
Festival d'Aix-en- Provence

European

Culture & Education

Symposium

Sixth edition

27 and 28 June 2014

Emergence(s)

*The challenge of the
informal and the displaced*



Emergence(s): the challenge of the informal and the displaced

The main theme of this sixth Culture & Education Symposium, organised by the Festival d'Aix-en-Provence in partnership with RESEO (the European network for opera and dance education), the French Ministry of Education and the Association Française des Orchestres, is Emergence(s), a subject chosen because it suggests the exploration of creative projects in new and unexpected forms.

The Symposium's invitation highlighted the various artistic and cultural offerings from independent artists, collective groups and other small structures that experiment in close connection with specific territories and their social context. These projects take the time to allow the emergence of content, of form and of meaning, in a process characterised by continuous adaptation. Their apparent ephemeral quality is both voluntary and assumed. These characteristics distinguish them at first glance from the more typical projects of established cultural structures, which are often subject to the framework and logic of the institution itself.

The theme therefore was the examination of these emergent creative initiatives and processes: how do these projects imprint themselves onto the territories in which they take root, how do they connect with the populations they seek to address? How do they reorient (or not) the political, economic or social context?

Why and how are these atypical initiatives, whose very nature is voluntarily uncertain, integrated into the institutional strategies, and at what price?

Opening of Symposium by Bernard Focroulle, general manager of the Festival d'Aix-en-Provence

With his usual mastery, Philippe Fanjas, director of the Association Française des Orchestres (AFO), once again moderated the two sessions. He welcomed the audience, thanking them for turning out in such large numbers, then briefly alluded to this year's theme before ceding the floor to Bernard Focroulle, general manager of the Festival d'Aix-en-Provence, to introduce the 2014 Symposium.

Bernard Focroulle began by setting the context: while it was in the opera and dance houses that this educational and creative effort first emerged from its institutional confines, this evolution slowly but inexorably has taken hold of the institutions themselves, positioning itself at their very heart. He cited the examples of the London Symphony Orchestra and the Berlin Philharmonic Orchestra, institutions closely tied to the Festival d'Aix-en-Provence, and numerous other cultural institutions that have testified to this developing trend in previous Culture & Education Symposia. This ever-expanding movement bears witness to the growing importance of such missions of transmission and sharing.

The reflection today, he said, allows us to put the question in another way: what place can the institutions give to creative initiatives from "outsiders", from individuals, sites or groups other than themselves? How can they know these emergent creators – in terms of process, form and place – and how can they connect with initiatives that emerge, in certain cases, directly from the social body? And in playing this card, will

the institutions themselves risk becoming more fragile or dispossessed? The answer, according to Bernard Focroulle, is a resolute no. On the contrary, it is in the interest of the larger institutions to build new bridges and new connections, to seek out new sources of replenishment, and to place their bets on this fecund displacement. Indeed, the institutional creative process can only be enriched by contact with these external artistic laboratories and head hunters.

Beyond the questions debated in the two planned sessions, the participants at the Symposium could not fail to notice the deep tensions surrounding these issues today. This, too, tied in perfectly with the subject of the Symposium. The issue of “part-time performers”¹ in France – explained briefly for the benefit of the foreigners present who know little about the debate – raises the question of the status of artists in France. But beyond the widening crisis within the cultural sector and the mood of uncertainty weighing on the Festival, the main concern was more broadly about the place of culture in French and European society in general. Bernard Focroulle recalled that this broader European context rests, well beyond any single culture, on changes in the labour market that are leading today to a generalised precarity in employment and the discontinuity of certain professions in almost all sectors of activity. He confirmed that at Aix, as in many other cultural sites, the institution supports the performers in their struggle². It does so because, as noted on a poster at the entrance of the Archeveche theatre, Culture is in danger. It does so because the performing artists are also and often a rich source of innovative exploration at festivals such as Aix-en-Provence. As one such example, he cited “Fantome”, a musical installation presented in 2014, created and performed by the composer, Benjamin Dupé.

Thematic introduction by Marie-Christine Bordeaux, professor at Stendhal University in Grenoble³

Marie-Christine Bordeaux began by saying that the Symposium theme initially surprised her. While not all that far removed from her own fields of research, she found the exercise quite intriguing.

A quick run through the dictionaries and the Internet confirmed that, as with words such as “hybridisation”, the term “emergence” comes from the material sciences, and particularly from the science of philosophy, although it is used today in the human and social sciences, and in culture. Marie-Christine Bordeaux proposed to begin with its philosophical meaning and then, through metaphor, to examine further the chosen theme.

- In philosophy, the word “emergence” can designate a process of attaining a higher degree of organisation, superseding the previous form through greater complexity. To emerge is to transform from something into something else, and to distinguish the transformed result from its origins. Time is

¹ “intermittents” (fr.): An “intermittent” is an artist or technician working within a specific framework that was created in France in 1963. It allows employment via a fixed-term contract, which, in contrast to a regular contract, may be of very short duration and be renewed throughout several years. Between two contracts, an “intermittent” is supported by a specific unemployment-insurance.

² As an example, Bernard Focroulle noted that the Festival employs some 50 permanent staff but that during the festival the workforce reaches between 700 and 900, almost all of whom have the status of “part-time performer”.

³ The biographies of the speakers at the Symposium can be found at the end of the present document.

therefore an essential factor of emergence, in terms of duration and in terms of the various phases of transformation, which are not necessarily clearly perceptible but during which radically new properties appear. The word therefore can serve to describe how to approach the phenomenon of mutation and, by metaphor, the field of culture. The latter is clearly in crisis: a crisis of confidence in terms of cultural democratisation, a crisis of the legal status of artists, a crisis of cultural life in general, or to put it more precisely, a crisis of participation in public cultural life. In the field of culture, the question of emergence and mutation can be compared with the scientific notion of light, a mix of the material and immaterial.

- For the art critic – and Marie-Christine Bordeaux referred here to the works of Serge Joly – the term is used and even over-used to designate the “new” in cultural events of all size and manner. Serge Joly demonstrated how the word can be used in terms of cultural and economic territorial marketing. The “emergent form” implies a dynamism and energy that are deemed positive, thus serving as a weighty argument in the economic strategies of territories. As for the artist, the emergent is that which we find between the stages of being an “unknown artist” and being an “artist on the road to institutionalisation”. Today, the word is often used to designate artists who appear to be emerging in a durable manner but who now face a paradox, that of being a permanent nomad, as a gauge of their artistic creativity and gravitas.

- Emergence and the notion of innovation in cultural action and artistic education: innovation is a concept not particularly prized by our speaker, who, to develop this point, referred to her own work. Marie-Christine Bordeaux favours the concept of “ordinary innovation” in terms of artistic and cultural education, the innovation of daily life, outside the spectacular. Never far from the latter is the idea of innovation at any price, she explained, given the logic of capitalism that systematically requires “more” and “different”. Regarding the presence of artists in schools, two models can be identified: the integrator model, with artists-participants, who are at the same time practitioners and teachers and for whom the purpose of the action is to bring into the school something the latter lacks; and the experimental model, the model favoured in texts about projects, where the artist comes to share a creative process that by its very nature disrupts the function of the school.

Historically, in France there has always been a natural alliance between the partisans of pedagogical renovation - art, not to educate but to think in another way – and contemporary artists, who are themselves emergent in their domain. This is a romantic vision of emergence. It is made of successive layers of mediation, a recombination of materials to shake up the educational system. Under this conception, there is no real invention but only a stacking of successive mediations. We might agree that this concept of emergence has been broadly adopted in the social, artistic and educational fields. But the real emergence in terms of cultural mediation is of a different nature than that of any singular event: it is about taking the maximum risk, opening oneself up to shared practice and thinking in movement, as the professor noted having observed 15 years ago in the field of dance.

Experimentation is therefore essential. In political terms, it is the right to experimentation within cultural policy. In France, this means the regional decentralisation of culture. In pedagogical terms,

experimentation assumes that the artists are present in the schools, taking time to allow an open back-and-forth process, removed from the temptation simply to evaluate and duplicate. The process is not far from that applied in the philosophy of science cited in the introduction...

This rich reading into the definition of emergence confirms the challenge taken up by the Symposium team: to explore the theme of emergence in the sense of a transformational displacement and not as an event, to examine experiences and initiatives that, in terms of territories, time, initiatives, participants, forms, financing and fundamental values, engender a significant displacement, so as to nourish and reorient the approach by which the cultural institutions construct their work.

1. The territory

On this point, beyond the diversity of the projects presented, several common characteristics can be identified.

- The territory in which the projects are deployed is mostly urban: the city and its immediate environs in the case of the Lecce project led by Airan Berg, a neighbourhood of Nantes for the project by Arnaud Théval, the neighbourhoods north of Marseille or west of Aix for the socio-artistic services of the Festival d'Aix-en-Provence, the neighbourhoods that juxtapose the two successive sites for KVS in Brussels – or farther away in Kinshasa and Ramallah – or Marseille again with the Friche Belle de Mai as a bridge between the centre city and the neighbourhoods to the north. This is also the case for the *Horizons* project by the Welsh National Opera in Birmingham, a site sufficiently distant from the opera house as to require considerable efforts in terms of adaptation from the teams involved – even if, let us remember, the Anglo-Saxon opera houses have been early adopters of this type of externalisation. In the case of the *Didon et Enée* project, the stakes are different, since it consists in subverting a respected artistic form in an established cultural forum – urban here as well – to which it is destined *a priori*.

- In the majority of projects presented, the territory is beset by economic and social constraints, in certain cases severe. During his talk with Bernard Focroulle, Airan Berg noted that Lecce, a city in Italy's Puglia region, in which he is preparing the European Capital 2019 project, has a very high rate of poverty: 50% of young people have no job and unemployment has reached 30%. Culture provides a welcome breath of fresh air. We find jazz festivals set up with extremely limited means but drawing a large audience. These festivals are free of charge, something the organizers say is a way to give back to society. Working on the Lecce 2019 project, he said, therefore means bringing together the entire territory concerned, the city and the region, and at this scale steadily building a dialogue, a trust, to advance prudently in a cultural project that will embrace the entire territory.

In the case of the artistic project developed by Arnaud Théval in Nantes, the territory was initially chosen by the local authorities for a long-term project (four years) to restore the social fabric. This option was clearly set aside by the artist for the benefit of a radically artistic, human and even political adventure. As

he himself says: "My artistic approach is more a process than the realisation of an object that you can put somewhere. It is constructed according to protocols engendered by and within the social contexts in which I immerse myself. Through texts and photographs, each process involves the persons encountered – myself included – so that these encounters engage in all areas of life and education and work, or so that they concern the various communities ...".

"A year is devoted to the physical discovery of a territory to make it slowly but surely visible: a path through places, public spaces, cafes, schools, various groups, walks, encounters and progressive recognition by each and everyone. These territories are therefore not simply geographic. It is about moving around to meet the men and women who live there, to make connections, prudently, and make possible an artistic and cultural adventure."

- For the cultural institutions, the territory for the projects is often contiguous or close. The proximity itself creates meaning, or reveals a prior connection, even if only remotely. The project planned by the socio-artistic services of the Festival d'Aix-en-Provence focuses on disadvantaged neighbourhoods in Aix and Marseille, areas marked by increasing violence and isolation. Emmanuelle Taurines highlighted the function of the Festival's socio-artistic services and explains the genesis of *Music in the City*, a project run with saxophonist Raphaël Imbert and choreographer Geneviève Sorin. Based on improvisation in public spaces, the programme probes the ways of bringing art into the heart of these neighbourhoods. How can the Festival d'Aix-en-Provence play a role in such urban spaces today? This is a vast question that the socio-artistic services wished to examine with Soly M'Bae, director of the Sound Musical School in Marseille and long-time partner of the socio-artistic services, the inhabitants and the associations of Aix, in connection with the two artists and musicians of the European Academy of Music. But, Emmanuelle Taurines added, in the case of *Music in the City*, the question above all is how to establish a presence in the daily life of these places, and how to listen to what can emerge from the initiation of a creative work. By design, this presence in the neighbourhood is the only tangible sign of a process that is voluntarily undefined in terms of time and outcome.

As Marie-Christine Bordeaux said in her conclusion, the displacement of the cultural institution beyond its walls and its usual habits, in fragile or sensitive neighbourhoods, speaks clearly of "the ambition to shake up, to disturb, to create foreignness within oneself, and to achieve a possible and fecund questioning."

KVS is a perfect example of this: in 2001, the new team in Brussels led by Jan Goossens seized an opportunity that was both a technical and geographic challenge – the displacement of the institution in a tough neighbourhood and in a former industrial site. The move was prompted by the long renovation work on its theatre. The new and different setting led to the development of new and different connections, processes and experiences with a totally new and different public. Opening up, Jan Goossens said, means first opening the stage to artists from all horizons. And the public, in turn, is revitalised. This rich experience provided essential nourishment to the team's artistic project following the return to its original home: the latter now opens itself to the adjoining neighbourhoods, and this porosity with the institution that surrounds them, from near and far, has become a major rule of artistic conduct. Jan Goossens cited the *Toc Toc Knock* project from the 2013 season, a creative project in the city involving 15

artists whose work examined this very subject, with productions created throughout the city. This involved three times three months of residency, followed at the end by a presentation – a time of intense and stimulating reflection for the institution.

2. Time

The question of time is even more central to the designation of “emergent” projects. Those presented during the two sessions, while quite different in terms of nature and context, were all marked by the ambition to give time to take time. This is an essential freedom that can be exercised a little more easily outside the institutional framework, but it can also be achieved from within. In the European Capital 2019 project, Airan Berg is already at work in Lecce, and Arnaud Théval’s project in Nantes has been under development for the past four years. In the *Music in the City* project, the Aix Festival’s team has also not set itself any constraining deadlines.

Rhian Hutchings spoke of the Welsh National Opera’s *Horizon* project, an artistic and cinematographic adventure conceived with the firm ambition to take the time to evolve, to move forward and back, especially given that the project involves two rather atypical groups: a school for children with special needs, and a retirement home for the mentally ill.

After two versions of the film were completed, the team decided to make a third. The artists were approached – a writer, choreographer, composer, singer and a producer - and the necessary time was given to them to do this additional project. This effort took two years, with time to manage a few highly sensitive developments, such as the restructuring of the creative team.

At the Theatre des Bouffes du Nord, Samuel Achache and Jeanne Candel spoke of their opera project, *Le Crocodile trompeur/Didon et Enée*, and taking the time for the design and preparation comparable to the time they would devote to their theatre projects, imposing on the project a rather unusual rhythm.

At the KVS in Brussels and at the Friche Belle de Mai, the time is that of a long-term institutional project, but one within which the emergence of new projects is constantly being stimulated. Beyond the pre-defined programme and planned artistic projects, the theatre’s free time is also used creatively: Jan Goossens spoke of making the stage available to very young creators during gaps in the programming. The project, called “Who’s afraid of the Grand Hall?”, allows young artists to work without any constraints or obligation of outcome or public performance.

In almost all the projects presented, the question is about taking the time to master the environs, the time to attract the people, to overcome the challenges, to bring together the talents, and address the hopes, ambitions and even resistance of all those involved. It is about meeting, exploring, and seeking a dialogue, with none or little of the pressure and deadlines that characterise the majority of artistic projects. More than anything else, it is about taking or reclaiming the time and freedom to experiment – allowing oneself

the time to allow the emergence (or not) of a cultural or artistic form, the fruit of all the energy and talents gathered together, both amateur and professional.

3. Initiators and participants

The invitation sent out by the Symposium organizers expressed the ambition to give body and voice to experiences led by individual artists or groups of small size because of the particularly free, open and informal character of their creative adventure. In fact, the majority of participants during these two days belong to initiatives created or hosted by confirmed institutions: cultural operators such as the Festival d'Aix-en-Provence, the Theatre des Bouffes du Nord in Paris, the Welsh National Opera, the local authorities in Nantes or even institutions of international stature such as the European Commission, as in the case of the Lecce 2019 project.

Even more important, it is at the heart of institutions such as the KVS of Brussels, the Friche Belle de Mai or the Welsh Opera that artistic projects are beginning to emerge with real daring and pertinence. This capacity to leave the beaten paths, rhythms and forms, including those within the institutional framework, was illustrated by Jan Goossens and Philippe Foulquié in their respective presentations. In both their cases, it is the entire institution that seeks to be different and to engage in a resolutely new artistic adventure. For the KVS, Jan Goossens expressed the ambition to develop different ways to build connections, through cultural participation in Brussels. This effort involves highly open programming, with projects that vary in terms of form and objective, emerging out of a continuous dialogue with the artists, through exchanges and debates that resonate directly within the multicultural communities of Brussels and the political issues of the day, with the opening of the theatre to young creators to expand the cultural reach, and with artist residencies in the neighbourhoods and beyond, for example in the creative collaborations with the Congo and Palestine.

For the Friche Belle de Mai, Philippe Foulquié recalled the genesis of a project for the Marseille Frich, a crucial platform between the centre city and the more remote neighbourhoods, a creative place where the question of artistic freedom is central. As for the public, he talked about a proposal for a theatre project in Arabic that was received with "fervour" by the Arabic-speaking community of Marseille, a project interrupted by the closure of the European initiative that had provided funding up to that point. He recalled the difficulty of finding financing in line with his ambitions and more recently, after he had left the Frich, the security concerns that have left this city within the city an "entrenched camp". At the Festival d'Aix-en-Provence, the *Music in the City* project has adopted the process developed for many years by the Festival's socio-artistic services in neighbourhoods with low-income housing projects: after many experiences of shared creation, at Aix and Marseille, the partners decided to set aside the pre-established plans. Questions on the responsibility of the cultural world generated this new initiative: can we, through the act of creation, help reorient urban territories marked by precarity? The initiative is institutional and relies on a relation of trust with partners of long standing. But beyond this, Emmanuelle Taurines posed a

fundamental question: what place can the cultural institution take in these initiatives that are not about spectacle, that have no obligation in terms of producing a tangible result, but that require a level of energy and time that can sometimes be far greater than that required by the big projects? What purpose can they seek to serve, she asked, when the general consensus on artistic activity bears little relation to what is being attempted, for example, in the Savine neighbourhood?

Arnaud Théval incarnates the very image of the individual artist-creator, organising his project in an independent manner, allowing himself the freedom to redefine the objectives of social remediation assigned to the project by the city of Nantes, imposing his own mode of operation, his own rhythm and his own way of working within the territory concerned. He claims that the process, a collective and individual production under the name “Invisible”⁴, is a work of art unto itself for which the public presentation embraces all the established aesthetic codes – exhibition, opening, catalogue, publication – in a manner that explicitly positions all the participants as creators.

With “Didon et Enée” presented at the Theatre des Bouffes de Nord in Paris, Samuel Achache and Jeanne Candel have drawn upon an approach practiced for many years in their theatre work: the show is a collective creation that brings together, in this case, musicians and singers. The work is based on contributions from the musicians, with jazz and improvisation playing a major role. All participants in the project have the status of creator. In terms of the space, there is no orchestra pit: the entire group shares the stage. The rhythm is voluntarily slow, and on arrival the production revisits the work of Purcell with audacious joy.

As regards the participants, the populations are highly diverse but mostly come from urban areas. The clear and central ambition in many of the works is to embrace these groups in all their diversity and allow each and everyone to be a master of the process. This approach is designed to give the time, the space and a voice to everyone involved, and little by little to let emerge that which is meaningful to each of them in their creative adventure. In the case of the Welsh Opera’s project, since the participants are particularly fragile, the chorus includes others who are close (in terms of relation or care) to the special-needs students or patients hosted by the two participating institutions. This ensures the respect of all participants in the project.

The works can be more structured, as in the Lecce 2019 project or that of the Welsh Opera. Or they can be more informal, as is the case for the Aix Festival’s *Music in the City* programme or the *Invisible* project realised in Nantes by Arnaud Théval. And yet, all these experiences distinguish themselves from the participative projects of the cultural institutions, which are designed to achieve a specific outcome. Here, the concept and form of the different productions are primarily the result of a dialogue or debate between the persons involved. Airan Berg noted the use of the Internet in the town of Lecce to generate discussion and prompt a process of communal decision-making. The participants become accompanists, special contacts, or even referees when decisions are to be made. But the debate, the fact of listening and responding to one another, and the sharing of ideas are the living core of each of these projects.

⁴ For further information about this project, go to: www.arnaudtheval.com

4. The question of financing

This question could not be ignored. How indeed can one mobilise funding for projects that are by nature undefined in terms of their outcome, but yet require a lot of time and human resources? Other than with strong institutional support, the projects that go beyond the usual codes are not so easy to finance. Whether public or private, financial backers have a great deal of difficulty dealing with the unpredictable.

At the KVS, the board of directors approved the initiatives proposed by the management team, including the artistic collaborations in Kinshasa and Palestine, but it did not finance them. It was therefore necessary to find – beyond the cost of wages for running the theatre – the budgetary means to conduct these projects. Jan Goossens admitted that this was certainly a big challenge, but also a guarantee of complete artistic freedom.

Arnaud Théval spoke of his own individual efforts to find financing, considering that this, too, is a talent the artist must possess and exercise today. Rhian Hutchings talked of the difficulties she encountered when she sought to get funding for *Horizons*. She attributed this to the fact that the atypical nature of the project worried a lot of potential backers, foundations, art councils and sponsors.

Samuel Achache and Jeanne Candel said they had to provide a lot more guarantees than usual for *Le Crocodile trompeur/Didon et Enée* because of its adventurous profile, even though they had already been working on it for many years. Samuel Achache added that in the institutions, the qualifier of “emergent” – he says with humour that he has been qualified as such for more than 10 years – often serves as an excuse to reduce budgets for this type of project.

The debate then turned to the different types of financing and in particular to corporate sponsorship, which has increased considerably in recent years. Philippe Foulquié claimed that it is first and foremost a question of corporate publicity, while others noted the current tenuousness of public and private backers. Jan Goossens stated, however, that by developing bold artistic initiatives in Brussels, Kinshasa and Palestine, the KVS was able to attract different sponsors who, intrigued by the nature of the projects, spontaneously offered their support. Emmanuelle Taurines seconded this notion, alluding to recent discussions between the sponsorship services, the socio-artistic services and the foundation of a social backer intrigued by the initiative and interested in financing part of it.

Catherine Ferrant, in charge of sponsorship at Fondation Total, responded by talking of the cultural work accomplished by that foundation. The presence of Total is discrete, she said, its partnership deliberate, conscious and determined. The objective is not publicity, profitability or immediate visibility but rather the social connection. The foundation does not shy away from the emergent, since it finances experimental projects of the Aix Festival’s educational and socio-artistic services. A solid relationship of trust has developed with the cultural institutions that benefit from its support, she said.

Nonetheless, Arnaud Théval deeply regretted that corporate foundations do not take a greater interest in the emergent, preferring that which has already become institutional. He suggested they pay more

attention to the new artistic needs and venues, rather than almost exclusively reserving their support for the major cultural operators. Why not back the more atypical and innovative projects, and in particular those of individual artists or small structures? Why not help out initiatives of smaller scale, which often have comparable objectives?

Marie-Christine Bordeaux recalled that sponsorship remains a form of tax credit, which means less public money in the end and, in turn, less public debate on culture. For this reason, she called upon the corporate patrons: rather than support occasional initiatives, which are vulnerable to the potential defection of their backers, why not support, on the contrary, structural initiatives that promise true longevity? The debate on the question was lively and passionate, the points of view diverse, and their impact strongly felt.

Conclusion

We repeat here a word chosen by Marie-Christine Bordeaux in her final presentation, which characterises all the projects presented at the Symposium.

- Experimentation

The term “experimentation” clearly defines projects qualified as emergent: attempting something else, somewhere else, in some other way. But beyond this, it is the right to experiment that is the real question, especially in a time when the state of public finances and the growing prudence in private support makes experimentation a rare privilege. With the subject *Emergence(s)*, the Symposium reaffirmed that, in terms of cultural action, the right to time is essential: to be free to make mistakes, to go back to one’s initial choices, to regroup or branch off in new directions. It is a question of taking the time and engaging the institutions in their decisions, since it is a question of sacrificing the guarantees of visibility to mobilize means for the benefit of processes that are less visible and more random.

- Rupture

The cultural action has for many years adopted a position of reparation: re-establish bridges between the public and the cultural institutions, between the public and culture and creation. But the fundamental rupture does not lie there, according to Marie-Christine Bordeaux. It is more in the manner in which the art worlds are constructed, in the hyper-professionalisation and the specialisation of certain forms of art – this is certainly the case of theatre – that have severed a large part of the society from what is nonetheless fundamental to its existence: to make music, draw, paint, dance, create. This rupture obscures the intrinsically creative dimension of being human. The projects presented during the Symposium draw their meaning from this exact point. They develop an approach of restitution: a truly shared creative process that seeks to restore, to those who participate in it, the ability to reconnect with the practice of art forms and a universe of symbolic richness. These populations feel the need all the more for being so far removed. It is a manner of situating art and culture, not as a specialised professional realm set apart from society but rather as an area of practice and meaning that can and should be shared by all. It is an occasion to stop

stigmatising a part of the population perceived as being separate from society and that must be “brought back” to the cultural and artistic fold.

This rupture was tangible in the debate over “part-time performers”. Rather than being understood as a fundamental question of the place of culture and creation in French and European society, it is perceived by most citizens simply as a professional grievance by a very specific and relatively small group of workers. As a result, the majority of people do not feel any personal involvement in the matter, and even fewer feel the need to mobilise for a cause that they believe, mistakenly, is not their own. The question thus falls outside the margins of public debate.

- Economic dimension

This dimension is crucial, and the vivid exchanges spurred by the question bear witness to this fact. Beyond the difficulties expressed by all the participants in finding financing for their various projects, we retain the observations made by Jan Goossens for the KVS and Emmanuelle Taurines for the Festival d’Aix-en-Provence, who said that atypical projects can generate different interests and different financing, both in terms of partners and methods. The projects of Lecce and the Welsh Opera, Arnaud Théval added, also demonstrate that the best ambassadors, at all levels, are those who concretely work on the conception and development of their projects, and that here, too, creativity and innovation are key: mutualisation, micro-credits, crowd-funding and myriad other new formulas and initiatives that generate value.

Lastly, Marie-Christine Bordeaux listed three words that, she said, are at the heart of cultural mediation and cover all the experiences reported at the Symposium: justice, pertinence and rights

- Justice

The issue here is social justice. This concern inhabits the majority of projects presented, since their creators seek to render accessible that which is often not accessible, to restore a creative expression, an existence, a dignity to those they seek to reach. These projects, according to their different methods, each seek to weave a personal and unrestrained connection with the world of art and creation.

- Pertinence

The strongest projects are those that are deployed in the respect of the inhabitants and participants. The projects presented at the Symposium testify to the ambition to give a place to each person involved, both professional and amateur. The *Invisible* project by Arnaud Théval, the phases of *Lecce 2019*, the patient presence of the participants at the Festival d’Aix-en-Provence in the Savine neighbourhood, the care brought in the respect of the special-needs groups participating in the *Horizons* project, are all experiences that testify to a radical ambition to listen and respect.

Beyond this, the question of pertinence also applies to terminology: Emmanuelle Taurines noted, in the debate on financing, the difficulty of finding adequate words to describe these different projects. How, within a cultural institution and beyond, can we communicate with pertinence about initiatives that by their very nature tend towards the intangible and the imperceptible? With what vocabulary and on what

values can we construct their legitimacy, both internally and externally? The Symposium did not arrive at a clear answer to this question of vocabulary, a fascinating question that merits further study.

- Rights

The projects presented at these Symposia also touch on the fundamental question of the right to participate in cultural life: bringing to citizens the creative processes and practices, educating the young about culture and the arts. This is simply a matter of giving to people that to which they already have an intrinsic right. This ethical dimension of cultural mediation struck a deep chord during the two days of debate, and created the strongest ties between the projects, through the ambition to open up a vast space for listening and exchange. Without it ever being defined as a primary objective, there is in all of the projects, through the creative act itself, a patient reweaving of the social fabric to allow the emergence of new encounters and connections.

The issue of ethical challenges in cultural mediation, evoked several times during these sessions, will provide grist for fascinating exchanges at future editions of the Culture & Education Symposia. The suggestion was made by Marie-Christine Bordeaux, and seconded by Philippe Fanjas, that the subject merits further reflection, especially given that it equally concerns all the actors involved in actions of cultural mediation and shared creation. The film shown at the end of the session, on La Monnaie's *Sinbad* project during the 2013-2014 season – featuring more than 200 children, with the Monnaie children's chorus, youth chorus and two soloist singers – further confirmed the impression that the political and ethical objectives of this type of project need to be more fully examined. In the case of *Sinbad*, we are not speaking of an emergent project, and even less of an informal project. But the initiative, while carefully framed, seeks to be participative and to listen to children. It also seeks to address worldly issues, a major challenge in a city whose intercultural dimension was repeatedly noted by Jan Goossens. It has strongly mobilised the institution and at Aix-en-Provence raised numerous questions and exchanges – a theme to be continued.

See you again in 2015!

SYMPOSIUM PROGRAMME

Friday 27 June

10h30 – 13h30 Artists' approaches and creative processes

Opening of Symposium by Bernard Focroulle
Thematic introduction by Marie-Christine Bordeaux (*Professor of Communication – Stendhal University of Grenoble*)

11h00-11h30 Dialogue between Bernard Focroulle (*General Manager of the Festival d'Aix-en-Provence*) and Airan Berg (*artistic coordinator Lecce 2019*)

11h30-12h Dialogue between Arnaud Théval (*artist*) and Emmanuelle Taurines (*head of socio-artistic service, Festival d'Aix-en-Provence*)

12h15-12h45 Samuel Achache and Jeanne Candell (*stage directors*) - *Le Crocodile trompeur/Didon et Enée*

12h45-13h30 Discussion and debate, with conclusion by Marie-Christine Bordeaux

Saturday 28 June

10h30-12h15 Shaking up or nourishing the institution?

10h30-10h40 Looking back on a first day of discussions - Marie-Christine Bordeaux

10h40-11h Rhian Hutchings (*head of education, Welsh National Opera*) - *Horizons* project - Welsh National Opera

11h-11h20 Emmanuelle Taurines (*head of socio-cultural services, Festival d'Aix-en-Provence*) and Soly M'Bae (*director of the Sound Musical School – Marseille*) - *Music in the City* project - Festival d'Aix-en-Provence

11h30-12h15 Dialogue between Philippe Foulquié (*founder and former director of the Frich Belle de Mai - Marseille*) and Jan Goossens (*director of KVS - Brussels*)

12h15-12h45 Public debate

The debate focused on the impact of these informal approaches on the cultural institutions or the territories in which they are deployed. How to integrate them, how to draw nourishment from them, how to communicate about them? What to think about a sponsorship strategy around projects whose outcome cannot be predicted? How should the cultural institutions manage the risk represented by creative processes for which the result is voluntarily undefined? What impact do these projects have, or not, on the territories in which they take root?

12h45-13h00 **Closing of the Symposium** - Marie-Christine Bordeaux

15h00 **Screening of "Sinbad"**, opera project presented in 2014 by La Monnaie/De Munt, member of RESEO. Introduced by Linda Lovrovic (*education manager, La Monnaie*).

BIOGRAPHIES⁵

Marie-Christine Bordeaux

Professor of Communication at Stendhal University in Grenoble, Gresec researcher, in charge of cultural missions for the University of Grenoble and member of the High Council on Artistic Education, Marie-Christine Bordeaux specializes in cultural and scientific mediation, artistic and cultural education, and the broader forms of cultural democratisation. She is also involved in research on cooperation between the arts and sciences.

Airan Berg

Born in Tel Aviv, Airan Berg acquired experience in staging on Broadway as well as at the Salzburg Festival, before presenting his own productions at the Burgtheater in Vienna and the Schillertheater in Berlin. He next studied masked dance and shadow puppetry in Bali before founding, with Martina Winkel, *Theater ohne Grenzen* ("Theatre without borders"), as well as an international puppet-theatre festival for adults called *Die Macht de Staunens* ("The power of astonishment"). Artistic director of the Wiener Schauspielhaus, then of the Performing Arts of Linz09, including *Klangwolke09* and creative and educational projects such as "*I like to move it, move it!*"

He established several participative and creative projects in Istanbul, Burgos, Helsinki, Singapore and throughout Germany. Since 2012, he has been the main project director of Mannheim2020.
www.lecce2019.it

Arnaud Théval

Arnaud Théval was born in Nantes in 1971. He graduated in 1995 from the Ecole des Beaux-Arts of Nantes, and since 2011 has been a professor at the Ecole nationale supérieure d'architecture de paysage of Bordeaux.

"My artistic approach is more a process than the realisation of an object that you can put somewhere. It is constructed according to protocols engendered by and within the social contexts in which I immerse myself. Through texts and photographs, each process involves the persons encountered – myself included – so that these encounters engage in all areas of life and education and work, or so that they concern the various communities."

www.arnaudtheval.com

Samuel Achache

Samuel Achache was born in 1981 in Paris. He studied at the Conservatoire of the Fifth Arrondissement with Bruno Wacrenier and at the Conservatoire National Supérieur d'Art Dramatique until 2006 in the classes of Dominique Valadié, Nada Strancar, Muriel Mayette, Arpád Schilling, Philippe Adrien, Alain Françon, Mario Gonzales, among others. During this time, he performed in stage productions by Raphaëlle Bouchard and Thomas Quillardet of Copi's *Une visite inopportune*, Samuel Vittoz of David Harrower's *Des couteaux dans les poules*, Olivier Coulon-Jablonka of Pier Paolo Pasolini's *Calderon*, and Jeanne Candel's dance creation *Icare*. In the theatre, he performed with D'ores et Déjà in stage productions by Sebastien Davis of *Thyeste 1947* (based on Seneca), Sylvain Creuzevault of Brecht's *Baal* in 2006, *Le Père Tralalère* in 2007-2011, *Notre Terreur* in 2009-2011, and Antoine Cegarra's production of *Wald* in 2008. He also played in Arpad Shilling's staging of *Père courage* in 2008, Vincent Macaigne's production of *Au moins j'aurais laissé un beau cadavre* based on Shakespeare's *Hamlet* in 2011 and Arthur Igual's production of Stravinsky's *Sacre de printemps* in 2012. He danced in *L'Imprudence*, choreography by Isabelle Catalan in 2007. In cinema, he played in *Ti amo*, a short film by Franco Lolli in 2006, in *L'herisson*, a feature film by Mona Achache in 2008, and in *Carlos*, a feature film by Olivier Assayas in 2009. In 2013, with Jeanne Candel, he jointly staged *Le Crocodile Trompeur/Didon et Enée*, dramatic opera by Henry Purcell, at the Theatre des Bouffes du Nord. He is currently associate artist at the Theatre des Bouffes du Nord and at the Theatre Garonne in Toulouse, and is part of the artistic group CDN de Valence. His future projects include the development of comic opera productions.

www.bouffesdunord.com/fr/saison/.../le-crocodile-trompeur-didon-et-enee...

Jeanne Candel

Stage director and actress Jeanne Candel was born in Toulouse in 1979.

After obtaining a degree in contemporary literature, in 2002 she entered the Conservatoire National Supérieur d'Art Dramatique, where she worked with Andrzej Seweryn, Joël Jouanneau, Muriel Mayette, Philippe Adrien, Mario Gonzalès and Arpád Schilling.

Since 2006, she has worked regularly with Kretakör and Arpád Schilling, with whom she created 4 shows. Jose Alfarroba invited her to take residence at the Theatre de Vanves to create and jointly write with the actors of La Vie Brève their first show: *Robert Plankett* (Artdanthé 2010). He also asked her to coordinate *Montre-moi ta Pina*, an evening dedicated to Pina Bausch in January 2010. During the summer of 2010, she directed her second creation *Nous brûlons* with La Vie Brève in the context of "Un festival à Villeréal". In November 2010, she co-directed *Villégiature*

⁵ By order of appearance in the Symposium programme

with Thomas Quillardet from the CDN in Limoges. In July 2012, she directed *Some kind of monster*, ‘a creation for 5 actors on a tennis court’ in the context of “Un festival à Villeréal”.

In January 2013, she co-directed with Samuel Achache *Le Crocodile Trompeur/Didon et Enée*, a dramatic opera based on Henry Purcell and other materials at the Theatre des Bouffes du Nord.

She is currently associate artist at the Théâtre de la Cité Internationale, the Théâtre Garonne in Toulouse and Bouffes du Nord in Paris. Since May 2014, she has been a member of the CDN de Valence.

Jeanne Candel’s future plans include comic opera projects.

Rhian Hutchings

Rhian Hutchings is the Youth and Community Director of the Welsh National Opera.

She was born in Newport, Gwent, studied at the Royal Welsh College of Music and Drama, and has been working in opera for the last decade. She spent three years as a staff director at the English National Opera, before becoming a freelance director, working with a wide range of companies from Opera North and Garsington Opera to Music in the Round and New Youth Opera.

Rhian’s career choices have been led by her passion for new opera. She began her association with the Welsh National Opera in 2003 when she ran the commissioning process for *The Tailor’s Daughter*, which was performed by the Welsh National Youth Opera in 2005. While leading Youth and Community for the Welsh National Opera she has commissioned a range of operas for young people and community participants, overseen the youth and community strands, and created WNO Extra, a bespoke insight programme. She is also project lead for Artworks Cymru, a research project exploring how artists train to work in participatory settings, and chair of the RESEO steering group.

www.wno.org.uk

Philippe Foulquié

After studying medicine and sociology, Philippe Foulquié left university to devote himself to theatre and other cultural projects.

He became a cultural facilitator in the Parisian “banlieue”, administrator of theatre companies, then director of a national organization for puppetry.

He returned to the south of France to direct a puppet-theatre festival, then at the request of the city of Marseille, he founded the Massalia theatre, France’s first permanent puppet theatre (1987), which he directed until the end of 2011.

He also founded Système Friche Theatre (1990) and Friche Belle de Mai (1992), which he directed until 2010-2011.

He is currently a cultural consultant for various local groups.

www.lafriche.org

Jan Goossens

Jan Goossens (1971) studied literature and philosophy in Antwerp, Leuven and London. He started working in the performing arts in 1991 under Gerard Mortier at the Brussels Opera House La Monnaie, where he first met American director Peter Sellars.

In the nineties, Jan Goossens worked as an assistant and dramaturge with artists such as Brussels choreographer Wim Vandekeybus, German director Peter Zadek at the Salzburg Festival, and then for three years with Peter Sellars on contemporary opera productions in London, Paris and Amsterdam. Peter Sellars’ intercultural work (at the University of California, at the LA and Adelaide Festivals) has been a major source of inspiration ever since.

Jan Goossens has been the artistic director of the Brussels city theatre KVS since 2001. Together with his team he has established an artistic project that embraces the diversity of Brussels, the Belgian and European capital, and a city of many minorities and languages. KVS wants to make an artistic contribution to the intercultural city of the future, through development of a contemporary European repertoire, exchanges with major French-speaking theatres in the city, and intense collaborations with artists from the Arab, African and other communities in the city.

Since 2005 KVS has also been very active in Kinshasa and other parts of Africa. KVS activities have included structural support for individual artists and their companies, co-productions with these artists, and also the organisation of an annual and international performing arts festival, Connexion Kin.

www.kvs.be