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# LABS, PROGRAMME AND SESSIONS



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activities for  
vulnerable groups





# **Introspection Music Experience**

Labs, programme and sessions

2020

## **Introspection Music Experience (IME)**

### **Labs, programme and sessions**

#### PROJECT PARTNERS:

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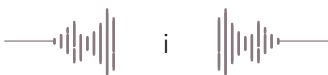
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# WHY MUSIC?





**Learning about the world is human nature; our cultural expressions reflect what we know about the world, and the more diverse experiences we learn from, a more complete definition of the world we will have. Music diversity leads to richer and more meaningful life experiences for all.**

Music is universal and it is one of the most popular forms of art nowadays. All cultures listen to music. Music is as old as the human history and it has the power to take us on a journey to the world around the artist, but also within the artist: through music it is easier to talk about feelings and emotions, and for the same reason, some artists as Meg Hutchinson choose music to talk about their mental health problems since music supports understanding and acceptance.

Recently, some changes have supported the incorporation of artists with mental health challenges into the music scene, and one of them is the new approach of Recovery, where the symptoms are not eliminated and the person do not have to fit into a rigid world, but live with the symptoms and rebuild his life. In this new context, mental illness, and its alternative way of seeing the world, is understood as a creative advantage. However, people suffering from mental health problems usually do not have access to the music sector to tell their stories, and the music sector and song-writers do not have access to people with mental health challenges' alternative inner worlds and stories. The results are non-realistic songs about a romantic concept of madness, which also fails in representing diversity.



Introspection Music Experience (IME) not only seeks to support the music sector by promoting emerging artists, it will also capture captivating, vibrant and authentic stories coming from the grassroots (people suffering from mental health issues themselves), and usually not accessible to the public, to keep music diversity alive. It is clear that music can contribute to Mental Health however IME project wants to demonstrate that mental illness can also contribute to the music sector.

This project involves:

- Emerging artists from the music sector (referring in the project as "emerging artists" or just "artists")
- Composers with experience of living with schizophrenia or other mental health challenges (referring in the project as "composers") who inspire artists through co-production practices.

Serious mental illness appears in all countries, it has no distinction between men and women or between social classes, more than 6 million people suffer from it in Europe, but still it remains as the Great Unknown, surrounded by stereotypes.







Why this collaborative approach between composers and emerging artists?

Historically, creativity has been linked to madness. There are many examples of artistic creators who, like Hugo Wolf or Robert Schumann, lived with mental illness. However, and based on more recent studies on creativity and mental illness (Creativity and mental health: A profile of writers and musicians, 2007; Flight of Wonder: an investigation of scientific creativity, 2014), this connection could be merely speculative: There are creative people with mental illness, but as a general rule, creative people do not suffer from mental health issues. Creative people just have creative processes that differ from those of the rest of us. For example, in his book Flight of Wonder, Albert Rothenberg interviews 45 people awarded with the Nobel Prize about their creative processes and none of them suffer from mental illness. Likewise, it is accepted that a certain level of mental stability is needed to produce creative results. In other words, the link between creativity and madness could not only be fictitious, instead what could be linked would be creativity and mental health.

Alternatively, the experience of living with or having suffered from schizophrenia or obsessive-compulsive disorders involves not only episodes of intense motivation, conviction and self-centeredness, but also brings an unconventional vision of reality, which could become a good source of imagination and inspiration towards new discoveries and breakthroughs. Additionally, people living with mental illness escape the social or cultural constraints and they tend to move away from the socially established, general convictions or conformities and these could also trigger creativity.

Following this approach, IME aims at bringing both parts of the creative process together for an unprecedented artistic collaboration: Extremely creative individuals (emerging artists) and the unconventionality and inspiration (composers). It will create the necessary conditions for a musical creation without constrictions, where we will create poetry deeply rooted in the reality of living with mental health issues.



WHICH ARE  
THE  
PURPOSES?





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RECONSIDERATION OF THE  
CREATIVE PROCESS

OPENING THE DIALOGUE ON  
MENTAL ILLNESS

REFLECTION UPON NON-  
MAINSTREAM EXPERIENCES





MUTUAL LEARNING

CONCEPTUALIZATION OF  
EXPERIENCES

EVOKING EMOTIONS AND  
CONNECTING THEM WITH  
MUSIC



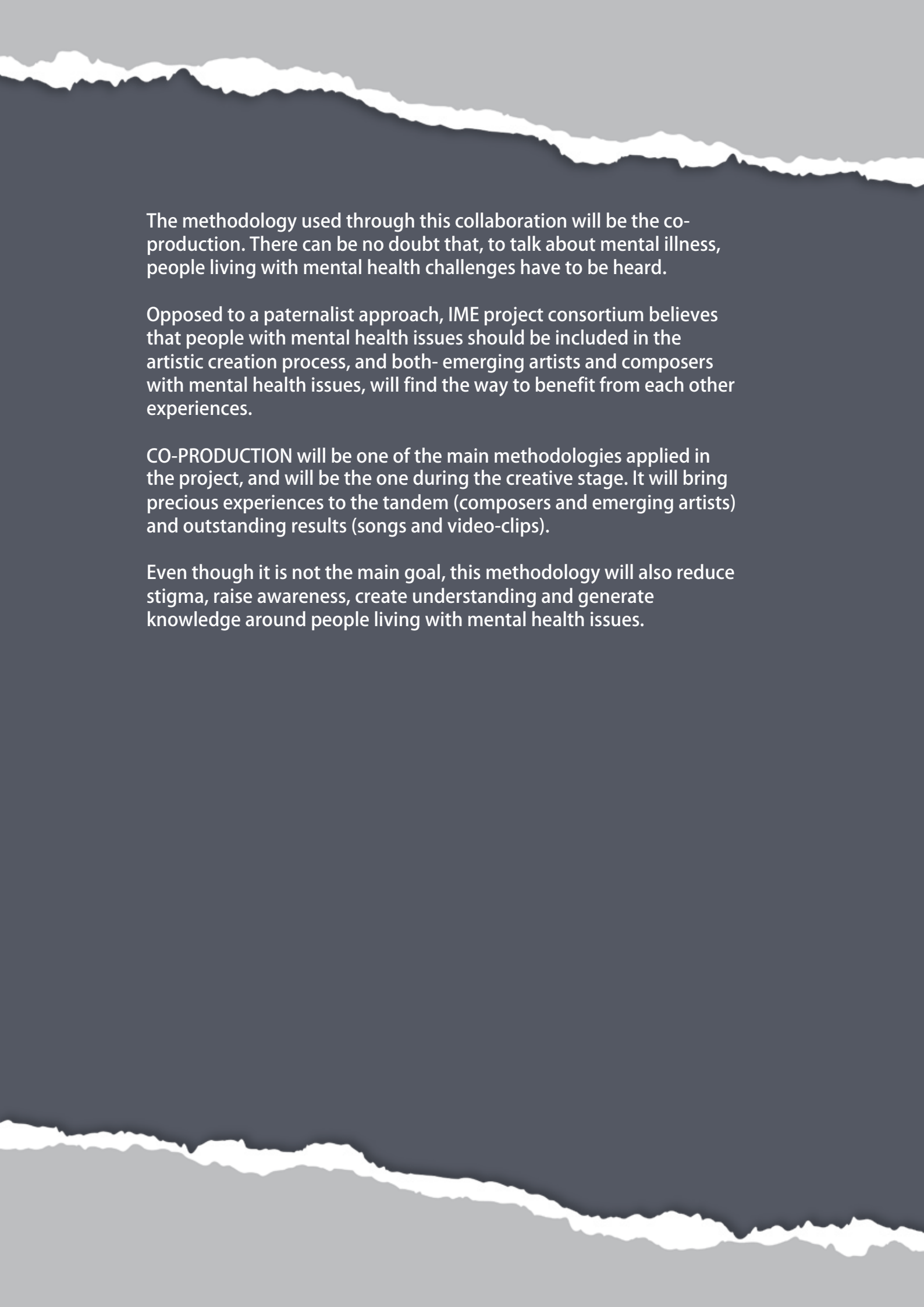
# METHODS, MODELS, ACTIVITIES











The methodology used through this collaboration will be the co-production. There can be no doubt that, to talk about mental illness, people living with mental health challenges have to be heard.

Opposed to a paternalist approach, IME project consortium believes that people with mental health issues should be included in the artistic creation process, and both- emerging artists and composers with mental health issues, will find the way to benefit from each other experiences.

CO-PRODUCTION will be one of the main methodologies applied in the project, and will be the one during the creative stage. It will bring precious experiences to the tandem (composers and emerging artists) and outstanding results (songs and video-clips).

Even though it is not the main goal, this methodology will also reduce stigma, raise awareness, create understanding and generate knowledge around people living with mental health issues.

We have developed seven sessions with some suggested activities which can be carried out or used to be inspired. The possibilities are endless; we present here some ideas to help you when starting to organize sessions. Our main goals are to get to know composers, connect with them and use music to co-create new contents.

There are several options to apply the co-production and elaborate the collaboration: one by one meetings, workshops or informal meetings are some of them. When the sessions are being organized in groups, start with an introduction and warm-up activities can smooth the session, then brainstorming, improvisation, presentation of personal texts (poetry, letters, free writing texts, etc.), use movies, rambling, drawing, lyrics improvisation, creation of a relaxed atmosphere where participants feel heard and focus on opportunities instead of obligations can be a good starting point for producing new and unique materials. Sometimes, starting from group sessions or workshops with an average of 5 people to then narrow down the sessions to pairs (musician-songwriter) will allow musicians to establish a closer collaboration and deeper understanding. Informal meetings of an hour or two can be also a good technique to define themes and contents for the songs.

The group sessions we present here can be applied together with more informal sessions or with one by one meetings, where the musicians can use to talk, listen to composers and share their experiences, complementing and enriching the inputs from the workshops.

Just take into account:

- The preference would be to work throughout the whole process with the same group of people.
- An open door policy is mostly required. Sometimes composers could need a small break to get focused again.
- Timing is important: weekly/ bi-weekly meetings to get the focus on the project and in between some 'homework' can be given to prepare for the next meeting.
- Regarding the premises: a nice warm space, where music can be played without disturbing others is a must. The availability of (little) music instruments and a computer is preferable. And coffee, tea and water are welcome.



# MATERIALS TO USE





Suggested themes for session 3:

- » Theme: I) "Walking into the nature"; II) "Once upon a time: write a fairytale"; III) "What I like the most is..."
- » Sense the story should make the others feel: I) Happiness; II) Joy; III) Safety;
- » Who, where, when: I) A dog, in a yard, when you were a child; II) A mermaid, on the beach, yesterday; III) A man, sitting on a chair in the street, today.

Some suggested songs for Session 3:

- » <https://www.youtube.com/watch?v=W6IN6-oMkdg>
- » <https://www.youtube.com/watch?v=CWzrABouyeE>
- » <https://www.youtube.com/watch?v=CyVuYAHiZb8>

Some suggested songs for session 5:

- » <https://www.youtube.com/watch?v=E8H-67ILaqc>
- » [https://www.youtube.com/watch?v=pPwr4vNds\\_w](https://www.youtube.com/watch?v=pPwr4vNds_w)
- » <https://youtu.be/A9DJjQsIBcM>

Some suggested songs for session 6:

- » <https://www.youtube.com/watch?v=W6IN6-oMkdg>
- » <https://www.youtube.com/watch?v=CWzrABouyeE>
- » <https://www.youtube.com/watch?v=CyVuYAHiZb8>





A list of further suggested songs for the rest of the Sessions, where needed<sup>17</sup>:

"Ain't No Sunshine" (Bill Withers)	"Everybody" (Ingrid Michaelson)
"All Good Gifts" (Godspell)	"Fire & Rain" (James Taylor)
"All Star" (Smashmouth)	"Firework" (Katy Perry)
"American Pie" (Don McLean)	"Fix You" (Coldplay)
"Amazing Grace"	"For Good" (Wicked)
"Apples & Bananas"	"The Girl I Mean to Be" (Secret Garden)
"Be OK" (Ingrid Michaelson)	"Glory of Love"
"Blackbird" (The Beatles)	"God Only Knows" (Beach Boys)
"Blue Skies"	"Hallelujah" (Jeff Buckley)
"Blue Suede Shoes" (Elvis Presley)	"Happy Together" (The Turtles)
"Boogie Baby"	"Here Comes the Sun" (The Beatles)
"Boom Boom, Ain't it Great to be Crazy"	"Hero" (Mariah Carey)
"Breakaway" (Kelly Clarkson)	"Hey Jude" (The Beatles)
"Brown-Eyed Girl" (Van Morrison)	"Horse with No Name" (America)
"Bushel and a Peck" (Guys & Dolls)	"How Sweet It Is" (James Taylor)
"Change the World" (Eric Clapton)	"I Believe I Can Fly" (R. Kelly)
"Circle of Life" (Elton John)	"I Can See Clearly Now" (Lee Towers)
"Clap For Love" (Little Miss Ann)	"I Don't Care if the Rain Comes Down"
"The Climb" (Miley Cyrus)	"I Got Rhythm"
"Colors of the Wind" (Vanessa Williams)	"I Have a Dream" (ABBA)
"Day by Day" (Godspell)	"I Will Remember You" (Sarah McLachlan)
"Defying Gravity" (Wicked)	"I Want To Teach the World to Sing"
"Do-Re-Mi" (The Sound of Music)	"If You're Happy and You Know It"
"Don't Worry, Be Happy" (Bobby McFerrin)	"I'm Forever Blowing Bubbles"

"In the Jungle"

"Jingle Bells"

"John Jacob Jingleheimer Schmidt"

"Jump, Jive 'n Wail" (Louis Prima)

"Just the Way You Are" (Billy Joel)

"Lean on Me" (Bill Withers)

"Let It Be" (The Beatles)

"L-O-V-E"

"My Favorite Things" (The Sound of Music)

"My Girl" (The Temptations)

"My Wish" (Rascal Flatts)

"Never Never Land" (Peter Pan)

"No Day But Today" (Rent)

"No One is Alone" (Into the Woods)

"A Noun is a Person, Place or Thing" (Schoolhouse Rock)

"Ob-La-Di, Ob-La-Da" (The Beatles)

"The Rainbow Connection" (Kermit the Frog)

"The Raindrop Song"

"River of Dreams" (Billy Joel)

"Seasons of Love" (Rent)

"Shake Your Sillies Out"

"Side by Side"

"Someone to Watch over Me"

"Somewhere Over the Rainbow"

"Stand By Me" (Ben E. King)

"Sunrise, Sunset" (Fiddler on the Roof)

"Ta Ra Ra Boom De Ay!"

"Take Me Out to the Ballgame"

"This Little Light of Mine"

"Three is a Magic Number" (Schoolhouse Rock)

"Three Little Birds" (Bob Marley)

"The Time of Your Life (Good Riddance)" (Greenday)

"Top of the World" (The Carpenters)

"Twist and Shout" (The Beatles)

"Under the Boardwalk" (The Drifters)

"When You Wish Upon a Star" (Pinocchio)

"Wide Open Spaces" (Dixie Chicks)

"You Are My Sunshine"

"You Gotta Be" (Des'ree)

"You Raise Me Up" (Josh Groban)

"Your Smiling Face" (James Taylor)

"You've Got a Friend" (James Taylor)

"You've Got a Friend in Me" (Randy Newman)

"Zip-A-Dee-Doo-Dah"



# FINAL TIPS







1. Introduce IME project to composers, so everybody will know what they are doing there.
2. Always count with the support of mental health staff; they must be available in case there are questions.
3. We rather talk about feelings instead of concrete situations.

## Regarding techniques:

- » Improvisation is a very important tool to get to know each other, get into the working process, create and have fun.
- » Workshops starting from movies as inspiration.
- » Free writing techniques
- » Rambling



# SESSION

## 1





# What Does Music Mean for You?

## Objectives

- » Get to know each other
- » Self-expression
- » Start to communicate personal feelings
- » Communication through music
- » Co-creation

## Table of contents and duration

1. Discussing: Questions (30 minutes)
2. Listening: Discover through music (30 minutes)
3. Creating and communicating: "Play" (30 minutes)
4. Performing: dance
5. Song writing: same rhythm, different words

## Activities

- 1) The artist can ask some questions to the composers. The questions can be the following ones:
  - a) what is music for you;
  - b) how would you describe it?
  - c) how often do you listen to music?
  - d) does the type of music you listen to change depending on how you feel?

Composers can answer to the suggested questions, one by one, giving them time to express their own opinions. Alternatively, the artist can talk about his own experience by saying where he usually take inspiration, how he works on it and develops a song. It can be followed by a discussion about the meaning of music for every composer. They can also give an example of what music is for them by singing an original or well-known song or by creating/reproducing a rhythm.



- 2) The artist can show to composers a song important for him. After that, he can ask composers to:
  - a) reproduce the same song by singing it; or
  - b) reproduce the same song by clapping and/or stamping the floor.
- 3) Composers can be asked to share their own songs. It can be done by singing, reproducing the rhythm, etc.
- 4) The artist can continue playing the songs and ask the composers to move and feel each song paying attention to the different moves that go with each song.
- 5) Improvising: after having played the songs composers can be divided once again into different groups. The groups are created on the basis of the similar rhythm of their songs or any other criteria. They should choose one song and change the lyrics to make them more representative to their own situation and current feelings. By doing this they can share a peculiar and, probably, a laughable moment.

### **Supplies**

Blank sheets, pens, music instruments and computer.

**Copies:** For the activity as under number 1: list of questions.





# SESSION

## 2





# A Song from the Past

## Objectives

- » Self-expression
- » Get inputs and know each other
- » Ability to communicate personal feelings
- » Co-creation
- » Evoking emotions and connecting them with music
- » Producing original contents

## Table of contents and duration

1. Listening: listen to the song "song from the past" (15 minutes)
2. Communicating: sharing memories
3. Writing/painting/creating: express feelings (15 minutes)
4. Communicating/discussing: play the song and share your feelings (30 minutes)
5. Improvising: make your music (30 minutes)
6. Painting: drawing your thoughts

## Activities

- 1) Ask composers to listen to a "song from the past", which is a song each one of the participants likes the most and/or a particularly meaningful one for each one of them. This activity should be carried out individually.
- 2) Give time in order for them to represent the song with a word/sentence/ painting; The participants can share which memories this song brings up in their minds and, if they are comfortable with it, they can also share which state of mind they had during that time of their life and how things changed or not.
- 3) The artist can ask composers to play (Spotify/YouTube can be used) the song they have chosen. One by one, composers can discuss about how they feel now comparing to the past, if it had changed or not, why they feel that way now, why the song is so important to them, etc. and ask if they think who wrote that song felt the same or not.
- 4) The artist can play music and ask composers to sing on it. The artist can start by playing his own music, after distributing the lyrics to the participants. The artist can then stop playing and ask composers to
  - a. reproduce the same rhythm;
  - b. create their own rhythm by following the feelings the lyrics evoke.Alternatively or additionally composers can be asked to create new lyrics over the music.<sup>21</sup>
- 5) The group can draw their thoughts, to express what they are thinking during that moment.

## Supplies

Blank sheets, pens, music devices, coloured pencils, music instruments, and computer.



# SESSION

## 3





# How Would You Have Written It If You Were the Singer?

## Objectives

- » Self-expression
- » Get inputs and know each other
- » Ability to communicate personal feelings
- » Co-creation
- » Evoking emotions and connecting them with music
- » Producing original contents
- » Start to share these contents on stage
- » Understand the power of music

## Table of contents and duration

1. Listening: listen to a song (10 minutes)
2. Writing/creating: change the song (20 minutes)
3. Communicating/discussing: play the song and share your feelings (30 minutes)
4. Improvising: storytelling (30 minutes)
5. Performing: storytelling on stage

## Activities

- 1) The artist can distribute the lyrics of a pre-selected song and read them out loud. After that, the artist can play the song. The song can be played live or in a recorded version.
- 2) Give time in order for the composers to rewrite the chorus of the song. Otherwise, the artist can ask composers to change some words of the song. In the latter case, a second paper containing the lyrics of the song can be distributed. This time, some words within the lyrics may be removed. The artist can ask composers to fill in the blanks. This activity can be carried out individually or in small groups.
- 3) The artist can ask composers to sing/read the amended song. One by one, composers can then discuss about how they feel, why they feel that way, why they decide to modify the song in that way. This discussion can be followed by a comparison between how they feel before and after changing the lyrics.
- 4) The artist can ask composers to write a small story by using certain words.<sup>22</sup> Alternatively, the artist/s can provide composers with a theme/sense the story should make the others feel/ where, when, who; both these activities can be carried out individually or in small groups. Therefore, composers can share their stories.
- 5) After having shared the storytelling, composers can do a theatre/dialogue performance with the different stories that came up in their minds.

## Supplies

Blank sheets, pens, music devices, coloured pencils, music instruments, and computer.

**Copies:** For the activity as under number 1: Lyrics of the selected song. For the activities as under number 2: Lyrics of the song with the blanks to be filled in; list of words to be changed within the lyrics. For the activities as under number 4: List of words to be used in the storytelling process; Guidelines on theme/sense the story should make the others feel/ where, when, who.

See a suggestion of themes and songs on page 19.





# SESSION

## 4





## Activity

# Choose the Title of Your Feelings

### Objectives

- » Self-expression
- » Get inputs and know each other
- » Ability to communicate personal feelings
- » Co-creation
- » Evoking emotions and connecting them with music
- » Producing original contents
- » Start to share these contents on stage
- » Understand the power of music

### Table of contents and duration

1. Listening: listen again to the "song from the past" (5 minutes)
2. Creating and communicating: write the title (15 minutes)
3. Communicating/discussing: Discuss about the titles (20 minutes)
4. Writing: write a letter/ write some lines (20 minutes)
5. Communicating/discussing: Painting: creating a book, read the letters/ lines (30 minutes)

### Activities

- 1) The artist can ask composers to listen again to the "song from the past" chosen in session 2. This activity should be carried out individually.
- 2) The artist can ask composers to write the title they would have given to the songs they have chosen them; The artist can ask composers to think about the reasons behind their choices.
- 3) The artist can ask composers to discuss about the reason behind each choice. Furthermore, composers should try to figure out key words and start writing them down. These key words should evoke feelings composers have in common. Alternatively, composers can start writing new lyrics by using the titles each of them gave to the "song from the past". Both these activities should be carried out all together.
- 4) The artist can ask composers to write a letter to another participant who has shown common/divergent feelings during the discussion. Otherwise, composers can write lines to each other on a topic which can be chosen together.<sup>23</sup> Both the activities should be carried out individually.
- 5) To best conserve this session's memories the participants can draw/paint their title in small pieces of paper (as many as are the participants). They have to give it to each member of the session. Once they have collected all the titles, a little book will be created. It will be called "Song from the past, title from the present". With it, they will keep the memory of the day.

### Supplies

Blank sheets, pens, music devices, and computer.

See a suggestion of songs on page 19.





# SESSION

## 5





# Play Your Rhythm

## Objectives

- » Self-expression
- » Get inputs and know each other
- » Ability to communicate personal feelings
- » Co-creation
- » Evoking emotions and connecting them with music
- » Producing original contents
- » Start to share these contents on stage
- » Understand the power of music

## Table of contents and duration

1. Listening (5 minutes)
2. Creating: find your instrument (15 minutes)
3. Communicating/discussing: Play (20 minutes)
4. Creating: find a rhyme/match the rhythm with the lyrics (20 minutes)
5. Communicating/discussing: (30 minutes)

## Activities

- 1) The artist can play a song by using an unusual instrument (it can be everything but a “real” music instrument). Otherwise, the artist can show composers a video of a musician who play uncommon instruments;
- 2) The artist can ask composers to think about their hobbies/things they like and try to take inspiration from them in order to create their own music instruments (i.e. someone who likes reading may use a book as a drum)<sup>24</sup>. Otherwise, the artist can distribute certain tools (can be shells, spoons, chairs, pencils, etc.) and ask the participants to select the one they like;
- 3) Once the participants choose their instruments, they will be asked to create a rhythm by playing their own instruments all together. The rhythm can be played over some of the sentences which came out in anyone of the writing activities taken in session 4. These sentences can be chosen by composers;
- 4) The artist can ask composers to find the rhymes with words which may be selected within the sentences mentioned under point 3. These words can be chosen by composers. Alternatively, the artist can ask them to think of a melody which would fit with the selected sentences. In both cases, the activity should be carried out by small groups;
- 5) Composers can share the results and then discuss about the options they like the most.

## Supplies

Selected uncommon tools to be used as music instruments, blank sheets, pens, computer.

See a suggestion of songs on page 19.





# SESSION

## 6







# Message in the Bottle

## Objectives

- » Self-expression
- » Get inputs and know each other
- » Ability to communicate personal feelings
- » Co-creation
- » Evoking emotions and connecting them with music
- » Producing original contents
- » Start to share these contents on stage
- » Understand the power of music

## Table of contents and duration

1. Listening and communicating (10 minutes)
2. Communicating and discussing: analyse a song (20 minutes)
3. Creating/communicating/discussing: message in the bottle (30 minutes)
4. Song writing/Communicating/discussing: refine the lyrics and find a rhythm which goes with the lyrics (30 minutes)
5. Painting/creating: creating a video (2 hours)

## Activities

- 1) The artist can ask composers to share the results they have reached till this session. All the composers can play the options they liked the most in the previous session.<sup>25</sup>
- 2) The artist can distribute the lyrics of a famous song, then play it and finally ask composers to analyse the song and in particular to focus on: rhymes, message, structure and semantic field. A discussion may follow in order to better understand how a song is structured.
- 3) The artist can ask composers what message they want to communicate. Every participant can put his/her message into a bottle; once everyone has done with it, the artist can read the messages. After that, the composers will be asked to think and discuss about the correspondence between their messages and the lyrics they were working on. They will then be given time to structure the lyrics and divide the song as follows: verse 1, chorus, verse 2, chorus.<sup>26</sup>
- 4) Composers can be asked to refine the lyrics by answering to the following questions:
  - a) are the words in verse 1 different from the ones written in verse 2?
  - b) are we telling a story through the lyrics?
  - c) is the chorus highlighting the message we want to communicate?Once refined the lyrics, composers can create a rhythm over the lyrics. They can try to adapt the rhythm which came out after session 5.
- 5) After having analysed the famous lyrics composers in small groups have to think how to create a music video matching the different ideas they wrote down in the message in the bottle. They can either way just drawing/painting or create it with tools such as camera and computer but it does not need to be detailed.

## Supplies

Blank sheets, pens, music devices, coloured pencils, unusual music instruments, computer, and bottle.

**Copies:** For the activity as under number 2: list of elements to be analysed.  
For the activity as under number 4: list of questions.



# SESSION

## 7



# A Song for the Future

## Objectives

- » Self-expression
- » Get inputs and know each other
- » Ability to communicate personal feelings
- » Co-creation
- » Evoking emotions and connecting them with music
- » Producing original contents
- » Start to share these contents on stage
- » Understand the power of music

## Table of contents and duration

1. Listening and singing/playing: Listen to and sing/play the song which came out after session 6 (15 minutes)
2. Performing/communicating: express your feelings (10 minutes)
3. Discussing: discuss about the feelings (15 minutes)
4. Creating: develop an idea for a video (30 minutes)
5. Performing: show the idea (10 minutes)
6. Improvising: just do it



## Activities

- 1) The artist and composers can listen to, sing and/or play together the song created in session 6.
- 2) The artist can ask composers to think about a way to express the feelings each of them had whilst listening to their own song. The artist can ask to do so both by drawing and/or by miming their emotions. This activity can be carried out individually or by small groups.
- 3) Composers can now share their different ways of expressing the emotions. A discussion about how they feel by listening to their own song can follow.

The artist can ask composers to develop an idea for the video-clip of their song by working on it all together. Alternatively, the participants can be asked to think about a making-of video. In both cases, composers can be provided with a storyboard template to be filled up.

Furthermore, the following listed questions can be asked to composers in order to guide them in the video-making process:

- a) which is the concept or story you want to talk about?
- b) which style do you want your video to have?
- c) are you going to use any tools/costumes/accessories?

Alternatively or additionally, some guidelines can be distributed to the composers (i.e. <https://www.epikmusicvideos.com/blog/72-how-to-make-a-narrative-music-video-the-fundamentals.html>);

Composers' ideas can be accompanied with their song. They have a little time to do some rehearsals but during the performance they can also improvise a soft musical background.

## Supplies

Blank sheets, pens, music devices, coloured pencils, unusual music instruments, and computer.

**Copies:** For the activities as under number 4: storyboard template; guidelines.





# REFERENCES

<sup>1</sup> [https://ajuntament.barcelona.cat/bombers/en/noticia/my-new-post-1481\\_25221](https://ajuntament.barcelona.cat/bombers/en/noticia/my-new-post-1481_25221)

<sup>2</sup> <http://kleinverhaal.be/Info>

<sup>3</sup> <https://madamfortuna.be/projecten/de-karavaan-gaat-internationaal>

<sup>4</sup> <https://www.eiwerk.nl/>

<sup>5</sup> <http://www.musicandresilience.net/project-description>

<sup>6</sup> [https://www.europejazz.net/sites/default/files/Documents\\_ejn\\_members/36%20%20Report%20Social%20Inclusion%20seminar%20Pantin.pdf](https://www.europejazz.net/sites/default/files/Documents_ejn_members/36%20%20Report%20Social%20Inclusion%20seminar%20Pantin.pdf)

“François Matarasso gave a general introduction to the idea of participatory art, illustrated by music projects from across Europe. It is rooted in his work over many years and research for a book ‘A Restless Art’ to be published by the Calouste Gulbenkian Foundation at the end of 2018. He began by defining participatory art as ‘the creation of art by professional and non-professional artists’. Professional and non-professional artists bring different but complementary resources to the act of co-creation, and create something neither could have done alone. This is not a matter of quality but participatory art, like any art, should be judged on the basis of its highest achievements. François spoke about the difference between democratisation of culture (removing barriers to the existing cultural offer) and cultural democracy (people’s participation in the creation of the offer itself). Both are legitimate approaches but it is essential to understand the intentions of all the actors in a project (including oneself!). He then suggested that participatory art is important because, in terms of individual change, it provides routes to socialisation, building competences and confidence, discoveries about culture and ultimately to improving a person’s sense of self. Collective change occurs through group work and the development of shared ownership and responsibility, building community and taking part in public space, for instance by becoming a role model for others. Ultimately, it can lead to musical and social expression and change the image of a group or a neighbourhood. For François the success of participatory art is rooted in its different expectations. It asks what young people know, like and can do, rather than setting them external goals. It plays to their strengths: the child who struggles in class may be a creative musician. Music, and art more generally, is non-judgmental, but it is also demanding. Working to master its skills can become a truly rewarding experience. He concluded by touching on a critical paradox in musical inclusion. People benefit most when they are trusted to find their own way through a project, but the discourse around social inclusion often requires artists to meet goals set by funders. Good results happen best in an atmosphere of creative freedom, where participants share control over and responsibility for the work in which they participate”.

<sup>7</sup> <https://core.ac.uk/download/pdf/43097781.pdf>

<sup>8</sup> [https://www.europejazz.net/sites/default/files/Documents\\_ejn\\_members/36%20%20Report%20Social%20Inclusion%20seminar%20Pantin.pdf](https://www.europejazz.net/sites/default/files/Documents_ejn_members/36%20%20Report%20Social%20Inclusion%20seminar%20Pantin.pdf)

<sup>9</sup> NESF. “The Arts, Cultural Inclusion and Social Cohesion.” NESF Report 35. January 2007. Web. 27 Feb. 2016. [http://files.nesc.ie/nesc\\_archive/nesc\\_reports/NESF\\_35\\_full.pdf](http://files.nesc.ie/nesc_archive/nesc_reports/NESF_35_full.pdf)

- <sup>10</sup> [https://ajuntament.barcelona.cat/bombers/en/noticia/my-new-post-1481\\_25221](https://ajuntament.barcelona.cat/bombers/en/noticia/my-new-post-1481_25221)
- <sup>11</sup> <http://kleinverhaal.be/Info>
- <sup>12</sup> <https://madamfortuna.be/projecten/de-karavaan-gaat-internationaal>
- <sup>13</sup> <https://www.eiwerk.nl/>
- <sup>14</sup> <http://www.musicandresilience.net/project-description>
- <sup>15</sup> <https://core.ac.uk/download/pdf/43097781.pdf>;
- <sup>16</sup> [https://www.carnegiehall.org/uploadedFiles/Resources\\_and\\_Components/PDF/WMI/HOW%20TO\\_Songwriting%20Workshop%20Handbook\\_Tom%20Cabaniss\\_CH.pdf](https://www.carnegiehall.org/uploadedFiles/Resources_and_Components/PDF/WMI/HOW%20TO_Songwriting%20Workshop%20Handbook_Tom%20Cabaniss_CH.pdf); <http://etheses.whiterose.ac.uk/9941/3/485137.pdf>; [https://books.google.es/books?id=0YQYDAAAOBAJ&pg=PA139&lpg=PA139&dq=collaborative+music+making+methods&source=bl&ots=FWNIQTYfsh&sig=ACfU3U10IRDxy3IJDNI6jh\\_wS7UyrwEpA&hl=es&sa=X&ved=2ahUKEwjQvvH0vazjAhX6DmMBHSDnBow4ChDoATAlegQICRAB#v=onepage&q=collaborative%20music%20making%20methods&f=false](https://books.google.es/books?id=0YQYDAAAOBAJ&pg=PA139&lpg=PA139&dq=collaborative+music+making+methods&source=bl&ots=FWNIQTYfsh&sig=ACfU3U10IRDxy3IJDNI6jh_wS7UyrwEpA&hl=es&sa=X&ved=2ahUKEwjQvvH0vazjAhX6DmMBHSDnBow4ChDoATAlegQICRAB#v=onepage&q=collaborative%20music%20making%20methods&f=false); <http://www.musicalfuturesinternational.org/free-guide-to-songwriting.html>
- <sup>17</sup> <https://listenlearnmusic.com/2011/04/my-big-book-of-music-therapy-songs.html>
- <sup>18</sup> Zubin Kanga <https://www.australianmusiccentre.com.au/article/inside-composer-performer-collaboration>
- <sup>19</sup> Alan Taylor <https://composersnotes.wordpress.com/2012/10/29/how-far-can-composers-collaborate/>
- <sup>20</sup> Andrea Sangiorgio <https://core.ac.uk/download/pdf/43097781.pdf>, pp. 63–68
- <sup>21</sup> Baker, F. (2015) 'Therapeutic Songwriting: Developments in Theory, Methods, and Practice', Pgs. 120-140
- <sup>22</sup> Baker, F. (2015) 'Therapeutic Songwriting: Developments in Theory, Methods, and Practice', Pgs. 120-140
- <sup>23</sup> Cabaniss, Tom (2010) 'A Songwriting Workshop Handbook'
- [https://www.carnegiehall.org/uploadedFiles/Resources\\_and\\_Components/PDF/WMI/HOW%20TO\\_Songwriting%20Workshop%20Handbook\\_Tom%20Cabaniss\\_CH.pdf](https://www.carnegiehall.org/uploadedFiles/Resources_and_Components/PDF/WMI/HOW%20TO_Songwriting%20Workshop%20Handbook_Tom%20Cabaniss_CH.pdf)
- <sup>24</sup> In case the chosen activity would be this one, the participants may be asked to bring with them something they like or which is connected to their hobbies. This request may be done in the previous session.
- <sup>25</sup> Musical Futures International <http://www.musicalfuturesinternational.org/free-guide-to-songwriting.html>
- <sup>26</sup> *Ibid.*





