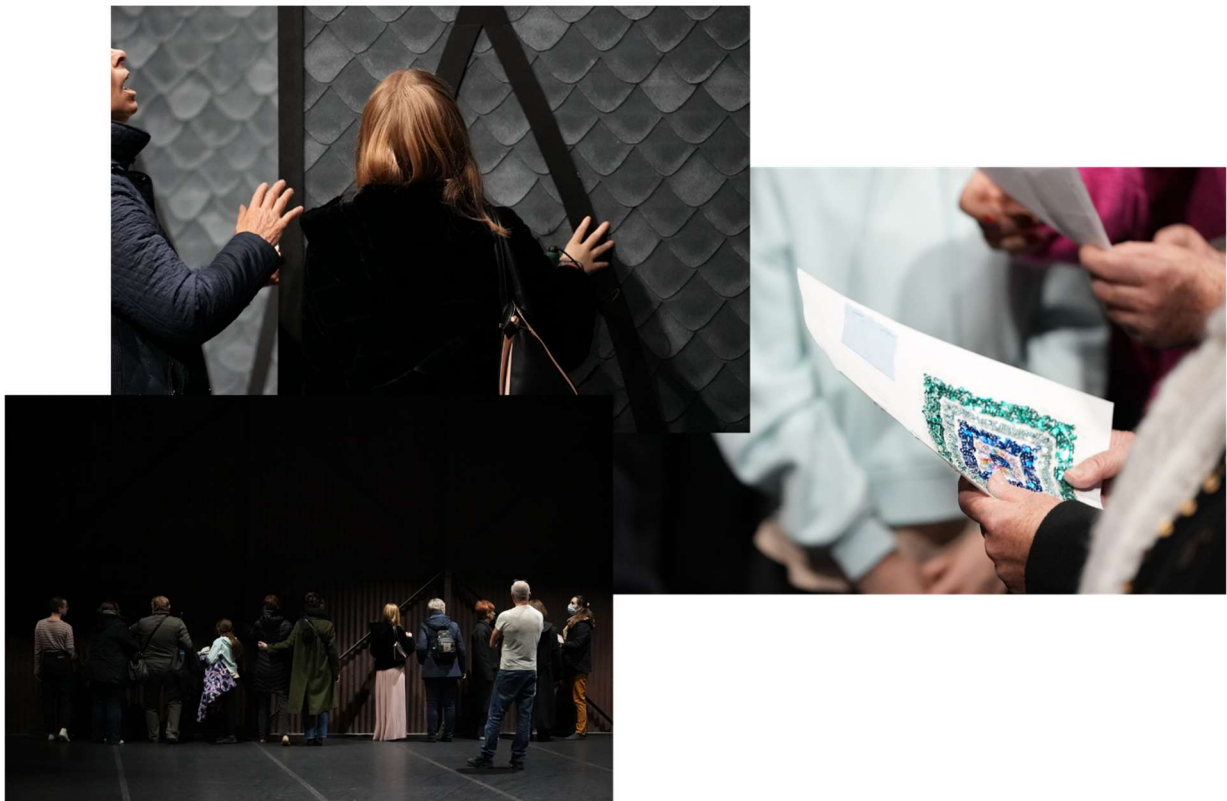
*Is it possible to reduce evaluation solely to the moment of performance? This is often the case. Sometimes I've heard it described as a box to tick on a grant application form. We all know here that there is more to a project than its final outcome."*

## **METZ, UNESCO CREATIVE CITY OF MUSIC (FRANCE)**

### **Adapting mediation and artistic practice tools to various disabilities**

The Opéra-Théâtre de Metz is working on ways of including blind and partially sighted audiences: audiodescription processes during performances, as well as sensory tours developed during the 2022 - 2023 season prior to the performance. The Opera has been working with the *Accès culture* association for 3 seasons. It transcribes 3 shows per season: 1 opera, 1 ballet and 1 play.

A 1-hour sensory visit has been created around the family show *Coppelia* presented during the end-of-year celebrations. Ahead of the audiodescription performance, the Opera welcomed around ten people for a tactile tour in the company of ballet dancer Charlotte Cox. First, the group took off their shoes and walked around the stage, while the dancer explained the specific vocabulary of the space (which is mentioned in the audio description of the show). The participants then discovered the elements of the set: panels, props, lights, costumes, etc. This allowed them to visualise and imagine the set design. Then, as a final practical exercise, the dancer had the participants do a few dance steps and figures to help them understand what it means to be a dancer.



@ Opéra-théâtre de Metz Métropole

This first visit was prepared over several weeks.

A brochure in Braille language and a model of the set completed the tour.

Putting a show into audio description costs €5,000.

The Opera has sought sponsors to finance it. The co-production of a show enables the costs to be shared between several programming structures.

The Souffleur d'images association has been mobilised in Lyon for shows, in museums for architectural descriptions, and at the Constellations festival: it trains students to provide live audiodescription.





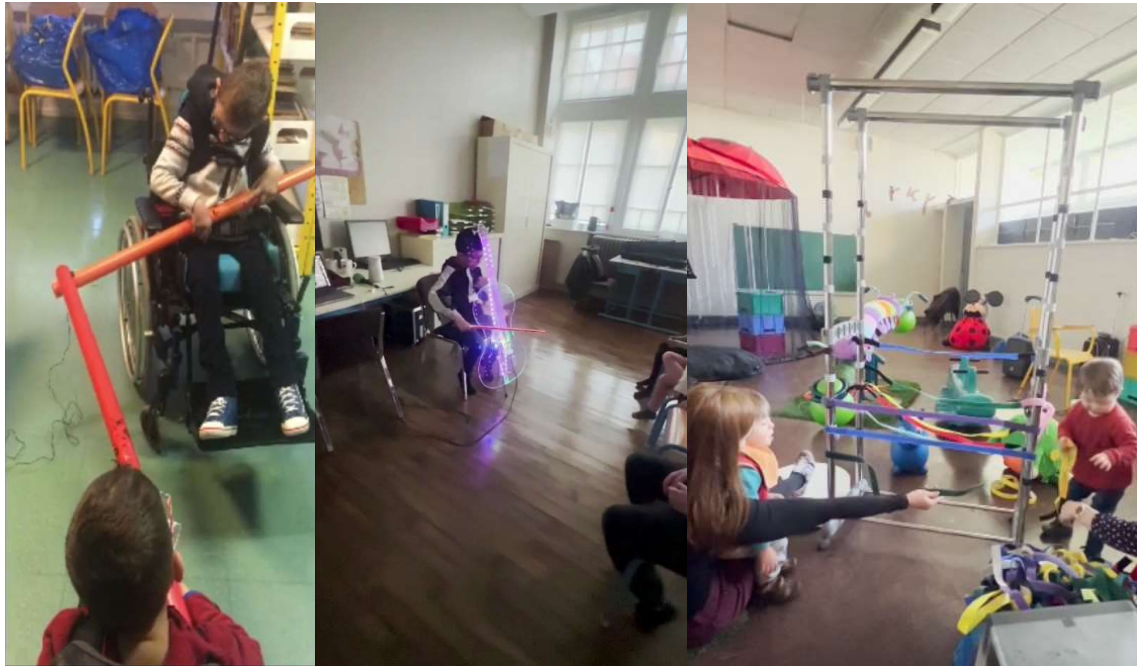
@ Conservatoire Gabriel Pierné

Philippe Forter-Rytter is an electro-acoustic musician trained in Belgium. He joined the Conservatoire in 2018 to open two classes, "Made In Butterfly" and "Ludi-Mix", for children with disabilities: Down's syndrome children aged 2, children with sensory disabilities, etc. These children find it hard to situate themselves in their bodies and in space.

Some have serious problems with concentration and attention, particularly in relation to screens. Others have social disabilities. It circumvents the limitations linked to motor or cognitive handicaps by several means:

- Practise all the instruments of the orchestra and all the repertoires using Augmented Devices such as caterpillar swings, giant ladybirds, jumping balls and digital interfaces;
- The "Made In Butterfly" workshop is a psycho-sensory-motor device, with methodologies based on the rhythm of the child, the family and the specialised institution (IME, day hospital, etc.);
- In partnership with the City of Metz and the Jean Moulin de la Patrotte school, a single-storey auditorium and the prospect of an adapted route to the performance;
- The "Ludi-Mix" workshop accompanies children with disabilities in a more traditional curriculum, surrounded by other instrumentalist students from the conservatoire and with a mobilised and concerted teaching team.
- METZamorphoses Orchestr-ALL is an artistic ensemble where instrumental creativity is developed around facilitating tools (pads, lasers, etc.) in a scenographic whirlwind that enhances and mobilises.

These include: a throwing ball that produces the sounds of classical musical instruments; a graphic musical staff with different-coloured scratches (built on a clothes rack, which the children have to stretch like guitar strings) that allows the children to become composers. The racks can be moved around the room, allowing the children to isolate themselves if they want or need to, and to gather together. Introverts can take the time to enter the workshop, while extroverts can channel themselves.



Philippe Forte Rytter uses max software from ircam to create new connections between sounds and objects. The swing and the giant ladybirds are devices created by M. Forte Rytter. These elements, which are both instruments and scenography,

channel the children while helping them to express themselves publicly. They require a dedicated permanent space, as these devices are bulky, and powerful computers. Nicolas stroesser also cites gram's smartfaust application as an example of an application that facilitates the learning of sounds and music.

All the institutions in the region that work with local children or adults are welcome to take part in these projects, in groups of 3 to 5 children: specialised institutions, families, schools, ulis classes (for children with special needs). Some of the projects involve both able-bodied and disabled children, with the aim of putting on a show.

Philippe Forte Rytter also works with teachers at the conservatoire to enable children to learn music under the same conditions as any other child, including taking exams.

