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# Festival d'Aix-en- Provence

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European  
Symposium  
on Culture and  
Education

*Fifth edition*  
10<sup>th</sup> July 2013

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**Reciprocity,**

*Cornerstone of Culture,  
Creation and  
Democracy*

*Overview*

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The fifth edition of the European Symposium on Culture-Education, organised by the Festival d'Aix-en-Provence alongside RESEO (European Network for Opera and Dance Education) and AFO (French Orchestra Association), focused on the theme of *Reciprocity, Cornerstone of Culture, Creation and Democracy*. Here is an overview of how this topic came about.

The Symposium opened with Bernard Focroulle expressing his delight that the event would explore a relatively recent dimension of mediation. The work and exchanges that took place prior to the publication of the book entitled *La Citoyenneté culturelle en actes*, published by Editions Universitaires d'Avignon and presented at the opening of this fifth Symposium<sup>1</sup>, enabled this analysis to be undertaken. Although the early days of cultural mediation were characterised by a desire to transmit and clarify artistic and cultural services available, this work has gradually evolved towards increasingly participative artistic projects. The rhythm and intensity at the heart of this movement vary according to the cultural operators involved, who have, in turn, gradually measured to what extent these experiences drive them, both on an institutional and artistic level. The reasoning behind these projects has therefore shifted significantly; the forces exerted are now multi-directional and the resulting artistic, human, social and cultural rewards are shared by those who implement them and those who get involved.

This observation, referred to repeatedly in the interviews carried out for this publication, sparked off the desire to devote the fifth European Symposium on Culture-Education to the issue of reciprocity: exploring the term understood here, prior to discussions, to mean an equal division of rewards, measuring if this reciprocity does indeed play a part in the projects mentioned and if it is, in fact, as the title of the Symposium suggests, a decisive element of culture, creation and democracy.

The day of the Symposium itself was so tightly packed that time for discussion was fleeting. This overview shall therefore focus on the contributions themselves rather than the informal discussions that took place in the intervals of this long and rich conference moderated by Philippe Fanjas.

## 1. Reciprocity or the practice of reciprocities

Christian Ruby, is a teacher, researcher and author with a doctorate in philosophy,, who, on top of his many other activities, regularly contributes to the Cultural Policy Observatory (Grenoble). He explored the contours of the concept from the perspective of Greek thinking, put it definitively in the plural under the heading "*The practice of reciprocities*" and thus set out the philosophical framework of the day.

To briefly sum up this introduction<sup>2</sup> we could say that reciprocity is not self-evident. It is the "*name of a connection that reflects back on itself*"; the term refers to the form the link takes rather than its nature. Love and hate can also be reciprocal.

Reciprocity requires two individuals to exist; equally, it involves exchange, awareness of the otherness embedded within it and consciousness of the sense of the other in everyone. It is the "*living and on-going involvement in social and political matters, to continually redirect them towards the human consciousness to act in an effort to construct their own history. It is learnt, it is practised and it is developed*".

In the history of modern Western thinking, the assertion of the concept of reciprocity marks the dawning of a rationale which now considers human relationships in terms of social cohesion and social contract. Reciprocity is also a matter of emancipation, and of broadening the observation into the field of aesthetics. Christian Ruby highlights the fact that a work only exists if it is seen or heard.

In the 18<sup>th</sup> century, this acceptance was used to the advantage of nations where political and economic cohesion was partly based on the imposition of reciprocity "*for inclusive, cohesive designs and with a view to establish accepted consensus*". The cohesion and civility founded upon reciprocity have today been deeply rattled by globalisation and the breakdown of social relations within the maelstrom of social networks.

According to Christian Ruby, this changes the situation and unlocks new perspectives, thus calling into question "*the monopoly of speech which makes reciprocity an essence of human affairs*". Instead of uniform and unequivocal reciprocity, put forward as a moral stereotype powerless in the resolution of modern difficulties, he suggests rethinking it in a more multi-dimensional manner, "*broadening the awareness of necessary reciprocities*" and thus making it "*a lever for a new and effective power*": "*The idea of reciprocity can still play a significant role in our world, as long as we reweave it to encompass social, political and aesthetic criticism, and provided we combine it with the notions of equality and the composition of abilities to act*". A new adventure to embark upon in what the philosopher calls "*the spaces in-between*", a multitude of critical actions increasing the practice of reciprocity to rebuild a culture of reciprocity and equality.

## 2. Culture and policy

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<sup>1</sup> *La Citoyenneté culturelle en actes, European Symposium on Culture-Education 2009-2012*, University of Avignon, Avignon, June 2013.

<sup>2</sup> The full introductory text from Christian Ruby can be found on the sites of both Festival d'Aix-en-Provence and RESEO. The programme for the symposium and the biographies of those involved are appended to this overview.

"The proliferation of participative works is a hidden alternative, not a replacement, to a shortcoming in cultural democracy. These works are undeniably undertaken by common consent and even approved; accepted by public powers, subsidised theatre, participants themselves, as well as target audiences. They can be beautiful and touching, however they constitute a democratic illusion (...) The poor progress of political measures, and not purely of the artistic type, serving not only to pool art but also debate cultural life, risks, in the current context of passion for participatory works, not just turning them into an alibi destined to show that audiences are present, including in art, but also slowing down the dawning of a political process"<sup>3</sup>. Marie-Christine Bordeaux and Françoise Liot provided this useful clarification over the course of the symposium that shaped the thinking space in which it was held: vigilance and mistrust towards a concept that would turn artistic and participative projects into tools for political and social repair. Individuals should take stock of the subject area in which they work, that of creation, and attempts should be made to measure whether or not they employ the multiple forms taken by reciprocity. In short, the thinking that these cultural initiatives could, as highlighted by Christian Ruby in his conclusion to the symposium, "*clear away the wreckage of market economy and disillusionment with the State*" should be banished. Culture does not serve that purpose. What remains now is to try to measure whether or not these artistic initiatives correspond to the specific templates of reciprocity.

### 3. The practice of reciprocities in educational and cultural projects

This overview is based on support of the conclusion presented by Christian Ruby, turning the sequencing of the presentations upside down.

#### 3.1. Reciprocity, a question, a problem rather than a gain

Two contributions – the interview led by Bernard Focroulle with Fabrizio Cassol and the account given by Benjamin Dupé of his project *Comme je l'entends* – illustrated the problematic nature of reciprocity: reciprocal questioning, an on-going process and the careful and patient practice of agreed "displacement".

Fabrizio Cassol's career as a composer and saxophonist was founded upon artistic encounters with musicians and musical forms from around the world. During the first interview, he mentioned the necessarily long time taken for human and artistic encounters to be established and grow, the risks that each individual agrees to take to step outside their comfort zone, to question their cultural and musical heritage and to, together, create original musical experiences. He highlighted resistance, the comings and goings of the encounter, the sharing of knowledge and traditions and the path that is sometimes taken against all expectations. He also pointed out the challenge that breach of heritage can represent for musicians from cultures with deep-rooted traditions. Over the course of the process, everyone slowly but surely agreed, at their own pace, to "shift", and, as stated by Fabrizio Cassol in reference to a great Indian musician, "*to mix up tradition*". Another musical item therefore emerges within a "*new way of referencing aesthetics*"<sup>4</sup>. *Alefba*, the concert given that night by Fabrizio Cassol and twelve musicians, half from Europe around the core of the Aka Moon band and half from Syria, Egypt and Lebanon, was a powerful testament to this.

Benjamin Dupé, a composer, passionately illustrated how he led a workshop on contemporary music and its audiences, which led to the creation of a work entitled *Comme je l'entends* in 2008. A magnificent adventure during which the composer decided to embark on a year-long trip to Marseilles to set up a listening workshop with a diverse group of people, all novices in the field of contemporary music. One year for all of them to articulate how they feel when they listen to contemporary works, both his and those of others: incomprehension, surprise, pleasure, interest or rejection... The workshop enabled them to visit musical places, meet with composers and explore different ways of listening. After collecting the reactions of the participants, Benjamin Dupé forged them into a creative piece which he called radiophonic opera, the theatrical and musical basis of his project. Thus, rather than setting forth his own hypotheses in response to the issue of the potential inaudibility of current music, the composer collected suggestions from the people he talked to. This convergence of otherness was the starting point for a musical piece where senses and sounds intermingle. The project was soon performed in front of an audience, who were also asked to listen and react. Benjamin Dupé indicated how he thought this project fitted in with the notion of reciprocity: a rarity, he managed undertake his profession in society, in a public service domain (theatre), with people and not artists, "*a powerful yet very natural experience*". Thinking about this creation in an on-going dialogue with these people meant he had to be available to take part in long exchanges: "*As I understand it, above all, it is the suggestion of a space: one where ideas are dreamt up while listening*".

The piece, he states, was easy to create. The lyrics provided him with the libretto, the dramatic architecture of the piece. They gave him rhythm and sound, musical material the richness of which he had not anticipated: a significant amount of input. Finally, after its successful completion, everything continued to resonate inside him, particularly the reflections collected from the participants on his way of writing music which now help him with his current compositions. Whilst he has received requests from numerous cultural institutions to repeat the experience, he has refused so as not to lead astray a project which was undertaken within the framework of a unique symposium and which, for fear of becoming transformed into a system, cannot be duplicated.

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<sup>3</sup> Marie-Christine Bordeaux, Françoise Liot (dir.), Dossier "La participation des habitants à la culture", *L'Observatoire*, n°40, Grenoble, Summer 2012

<sup>4</sup> Festival d'Aix-en-Provence 2013 brochure, p.35

*Kirana*, the project presented by the composer Ruben Zahra, also involved a shared creative experience. The work, in this specific case a contemporary opera for children uniting Chinese, Indian and Mesopotamian mythology, was designed with flexibility in mind so it could be performed in very different geographical and cultural contexts. Children and young people were directly involved in the production's composition, staging and digital animation. The production, performed by the young people, two professional musicians and an actor, gradually took on a distinct form and different contours. This experience of accepted "displacement", the deliberate malleability embedded in the production gave it its richness. It allowed unlimited dialogue between the young people and the creator, and through the experiences gained, enriched, modified and partly upset the original form.

The *Umculo* project, designed in South Africa within the framework of the Cape Festival - Music and Reconciliation, was presented by Shirley Apthorp, its director. This project was inspired by the Venezuelan "Sistema", created in 1975 by Jose Antonio Abreu who was convinced that getting children to play music was the best possible response to the gang violence that bloodied the poorest districts of the country ("barrios"), which had been completely abandoned by the authorities. This gentleman, an economist, politician and conductor, wanted to wage music and his social "system" (choirs and orchestra) against terror, resulting in discipline, work, listening to others and responsibility. Umculo embraced this ambition and turned to the practice of singing, an activity that is extremely popular in South Africa, including in the townships. It opened young people up to all forms of singing, including the very popular opera, in an attempt to transform violence into creative power. Music as a means of transforming the world? Shirley Apthorp believes so, just as those from the sphere of art music (opera musicians and directors from across the world) are filled with enthusiasm about the project and actively support it. Reciprocity? A practice which at the very least involves changing relations so far characterised by violence into a collective, joyful, powerful and often artistically successful practice. Furthermore, a powerful experience at the heart of which many participants, at all levels of the organisation, admitted learning a lot.

### **3.2. There is no model for reciprocity, but on-going practices to be repeated**

All contributions illustrated this point. Although cultural actors acknowledge that their initiatives are now employed within the reasoning so distant from one-directional transfer, therefore reciprocity, their accounts in particular demonstrated the multiple variations of its practice. Reciprocity as described here has to do with displacement, a shift, a work of otherness that cannot support immobility. Those involved all demonstrated in their own way how, during the course of these artistic adventures, they had to rethink their practices, moulded and "shifted" within the relationship with their project partners.

The experience of the London Symphony Orchestra's (LSO) residency at Festival d'Aix-en-Provence perfectly illustrated this "review". School audiences, young people from the Academy, liaison musicians and other audiences were involved in the various creative projects stemming from lengthy collaboration between LSO musicians and festival professionals, artists and managers. No established formula, no system; instead, the willingness to be "shifted" by the gradual accumulation of experiences and projects, as well as by the desires and drives that were able to surface. One of the many projects from the 2013 residency was the concert given in May at the Camp des Milles<sup>5</sup> auditorium within the framework of the *Orchestre à l'école* project. Belinda MacFarlane, an instrumentalist with the LSO, described it. The children performed the pieces created during their creative residency with the LSO, pieces composed around freedom that had been lost and then found, the atmosphere of the location and its colours, but also the fate of the individuals – prisoners, wardens, nurses and many others – who passed through or formed part of the camp and its history. When describing this experience, Belinda MacFarlane, like Jeanne Maisonhaute from the Tana quartet, she evoked the pleasure and the emotion aroused in her through this work with children: "*incredible, amazing exchange, quick bond. They trust, they are not blasé, they are spellbound*". Jeanne Maisonhaute added that these experiences, which aim to educate children in contemporary music, as well as deeply nourishing their work as musicians, had a specific impact on the programming of their concerts. It has been markedly modified to make them more open, less compartmentalised, and more likely to appeal to everybody.

Joséphine Schreiber from Flanders Opera gave a spirited, funny and critically distant account of the tumultuous *Parsifal* project, implemented in a so-called "last chance" school in Gand (Belgium). Designed with the aim of transforming these young people through artistic experience, the project hit a wall of indifference and rejection, came across all the difficulties imaginable and led its directors to the verge of a nervous breakdown. A total lack of interest and the refusal to sign up for the workshops offered led the project leaders to wonder whether to stop or carry on. After electing the second option, the team decided to turn things around and join the young people "*on their level*", at the heart of their culture, their musical traditions, their skills (notably vocals) and even their rejectionist body language, which was used for staging. Rattled by a new wave of rejection, the process was then increasingly considered in terms of what these young people were expressing by their violence: vulnerability and insecurity. And, this particularly eventful route led to a production where the young people felt happy and proud. The project aroused the interest of the town's authorities, which up to that point had been cautious in their support of the opera. This presentation demonstrated, just like the previous one, how, whether intentionally or under obligation, meaning and reciprocity are found in people's ability to consider the radical otherness of others and to use this gap as a resource for a rich interspace: gradually generating something that both nourishes and surprises those involved.

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<sup>5</sup> Camp des Milles is the only large French internment and deportation camp still intact and accessible to the public. It is located a few kilometres from Aix-en-Provence.

### **3.3. Reciprocity is reflected in the adventure of crossed paths**

Two contributions illustrated in particular how within a participatory project meetings generated change on very diverse levels. The accounts of Philippe Boivin, director of CFMI (Training Centre for Music Teachers) from the University of Aix-Marseille, of choirmaster Patrick Luppi and of Yann Leblanc, the cultural attaché to APHM (Marseille Assistance Publique – hospitals), regarding the *Un air de famille* project, set the scene of a medical institution ready and willing to get muddled up in the world of independent and creative reasoning and expression. An astounding account was given of a musical adventure linking CFMI students, hospital personnel and patients, all found in that one place with their own attitudes, traditions and artistic and cultural experiences.

This project was the product of a partnership between Aix-Marseille University CFMI and the cultural affairs department of APHM (Marseille Assistance Publique hospitals), which rolled out an original cultural programme entitled *Santé e(s)t Culture(s)*, aimed primarily at hospital users. Run over three consecutive years as part of the health care services provided at Hôpital de la Conception (in 2010/2011, in the Urology-Nephrology centre for dialysis patients; in 2012, in an Internal Medicine service unit), the *Un air de famille* project has already motivated three batches of music students, a batch of nursing students, education teams and health care teams, as well as numerous patients.

Each time, it is implemented in two phases: over the course of a week, CFMI students set up shop in the hospital and collect musical material, most often songs, with the permission of patients and care staff. They collect and transcribe them, draw up arrangements and then return two days later and suggest a new way of performing them. The recordings made are reworked in the studio by CFMI's professor of electroacoustics. According to the participants, this undertaking is about memory and transmission. The songs reflect the personal history of the patients and the reciprocal support that exists between them and the medical staff. In this regard, seeking to clarify where this project lies within the notion of reciprocity, they described the episode during which the song sung "hoarsely" by a hospitalised Comorian lady was meticulously transcribed and arranged by the students. They then suggested that she sing the new version, yet met with a flat refusal. While they performed it themselves, in her presence, little by little the lady began to come out from under the covers, got out of her bed and sang with them in a strong voice. Paths crossed. In addition to these performances, the students transcribed the songs into a form suitable for use by the hospital choir. So, this multi-step project generated material and, more importantly, an experience that impregnated the institution's thinking, significantly remoulding perceptions, and, as a result, the relationships between carers and patients. Worth highlighting is the particularly joyful video of an entire hospital department won over by the shared euphoria of music, dance and song!

In a wider area and complex reality, here is the account of the *Atelier Résidence Territoires* experiment, implemented by the Departmental Council of Bouches-du-Rhône under the leadership of Cédric Hardy, technical advisor to the Director of Culture. The experiment aimed to create a network of individuals involved in public associations, cultural and social figures, whilst exposing them to artistic practice and creation. The project consisted of a three year-residency led with a range of audiences by Jonathan Pontier, musician and multifaceted and cross-disciplinary creator. The aim was to expose participants to living art, in order to create with them a production which could be staged within the framework of Marseille-Provence 2013. The process involved establishing networks between the artist, art schools, cultural institutions, social institutions and colleges. The three-year residency concluded with a production.

What were the effects of reciprocity for the cultural and social figures involved in this adventure? Jonathan Pontier, the project artist, stated that musical learning is undertaken through reciprocity and mimicry. He emphasised the virtue of combining genres, or, better still, people and genres. He saw the project as a piece of joint construction work involving all participants, even those who were not musicians. He indicated that it was necessary for the project to last three years, to ensure the participants were conscious of all possibilities. He reflected on the participative dimension of working towards the creation of a piece, uniting confusion, danger, freedom and, why not, disorder. Artists must not be afraid of that. And, he observed that when people really start interacting, they actually prove to be very expert. Agathe Petit, a social work researcher, stated that the *Atelier Résidence* approach has led to a transformation in social and cultural practices at department level. She admits the changes were slow to occur and marked by considerable resistance. They did, however, pave the way for new collaborations and new networks, for decompartmentalisation and new synergy between social and cultural figures. Like Cédric Hardy, she stressed that these projects require as mixed audiences as possible, uniting various cultural, social and educational figures and impressing high artistic demand.

### **3.4. Reciprocity is created in mutual learning, by working on the elements of groups, individuals and by eliminating hierarchies**

We could return here to the example of APHM (Marseille Assistance Publique hospitals), where nursing staff and patients were together exposed to musical creation thereby reshaping their relationships; that of the encounters described by Fabrizio Cassol and their cultural and symbolic challenges; that of the *Kirana* project which shook up the generational order, children reinventing opera designed by adults; and, inevitably, that of Flanders Opera, a project that was only successfully completed when its directors were radically made to listen to the young people. Reciprocal learning was also magnificently illustrated by the account of Belinda MacFarlane: at the end of the orchestra workshop the children came into their own,

deciding to manage a production that they then performed as a gift to the adults who had accompanied them on their journey.

The Opéra de Bordeaux project *Ma voix et toi*, presented by Hélène Vintraud, through its title and its reality, fell within the category of relationships. In a bid to educate people about song, the project involved 60 children from three to six years of age from various districts and almost 300 people in total: on the one hand, a mixture of those targeted by the project (children, organisers and families) and on the other the participating artists and opera personnel. A video showed how happy and surprised the children were at what was being suggested to them. It also enabled us to visually measure the level of social intermingling this project generated. From the views collected from participants in this experience, it was the orchestra musicians and the technicians who most notably described a shift on a professional level. Displacement of expectations, request for skills that were up until then rarely produced, new bonds with the other house professionals and, at the same time, strong individuation of the relationships with the children. Furthermore, they stated how the reaction of the children led them to take another look at the suggested works and forced them to offer their full availability: they had to delve into their present so as to share an artistic experience to the full. The technicians were required for the production of the show purely as experts, not performers. They took away with them fresh, satisfying confirmation: they described the project as "*revitalising and regenerating*". Thus, all the professionals, in their positions and within their skill sets, felt they had done something else, differently, and had come away satisfied, a feeling that would influence their practices.

Hierarchical displacement and the shaking up of habitual orders characterised these experiments, which jeopardise, at least partially, "*positions of superiority*" to cite Christian Ruby. And, within these acts of displacement, which are neither obvious nor easy to implement, and which postulate that everyone is of equal ability, new energies, new exchanges were generated nourishing projects, professionals and institutions.

### **3.5. Reciprocity-based work lies at the heart of policy in that it refers to the way in which we control our relationships with each other**

This final sub-heading belongs to us and describes the last part of the day which tackled cultural rights and the European issue. We have to admit, however, that each of these topics could very well take up an entire day of discussions. So, they have simply been touched upon, although still retaining the same intensity, and deserve serious further debate. Vincent Lalanne, project manager for CANOPEEA<sup>6</sup>, confessed his surprise at the use of the term "reciprocity", but accepted its pertinence when discussing cultural rights. Firstly, he dealt with the matter of the right to cultural and artistic education, the subject of heated debate in France, and one that takes centre stage in the work undertaken by CANOPEEA. Regarding the matter of knowing which paths could be explored to establish reciprocity within artistic and cultural education, he indicated that three essentials should be implemented in a given project: constructing the attitude of the viewer, constructing that of the practitioner and constructing critical thought. He stated that reciprocity must nowadays be established within the interconnection between disciplines, audiences, places, times, institutions and economic sectors; within the experience of the network and the multiple and interwoven relations rather than in a bilateral relationship. He highlighted in particular how work is organised at the core of the movement: dialogue, discussion and participatory work to generate collective intelligence. A form of reciprocity highlighted in particular by the seminars and workshops organised within the framework of the *4D* (four departments) project. In the form of workshops, they enable culture professionals to study their practices in order to measure their effectiveness or otherwise in terms of the cultural rights of users. It is up to them to improve their implementation if so required. The reference of this participative work method challenged the model adopted by the Symposium. Should we favour communication and experience sharing or put participants to work in a more specific and more productive manner? An issue to be tackled and paths to be opened for combining experience sharing and participatory workshops.

The last presentation came from Luca Bergamo, Secretary General of Culture Action Europe (CAE)<sup>7</sup>, another European network which unites a range of cultural networks and associations with the goal of ensuring a significant cultural voice is

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<sup>6</sup> Collectif pour des Assises ouvertes sur les pratiques, l'éducation et les enseignements artistiques (Collective for National Conferences on Artistic Practice, Education and Teaching), France. [www.canopeea.fr](http://www.canopeea.fr) "CANOPÉEA is developing a consultative and deeply reflective approach towards the field of artistic practice, education and teaching (music, dance, theatre, plastic and visual arts, circus arts, puppetry...). This reflection is intended to be sufficiently inclusive and cross-disciplinary so as to be able to challenge the relations between education and teaching, artistic and cultural practices, areas and inhabitants, to serve general interest. CANOPÉEA thus hopes to contribute, alongside the State, regional and local authorities, a range of professionals in various fields and the individuals involved (users, practitioners, audiences...), to the construction of joint solutions adapted to the artistic and cultural challenges in our society".

<sup>7</sup> [www.cultureactioneurope.org](http://www.cultureactioneurope.org) "Culture Action Europe is an organisation defending the role of arts and culture in the development of the European project. Our aim is to influence European policies for more and better access to culture across the continent and beyond. We provide cultural actors with information on the European Union. We offer them a space to exchange and elaborate common positions. We formulate specific requests addressed to European decision-makers".

heard in European institutions. In addition to rights, Luca Bergamo spoke about duties, in the sense of stronger and more determined commitment to the European project. In his opinion, this is a necessary undertaking for the preservation of our democratic model and the promise of collective development that this model brings with it. Luca Bergamo emphasised that the European project, so easily and broadly criticised nowadays, clearly has a place within the notion of reciprocity: *"It is the first time in history that a group has been constructed through partnership, without war, without conquest, to put war in the past, a group governed and controlled by its Member States"*. It is a cultural as well as a political adventure, and he added *"we can pursue this history and highlight what it involves: the construction of a society upon the intangible cultural dimension that is democracy, the respect of rights, the force of the law and, to mention them briefly, cultural rights. If we do not commit as a European community to support the cultural development of Europe which goes beyond the development solely of its cultural sector, education, research, the way in which institutions are regulated, if we do not demand that the cultural development, in its broadest sense, of Europe be a priority, we will lose everything we have now. We talk about cultural rights, yet we cannot defend them if we do not fight for a peaceful society, therefore for the conditions necessary for a peaceful society in Europe"*. Over and above a European manifesto which evidently has a place in this European Symposium on Culture-Education, the presentation given by Luca Bergamo aptly highlighted that the core of democratic experience is the practice of a specific form of reciprocity, one that articulates rights and duties and that constructs reasoned compromise within the work on otherness. He also stated that survival will be impossible for a Europe full of disengaged citizens in a world that is changing profoundly. Furthermore, he pointed out that the Culture Action Europe network, which brings together almost 100 members, is an organisation that seeks to make the sector heard and to impose the idea that cultural development is essential for Europe. This action must be a joint cause, he pointed out, as each of the projects presented here could contribute to this cause. Alone, there are major shortcomings. The symposium cannot stress enough the European dimension and the impact that all these initiatives could have if they were supported collectively. Duly noted.

The conclusion was entrusted to Christian Ruby who, for the second time, emphasised the powerful matrix of the Greek tragedy. This symposium would be similar to *"Electra's pendant. Where we see only destruction and vengeful matricide, or atonement through appeals to the gods, this symposium introduces the opposite dimension, that of rules and therefore reciprocity, harmony, horizontal relations and the relations that develop between us. Expressionism reveals the limits of a badly defined reciprocity. Reciprocity is not something that comes naturally, rather it must be practised. The question remains as to how we regulate relations between ourselves"*.

Thus otherness, over the course of the symposium and on a range of different levels, was the key to the debates. Whether related to more or less extensive areas, more or less complex institutional realities or more personal projects, every time it was a matter of considering the differences and the reasoned and accepted displacement of the reference points and convictions of each individual. Nothing is self-evident. Nothing is achieved quickly. A way of forging links and relations, a subscription to reasoning, regulation and exchange. Another way, indeed, undoubtedly the only way to counter violence. Levinas, as cited by Christian Ruby, stated that *"violence is rooted in a way of thinking which ignores otherness"*. Bernard Focroulle was correct: the work undertaken today in cultural institutions has changed significantly. But this movement occurs at very different paces and intensities. Practices have gradually shifted and awareness of these shifts has also taken time.

The reasoning that is gradually being established relies on the diversity of knowledge and skills, equality and ability. Culture is understood as *"the combination of practices by which people manage to stand on their own two feet in their relations with others and within their given life conditions"* (Ch. Ruby). At the centre of these processes, which do not intend to *"clear away the wreckage of market economy and disillusionment with the State"* (Ch. Ruby), it is a question of learning, talking, exchanging and acting. And, on successful completion of a shared educational and cultural process comes the ultimate shaping of these reciprocities, an offer and a return, brought to life through the viewpoints that allow them to exist.

This symposium has allowed us to verify that worthwhile culture, creation and democracy cannot exist without the repeated, multiple, long and intense practice of reciprocity.

## **Programme for the European Symposium on Culture-Education**

**10<sup>th</sup> July 2013-09-11**

**09:30 - 13:00**

**Symposium Opening Presentation by Bernard Focroulle, director of Festival d'Aix-en-Provence**

### **Introduction**

#### **The practice of reciprocities**

Christian Ruby, Doctor of Philosophy and teacher

#### **Reciprocity within artistic creation**

*Moderation: Philippe Fanjas, French Orchestra Association (AFO)*

Bernard Focroulle, director of Festival d'Art Lyrique d'Aix-en-Provence

Fabrizio Cassol, saxophonist and composer

Shirley Apthorp, director, Cape Festival

Ruben Zahra, composer

Benjamin Dupé, composer

#### **Reciprocity within the *Accord Majeur* platform**

##### **Brief overview of the 9<sup>th</sup> July Symposium**

Philippe Fanjas, French Orchestra Association

**Jerusalem String Quartet – Masterclass - Hôtel Maynier d'Oppède (optional)**

**14:00 - 17:30**

#### **Reciprocity in creative and participatory projects**

*Moderation: Philippe Fanjas and Luke O'Shaughnessy*

Presentation and feedback on a set of educational projects led by Festival d'Aix-en-Provence, RESEO members and local figures:

Belinda MacFarlane, violinist from the London Symphony Orchestra

Tana Quartet, Festival d'Aix-en-Provence, Hélène Vintraud, director for cultural development and mediation, Opéra National de Bordeaux

Josephine Schreibers, director of education services, De Vlaamse Opera

Philippe Boivin, director of CFMI

Patrick Luppi, choirmaster

Yann Leblanc, cultural attaché, APHM

#### **Interdisciplinarity within public authorities: a challenge for the creation of networks between cultural and social actors in the regions**

*Moderation: Philippe Fanjas*

Cédric Hardy, technical advisor to the Director of Culture, Departmental Council of Bouches-du-Rhône

Agathe Petit, social anthropologist

Jonathan Pontier, composer

#### **The principle of cultural rights: considering and implementing cultural public policies in Europe**

*Moderation: Sabine de Ville, Culture et Démocratie*

Vincent Lalanne, project manager, CANOPEEA

Christian Ruby, Doctor of Philosophy and teacher

Luca Bergamo, Secretary General of Culture Action Europe

### **Conclusion**

Christian Ruby, Doctor of Philosophy and teacher

### **Symposium Closing Presentation**



## Participant Biographies

**Shirley Apthorp** was born in South Africa. She grew up in Australia and now lives in Berlin, where she works as a journalist and music critic for the Financial Times (UK) as well as other publications. In 2009, inspired by numerous trips to Venezuela through the "El Sistema" programme, she created Umculo/Cape Festival, an organisation founded on social change through music in South Africa, and which uses international networks to develop a growing passion for the opera within South Africa's younger generations.

**Luca Bergamo** has been the Secretary General of Culture Action Europe, Europe's political platform for arts and culture, since March 2012. During his career, he has acquired vast experience in both public and private sectors. Previous positions held include Director General of the Italian National Youth Agency, Director General of Glocal Forum and executive director of Zone Attive. He is heavily involved in cultural innovation, civic accountability and youth empowerment, policy-making and dialogue for peace in post-conflict areas. He has also supported large-scale cultural initiatives. Luca Bergamo previously worked in the field of artificial intelligence and design, and as an expert in IT systems.

**Philippe Boivin** studied musicology at the Sorbonne, writing at Conservatoire National Supérieur de Musique de Paris and composition at Ecole Normale Supérieure de Musique de Paris with Max Deutsch. He then supplemented his training in order to master new technologies: "musical formalisations" at the University of Vincennes, music and mathematics with Iannis Xenakis, IT workshop for composers at IRCAM, a scholarship from the Department of Foreign Affairs at the Center for Music Experiment at the University of San Diego, California. SACEM awarded him the prize for the best educational work in 1985, then two composition prizes for his entire works (Georges Enesco in 1988, Pierre and Germaine Labole in 2002). The Gulbenkian Foundation invited him to complete a residency in 1997 and 1998 at Casa de Mateus (Portugal). His works were published by Editions Salabert and Editions Billaudot. After directing a conservatoire in the Paris region and providing the musical programming for Ville d'Ivry-sur-Seine for many years, he now holds a permanent teaching position at the Music Teacher Training Centre (CFMI) at the University of Aix-Marseille.

**CFMI**, an institute of the University of Aix-Marseille, offers professional, musical and educational training, the object of which is to give students the necessary skills to create artistic projects in primary schools, but also in partnership with professional broadcasting and creative organisations in the PACA region. In order to improve students' employment prospects, a policy was implemented whereby artists would be invited to complete creative residencies, to give students the opportunity to acquire an open, creative and artistic experience of the profession and its networks.

**Fabrizio Cassol**, a Belgian composer and saxophonist, studied at Conservatoire de Liège. In 1992, he founded the group Aka Moon after a visit to the Aka Pygmies of the Central African Republic. With a passion for world music, he has collaborated with Malian singer Oumou Sangaré, the Indian percussionist Umayalpuram K. Sivaraman and the Senegalese percussionist Doudou N'diaye Rose. He has close relationships with musicians from the New York scene, such as Marc Turner, David Gilmore, Robin Eubanks and Joe Lovano. Alongside DJ Grazzoppla, he created the first Big Band composed of twelve DJs, then, with instrument-maker François Louis, he played a part in inventing the aulochrome, the first polyphonic and chromatic woodwind instrument. He has also worked with other artists including choreographers Anne Teresa de Keersmaecker, Alain Platel and Lemi Ponifasio, the composer Philippe Boesmans and stage directors Luc Bondy and Brett Bailey, for whom he adapted Verdi's *Macbeth*. For several years now he has regularly worked at the KVS (Royal Flemish Theatre), having completed a residency at Théâtre Royal de la Monnaie in Brussels under Bernard Foccroulle. His experience and practice have led him to conduct master classes around the world, notably at the Conservatoire National Supérieur de Paris and the Académie d'Été de Libramont. Since 2012, Fabrizio Cassol has been on a three year-residency at Fondation Royaumont.

**Benjamin Dupé**, a composer and guitarist born in 1976, studied at CNSM in Paris. He devotes himself to musical creation in the broadest sense: instrumental and electroacoustic writing, improvisation, the production of technological devices and the design of distinctive staging formats for traditional concerts. He co-founded the musical invention company Sphota (seven shows between 2002 and 2010). He has received orders from the State, national musical creation centres, GRM, Radio France and even stage directors (Declan Donnellan) and choreographers (Thierry Thieû Niang). Encompassing a multidisciplinary network of production and broadcasting, his works are performed at contemporary music festivals, on national stages, in museums, public spaces, on the radio... In 2009, he created *Comme je l'entends*, a one-man-show tackling the question of how contemporary music is perceived by audiences. In 2010, he composed a seven-instrument radio version which received an award at Prix Italia in Turin. In 2012, he created *Fantôme, un léger roulement, et sur la peau tendue qu'est notre tympan*, a multi-sensory show for a mechanical instrument group. He is currently working on a project adapted from the book *La Haine de la Musique* by Pascal Quignard, to be performed by the Belgian group Musiques Nouvelles and the actor Pierre Baux. He has composed pieces for Phénix Scène Nationale de Valenciennes for three seasons, from 2012 to 2015, within the framework of a composer's residency supported by the Ministry for Culture and Sacem.

**Philippe Fanjas** was, after a number of years in the general administration department of Orchestre National de Lyon and Ile de France, elected director of the French Orchestra Association in 1999, a job to which he has dedicated himself exclusively since the end of 2001. He co-wrote the book *Prêtez l'oreille ! Livre blanc des actions éducatives des orchestres*, which details the involvement of permanent orchestras in audience education in France and in Great Britain. His extensive experience with orchestras led him to design and organise the two International Orchestra Forums held in Paris in 2001 and 2003, then the European Orchestra Forum hosted at the European Parliament of Strasbourg in June 2005. He has been a member of the Executive Committee of the European organisation Culture Action Europe since October 2008. Philippe Fanjas is also a regular contributor to Masters' degree courses in cultural enterprise management at the universities of Paris-Dauphine, the Sorbonne and Saint Denis, in the areas of cultural politics and the life of musical institutions. He is also the President of the contemporary dance company Kelemenis, based in Marseilles, as well as of the musical creation and training association Le Fond des Coulisces, directed by the cellist Jérôme Pernoo.

**Cédric Hardy** has been in charge of following up and supporting projects in fields of broadcasting and cultural mediation at the Departmental Council of Bouches-du-Rhône since 2009, following a period in the cultural voluntary sector (production, broadcasting, public relations). Now, he performs this task for the director of culture as an interdisciplinary technical advisor.

**Vincent Lalanne**, who has a Masters in cultural project management (Observatory of Cultural Policies 2004-2005), was director of the cultural cooperation association Acte91, in Essonne, which became ARTEL 91 (1999-2009); he then became president of the national association Culture et Départements (2007-2009). Since January 2010, he has been working as a consultant specialising in the cultural policies of local and regional authorities and community and cooperative cultural projects; he conducts studies, holds seminars, undertakes assessments and implements training schemes. He is an associate project manager at CANOPEEA (Collective for National Conferences on Artistic Practice, Education and Teaching) and partner of Réseau Culture 21.

**Yann Leblanc**, is the cultural attaché to APHM (Marseille Assistance Publique hospital), in charge of the participatory schemes that fall within the *Santé e(s)t culture(s)* programme. Having studied psychology and anthropology, he became a cultural mediator at Musée des Confluences in Lyons and has coordinated numerous projects at la Ferme du Vinatier, a cultural organisation set up within a psychiatric hospital. He has also worked in Japan as cultural director at the French-Japanese Institute and at Yokohama City Hall.

**Patrick Luppi** is an eclectic musician, dipping into all styles of music from rock to contemporary. Having been awarded first prize for writing and choir direction, he now directs the University of Aix-Marseille and APHM choirs. A holder of the DUMI qualification, he teaches at the Cabriès music school and at the Music Teacher Training Centre in Aix-en-Provence.

**Belinda MacFarlane** performs regularly all over the world as a member of the London Symphony Orchestra and the Fiorini piano trio. She is heavily involved in the LSO Discovery team, hosting numerous workshops with both qualified and uninitiated musicians of all ages and levels. In particular, she has played an important role in the project "Take A Bow" in London and Paris, which prepared string players of all levels for performances at the Barbican, Salle Pleyel, as well as in the "LSO's On Track" programme that aimed to prepare an East London school orchestra to play at the opening ceremony of the 2012 Olympic Games.

She also forms part of the management team at LSO and the Education Liaison Committee.

Alongside Fiotini, she has delivered chamber music master classes, creative workshops in schools and communities in the UK, France, Australia and Zimbabwe. She has regularly provided orchestral and chamber music coaching for the Australian Youth Orchestra and LSO, and has appeared as guest speaker at the University of Queensland. She is also a member and Youth Education Advisor of the Australian World Orchestra.

Born in Australia, Belinda attained her qualifications from the Elder Conservatorium and the University of Adelaide. She plays a Giuseppe Fiorini violin.

**Luke O'Shaughnessy**, from London, has worked in performing arts for over 15 years. After completing his history of art studies at the University of Sussex in England and at the University of Bourgogne, he became the director of numerous contemporary music festivals including the Huddersfield Contemporary Music Festival in the north of England, Almeida Festival Opera in London and Ars Musica in Brussels. Between 2002 and 2009, he travelled through Europe as a RESEO manager, a period which saw the network expand and projects diversify. Luke has been living in France since 2009 and has worked as the secretary general of Opéra de Dijon for four years. He now works as a freelancer in the fields of cultural action, opera, contemporary music and international cooperation.

**Agathe Petit** is a Doctor of Social Anthropology and Ethnology.

She is the head of research at IRTS Paca Corse, a training institute for social workers, and takes a particular interest in the connections between culture and social work, in the issue of participation and inter-cultural approaches.

**Jonathan Pontier**: n, masc. Manufacturer of bridges, walkways or structures generally constructed using stone, wood or metal allowing a depression or obstacle to be crossed (communication channel, watercourse, etc.).

The materials used can therefore differ, as well as the aesthetics; the important thing is to cross over the other side, to avoid compartmentalisation...

E.g.: *L'Écorce et le Noyau* (2006-2007), a musical, radio and poetic fresco for actors, singers, the oud, classic and traditional percussion, jazz trio, string and electronic quintet, commissioned by Radio-France and Prix ITALIA 2007.

A Dada slammer, artisan symphonist, techno troubadour and multi-timbral poet, Pontier has developed a writing style that transcends the notions of "contemporary" or "modern" music, increasing the interdisciplinary nature of his collaborations, continuing to tackle and reinvent the forms and the languages accessible to composers today. He has received numerous commissions (Yamaha, 2 e 2 m, Calefax, La Muse En Circuit CNCM, Ensemble InterContemporain, Ars Nova, TM+, Cabaret Contemporain...) and his music has been played and broadcast in numerous countries. He has been a resident composer at ARCAL, les Dominicains de Haute Alsace, the Arsenal de Metz, and Césaré CNCM. He spent the 2011-2013 seasons completing a residency in Marseilles (MP2013, Radio Grenouille, Art-Temps réel, GMEM) for a participatory project called *Si J'étais Jorge*. Jonathan Pontier also writes for the theatre (Mère Courage de Brecht, m.e.s. Jean Boillot, NEST-CDN de Thionville).

**Christian Ruby is a Doctor of Philosophy** and has been a philosophy teacher since 1975. He is a founding member of the Architoyens association (2005), member of the Association for the Development of Cultural History (ADHC, 2006), the Entre-Deux Association (Nantes) and the Tunisian Association of Aesthetics and Poetics (ATEP). He has also sat on the editorial boards of the magazines *Espaces-Temps Les Cahiers* (1993-2005), *Bulletin critique du livre en langue française* (1985-2008) and *Mercure* (2006-2008), and is the director of the journal *Raison présente* (of which he has been on the editorial board since 1974). He is a regular contributor to the magazines *Marianne* (1999-2001) and *Urbanisme* (1996-2012), and the sites *Le Spectateur européen* (since 2005) and *Nonfiction* (since 2010). He has, by turns, given presentations at CEA de Grenoble on an artistic residency, and at Mac/Val to students and teachers on the new collection exhibition (2009 to 2011), has been a spokesperson for research undertaken on post-hospital condition (2009) and a commissioner of exhibitions (*Tool Box*, 2008; *Carnets d'adresses*, 2001; *Urbanisme*, 1979). He continues to work with the Belgian association PAC (Cultural Presence and Action, since 2000), regularly contributes to the Observatory for Cultural Policy (OPC, Grenoble, since 2000), is course director at the Parisian pole of the University of Chicago (2000 to 2003), as well as course director on the server audiosup.net of the University of Nanterre (Paris X, 2000-2003). The creator of a philosophy workshop at Villepinte prison, 1999-2000, he has also taught at ARSEC-University of Lyon 2 (from 1996 to 2003), has been a member of the scientific committee of Institut pour l'Art et la Ville since its foundation, then, from 1985 to 2001, was editor-in-chief of the institute's magazine, *Mégalopole* (1985-2001). In 1985, he joined the Yves Peyraut radio programme (*Radio Libertaire*), then took over after the presenter's death (until 2005). He began outside of traditional education as a teacher at the Ecole d'Infirmières de Versailles (sociology) and worked in collaboration with the René Gutton architecture and town planning agency.

**Josephine Schreibers** studied history of art at the University of Gand. She started working at Opéra des Flandres (Gand, Anvers) in 1997, first as coordinator of Friends of the Opéra de Flanders and of their "young friends" department "Cherubino", then as coordinator of the education service "Opera-Explorer" from 2001. This service organised guided tours and journeys into the world of opera for young people and people on the margins of society. In 2009, the education service began to create young audience productions such as "Diables en musique" (from 4 years of age), "Le fantôme de l'opéra...et ses amis" (from 6 years of age), *Prinses Aiko* (from 6 years of age), *Les histoires d'amour de Mozart* (from 8 years of age), *Sur la route de Woodbury* (from 8 years of age), *Est-ce de l'amour ?* (from 14 years of age), *Pendant ce temps...* (from 14 years of age) and *400 ans d'histoire de l'opéra en 60 minutes* (from 12 years of age). Since 2010, a new formula (projects in schools) has enabled long-term collaboration to be established with primary schools. Within the framework of these projects, children are actively involved in the artistic process leading to the production of an opera. All of these projects are unique according to the age and level of the participants, and can be orientated as required – some target different audiences, for example, within the framework of an intergenerational project with individuals suffering from dementia.

#### **Tana Quartet**

Antoine Maisonhaute, Chikako Hosoda/violins, Maxime Désert/viola, Jeanne Maisonhaute/cello

The Tana Quartet was founded in 2004 by Antoine Maisonhaute during a diplomatic and humanitarian mission to Madagascar; they have played in their current formation since 2010. Winners of the Prix Fuga (awarded by the Union of Belgian Composers), at the ProQuartet European Centre for Chamber Music (CEMC) and the Verbier Festival Academy for chamber music, the group has profited from the teaching of renowned masters such as Alfred Brendel, Gábor Takács, Paul Katz, Walter Levin, Eberhart Feltz, Alasdair Tait and Nicholas Kirchen. Although their roots can be found in the quartet tradition, the members are nevertheless resolute in their intentions to turn towards contemporary creation which they do not hesitate to combine with the major works of the repertoire in concert. The festivals of Aix-en-Provence, Vevey-Montreux and Dinard, Festival Ars Musica and KlaraFestival (Brussels), Promenades Musicales de Fontainebleau, Festival Clé de Soleil de Lille and the Pharos Foundation International Contemporary Music Festival (Cyprus) have all hosted their programmes. Selected for the Aix-en-Provence Academy 2011, the quartet has been able to work with David Alberman, András Keller, Yann Robin, Raphaël Cendo and Ondřej Adámek. Since this same year, they have also been the only European group to play on electronic equipment with the electronic page-turning system Airturn, which has made them a special partner of research centres such as Centre Henri Pousseur in Liège, GMEM in Marseilles as well as the ArtZoyd studio in Valenciennes. This system can also be used within the education sector, by visually presenting the works being performed on the big screen. Future commitments include performances at the Villa Medici in Rome, the Darmstadt Festival, the Verbier Festival, the Auditorium du Louvre, the Maison de Radio-France, the GMEM in Marseilles and the Auditorium de Dijon.

**Hélène Vintraud** has headed the cultural action/mediation service at Opéra National de Bordeaux for five years, after seven years spent in Franche-Comté where she was involved in organising the International Besançon Competition for Young Conductors, following which she worked with the Centre Dramatique National de Besançon/Franche-Comté in the field of audience development.

**Sabine de Ville**, historian, cultural mediation consultant and president of the non-profit organisation Culture and Démocratie, taught history (1978-1998), then coordinated the education service at la Monnaie in Brussels (1998-2008). She is particularly interested in the matter of the place that art and culture have in education systems. She chairs, in the capacity of expert, the Conseil de concertation pour le décret Art-Ecole (consultative council for the art-school decree) and the Classical Music Council (Federation Wallonia-Brussels, Ministry for Culture). Within the framework of the open coordination method, she represents Federation Wallonia-Brussels in the European Commission as part of the *Cultural diversity and inter-cultural dialogue* group.  
[www.cultureetdemocratie.be](http://www.cultureetdemocratie.be)

**Ruben Zahra** is a composer. His music unites elements from a wide range of musical cultures. His interest in classical music, rock, jazz and world music led him to develop a style that absorbs these influences within the musical tapestry of his contemporary compositions. Ruben Zahra has been invited to perform his compositions at numerous festivals across Europe as well as in Egypt, Tunisia, USA, India and Hong Kong. In 1994, Ruben Zahra graduated in music and theatre studies from the University of Malta. He was rewarded with a study grant from the Italian Cultural Institute, enabling him to continue his composition studies with Azio Corghi and the National Academy of Music of Santa Cecilia in Rome. In Italy, he studied electronic music with Giorgio Nottoli and film music with Ennio Morricone. In 2000, he moved to the USA to take a course in composition at Mills College in Oakland. In 2002, he moved to Los Angeles and spent two years working in the Hollywood film industry. Since 2004, he has been based in Malta and works on an international basis as a freelance composer. Ruben Zahra is also president of the Malta Association for Contemporary Music, artistic director of the Mediterranean Folk Festival of Malta and was recently named one of the artistic directors of La Valette, European Capital of Culture 2018.

[www.rubenzahra.com](http://www.rubenzahra.com)

<http://www.youtube.com/user/rubenzahra/videos>