CO-ART PROJECT

MAY 2022 TO MARCH 2023

PEDAGOGICAL BOOKLET



PRODUCED BY MUSIQUES DE L'ÉBÈNE & LA CALLE BAILA

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FOREWORD

This pedagogical booklet was compiled as part of the Co-Art project by the associations Musiques de l'Ebène and La Calle Baila.

This document is intended for cultural or artistic structures wishing to work with audiences, whether disadvantaged or not, for whom artistic practice is presented here as a vector of inclusion, connection and enhancement.

The associative and artistic structures wishing to engage in a collaborative European project, focused on disadvantaged or marginalized audiences, in rural or urban areas, will find in this pedagogical booklet, an account of collaboration and experience, enriched by the methodological input developed during the action.

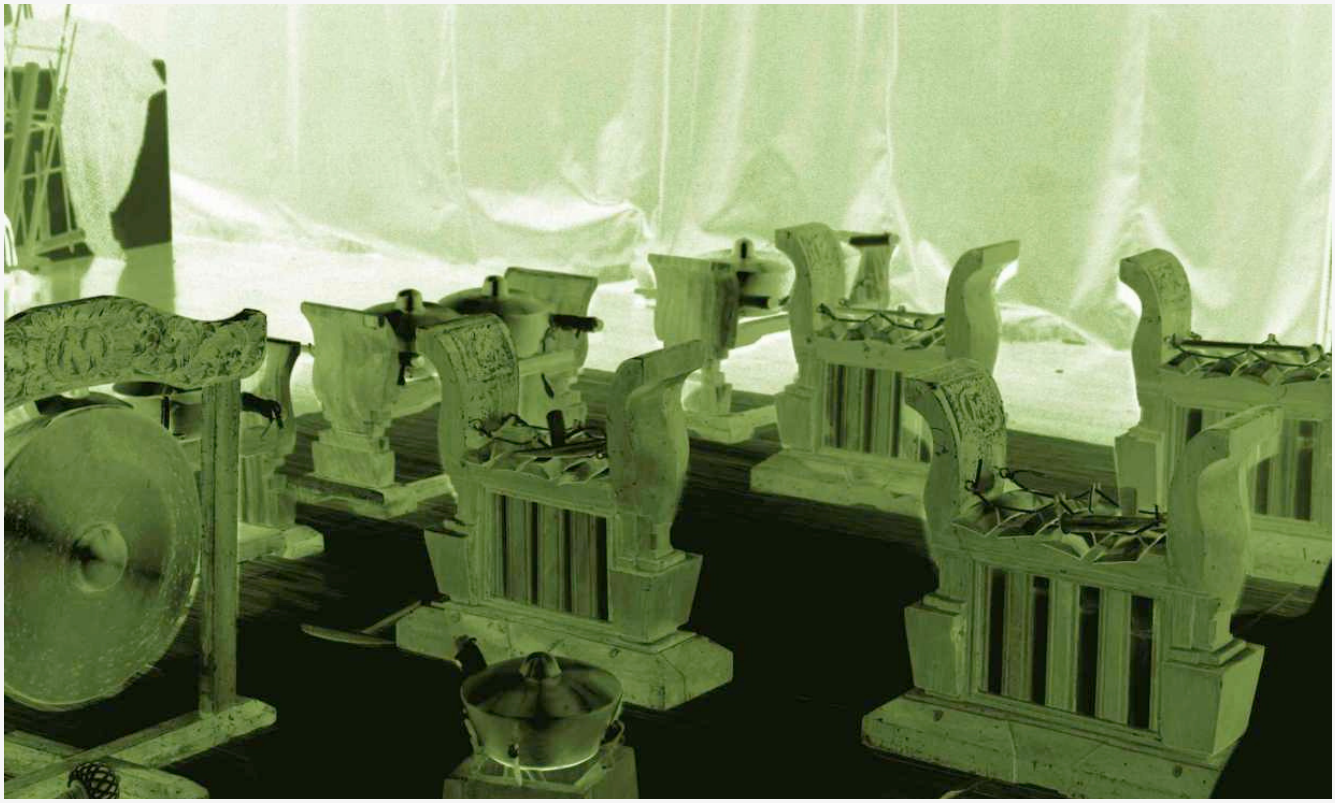
THE CO-ART PROJECT

In 2019, during a study trip to Valencia, Michel Dahan met Eva Moreno and Pilar Cambronero from the association La Calle Baila. As both organisations were aware of the Erasmus+ scheme, the idea was born to engage in a first collaboration based on the exchange of experiences. A program of joint actions was then set up from May 2022 to March 2023: two transnational meetings for the exchange of practices and the transfer of artistic, cultural and pedagogical knowledge; four multidisciplinary collective artistic practice workshops; administrative management and implementation activities (coordination, logistics, assessment and evaluation); the production of a pedagogical booklet; and finally, communication and dissemination actions.

The objectives of the project are:

- to constitute a first step of cooperation and development of project management skills on a European scale,
- to improve the quality of the pedagogical actions of the intervening artists within the two structures, in the direction of adult audiences,
- to involve disadvantaged audiences (rural population and Roma population),
- to bring a European dimension to the local territories concerned, in this case the North of Côte-d'Or in France and the Cabanyal district in Valencia, Spain.

MUSIQUES DE L'ÉBÈNE



BRINGING CULTURES AND ARTS CLOSER TOGETHER THROUGH THE COLLECTIVE PRACTICE OF MUSIC, THEATER AND DANCE

The association was created in 1995 in Pantin in Seine-Saint-Denis (Ile-de-France). It develops cultural, artistic and pedagogical activities, bringing cultures and arts closer together, through the collective practice of music (gamelan - instrumental ensemble from Southeast Asia - and polyrhythmic choral singing ketjak), theater and dance , through the use of new educational tools, through world music and the creation of contemporary works inspired by it.

Wishing to promote access to artistic practices for all and to encourage the integration of disadvantaged people, the association has been carrying out, since its creation, collective, participative, multidisciplinary and intergenerational educational actions: artistic workshops, music shows, concerts-animations, conferences, multimedia installations, ethnographic video productions on the arts in context.

LA CALLE BAILA



PROMOTING SOCIAL INCLUSION THROUGH FLAMENCO AND SPANISH DANCE

The Spanish non-profit association LA CALLE BAILA was founded in 2013 with the aim of promoting social inclusion through flamenco and Spanish dance, particularly among young people and women at risk of social exclusion. Since 2018, the association has been dedicated to a mission carried out within the framework of the project "A QUELAR", an artistic creation for children and young people of Roma origin from the neighbourhoods of Cabanyal in Valencia and Ciudad Jardín de Riba-Roja de Túria.

Its main activities are:

- the organisation of conferences, video forums, courses, workshops, meetings, master classes, competitions, documentaries, etc,
- the implementation of socio-cultural projects contributing to the cohesion and social integration of the Roma community, through the respect of its culture and traditions.

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THE PEDAGOGICAL TEAMS

EVA MORENO

Director, choreographer and dramaturge. Graduated in dance (choreography) with honours from the HFS, Ernst Busch Conservatory of Dramatic Art, Berlin. She collaborated with the most important flamenco and Spanish dance choreographers of the 90s, but her ten-year experience at the Ballet Antonio Gades was decisive for her penchant for choreography and directing. In 2004, she founded the company EXTREMUS DANZA with which she created the award-winning work Wall with Wall. Since 2012, she has combined her work as a dance teacher and choreographer with the direction of the social inclusion project ¡A QUELAR! In 2015, she created the work Princesas o comerse la vida, in 2017 Lakata, a sensory experience and, in 2018, the performance Som Cabanyal, within the project ¡A QUELAR! Cabanyal.

LIDIA REYES

Dancer, teacher and choreographer, graduated in flamenco pedagogy. She currently dances in tablaos such as Arco de Cuchilleros or Candela in Madrid; La bulería and Café del Duende in Valencia and is a teacher of Spanish dance and flamenco. She has participated in various shows such as those of the Rubén Molina company at the Théâtre du Marais, of Fernando Romero at the Valle-Inclán Theatre and of Javier Latorre. She has danced as a soloist in the Círculo de Bellas Artes de Córdoba and as a choreographer and principal dancer in the Musical Bienvenido Mr. Marshall at the Teatro Principal inValencia and in the creation Y Olé produced by the Théâtre National de Chaillot in Paris. She has also been a star dancer in the zarzuelas "La verbena de la paloma" and "Doña Francisquita" at the Gran Teatro in Córdoba and in the tribute to Julio Romeo de Torres at the Gran Teatro in Córdoba.

MANUEL REYES

Guitarist. He began his guitar studies at the age of 9 in a rondalla and at the age of 12, under the direction of Ricardo Esteve, he discovered flamenco to which he dedicated his studies. He has performed in various shows and festivals: Martín Vargas and his ballet, José Porcel, Francisco Mesa "El Nano", Javier Zamora, Isabel Julve, Lidón Patiño, Niño de Aurora, Jorge Pardo (at the III Festival of Jazz and World Music in the city of Segorbe), in jazz bands with Rafa Navarro, Francisco Blanco "Latino" (performances in Jerusalem and Belén, 2005), Chiquito de la Calzada and Pastora Soler (performances on television), in the company Manuel Serena, recordings on the CD of Xavier de Bétera "Empremtes". He currently collaborates with the group Reina Roja and is a regular guitarist in different tablaos in Valencia such as Café del Duende or Palosanto.

JUANMA MAYA

Flamenco singer. He has shared the stage with Enrique Morente, Diego el Cigala, Duquende, Montse Cortés and Dani Navarro, among other artists. Since 2017, he has been part of the Flamenco Temple company, as well as that of Manuel Serena and Manuela Morales with the show CICATRICES. He works regularly in tablaos such as La Buleria and Café del Duende, in Valencia, and on different stages where he has accompanied great dancers. He is a teacher of palmas and flamenco singing lessons.

MICHEL DAHAN

Multi-instrumentalist musician and teacher, actor, author and video maker. He has been carrying out his artistic and pedagogical projects since 1995 within the association Musiques de l'ébène. After studying classical music (first prize in guitar) and pedagogy (Willems music education diploma), he studied baroque music and the viola da gamba. He then studied gamelan in Europe and the United States, perfected his skills at the Indonesian Arts College in Surakarta (Java) and completed his training in Bali with the study of polyrhythmic ketjak songs and angklung gamelan - a ritual instrumental ensemble.
He is the author of several tales and musical shows that have been widely performed in French theaters, including "Tout le Monde au Bestiaire - La Fontaine / Pilpaï", his latest creation currently being broadcast.
He has directed numerous short video reports on music and dance, including "Bali - The Art of the Offering" and "The Childhood of Art", which complement his multimedia, pedagogical and artistic projects.

KADEK PUSPASARI

Dancer, choreographer and teacher. Born in Bali into a family of renowned artists, she began studying classical Balinese and Javanese dance at the age of 6, followed by contemporary dance. Since 2009, she has been regularly involved in educational and artistic projects produced by Musiques de l'ébène. She arrived in France in 2005 and has had an international career performing on all four continents. She has been appointed twice by the Indonesian government as an ambassador of Indonesian arts and has been sent to Saudi Arabia and South Korea. She regularly conducts workshops in Indonesia and France.

ROXANNE DAVIDSON

Actress-educator. In 2019, she joined the association Musiques de l'ébène for the creation of the show Tout Le Monde au Bestiaire - La Fontaine / Pilpaï, and leads multidisciplinary artistic workshops in collaboration with Kadek Puspasari and Michel Dahan. Originally from Ile-de-France, she began her theatrical studies at the Conservatoire de Suresnes and perfected her skills at the Conservatoire à Rayonnement Régional d'Aubervilliers where she also trained in dance and singing. She completed her training with a degree in psychology at the University of Nanterre.



EDUCATIONAL OBSERVATION

TWO STRUCTURES WITH COMPLEMENTARY APPROACHES

The two associations are complementary in their modes of action. However, if the cultural, artistic and educational proposals of La Calle Baila resonate directly with the local population - in particular with the Roma community of the Cabanyal district and its intimate and secular relationship with flamenco - it is different for the association Musiques de l'ébène, which wishes to confront the audience of all origins with a cultural and artistic world so distant that it appears strange and foreign to each one of us, such as gamelan, but also ketjak vocal polyrhythms. It is a question of shifting the tempered Western ear, of surprising aesthetically, of discovering centuries-old functional arts, structuring the daily life of a population living at the other end of the world.

This is so that in our diversity, we all find ourselves at the same level of candour and curiosity; but also because we find in the artistic practices of this region of the world, three qualities that guide all our projects: artistic multidisciplinarity, collective practice and intergenerational participation. Finally, it is about provoking the desire to participate actively and to live an experience without the need to be initiated or trained in advance.

PEDAGOGICAL APPROACH

THREE KEY PRINCIPLES AT THE HEART OF THE PRACTICES OF THE TWO STRUCTURES AS THE BASIS OF EXCHANGES AND KNOWLEDGE TRANSFERS

- **ARTISTIC MULTIDISCIPLINARITY**
- **COLLECTIVE PRACTICE**
- **INTERGENERATIONAL PARTICIPATION**

Multidisciplinarity
Music, dance and theatre

The multidisciplinary workshop aims to offer each participant the opportunity to find, at the very least, a mode of artistic representation that will touch them and encourage them to become actively involved. Usually lasting two hours, it is split into several parts - music, dance, theatre (for Musiques de l'ébène) or dance, guitar and singing (for La Calle Baila). This is to maintain or reactivate the concentration, interest and mobilisation of the participants. The last part, which leads to the coordinated play of the disciplines, allows for a synthetic result that enhances the efforts made by the group.

Collective practice

If there is still a need to demonstrate the interest of collective artistic practice, which is nowadays commonly used in all fields of learning, we shall retain here four points of high added value, in the contexts of intervention that concern us:

- the need to build or consolidate social links,
- to allow participation at various levels of competence in order to obtain a rewarding result,
- to encourage communication and the transmission of knowledge,
- to create the framework for an interdisciplinary dialogue.

Intergenerational participation

By encouraging a mix of genders, origins, and generations, we wish to contribute to reducing the structural and social inequalities that we are all confronted with. These criteria, which are envisaged as much as possible in our workshops, aim to summon our differences to enrich our field of imagination and stimulate our creativity, as well as to note our affinities to break down preconceptions.

THE TARGET AUDIENCES

DISABLED OR DISADVANTAGED AUDIENCES; PEOPLE FROM ISOLATED RURAL AREAS OR IN SITUATION OF EXCLUSION



The Nord Côte-d'Or is one of the areas classified as hyper-rural: low density, geographical isolation, ageing population, low financial resources, lack of facilities and services.

The Cabanyal district in Valencia suffers from a high number of social exclusion situations, with cultural and class divides. The educational level in the neighbourhood is also relatively low, especially among women.

The needs of the audience involved are related to the very dynamics of exclusion: lack of social links, geographical and cultural isolation, and low self-esteem.

OBJECTIVES TO MEET THE NEEDS OF BOTH AUDIENCES

- BREAKING DOWN THE ISOLATION CAUSED BY AGE OR GENDER
- REBUILDING THE SOCIAL BOND, THROUGH CONVIVIALITY, RESPECT FOR DIFFERENCES, LISTENING AND ATTENTION
- PROVIDING WELLNESS SPACES WHERE THE BODY TAKES A CENTRAL PLACE



METHODOLOGY

IMPLEMENTATION PHASES

PHASES	LOCATIONS	PERIODS
PHASE #1 WORKSHOP "CO-CONSTRUCTION"	PANTIN - ILE DE FRANCE	JUNE 2022
PHASE #2 AUDIENCE RECRUITMENT	CHÂTILLONNAIS VALENCIA	AUG/SEPT 2022 NOV/DEC 2022
PHASE #3 CONDUCTING THE WORKSHOPS	CHÂTILLONNAIS VALENCIA	SEPTEMBER 2022 DECEMBER 2022
PHASE #4 AUDIENCE MONITORING	CHÂTILLONNAIS VALENCIA	JANUARY 2023 JANUARY 2023



PHASE #1

WORKSHOP "CO-CONSTRUCTION"
MUSIQUES DE L'ÉBÈNE / LA CALLE BAILA

A first transnational meeting to exchange practices and transfer knowledge was organised by Musiques de l'ébène, at the start of the project, in June 2022, in Pantin (France). It enabled the discovery and understanding of the respective artistic and cultural worlds of the two structures. It also allowed to share the tools and pedagogical practices implemented by each partner. This meeting thus constituted a pedagogical preparation for the realization of the transnational workshops.

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The programme was divided into three parts:

- knowledge and sharing of artistic worlds,
- knowledge and sharing of pedagogical tools and methods,
- collective preparation of intervention protocols based on the pedagogical approaches at the heart of the partners' educational actions (cf. The pedagogical approach on p9).

PHASE #2







AUDIENCE RECRUITMENT

MUSIQUES DE L'ÉBÈNE RECRUITMENT IN THE VILLAGES OF THE CHÂTILLONNAIS

In order to form a group, we launched a call for participation in the form of a paper and digital flyer. We recruited people from the surrounding villages, within a radius of 20 km from the multi-purpose hall in Montigny-sur-Aube, where we organised the workshops.
Taking into account the customs and social practices in rural areas, we established a distribution plan via:

- posters in local shops, bus shelters and municipal signs,
- our presence at local events (craft markets, local flee markets, etc.),
- contacts with the presidents of local associations,
- the local newspaper (Le Châtillonnais) and the internet platform of the Châtillon-sur-Seine tourist office.

The most successful strategy was direct contact by telephone and then face-to-face with the local associations, as this made it possible to establish a relationship of trust by explaining the approach and breaking down preconceptions that limited participation.
During our meetings, after each detailed presentation of the project, it was necessary to reassure the association leaders about:

- the capacity of the local audience to participate actively in an artistic project,
- our flexibility and adaptability with regard to the age of the participants, most of whom were seniors,
- our flexibility and adaptability with regard to the inexperience of the artistic practice for the great majority of the audience,
- the accessibility of our proposal,
- the absence of pre-requisites,
- the freedom for each person to invest at his or her own level,
- the absence of an expected artistic result.

LA CALLE BAILA
A RECRUITMENT IN THE HEART OF THE CABANYAL DISTRICT IN VALENCIA

La Calle Baila organised a weekly flamenco dance workshop for Roma women in the Cabanyal neighbourhood from September to November 2022. This enabled them to raise awareness among a group of six women and then to invite them directly to participate in the collective workshops of the Co-Art project.

In November 2022, meetings were also held with various organisations:

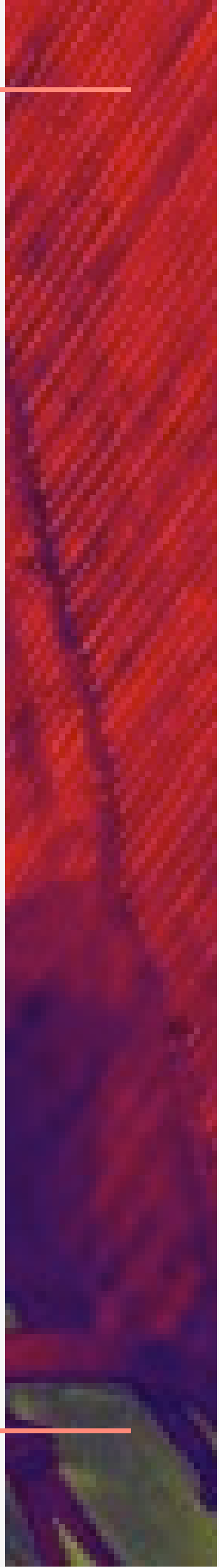
- Parents' Associations of CEIP el GRAO and CEIP les ARENES,
- Brufol Association,
- Social Services,
- Representatives of DelMar artists' residences,
- Santiago Zone Promoters, collective meeting space.

In December 2022, flyers were distributed in emblematic cultural places in the Cabanyal district (EL TEM Theatre, María Carbonell Dance School, Ateneo Marítimo, Musical Society, Palo Santo Tablao flamenco, in schools and educational institutes (Les Arenes, Santiago Apóstol, IES el GRAO) and in the Popular University of Cabanyal.

The project was also publicised through the different social networks of La Calle Baila, Facebook and Instagram.

Little autonomy and great dependence on their cultural group characterise the Roma women of the Cabanyal neighbourhood. They have no experience in using open and intercultural living spaces. For this reason, it was important for the women of the group to get to know each other. It was also necessary to:

- know all the participants in their personal and social reality. This means listening to them, asking them about their interests and motivations and trying to discover the particularities of each one,
- support the participants whenever they needed it,
- take advantage of the workshops to favour networks and synergies between the women participants in order to create links and alliances between them that will help them to change their reality.





COMPOSITION OF THE TWO GROUPS FORMED LOCALLY FOLLOWING THE RECRUITMENTS

LOCATION & DATE	NUMBER	AGE & GENDER
LE CHÂTILLONNAIS - FRANCE SEPTEMBER 2022	15 PEOPLE	80% OVER 65 YEARS OLD - 80% OF WOMEN
VALENCIA - SPAIN DECEMBER 2022	20 PEOPLE	INTERGENERATIONAL WOMEN'S AUDIENCE

PHASE #3

CONDUCTING THE WORKSHOPS
THE CHÂTILLONNAIS -FRANCE

As an introduction to the workshops, we presented the artistic and cultural worlds of the two associations, using ethnographic video documents, giving rise to an initial exchange.
A round table discussion then allowed everyone to express their motivations.

MORNING WORKSHOP - around gamelan, dance and theatre.

An organological presentation of the Gamelan instrumental ensemble and a demonstration of the timbral diversity of each section was given.

An excerpt from a Balinese dance usually coordinated with gamelan music was performed.

The participants were then invited to take a position on the instruments or to become aware of the dance movements.

Some participants found it difficult to adapt to the "cross-legged" position usually used at the instruments, which was very uncomfortable. The solution found was to provide instruments that would allow the sitting position to be maintained for those who wished to do so.

As the session did not present any other difficulties, we were able to emphasise the pleasure of playing and dancing with careful rhythmic and melodic coordination.

The workshop ended with a collective reading and staging of a fable by La Fontaine "La Cigale et la Fourmi".

AFTERNOON WORKSHOP - flamenco, dance, guitar and singing.

The workshop was designed for an audience, without previous knowledge, wishing to discover the culture and art of flamenco dance and with limited mobility for the most part.

Exercises were first proposed in a sitting position and by clapping, in order to adapt to the physical capacities of the group of participants.

A demonstration by the two dancers invited any participants who wished to join them.

A series of exercises followed, culminating in a group choreography accompanied by a guitarist and a singer.



The introduction to the artistic practice workshops varied considerably due to the language barrier observed within the group. The Spanish coordinator was responsible for presenting the project, the workshops and the Calle Baila team in bilingual, and then the association Musiques de l'ébène and its team, after which she organised a round table discussion which allowed each participant to express her motivations.

VALENCIA - SPAIN

MORNING WORKSHOP - around flamenco, dance, guitar and singing.

The workshop started with a synthetic presentation of the history of flamenco.

Two styles were chosen and proposed in the workshop: alegrías and tangos.

Then the collective dance practice session took place accompanied by a guitarist and a singer, in several stages:

- body warm-up, technical exercises in hand and arm movements,
- body marking and positioning,
- technical exercises,
- movements, final choreography,
- stretching.

AFTERNOON WORKSHOP - around ketjak polyrhythmic singing, dance and theatre.

The workshop started with the screening of an original ethnographic document filmed in situ by Michel Dahan on Balinese polyrhythmic vocal singing, called ketjak - a complex musical genre consisting of a few onomatopoeia.

The group was then invited to share their impressions.

This was followed by a music and dance session using the same technique: phonomimics by clapping hands, to allow the group of Roma women, used to this practice in their own culture, to easily enter the game.

In order to synthesise the exercises, the session ended with a fable by La Fontaine, "The Cicada and the Ant", translated into Spanish, slammed collectively, put into space and staged.

PHASE #4

AUDIENCES MONITORING
SUSTAINING THE RELATIONSHIP

In addition to the workshops, the partners decided to organise two additional meetings, at the end of the project, with the local participants; one in Veuxhaulles-sur-Aube in Côte-d'Or for the association Musiques de l'Ebène, and the other in Valencia for the association La Calle Baila.

They enabled us to:

- maintain the link established during the workshops,
- review the progress of the European project by presenting the respective results of the workshops, in particular by means of video and photo material,
- increase awareness of the flamenco world and the social realities of the Roma population of Valencia for the audience of the Châtillonnais,
- contribute to the maintenance of a space of words, exchanges and meetings for the group of Roma women,
- contribute to a feeling of European belonging by exchanging on the social realities of the two territories/audiences,
- maintain the relationship by offering new meetings beyond the project end date.

The respective mobilisation and participation of the two groups in these meetings and exchange times were a positive evaluation point of the action. They confirmed the curiosity and interest of the approach proposed jointly by the two partner structures.

CONCLUSION

IMPACT ASSESSMENT
& FUTURE STEPS IN OUR COLLABORATION

Through this project, the artists were able to develop their pedagogical skills and their abilities (adaptation, listening, empathy, etc.) to act in new contexts (transnational and intercultural), requiring to adapt to audiences with specific needs.
The pedagogical proposal through its artistic form contributed to break the isolation of the people who were involved in our collective workshops (elderly people, Roma women) by opening them a space of active participation, links and conviviality.
The close relationship that has been established with the participants will be maintained, beyond this project, by proposing new actions and regular invitations to come and share times of meetings and exchanges within bot teams.
Thus, this experience allows us to imagine an extension of our collaboration both between our two associations and with the audiences wishing to establish a continuous link and to get fully involved.



THE TWO PARTNER TEAMS

ASSOCIATION MUSIQUES DE L'ÉBÈNE



MICHEL DAHAN
MUSICIAN & AUTHOR



KADEK PUSPASARI
DANCER & CHOREOGRAPHER



ROXANNE DAVIDSON
ACTRESS-EDUCATOR



KIMBAO THUDOR
COMMUNICATION OFFICER

ASSOCIATION LA CALLE BAILA



EVA MORENO
DANCER & CHOREOGRAPHER



LIDIA REYES
DANCER & CHOREOGRAPHER



PILAR CAMBRONERO
ADMINISTRATOR



JUANMA MAYA
SINGER



MANUEL REYES
GUITARIST



IRENE VIEJO
SOCIAL WORKER

RESOURCES

WEB AND SOCIAL NETWORKS

MUSIQUES DE L'ÉBÈNE
musiquesdelebene.com / facebook.com/musiquesdelebene

LA CALLE BAILA
extremusdanza.es / facebook.com/EXTREMUSDANZA

MORE INFORMATION
American Gamelan Institut gamelan.org
aquelarflamenco.com
flamenco.plus

VIDEO OF THE PROJECT

Video 28' YouTube Part1 / YouTube Part2
Interviews with team members and excerpts from the artistic workshop sessions

Bibliography (not exhaustive)

GAMELAN

Niel Sorell - A guide to the gamelan, Faber & Faber - An introduction to the history, music and instruments of the gamelan, this book describes how the gamelan is made and its influence on Western composers. Its publication ties-in with the Festival of the Gamelan, held on London's South Bank in July/August 1990.

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Catherine Basset, Musiques de Bali à Java - L'ordre et la fête - Collection CITÉ DE LA MUSIQUE - ACTES SUD

FLAMENCO

Bernal Montesinos, Andrés. Origen y evolución del flamenco, Ediciones Península - This book is very useful for those who want to learn and study this art.

Gamboa, José Manuel. Una historia del flamenco, Espasa Editorial
It is an essential manual of flamenco. The creators, singing, their music, dance, playing, as well as the different instruments such as the guitar, piano, cajón, as well as flamenco, discography, dramaturgy, etc., are not forgotten.

Grimaldos, Alfredo. Historia social del flamenco, Península-Atalaya, Grupo Planeta - Origins and development of flamenco in one of its most authentic cradles.

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CO-ART