

PHILHARMONIE DE PARIS

SAISON 2021-22

INTERNATIONAL SYMPOSIUM

The social and cultural commitment of the musician

Tuesday 2nd and Wednesday 3rd November 2021

SALLE DE CONFÉRENCE – PHILHARMONIE DE PARIS

COPRODUCTION SIMM, FONDATION ROYAUMONT, PHILHARMONIE DE PARIS

PROGRAMME

In a world shaken by crises of multiple forms, a new type of musical practice has emerged, which engages the professional musicians in actions aimed to have social impacts. Along with the 6th international SIMM-posium, it will bring together researchers as well as practitioners of social music programmes from different horizons (musicians, mediator, pedagogue...). It will focus on analysing related changes in the profession of musicians: which states of mind, practices, responsibilities and skills are being mobilised to be an art mediator and an activist for the human cause?

Languages: French and English (simultaneous translation)

Coproduction SIMM (Social Impact of Making Music), Fondation Royaumont, Philharmonie de Paris.



2 NOVEMBER 2021

9.30am

Greetings

9.45am

INTERVIEW with Catherine Simonpietri (Founder of the ensemble *Sequenza 9.3*)
moderated by Laura Jouve-Villard

SESSION 1

Musical interventions in a social context

President: An De bisschop

10.15am

“The specific issue of musical intervention: between artistic approach, interaction and commitment” by Lise Renard (Université de Strasbourg, Anthropologist),
Mélanie Rougeux (CFMI of Sélestat, Musician in social music projects),
Marjorie Burger-Chassignet (Les Assemblées Mobiles, Choreographer),
Abril Padilla (CFMI of Sélestat, Université de Strasbourg, Composer)
and Chloé Frantz (CFMI of Sélestat, Permanent Professor, musician)

10.25am

“The Impact of Social Inclusion Projects on Students in Higher Music Education”
by Þorbjörg Daphne Hall (Iceland University of the Arts, Department of Music,
Associate Professor)

10.35am

“Musical intervention: Traditions, listening and subjectivities within a “beyond the walls” program” by Frédéric Trottier-Pistien (EHESS/CNRS, UMR 8131,
Centre Georg Simmel, IRMM, Anthropologist)

10.45am

“Planning for Hope: Music as an Object of Research and Practice in
Peacebuilding” by Mareike Peschau (Sciences Po Paris, Graduate Student)

10.55

Discussions

11.15am

BREAK

SESSION 2 **Social commitment of musicians: historical perspectives**
President: **Thomas Vernet**

11.45am **“The «so generous» art of Gustave Charpentier: social commitment, socialist ideals and music under the Third Republic” by Clément Noël** (EHESS, PhD student, Conservatorio della Svizzera italiana – Lugano, Assistant Professor and Oboist of the Zurich Orchestra)

11.55am **“Elsa Barraine: itinerary of a musical commitment (1937-1949)” by Cécile Quesney** (Université de Rouen, GRHis, Musicologist) **and Mariette Thom** (Reporter)

12.05pm **“A world of red song? French song and the communist phenomenon in the 1960s-70s” by Jedediah Sklower** (Université Sorbonne Nouvelle, IRMECCEN)

12.15pm **Discussions**

12.30pm **LUNCH BREAK**

SESSION 3 **Creating music in participatory context**
President: **Lukas Pairon**

2.30pm **“The Social and Cultural Impacts of Heart-Centred Composers in Community Music” by Fiona Evison** (The University Of Western Ontario, Composer & PhD student in Music Education)*

2.40pm **“Choral composition as musical social practice: Composer Reena Esmail’s *Take What You Need* in Los Angeles, California” by Patrick Murray** (Choral conductor, composer; Wilfrid Laurier University and University of Toronto Scarborough, Teaching Faculty)*

2.50pm **« Shared creation - The impact of music mediation on artists’ relationship to their craft? ” by Bérangère Dujardin** (HEMU Haute Ecole de Musique de Lausanne, HES assistant, Haute école spécialisée de Suisse occidentale), **Thierry Weber** (HEMU Haute Ecole de Musique, Professor HES, Haute école spécialisée de Suisse occidentale), **Claire de Ribaupierre** (La Manufacture, Haute école spécialisée de Suisse occidentale), **Jean-Daniel Piguet** (La Manufacture, Haute école spécialisée de Suisse occidentale), **Emilie Raimondi** (La Marmite) **and Sarah Gay-Balmaz** (HEMU Haute Ecole de Musique, HES assistant, Haute école spécialisée de Suisse occidentale)

3.00pm **“Ethics and posture of «artist-mentors» in a collective music composition workshop in Montreal” by Emilie Gomez** (University of Montreal – EPMM, Master Student)

3.10pm **Discussions**

3.45pm **BREAK**

SESSION 4 **SIMM (SOCIAL IMPACT OF MAKING MUSIC) Research: methods, politics and ethics**
President: **John Sloboda**

4.15pm **“The social impact of making music: research methodologies under the lens”** by **Graça Mota** (Porto Polytechnic, CIPEM/INET-md, Senior Researcher)*

4.30pm **“Researching music and societal impact: the importance of political awareness”** by **Juan Sebastian Rojas** (Juan N Corpas University Foundation, Post-doctoral researcher)* and **An De bisschop** (School of Arts-Royal Conservatory, University College Ghent, Lecturer Arts Education and Chair of the Educational Masters in the Arts)

4.45pm **“ “Social impact”: a wolf in sheep’s clothing? ”** by **Sari Karttunen** (University of the Arts Helsinki, University Researcher)

5pm **“What constitutes “good” SIMM (Social Impact of Making Music) research? The ethics of studying Social Action through Music”** by **Geoff Baker** (Royal Holloway, University of London, Professor of Music)

5.15pm **Discussions**

6pm **End of the day**

3 NOVEMBER 2021

9.30am **KEYNOTE: «Sonic lieux de mémoire»** by **Laëtitia Atlani-Duault** (Anthropologist, Research Director, CEPED, IRD, Université de Paris, President, Institut COVID19 Ad Memoriam, Université de Paris, IRD)

SESSION 5 **Community music projects** President: **Cécile Prévost-Thomas**

10.30am **“Community Music in Refugee Accomodations: Needs and Requirements after the Pandemic in Berlin”** by **Sean Prieske** (Humboldt University of Berlin, PhD Researcher)

10.40am **“In/Outsider: Positioning the Musician-Researcher within Asylum Seeker Centres”** by **Ailbhe Kenny** (Mary Immaculate College, University of Limerick, Senior Lecturer in Music Education)

10.50am **“Flourishing in resonance: Promoting resilience through music and movement”** by **Georgia Nicolaou** (AP University College - Belgium, Researcher at Royal Conservatoire of Antwerp)

11am **BREAK**

11.30am **“Activities of the Musicians: Case of Lithuanian Community in Norway”** by **Vaiva Jucevičiūtė-Bartkevičienė** (Vytautas Magnus University Education Academy - Lithuania, Associate Professor)*

11.40am **“From the Trobairitz de Mars to the VOC, a musician involved in the working class neighborhoods of the city of Marseille”** by **Marianne Suner** (Vivier Opéra Cité (VOC), Founder Artist, Composer, Singer and Conductor)

11.50am **Discussions**

12.30pm **LUNCH BREAK**

SESSION 6**Music in detention**President: **Lukas Pairen**

3pm

“The experience and multi-faceted role of music practitioners working in probation settings” by Sarah Doxat-Pratt (University of Cambridge, Research Associate for Inspiring Futures at the Institute of Criminology)

3.10pm

“MULTICOLORS, Connecting People” by Dirk Proost (IN/OUT, Escape Through Art & Music Academy of Lier, Artistic Director & Contemporary Music, Free Music and Community Music teacher)

3.20pm

“Musician in prison: identities and positions” by Michael Andrieu (CFMI Ile-de-France, Pôle Sup 93, Professor of Musical Culture)

3.30pm**Discussions**

4pm**BREAK**

SESSION 7 **The musician's profession in the face of social changes**
President: **Gilles Delebarre**

4.30pm **"What the inter-trade partnership does to the profession of musician intervening within a Demos orchestra. The example of Démos Clermont-Ferrand"** by **Lorraine Roubertie Soliman** (Clermont Auvergne University – France, ACTé lab (Activité, Connaissance, Transmission, Education), Postdoctoral fellow), **Géraldine Rix-Lièvre** (ACTé, UCA, University Professor) and **Georgiana Wierre-Gore** (ACTé, UCA, Professor Emeritus)

4.40pm **"How to be a music mediator? Logics of commitment, professional trajectories and employment frameworks in Quebec"** by **Irina Kirchberg** (University of Montreal, Partnership Study in music mediation)

4.50pm **"Disrupting the role of the musician as a cultural civilizers and entertainers: Huasteco music culture bearers as border crossers"** by **Hector Vazquez-Córdoba** (University of Victoria, Centre for Indigenous Research and Community-Led Engagement)*

5pm **Discussions**

5.30pm **Summary & Conclusion**

6pm **End of the conference**

* by videoconference

TUESDAY 2 NOVEMBER 2021

9.45am

Interview with Catherine Simonpietri (Founder of the ensemble Sequenza 9.3) moderated by **Laura Jouve-Villard**

A graduate of the Royal Conservatory of the Grand Duchy of Luxembourg and the International School of Choral Singing in Namur (Pierre Cao), **Catherine Simonpietri** studied with Frieder Bernius, John Poole, Erik Ericson, Hans Michael Beuerle and Michel Corboz. Holder of a professional certificate for conducting vocal ensembles, she has been teaching at the National Conservatory in Paris (CNSMDP) since 2001, at the Aubervilliers/La Courneuve Regional Conservatory, and at the Pôle Sup'93. In 1995, she participated in the creation of the Chant Choral de la Seine-Saint-Denis, a structure designed to develop choral singing in the region of Seine-Saint-Denis by articulating training, creation and dissemination, before assuming the pedagogical and artistic direction. Passionate about contemporary artistic creation, she founded, in 1998, the professional vocal ensemble Sequenza 9.3 with which she developed a demanding musical policy open to the different aesthetics of the 20th and 21st centuries. Guest conductor of the National Chamber Choir in Ireland, the Flemish Radio Chamber Choir, the Radio France Choir, the Quebec Chamber Choir, the Arslys Bourgogne Ensemble, the International Festival of Sacred Music In Freiburg, the Gächinger Kantorei Stuttgart, she was also a member of the jury of the Besançon International Competition for Young Conductors.

After studying cultural production and a doctoral research on anthropology of music, **Laura Jouve-Villard** worked on various cultural projects that mobilize music as a driving force for territorial development. She is currently in charge of oral tradition music within the Demos programme carried by the Philharmonie de Paris, and teaches music mediation. She also works on a regular basis for the cultural programmes of the Fondation de France and the Fondation Daniel et Nina Carasso.

SESSION 1

MUSICAL INTERVENTIONS IN A SOCIAL CONTEXT

President: An De bisschop

10.15am

Lise Renard (Université de Strasbourg, Anthropologist), **Mélanie Rougeux** (CFMI of Sélestat, Musician in social music projects), **Marjorie Burger-Chassignet** (Les Assemblées Mobiles, Choreographer), **Abril Padilla** (CFMI of Sélestat, Université de Strasbourg, Composer) and **Chloé Frantz** (CFMI of Sélestat, Permanent Professor, musician)

“The specific issue of musical intervention: between artistic approach, interaction and commitment”

The musical intervention, unlike the concert situation, is placed in a logic of permanent adaptation to a shifting and constantly changing context. The space-time stability of the concert hall is disturbed and modified by other realities that play with the musical performance. The intervening musician is deeply committed to the action which allows him or her to adapt to unpredictable and non-standard situations. These actions raise specific questions, which are dealt with in the framework of a working group, training or a research-action project. This presentation is based on experiments carried out by musicians in partnership with other artistic disciplines and in dialogue with the social sciences.

Abril Padilla is a composer and researcher in music creation. She studied at the ENM in Pantin, the CNSMDP in Paris and the Musik Akademie in Basel. Since 2003 she has been involved in the sound creation workshops of the Studio Son at the Philharmonie de Paris, coordinated by Christophe Rosenberg. She has a doctorate in musicology (University of Strasbourg) and is an associate researcher at the HEP in Lausanne. She has also explored the challenges of microphonic listening in contemporary music creation. Director of the Training Center for Musicians (CFMI) of Sélestat since September 2021.

Chloé Frantz is a multi-instrumentalist musician, and holds DUMI and DUMIMS diplomas as community musician in the education and health sectors. She is a permanent teacher at the CFMI of Sélestat, University of Strasbourg. Since 2007 she has written a series of articles on her work at the Accommodation and Social Reintegration Centre (“CHRS”) in Strasbourg.

Mélanie Rougeux is a harpist, author-composer and musician with a diploma from the CFMI of Sélestat and the Ecole Supérieure d’Art in Avignon. She creates participative shows for young audiences (duo Plume, Trio Cibu). Since 2020 she has been developing new fields of intervention outside of school time (around North East France).

10.25am

Þorbjörg Daphne Hall (Iceland University of the Arts, Department of Music, Associate Professor)
"The Impact of Social Inclusion Projects on Students in Higher Music Education"

The paper explores how participating in creative music projects that focus on music making with socially marginalised groups impacts students. These creative music projects, which music students at the Iceland University of the Arts participate in, include work with people in various rehabilitation settings and in detention. The paper aims to unpack the importance of such projects on students' identity and which benefits, if any, students experience. The objective is to understand the role of social projects for students and to see if they have an impact on their thinking about social inclusion, privilege and justice. The research is in its initial stages, but the preliminary findings show that students experience these projects in various ways. Working with people who occupy a space beyond students' immediate environment can open students' minds to issues of social justice and equality.

Þorbjörg Daphne Hall is an Associate Professor in the Department of Music at the Iceland University of the Arts in Reykjavík. She holds a PhD from the University of Liverpool. Her research has focused on exploring contemporary popular music in Iceland. She is currently working on two research projects on the reception of jazz in Iceland and on music and social inclusion. Hall has published and presented conference papers internationally on various aspects of Icelandic Music. She is the co-editor of *Sounds Icelandic* (Equinox Press, 2019) and the journal *Þræðir* (Iceland University of the Arts).

10.35am

Frédéric Trottier-Pistien (EHESS/CNRS, UMR 8131, Centre Georg Simmel, IRMM, Anthropologist)
"Musical intervention. Traditions, listening and subjectivities within a "beyond the walls" program"

Neither a teacher, nor a concert performer, nor a music therapist, nor a facilitator, the intervening musician (IM) would then be of another species... or all of these at once? When working outside the walls, the IM, immersed in a place not dedicated to music, must adapt. Between listening to the participants and the objectives to be followed, he composes with the dissonances and resonances that "making music" reveals. He feeds the interactions with the participants with his own experience. The modes of "his intervention" are then revealed. The analysis of the figure of IM is tackled via an approach between anthropology of music and study in community music. It is based on cases from the project *Traditions Musicales du Monde* in Antony (2015-...) by the Philharmonie de Paris. How do they articulate *savoir-faire-dire* and tradition(s) in practice? How do their subjectivities fit together in an instituted device?

Frédéric Trottier-Pistien holds a PhD from the EHESS (Music, History, Society), researcher attached to the Georg Simmel Center. His career path mixes electronic music, world music and music as “making society”. In 2018, he defended a thesis entitled *Techno Worlds in Detroit*. He works as a consultant-researcher for the Cité de la Musique-Philharmonie de Paris, in particular the “Traditions Musicales du Monde” program in the city of Antony. He is an active member of the Institut de recherche sur les Mondes de la Musique, and created the CAntine MUsicale SOLidaire et Nomade.

10.45am

Mareike Peschau (Sciences Po Paris, Graduate Student)

“Planning for Hope: Music as an Object of Research and Practice in Peacebuilding”

Music-based peacebuilding (M&P) is currently receiving increased attention by (ethno-)musicologists. Within professional peacebuilding their efforts, however, remain marginalised. Using quantitative and qualitative data from a bibliometric analysis of M&P literature as well as from 13 semi-structured interviews with M&P practitioners, this dynamic was investigated. The results showed that disciplinary borders prevent substantive cross-fertilisation between music and peacebuilding. This dynamic is further exaggerated by a lack of mutual understanding due to divergent languages which existing frameworks are unable to encompass. In order for the potential value of music-based interventions in peacebuilding to be recognised, musicians and peacebuilders need to become “bilingual” in order to reconcile divergent systems of learning and knowing.

Mareike Peschau is a recent graduate from Sciences Po where she pursued a Master’s in international security. For her master’s thesis she conducted research on the use of music and peacebuilding. This research interest developed out of her experience as an amateur musician as well as her work at the Jamaican National Commission for UNESCO. Mareike gathered further relevant work experience by supporting the Orchestre National d’Ile-de-France in founding a European network of orchestras and is currently working with the Community Music team at Konzerthaus Dortmund.

10.55am – **Discussions**

11.15am – **BREAK**

SESSION 2

SOCIAL COMMITMENT OF MUSICIANS: HISTORICAL PERSPECTIVES

President: Thomas Vernet

11.45am

Clément Noël (EHESS, PhD student, Conservatorio della Svizzera italiana – Lugano, Assistant Professor and Oboist of the Zurich Orchestra)

“The «so generous» art of Gustave Charpentier: social commitment, socialist ideals and music under the Third Republic”

The dichotomy between social art and art for art’s sake runs through the artistic debates that agitated France during the Third Republic. A Prix de Rome recipient and member of the Académie des Beaux-Arts, Gustave Charpentier, on the strength of the success of his opera *Louise*, nevertheless remained faithful to the modest milieu from which he came, as well as to the libertarian and socialist ideas shared by his friends in Montmartre. He was a unique case in his time of a composer who devoted his life to the defense of his social ideals while at the same time pursuing an academic career in Paris.

Clément Noël is assistant professor at the Conservatorio della Svizzera italiana in Lugano and oboist of the Zurich Opera Orchestra since 2010. He is currently preparing a thesis at the EHESS on the Conservatoire Populaire de Mimi Pinson founded by Gustave Charpentier, under the direction of Rémy Campos. His latest publication is: *Le ‘Couronnement de la Muse du Peuple’ de Gustave Charpentier : un théâtre citoyen à la rencontre des provinces françaises (1897-1914)*, Yvan Nommick and Ramon Sobrino éd, *Between Centres and Peripheries*, Brepols, Turnhout, forthcoming.

11.55am

Cécile Quesney (Université de Rouen, GRHis, Musicologist) and **Mariette Thom** (Reporter)
“Elsa Barraine: itinerary of a musical commitment (1937-1949)”

Elsa Barraine (1910-1999) was awarded the Grand Prix de Rome at the age of 19, a figure of the musical Resistance during the Occupation and of the communist intellectual field in the post-war period. Her career was inseparable from her social and political commitment. This paper will focus on the awareness and early struggles of this now largely unknown composer.

Cécile Quesney holds a degree in musicology from the CNSMDP, a doctorate from Sorbonne

University and the University of Montreal, and is a temporary teaching and research associate at the University of Rouen. She is interested in the history of musical practices in France and Europe in the 20th century, particularly during the Second World War (*Chanter, rire et résister à Ravensbrück*, co-edited with M.-H. Benoit-Otis, Ph. Despoix and D. Maazouzi in 2018; *Mozart 1941*, co-authored with M.-H. Benoit-Otis in 2019; *André Caplet, compositeur et chef d'orchestre*, co-authored with D. Herlin in 2020).

Mariette Thom is currently a journalist at Ouest-France. She completed her master's thesis in contemporary history on Elsa Barraine, tracing the biography of this committed composer (Sorbonne University, 2019). She continues to research and promote the life and work of Elsa Barraine in her spare time. She is also involved in the association ComposHer.

12.05pm

Jedediah Sklower (Université Sorbonne Nouvelle, IRMECCEN)

"A world of red song? French song and the communist phenomenon in the 1960s-70s"

From the end of the 1950s onwards, as part of its political aggiornamento, the French Communist Party (PCF) opened up its cultural apparatus to a world of poetic songs, sometimes red, but often more libertarian in essence. A new generation of singers succeeded the heirs of the Front populaire and Yves Montand. They found in the resources and the aura of the PCF the means to accomplish their aesthetic project – that of a poetic song committed to the people. However, new contradictions appeared: on the one hand, the communist movement sought to seduce the youth who were fans of the "yéyé" stars, contradicting its previous legitimacy. On the other hand, the PCF was at odds with the events of May '68, an upheaval that seduced many of these musicians who then adopted increasingly critical positions towards the party.

Jedediah Sklower's doctoral dissertation (IRMÉCCEN, Sorbonne-Nouvelle) concerned the relationship between young communist activism, media and popular music (1955-1981). He is a member of the journal *Volume!* and edited an issue on listening (2013). He has published *Free jazz, la catastrophe féconde* (2006), edited *Countercultures and Popular Music* (with S. Whiteley, 2014) and *Politiques des musiques populaires au XXI^e siècle* (with E. Grassy, 2016). A translator, he has translated in French *Musicking: the Meanings of Performing and Listening* by Christopher Small (2012).

12.15pm – **Discussions**

12.30pm – **LUNCH BREAK**

SESSION 3

CREATING MUSIC IN PARTICIPATORY CONTEXT

President: Lukas Pairon

2.30pm

Fiona Evison (The University Of Western Ontario, Composer & PhD student in Music Education)
“The Social and Cultural Impacts of Heart-Centred Composers in Community Music”

Since the 19th Century, composers have typically been considered god-like geniuses producing high calibre art music written by professionals for professional performers. The international study of composers and community music leaders presented in this paper, however, explores the composer’s place in community music through the lens of relational composition. Community composers reflect a shift in thinking and values from those often associated with art music, resulting in relational purposes for composition which balance, or even prioritize, the well-being of people with the musical product. Relational composition might reflect new social and cultural commitments, but research subjects frequently believed that they were following in the footsteps of heart-centered composers from the past, and reclaiming lost musical roles within society.

Fiona Evison is a community composer and PhD student in Music Education at Western University, London, Ontario, Canada. She was born into a musical family, and has been committed to community music from childhood; however, her involvement with community choirs remains suspended due to COVID. Her research on composers’ roles in community music highlights the unique place for composers in this field. Fiona Evison holds a Master of Arts in Community Music (Wilfrid Laurier University). She is on the board of the Association of Canadian Women Composers, and is editor for the association’s Journal.

2.40pm

Patrick Murray (Choral conductor, composer; Wilfrid Laurier University and University of Toronto Scarborough, Teaching Faculty)
“Choral composition as musical social practice: Composer Reena Esmail’s *Take What You Need* in Los Angeles, California”

Unique among recently composed pieces of Western choral art music, Indian-American composer Reena Esmail’s *Take What You Need* requires the collaboration between two choirs representing different musical and socio-cultural backgrounds: one of classical musicians and another of singers with lived experience of homelessness. Here, I examine how Esmail’s commitment to relationship building through music exemplifies a turn to “social practice” (Jackson 2011) in

contemporary composition. Contextualizing Esmail's compositional choices within similar dialogic practices (Kester 2013) in the social practice arts, I argue that Esmail develops specific socio-musical compositional techniques with the goal of fostering healing through community-based performance and contend that such techniques prompt consideration both as social intervention and an emerging orientation to compositional practice.

Patrick Murray is a Canadian choral conductor and composer with creative and research interests in the intersection of Western art music and community-engaged music practices. He serves as a choral director on teaching faculty at Western University (London, ON), Wilfrid Laurier University (Waterloo, ON), and University of Toronto Scarborough. His choral works are frequently commissioned and performed by ensembles in Canada and the United States and are published by Cypress Choral Music. As a community musician, he leads a participatory singing program for the London Community Health Centre.

2.50pm

Bérangère Dujardin (HEMU Haute Ecole de Musique de Lausanne, HES assistant, Haute école spécialisée de Suisse occidentale), **Thierry Weber** (HEMU Haute Ecole de Musique, Professor HES, Haute école spécialisée de Suisse occidentale), **Claire de Ribaupierre** (La Manufacture, Haute école spécialisée de Suisse occidentale), **Jean-Daniel Piguet** (La Manufacture, Haute école spécialisée de Suisse occidentale), **Emilie Raimondi** (La Marmite) and **Sarah Gay-Balmaz** (HEMU Haute Ecole de Musique, HES assistant, Haute école spécialisée de Suisse occidentale)

“Shared creation – The impact of music mediation on artists’ relationship to their craft? ”

Supported by the HEMU – Haute école de musique Vaud Valais Fribourg and La Manufacture, Haute école des arts de la scène Lausanne, “création partagée” is a transdisciplinary cultural mediation programme offered to a group of five adult non-native speakers in partnership with the association La Marmite and led by a musician and a stage director. Since the end of 2020, cultural outings and convivial moments have alternated with times of collective creation. The main objective of the research is to question and (re)define the notion of collaborative art. We will examine if and how the experience of the course colors the artists’ perception of their trade. This analysis shows a displacement of the usual practices, a reflection on otherness, a need to leave the expert knowledge.

Trained in mediation practices and sociological issues, **Bérangère Dujardin** is a research assistant at the Haute Ecole de Musique in Lausanne. She took part in the research project linked to the Philharmonie de Paris’ discovery tour in 2015-2016 and 2016. After two years at Zebrook, a popular education association active in Seine-Saint-Denis and Ile-de-France, she joined the HEMU for several researches on music mediation. She teaches at the Sorbonne Nouvelle since October 2019 and continues to work in the field.

3.00pm

Emilie Gomez (University of Montreal – EPMM, Master Student)

“Ethics and posture of «artist-mentors» in a collective music composition workshop in Montreal”

In Quebec, the community youth organization Oxy-Jeunes brings together professional artists and young Montrealers in musical practice workshops designed to foster the development of participants’ power to act (Ninacs, 2008) and community involvement. The analysis of a song creation activity made it possible to question the role of professional musicians within a collective composition workshop designed as a lever for social change. The redefinition of a professional ethic that integrates the ambitions of the community environment proved necessary. This ethic supports a posture conducive to the negotiation of power relationships within the workshop through the participation (Zask, 2011) of all in the composition process. The social impact of the musical creation finally seems to have benefited from being anchored in a wider cultural sphere.

After training at the Conservatory and studies in the humanities, **Emilie Gomez** studied music mediation at the Université Sorbonne-Nouvelle (Paris) and then at the Université de Montréal, where she completed a master’s degree in sociomusicology. Her research focuses on the emancipatory dimension of music mediation and its implementation in the field of intervention. Secretary of the Association des Médiateurs et médiatrices de la musique du Québec (MéMuQ), she is also coordinator of the Étude Partenariale sur la Médiation de la Musique (EPMM).

3.10pm – **Discussions**

3.45pm – **BREAK**

SESSION 4

SIMM (SOCIAL IMPACT OF MAKING MUSIC) RESEARCH:

METHODS, POLITICS AND ETHICS

President: John Sloboda

4.15pm

Graça Mota (Porto Polytechnic, CIPEM/INET-md, Senior Researcher)

“The social impact of making music: research methodologies under the lens”

In this presentation I argue that some methodologies are more appropriate than others to pay tribute to socially and politically fragile participants living in contexts of great complexity. Three methodologies will be briefly discussed that fall within that category: Narrative Inquiry (Clandinin, 2013), Sociological Portraits (Lahire, 2002, 2003, 2011), and Participatory Action Research - PAR (Fals Borda, 2013). Narrative Inquiry approaches the study of human lives as a way of honouring lived experience. Complementary to Narrative Inquiry, Sociological Portraits is a methodology that allows us to get closer to the participants’ key moments in their trajectories. PAR, as conceived by Orlando Fals Borda, constitutes a philosophy of life, proposing immersion in communities mostly living in severe political situations. Concrete examples of each of these three approaches will be presented.

Graça Mota (pianist, PhD in Psychology of Music) has been for more than 25 years engaged in music teacher’s education at the Music Department of the College of Education in the Porto Polytechnic Institute in Portugal. Currently, she is a senior researcher of the CIPEM (Research Centre in Psychology of Music and Music Education) branch of INET-md (Institute of Ethnomusicology – studies in music and dance) at the Porto Polytechnic, Portugal.

4.30pm

Juan Sebastian Rojas (Juan N Corpas University Foundation, Post-doctoral researcher) and **An De bisschop** (School of Arts-Royal Conservatory, University College Ghent, Lecturer Arts Education and Chair of the Educational Masters in the Arts)

“Researching music and societal impact: the importance of political awareness”

Current research about SIMM cannot be seen as an academic field only; it is part of a worldwide policy tendency to stress social outcomes when it comes to music practices done with or by disadvantaged groups of all kinds (Belfiore & Bennett, 2007). Although social impact may be real, looking at the picture from a political viewpoint reveals the caveat: emphasizing the ‘social impact’ of music projects with disadvantaged groups or minorities, could serve as

a new colonial way of imposing norms on certain groups. What is 'social impact' and who defines it? Why use cultural practices to reach social ends? In this complex play of ideologies and discourses, how can we as researchers embrace a political consciousness in studying socially engaged music practices? We will use development studies and postcolonial theory as a framework, applying the notion of 'counter-work' by Escobar (2007).

Juan Rojas is a PhD ethnomusicologist (Indiana University 2018); he is an experienced researcher and performer of diverse Afro-Diasporic musical expressions, specializing in traditional and popular Colombian musics. His dissertation, *Drums, Raps, and Song-Games* explores the potential contributions of local music to processes of conflict transformation. Currently, he holds a Post-Doctoral Fellowship at the project "Music for Social Impact," at Guildhall School of Music and Drama and the UNESCO Chair in Education, Arts, and a Culture of Peace at Juan N. Corpas University Foundation.

An De bisschop obtained a Phd (2009) in Educational Sciences at Ghent University (Belgium), with research concentrating on the discourse used to speak about community arts practices in both Belgium and South Africa. After her Phd she became for 5 years (2010-2015) director of Demos, a Flemish knowledge centre doing research and supporting practices on topics such as community arts, cultural participation of disadvantaged groups and the arts in a superdiverse society. Since 2016 she is lecturer in Arts Education and Chair of the Educational Masters in the Arts at School of Arts-Royal Conservatory Ghent.

4.45pm

Sari Karttunen (University of the Arts Helsinki, University Researcher)
" Social impact: a wolf in sheep's clothing? "

In the operational environment of arts today, we have come so used to the concept 'social impact' that we rarely ask where it originates from and what assumptions it carries. When applying for funding, we are asked to identify and estimate the expected impacts, and when reporting, to give evidence of their achievement. The grant agencies expect that we deliver on their strategic goals, and that our projects follow an intervention logic and use art as a tool. The impacts should be premeditated, measurable and significant, but hardly as radical as many SIMM people would hope for. This presentation asks if this operational regime affects how we structure our projects and the kinds of effects they entail. We may believe in our ability to play with double standards, but can we remain uncontaminated by the neoliberal management logic?

Sari Karttunen, DSSc, is University Researcher at the University of the Arts Helsinki and Senior Researcher at the Center for Cultural Policy Research CUPORE, Helsinki. She also holds the position of Adjunct Professor (cultural policy) at the University of Jyväskylä, Finland. Her previous employers include the Arts Council of Finland and Statistics Finland. She specializes in artistic

occupations, cultural policy instrument analysis and statistical depiction of culture. Her current interests include community art practice and treatment of diversity in cultural policy research and statistics.

5pm

Geoff Baker (Royal Holloway, University of London, Professor of Music)

“What constitutes “good” SIMM research? The ethics of studying Social Action through Music”

Researchers have connections and responsibilities to an array of stakeholders, leading potentially to ethical dilemmas. This presentation explores the ethical complexities of researching “social action through music” (SATM).

The first principle is standardly an ethical responsibility to act to the benefit of those being studied. Allsup and Shieh (2012) identify a second responsibility: the moral imperative to notice and name inequity and to act accordingly. A third possible responsibility for researchers is to inform the public accurately.

The relationship between these responsibilities can be complex. Which should take priority? Identifying what constitutes “benefit” is not straightforward. Does naming inequity benefit or harm participants? It is also important to consider the ethical responsibilities of organizations and the media to act upon research findings.

Geoff Baker is Professor of Music at Royal Holloway, University of London, and Director of Research at the music charity Agrigento. He is the author of four books, including *El Sistema: Orchestrating Venezuela’s Youth* (OUP, 2014) and *Rethinking Social Action through Music: The Search for Coexistence and Citizenship in Medellín’s Music Schools* (Open Book Publishers, 2021). He is a founding board member of SIMM. He is currently a Co-Investigator on the AHRC-funded project “Music for social impact: practitioners’ contexts, work and beliefs.”

5.15pm – Discussions

6pm – end of the day

WEDNESDAY 3 NOVEMBER 2021

KEYNOTE
«SONIC *Lieux de mémoire*»

by **Laëtitia Atlani-Duault** (Anthropologist, Research Director, CEPED, IRD, Université de Paris, President, Institut COVID19 Ad Memoriam, Université de Paris, IRD)

9.30am-10.30am

We will argue that sonic experiences in contexts of organized violence can be understood as *lieux de mémoire*. Exploring how these sonic sites are indissociable from the individual and collective experience of places, we show how they form networks of relationships within which the memory of silences and sounds is constructed and actualized. We also argue that these sonic lieux de mémoire can be seen from two perspectives, representing the dark and bright sides of the same phenomenon. On one hand, sound, music and silence are used as weapons in organized violence, for example in detention facilities or during wars or political conflicts. On the other hand, they constitute symbolic resources and possible tools for survival and resistance. In both cases, sound and musical practices are essential facets of what makes us human.

Laëtitia Atlani-Duault is an anthropologist, Director of Research at CEPED (University of Paris, IRD), President of the Covid19 Ad Memoriam Institute (University of Paris), and Director of the World Health Organization Collaborative Centre for Research on Health and Humanitarian Policies and Practices. She is also an affiliate professor at Columbia University in New York. She has been awarded the bronze medal of the CNRS. Her work focuses on the experiences, traces and memories, both ordinary and extraordinary, of humanitarian and health crises.

SESSION 5

COMMUNITY MUSIC PROJECTS

President: Cécile Prévost-Thomas

10.30am

Sean Prieske (Humboldt University of Berlin, PhD Researcher)

“Community Music in Refugee Accommodations: Needs and Requirements after the Pandemic in Berlin”

The presentation reports on a study that investigated demands regarding musical activities in refugee accommodations in Berlin. After a year of pandemic struggles, Community Music projects in Germany are just about to start anew. Since refugee accommodations had above-average infection rates during the pandemic, most projects had come to a harsh breakup. Understanding Community Music as acts of hospitality, its concepts have proven its potential for inclusive musical participation in the work with refugees. With the restart in summer 2021, Miteinander durch Musik has started to include more research into its work to improve the quality of its projects. Leading questions are: what kind of requirements exist after the long absence of any community projects in refugee accommodations? How can refugees living in the accommodations can participate more in the association's work?

Sean Prieske is a music researcher and practitioner as well as chairman of Miteinander durch Musik e.V., an association facilitating Community Music projects with refugees. In 2017, he started a PhD project on music and forced migration at Humboldt University of Berlin. He has been doing research on refugees' music since 2016. In 2021 he has been voted National Representative Germany of the IASPM D-A-CH and chairman of Miteinander durch Musik e.V. He is a PhD scholar of Friedrich Ebert Foundation and has published articles on music and migration since 2016.

10.40am

Ailbhe Kenny (Mary Immaculate College, University of Limerick, Senior Lecturer in Music Education)

“In/Outsider: Positioning the Musician-Researcher within Asylum Seeker Centres”

Carrying out work that addresses the social impact of music making demands a high level of reflexivity and a problematising of positionality. This paper highlights the role of the musician-researcher as embodied and emplaced. Taking one site-specific case study in Ireland, I interrogate my own musician-researcher position within a project within an asylum seeker centre.

I am white, Irish and female. I was both music facilitator and researcher within the project. I was also pregnant while in the field. Negotiating, enacting and performing these numerous positions could not be separated from either the music making or research itself and thus these intersectional identities influenced and shaped the process. The discussion opens a space to reflect critically on positionality and specifically its influence on the research process.

Dr Ailbhe Kenny is a Senior lecturer in Music Education at Mary Immaculate College, University of Limerick, Ireland. She is a Fulbright Scholar, EURIAS fellow and holds a PhD from the University of Cambridge. Ailbhe is currently a PI on the HERA-funded project 'Night Spaces: Migration, Culture and Integration in Europe' (NITE). Ailbhe's research is widely published internationally; she is author of *Communities of Musical Practice* (2016) and co-editor of *Musician-Teacher Collaborations: Altering the Chord* (2018).

10.50am

Georgia Nicolaou (AP University College - Belgium, Researcher at Royal Conservatoire of Antwerp)

"Flourishing in resonance: Promoting resilience through music and movement"

Making music together with children can change the way they view each other as well as the way they perceive the world. In this presentation, I will talk about a music educational framework that is based on movement-based musical activities for children at risk. First, I will briefly describe the approach, as elaborated in a recent publication I co-authored with dr. Luc Nijs, "Flourishing in resonance: joint resilience building through music and motion". In this contribution, we review existing research to argue that activities based on the combination of music and movement have a strong potential to intensively build resilience. Further, I will connect this framework to practice, by mainly focusing on its application for the design of activities for inclusive groups of local and refugee children. To do this, I will refer to two ongoing projects in different contexts.

Georgia Nicolaou (1990) is a Cypriot composer, researcher and educator based in the Netherlands. She currently works as a music teacher at Musica Impulscentrum voor Muziek in Belgium. She recently started her own research project entitled "Moving in Musicking: Promoting social inclusiveness for children at risk" within CORPoREAL, at Royal Conservatoire of Antwerp – AP University College. Further, she is an acclaimed composer, pianist and singer. Her works have been performed in prestigious music festivals, such as Operadagen Rotterdam, November Music, Transit and Gaudeamus among others.

11am – **BREAK**

11.30am

Vaiva Jucevičiūtė-Bartkevičienė (Vytautas Magnus University Education Academy - Lithuania, Associate Professor)

“Activities of the Musicians: Case of Lithuanian Community in Norway”

The Lithuanian community of Norway consists of several groups of Lithuanians, who are seeking to help each other in their integration process in foreign country. Musicians play a very special role in the community, trying to implement this social task.

The aim of research – to disclose the role of the musicians in the activities of community.

The research was carried out by analyzing theoretical sources, employing semi-structured interviews. Data is analyzed by applying the qualitative (content) analysis.

The main findings: musicians act as intensifiers of senses of belonging to the community, as transmitters in the collaboration processes between the members, and also as the presenters of Lithuanian music and culture not only to the community, but also to the broader circle of people in Norway.

Associate Professor (PhD.) in Vytautas Magnus University Music Academy; Vytautas Magnus University Education Academy, (Lithuania), **Vaiva Jucevičiūtė-Bartkevičienė** is a professional singer. She has also been teaching singing since 2005 and obtained her PhD in this sphere. She worked for more than 10 years in Lithuanian University of Educational Sciences, which was the biggest teachers training institution in Lithuania. She actively participates in Erasmus+, Nord+ exchange programmes, she delivers presentations in international conferences (more than 15 countries), and writes publications.

11.40am

Marianne Suner (Vivier Opéra Cité (VOC), Founder Artist, Composer, Singer and Conductor)
“From the Trobairitz de Mars to the VOC, a musician involved in the working class neighborhoods of the city of Marseille”

Civic engagement

by the role of “passer-by” that I give to my function as an artist

by my determination to fight against the inequalities of visibility and recognition of the work of women artists on the territory of Marseille.

Social commitment

by my presence for 15 years in the heart of the working class districts of Marseille

by my desire to break the circle of fatalities that would have the inhabitants of working-class neighborhoods be kept in a permanent state of mind: sharing their leisure time between football, hip-hop and rap.

Artistic commitment

in the responsibility towards each person involved in a project, while guaranteeing his or her own freedom and autonomy
from creations carried out with amateurs at the heart of the project, surrounded by professional artists and technicians, with the appropriate professional tools

Marianne Suner directs LA BANDE A SÉON, an adult choir in Estaque, a district of Marseille, and leads a singing group TOUS & GO bringing together people with and without shelter in the city centre of Marseille. She created: *Planteurs de Perles*, an opera for 60 children and teenagers in 2008 at the Théâtre Massalia; *Réclame* commissioned by Lieux Publics in 2008 for 300 amateur adult choristers; *Pas de quartier!* in 2013, with children from La Busserine district; *Opéra.22*, national stage of the Merlan theatre in Marseille, with 120 inhabitants of the northern neighborhoods, from 7 to 75 years old, in 2017; *Tout Cru* musical tale with two primary school classes from La Busserine in 2019.

11.50am – **Discussions**

12.30pm – **LUNCH BREAK**

SESSION 6

MUSIC IN DETENTION

President: Lukas Pairon

3pm

Sarah Doxat-Pratt (University of Cambridge, Research Associate for Inspiring Futures at the Institute of Criminology)

“The experience and multi-faceted role of music practitioners working in probation settings”

This paper will present early findings from the Inspiring Futures project: a large-scale evaluation of arts-based projects in criminal justice settings in England and Wales. It will draw particularly on the work of Only Connect, a community organisation working with people on probation. Their songwriting courses gather small groups of probationers with professional music producers and a coach (together referred to as ‘practitioners’) to create new tracks and to learn about the music industry and business skills. These projects acted as lifelines for participants, and the role of the practitioners was of particular importance. This paper will reflect on the experiences of the practitioners, examining what their work means to them and how their professional skills enable them to provide the safe environment, professional mentoring and emotional support so valued by the participants.

Sarah Doxat-Pratt current research project is an evaluation of arts programmes in criminal justice settings in the UK. The evaluation is concerned with the impact of arts programmes on those who take part, but also looks at the behind-the-scenes elements of running programmes and the role of facilitators and practitioners in the projects. My academic background is in musicology, having studied for music degrees and completed a PhD looking at the way participants experience and value prison music projects. I have also worked as a community musician, running music workshops with vulnerable women and children.

3.10pm

Dirk Proost (IN/OUT, Escape Through Art & Music Academy of Liege, Artistic Director & Contemporary Music, Free Music and Community Music teacher)

“MULTICOLORS, Connecting People”

MULTICOLORS (M) is a graphic score created at the beginning of the new millennium. Anyone can participate in M, both highly skilled, professional musicians and all people without any prior musical knowledge. M is for all ages. M stands for multi-coloured, but also for multicultural. It is mainly played with ethnic instruments, but also classical instruments, non-instruments and

electronics can be part of it. Besides music, dance and poetry can also be integrated. M is also a format, a multidisciplinary arts project, similar to IN / OUT project. While the prisoners are central in IN / OUT, in M newcomers are the protagonists. It draws in participants from a diverse range of backgrounds and levels of experience, including professional artists, students from the Conservatory, school students, prisoners and vulnerable members of society.

Dirk Proost is Artistic Director of 'IN/OUT, Escape Through Art' and MULTICOLORS (M). IN/OUT started in 2010 and has integrated three prisons: Turnhout, Gent and Rekem. New collaborations with other prisons are currently under construction. Dirk is a teacher of Contemporary Music + Free Music and Community Music at The Music Academy of Lier (near Antwerp) and at the AP High School, department Music (Conservatory of Antwerp). In Lier he realised a vast collaboration with the vulnerable society (4th world, refugees, disabled people).

3.20pm

Michael Andrieu (CFMI Ile-de-France, Pôle Sup 93, Professor of Musical Culture)
"Musician in prison: identities and positions"

Initially, music practice activities were entrusted to social workers, often specialists in the prison environment or social action. However, at the end of the 1990s and the beginning of the 2000s, a change took place, encouraging artists to offer practical activities themselves. These new practitioners are recruited primarily on the basis of their artistic dimensions. From then on, the prison worker was no longer a social specialist, but a specialist in his or her artistic discipline. This shift from one position to another is a change both for the inmates and for the cultural coordinators or prison staff.

Based on interviews and a set of observations, we will analyze the positions that these workers must take and the changes that this professionalization generates.

Michael Andrieu holds a doctorate in musicology, and was a musical facilitator in Fresnes prison between 1996 and 2009, then in various places of detention for artistic creation projects carried out with the prisoners, supported by the DRAC (Regional Offices of Cultural Affairs). He is a professor of musical culture (analysis, writing, history of music, composition) in conservatories and in higher education (CFMI, Pôle Sup 93, university). He is also the author of articles on the place and meaning of music in prisons, and of the book *De la musique derrière les barreaux*, L'Harmattan 2006.

3.30pm – **Discussions**

4pm – **BREAK**

SESSION 7

THE MUSICIAN'S PROFESSION IN THE FACE OF SOCIAL CHANGES

President: Gilles Delebarre

4.30pm

Lorraine Roubertie Soliman (Clermont Auvergne University – France, ACTé lab (Activité, Connaissance, Transmission, Education), Postdoctoral fellow), **Géraldine Rix-Lièvre** (ACTé, UCA, University Professor) et **Georgiana Wierre-Gore** (ACTé, UCA, Professor Emeritus)
“What the inter-trade partnership does to the profession of musician intervening within a Demos orchestra. The example of Démos Clermont-Ferrand”.

In the extension of an ethnographic investigation on the modalities of inter-professional coordination within the Démos Clermont-Ferrand orchestra, the paper will focus on the interactions between musicians on the one hand, and between musicians and social actors on the other hand, based on three types of situations: 1/ the start-up; 2/ the regulation of the children’s attention; 3/ the place of social actors in musical learning. The collection of these implicit or explicit interactions will constitute a starting point for a better understanding of inter- and intra-trade mobilities, and for highlighting what changes and what changes less within the profession of musician, in this context of collective work.

Holder of a doctoral thesis in music anthropology devoted to the transmission of jazz in post-apartheid South Africa (Université Paris 8, 2012), **Lorraine Roubertie Soliman** is a member of the collaborative research group Education Musicale et Intégration Sociale (EMIS), hosted by the Laboratoire des Idées - Labex SMS (Université Toulouse Jean Jaurès). Within the framework of the ACTé laboratory (Université Clermont Auvergne), she has just completed a research-action on the modalities of inter-professional coordination within the Démos Clermont-Ferrand project.

4.40pm

Irina Kirchberg (University of Montreal, Partnership Study in music mediation)
“How to be a music mediator? Logics of commitment, professional trajectories and employment frameworks in Quebec”

In the French-speaking world in general, music mediation is practiced in a variety of settings (community, hospital, education, etc.). In Montreal, it is deployed according to objectives that are strongly rooted in social issues such as inclusion, equity, encapacitation and interculturalism. This fragmentation of the objectives and territories of action of mediation is matched only by the plurality of the actors who implement it. Performers, musicologists, composers, mediators,

etc.: who are the musicians at the heart of these actions with social and cultural aims that no professional register allows to identify? This paper will be based on the analysis of data from a questionnaire survey conducted among Quebec music producers and presenters and on the analysis of exploratory interviews conducted with 18 Montreal mediators.

Musicologist and sociologist, **Irina Kirchberg** is a visiting professor at the University of Montreal where she co-directs the Étude Partenariale sur la Médiation de la Musique (EPMM). She published a *Panorama of music mediation practices in Quebec* (2019) and edited the first scientific journal issue dedicated to this socially engaged musical practice (RMOICRM, 2020). Irina will co-organize in October 2022 the first “International meetings on music mediations: at the convergence of applied musicology and social action”.

4.50pm

Hector Vazquez-Córdoba (University of Victoria, Centre for Indigenous Research and Community-Led Engagement)

“Disrupting the role of the musician as a cultural civilizers and entertainers: Huasteco music culture bearers as border crossers”

In the article *Wherefore the Musicians?* Rubén Gaztambide-Fernández (2010) proposes three broad categories by which the musician can be conceptualized: musician as civilizer, musician as representator, and musician as border crosser. According to aforementioned author, the conceptions of the musician as a civilizer and as representator do not open doors for social transformation since those categories reproduce the social and political status quo. Meanwhile, the musician as a border crosser is viewed as a subject who can promote social transformation. For this presentation, I further address the categories proposed by Gaztambide-Fernández and frame the role of Huasteco music culture bearers (HMCB) as border crossers. For the discussion of this presentation, I provide findings of my doctoral study in the context of the Huasteco region.

Hector Vazquez-Córdoba is originally from Naolinco, Mexico. Hector completed his PhD at the University of Victoria (UVic). His PhD research was supported by a Social Sciences and Humanities Research Council of Canada doctoral fellowship and addressed the embedding of music with Indigenous roots into Mexico’s national elementary curriculum. Hector also holds a Bachelor of Music in Performance and a Master’s degree in Education. Hector currently works at UVic as Research and Communications Coordinator for the Centre for Indigenous Research and Community-Led Engagement (CIRCLE).

5pm – **Discussions**

SYNTHESIS & CONCLUSION

by **Marie-Hélène Serra** (Directrice du Département Éducation et Ressources, Cité de la musique-Philharmonie de Paris)

5.30pm-6pm

Marie-Hélène Serra is Director of the Education and Resources Department of the Philharmonie de Paris, which works to ensure that as many people as possible have access to music, in an approach that combines music education, mediation and digital learning. With a scientific and musical background, she was first a researcher in the field of computer music (Carnegie-Mellon University in Pittsburgh, USA, Centre for Mathematical Studies and Music directed by Iannis Xenakis and Ircam, Paris) and then a teacher at the Ircam composition course. She was appointed Director of Pedagogy at Ircam in 1998 and then Director of Pedagogy and Media Library at the Cité de la Musique in 2002.

BIOGRAPHIES

CHAIRS

An De bisschop obtained a Phd (2009) in Educational Sciences at Ghent University (Belgium), with research concentrating on the discourse used to speak about community arts practices in both Belgium and South Africa. After her Phd she became for 5 years (2010-2015) director of Demos, a Flemish knowledge centre doing research and supporting practices on topics such as community arts, cultural participation of disadvantaged groups and the arts in a superdiverse society. Since 2016 she is lecturer in Arts Education and Chair of the Educational Masters in the Arts at School of Arts-Royal Conservatory Ghent.

Gilles Delebarre is Director of the Education and Resources Department of the Philharmonie de Paris. Before the implementation of this cultural democratization project in 2010, he worked on an educational program ranging from musical awakening for young children to the practice of traditional, contemporary and today's music for all audiences. He also devoted himself to the transmission of traditional music, in particular the Javanese gamelan. His professional practice is based on two fields of university study: music education and ethnomusicology.

Lukas Pairon founded the international research platform SIMM (on **S**ocial **I**mpacts of **M**usic-**M**aking) which focusses on helping the development of research on social music programmes, in order to better understand what the role of music-making can be in social work. Together with a team of the University and the University College of Ghent he is currently preparing to create an academic chair in the field of music in social and community work, which is expected to start its research and training activities from 2022 on. He is especially active in Gaza and in Kinshasa with the philanthropic organisation Music Fund. In 2020 Routledge New York published his book '*Music Saved Them, They Say*' on his research findings on social music in Kinshasa, DR Congo.

Cécile Prévost-Thomas is a lecturer in the sociology of music and musicology at the Department of Cultural Mediation at the Sorbonne Nouvelle and a researcher at the Cerlis. For over ten years, she has devoted her research to the political, institutional and professional issues of music mediation. As such, she has directed research on mediation actions for the Philharmonie de Paris and the Orchestre Français des Jeunes. At the same time, she created in 2014 the Master in Music Mediation in partnership with Sorbonne University, which she still co-directs today.

Professor **John Sloboda**, OBE, FBA is Research Professor at the Guildhall School, where he is founding director of the Institute for Social Impact Research in the Performing Arts. He is also Principal Investigator on the AHRC-funded project «Music for Social Impact: Practitioners' contexts, work, and beliefs». He served a 3-year term as founding President of www.simm-platform.eu,

and remains a member of its Management Council. His books include *Handbook of Music and Emotion* (co-edited with Patrik Juslin), and *Exploring the Musical Mind*, both published by Oxford University Press.

Thomas Vernet holds a doctorate in musicology. His published work focuses on the reception and practice of music in aristocratic circles in France in the seventeenth and eighteenth centuries, on the music press, and on the history of libraries and music collections. He was teacher-responsible for the early music department of the CRR of Paris (2008-2014) and the Pôle Supérieur d'enseignement artistique Paris-Boulogne-Billancourt (2010-2014). In 2014, he joined the Royaumont Foundation, and is currently in charge of the «Libraries and Resources» Department.

Interpreters

Karine Sachs and Paul Belles

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23 NOVEMBER 2021, 10.30AM-6PM

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