

A MUSICAL SCORE FOR SOCIAL CHANGE

THE EMMCA GOOD PRACTICE AND ITS
TRANSFER JOURNEY

ESCOLA MUNICIPAL

EMMCA

DE MÚSICA
CENTRE DE LES ARTS

3 KEYS AND 7 NOTES...



We are proud to present this guide about the key elements of L'Hospitalet's innovative public service, EMMCA, and its Good Practice, as a tool for social change. After starting off with a brief description of the Good Practice, its origin and how it works, we showcase how the first wave of 6 transfer cities across Europe has understood and adapted EMMCA, offering as well some insights to help other cities understand our journey better and to inspire them to find out more about ONSTAGE.

This document has been written by URBACT ad hoc expert Paul Fenton, with the assistance of ONSTAGE Network expert Sandra Rainero

Graphics designed by Freepik



The C Clef: Structural Elements of EMMCA

L'Hospitalet is a highly densified, medium-low economic income city on the outskirts of world-famous city of Barcelona, which can sometimes find its working-class identity and innovation capacity overshadowed by its more glamorous, post-industrial neighbour. Home now to a population of almost a quarter of a million people, highly comprised of immigrants from outside Europe (28%) looking for a better future, it's a city that underwent extraordinarily fast growth in the last century, but which has unfortunately also experienced the ugly downside to expansion. Technology-driven advances displaced traditional jobs, unemployment rose, especially amongst youths. Other social cracks appeared, such as discrimination; physical (urban area) segregation based on wealth and quality of infrastructures; densification of neighbourhoods by ethnicity - all this has led to, or exacerbated, new forms of risks of social exclusion having to do with gender, national origin, ageing, NEETs, to name but a few.

In this complex, unsustainable context, The Municipal Music School and Arts Centre "EMMCA" was born, in 2005 - as L'Hospitalet's political response for strengthening social cohesion.





The C Clef: Structural Elements of EMMCA



A public service that integrates cultural, education and social policy objectives and counts on the collaboration of diverse city stakeholders in ways that are open, transparent, inclusive, and accessible to all.

EMMCA innovatively uses the performing arts as the instrument to carry out its urban development strategy for fostering social cohesion. For L'Hospitalet, EMMCA was not just the city's first ever public music school, it was the Municipality's daring commitment to provide a new public service that could boost citizens' participation in - with and for - the community by way of cultural and artistic expressions. Since then, as a full-fledged public school, EMMCA has "infiltrated" the formal education system, becoming a transformational agent for social change.



EMMCA involves not only of children, youths and teachers, but parents, neighbours, Civil Society Organisations, the Daniel and Nina Carasso Foundation, and arts professionals, among others, promoting democratic values. The school represents the municipality's vision about the transformational power of music and performing arts in the daily lives of people and in the bonds of the city itself. EMMCA has become, in fact, a "real time" mirror of L'Hospitalet, reflecting, capturing the city's ongoing changes, growth of diversity and potential.

With EMMCA, music, performing arts and culture are not 'ends' in and of themselves. They represent functional 'tools' for city-wide transformations, both personal and collective, while retaining the aesthetic dimension, the magic powers of arts. EMMCA's activity is - and aspires to be - for the entire city, using the arts to generate social interactions to reach all social sectors, including those more likely to be excluded for arts practise. To use arts as a means for social cohesion, as well as for improving school performance.





EMMCA involves not only of children, youths and teachers, but parents, neighbours, Civil Society Organisations, the Daniel and Nina Carasso Foundation, and arts professionals, among others, promoting democratic values. The school represents the municipality's vision about the transformational power of music and performing arts in the daily lives of people and in the bonds of the city itself. EMMCA has become, in fact, a "real time" mirror of L'Hospitalet, reflecting, capturing the city's ongoing changes, growth of diversity and potential.

With EMMCA, music, performing arts and culture are not 'ends' in and of themselves. They represent functional 'tools' for city-wide transformations, both personal and collective, while retaining the aesthetic dimension, the magic powers of arts. EMMCA's activity is - and aspires to be - for the entire city, using the arts to generate social interactions to reach all social sectors, including those more likely to be excluded for arts practise. To use arts as a means for social cohesion, as well as for improving school performance.



DO: Policy making. Plan and improve urban cultural policy for social change



As you can see, EMMCA's not your typical music and arts performance school. Nor was it ever meant to be. The municipality's plan was clear at the outset, that EMMCA should be the embodiment of an integrated cultural, educational and social policy for the city, part of a socio-cultural educational service that reflects the diversity of the city's needs and ambitions. Not a "Conservatory", which many had been expecting. Rather, an urban development service for helping L'Hospitalet re-imagine its boundaries for the holistic learning of its citizens and re-inventing policies to foster social inclusion.

A service based on the democratization of access to art, community-created experiences and engagement with social sectors usually excluded, an education approach rooted in "learning by doing", and the use of art as a tool for social cohesion and academic success.

EMMCA set forth 4 inter-related objectives:

- a) increase the number of people that practice the arts in L'Hospitalet;
- b) reach all social sectors, including those more likely to be excluded from arts practice;
- c) use arts as a means to social cohesion;
- d) use arts as a means for scholastic achievement in primary schools.

For over 15 years, EMMCA's services have been ensuring equal opportunities for all L'Hospitalet citizens to access and take part in its programs. Offering group classes to all residents, young and old, in its main building, EMMCA also carries out curricular performing arts activities and arts lessons in its Tandem programme, in 12 public primary schools located in a disadvantaged neighbourhoods or schools selected as a strategic decision from the municipality to address lower school attainment grades and high drop-out rates. These public schools were going empty, families didn't want their kids to attend them, the neighborhood citizens didn't see much opportunity in education or value in engagement with the wider community. Choosing these Tandem schools has always reflected the city's strategy concerning cohesion, equal opportunities and the importance of providing tools for social transformation in a diverse city.



RE: Structuring policy assessment



A public service needs to be held accountable so EMMCA knows fully well it must be able to evaluate its performance. For over a decade, the Province of Barcelona has been using a standard monitoring and evaluation tool, the Intermunicipal Comparison Circle (ICC), to assesses and compare music schools. L'Hospitalet contributes not only data but helps to shape new and better indicators for each ICC edition. Here's how EMMCA was stacking up against the ICC averages in the years prior to ONSTAGE:

EMMCA was outperforming its peers in a number of key areas: for example, users were spending more time engaged with the service; special needs participation almost doubled the average; ensembles were 100% open to the public (whereas some other city performances weren't); the use of the instrument bank was almost twice the average, including more instruments lent. The mean hours of students involved in community projects, together with the number of collaborations with other cultural, social and educational agents, was higher than that of neighboring cities; and students' expenditures were under half the intermunicipal norm.

One of the objectives in ONSTAGE was to find out if the public investment in EMMCA – and its vision – was still holding up after 15+ years. On this, more information was needed. The URBACT Local Group called upon ESMUC – Escola Superior de Música de Catalunya– Catalonia College of Music, to help out in the design and carrying out of a more thorough self-assessment. The analysis was to focus on measuring, in qualitative and quantitative terms if, among other items, EMMCA's service was capable of engaging students with special educative needs in the practice of arts and if enrollment in EMMCA and its Tandem program was keeping pace with the population growth of the city, in keeping with its policy vision. Though the COVID-19 pandemic disrupted the study regards such impact data like social sector inclusion and community feedback on cohesion, one implacable figure stands out – that the population growth rate in the Municipality (20000 more inhabitants since EMMCA's inception) is outpacing the growth of the service. This datum alone gives the city plenty to chew on about how best to reach wider audiences and more Tandem schools in the post-pandemic world coming.

HOW THE C
CLEF HAS
BEEN
TRANSFERRED
DURING
ONSTAGE



VALONGO - Portugal



Valongo's transfer was a powerful example of citizen-based participatory urban development policy making, where the ULG, with strong Municipality support, led the design and presentation of a new local policy for the city to address the Municipality's youth at risk of exclusion challenge, those "Not in Education, Employment, or Training" (NEETs). Valongo's community-driven, customized policy was enabled by the ULG's creating the space needed for different perspectives (educational, social, cultural) to come together and co-create a plan. Inside the municipality this meant new skills and opportunities – and challenges! Internally, it meant how to work differently, not just for professionals inside the Education Department but across the hall, with others in the Departments of Culture and Social Policy. Because Valongo doesn't have a municipal music school, this meant working with civil society organizations that deliver performing arts education. All this done in participatory processes embodying the essence of democracy – open debate and citizenship-building contributions to the community. Collaborations with schools, social workers, and psychologists led to the ULG-organized experimental workshops in theatre, hip hop, dance, circus performances, and classic music, clearly demonstrating the process by which the Municipality engaged all kinds of city stakeholders, families and the NEETs for the creation of a local, tailor-made, curricular programme to start later in 2021.

ADELFA - Italy



COMUNE DI
ADELFA

Adelfia focussed on the Good Practice's horizontal and vertical fit, so that it could gain stability for its policy actions at both the city and regional levels. For this, the city commissioned a scientific study to provide evidence for policy makers of the integrative impacts of music training to minors, in particular, those diagnosed with autism and / or hyperactivity, who are often highly vulnerable to exclusion. The city united the City's Social Services Department, psychologists, a music association (MusicalInGioco-MusicInPlay), local schools, children with special needs, and, of course, their families, with ASFA Puglia (Association in Support of Families with Autism), for experimental music activities and science investigation. Its ONSTAGE project, "MusicAbility», followed a pedagogical approach called "reticular didactics" to enhance the person as member of the community and counted on research from the University of Bari, and in a nice coincidence, the University of Aarhus. Given the initial results showing positive impacts, foreseen is not just closer collaborations between the City's Social Services, schools, and the Association, but wider transfer at the Regional Level, by providing a scientific base to use "reticular didactics" as one of the tools in mainstreaming local social policy in the area.



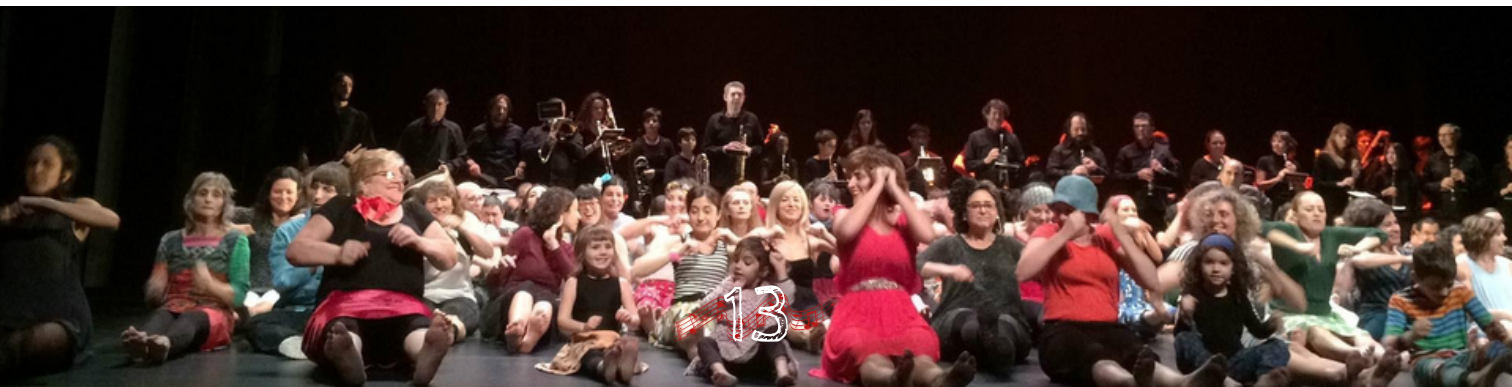
TIPS FOR TRANSFER

- Connect the dots you already have - the people and institutions ready and wanting to collaborate. Co-design and pilot experiments with them for learning, improvements, impact assessments.
- Don't wait for a top-down policy to get things started. Experiment, with the all-important backing of your city's political leaders, to start acting and doing things grassroots. Policy will catch up to the transformations happening at the neighborhood level.
- Integrate the benefits and value of the investments in art education for social inclusion across multiple policy agendas so that financing is more resilient to cut-backs and electoral caprice. If the going gets tough (budget cuts..), all share the costs of downsizing.
- Ensure the arts and cultural sectors are equal players in social inclusion policymaking: that they get seated at the same table alongside others from education, health, infrastructures, sports, tourism... Token representation is a recipe for designing low quality public service.
- Get your internal, local administrative officials to be co-owners of the processes and results from the start. Alongside informing and empowering them, recognize and publicize their contributions in transforming the City's quality-based services to all local administration departments.



G clef: operational skills of EMMCA

As you know, ONSTAGE brings together cities of different sizes, backgrounds, and geographical locations. From medium-sized municipalities like L'Hospitalet, Valongo (pop. 95.400) in the metro area of Porto, Portugal, and smaller cities like Adelfia (pop. 17.200) near Bari in Italy or Grigny (pop. 30.000) just outside of Paris, to larger cities in Northern and Eastern Europe, like Aarhus (pop. 341.500, Denmark), Brno (pop. 386.000, Czech Republic), and Katowice (pop. 297.000, Poland). Obviously, each city has its own structural capacities to face the difficulties of segregation or inequality: each, too, its own traditions, histories, school system, art education practices and public policies for the arts. Taking EMMCA's Good Practice and making it fit in each city as it works in L'Hospitalet was not only impossible, it was never the aim. The aim was to generate transnational two-way exchanges and mutually learning about how to co-design, develop, and improve (with all kinds of city stakeholders' contributions), sustainable public services engineered for boosting social inclusion. The ONSTAGE declaration epitomizes this effort.





MI - Educational Approach: group, experiential and inclusive

EMMCA's four-pillared pedagogical approach is

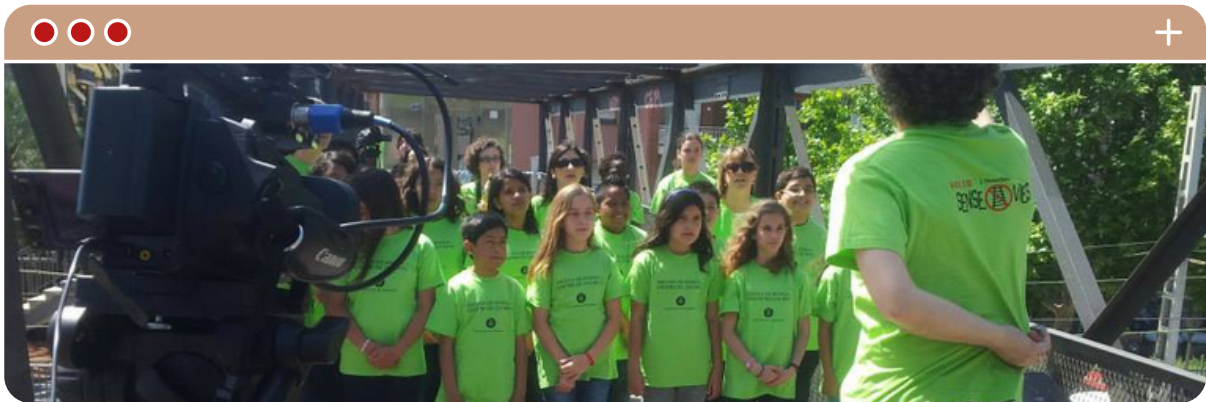
- 1) MEANINGFUL: connected with what one already knows;
- 2) FUNCTIONAL: needed for real action (play, perform);
- 3) COOPERATIVE: group pedagogy, collaborative strategies;
- 4) LIFE-LONG: autonomy and personal development coordination and group activities, to the practical inventiveness and diversity of the partners' approaches.

Learner-centred, its non-theoretical, hands-on approach takes place in "the group", in a common school space that encourages group formation and self-expression. Importantly, it follows the principle that public music education is not an "exclusive" right for talented or rich people, but rather a tool for social cohesion, supporting the idea of right-based cultural education for all.





MI - Educational Approach: group, experiential and inclusive



The aim is to create methods that brings new learning closer to the child's everyday life: the music they hear, the games they play, the culture they grow up in, where the teaching makes loops between inspiration, doing and self-reflection, creating a pedagogical virtuous cycle for both teachers and students.

EMMCA's inclusive arts program is not just carried out in school: it counts on the proximity of public space and people, taking its performances into and with neighbourhoods. It connects the arts to local realities outside the school's walls and attracts the participation of NGOs, professionals, amateurs, and family associations. It's a city service channelling education and culture (music, drama and dance), in ways that nurture the creative potential of children and youths and instils citizenship values in the process.

FA - organization: coordination and professional figures employed



As of this writing, EMMCA's teaching staff comprises over 50 professors, including those in the Tandem programme, 17 of which wear two hats. One is being coordinator over her/his team and speciality (dance, theatre, music): the other is being part of a team in another speciality led by a fellow EMMCA coordinator-teacher. This blurring, the malleability of professors' roles, natural in EMMCA, fascinated ONSTAGE Transfer City peers. How could this be done? EMMCA teachers' weekly workload is on par with any public teacher in Catalonia: approximately 20 hours of class per week, then upwards to 17.5 hours a week for handling administrative duties, meetings, class preparation, training, logistics, and activities like concerts, etc... Perhaps the biggest difference is that sometimes EMMCA staff get opportunities to perform outside the school, for example, at Barcelona's famous "El Liceu", and so must find ways to juggle schedules with EMMCA.

FA - organization: coordination and professional figures employed



Here, EMMCA is 100% flexible, so that its staff can continue artistic dreams. It's a big reason why there is so little staff turnover: teachers stay (over 7 yrs on average), and pedagogically-speaking, this teaching continuity enriches the institution's reputation, capacity and relevance. On the one hand, like-minded staff continue to self-reflect and improve their own teaching based on new experiences; and, on the other, the community knows it can trust EMMCA's teachers are in tune to the needs of children and updated on innovations in the field. One more thing about staff and student proportions: EMMCA/Tandem professionals provide 600 hours a week in arts education reaching around 2500 students per year. If one of Europe's Pillars of Innovation for a city is the number of hours of arts and cultural education in schools and the number of children and youths taking part, EMMCA is surely guilty of over-achieving in setting the stage for innovation in the community.





SOL - financial management and accessibility - fees, investment, sustainability

EMMCA's annual budget counts on the vertical and horizontal-sourced contributions from the Municipality and, to a lesser degree, the Barcelona Provincial Council (Diputació de Barcelona) and the Catalan Regional Government (Generalitat de Catalunya). In addition, external private institutions fund specific projects, such as the Daniel and Nina Carasso Foundation or "La Caixa" Foundation (part of a Catalan social bank). The funding covers management, the teaching and office-support staff, the public building and its maintenance, plus the purchase of all materials, including the instruments and, of course, their repairs.

Though EMMCA does not offer scholarships, it does provide fee reductions up to 25% for families with numerous children or single-parent households who cannot afford to pay full fees (already low monthly fees to begin with), so as to ensure integrating the concept of a music and arts school as a rights-based service for all in creating a more equitable and cohesive city. When EMMCA students reach the age of 8, they can start taking advantage of using instruments loaned by the school (there are some exceptions here - type of instrument, etc...) and the following year these students begin the process of buying the instrument.





SOL - financial management and accessibility - fees, investment, sustainability



Students also have the chance to borrow instruments from the “instrument bank” to practice at home at no extra cost. Together, these facilities lead to higher numbers of enrolment and continuity of students year after year, who would not otherwise be able to afford classes or hire/buy an instrument.

With 200-250 public performances per year, EMMCA’s social inclusion-artistic impacts ripple across the city. EMMCA’s public activities legitimize the role of city services, reaching audiences ordinarily excluded or uninterested in the arts, while collaborating with other social and cultural entities in events that maximise the use of valuable public spaces and resources. Citizens, too, become more aware that EMMCA works, is integral to the city’s vision, and that it’s a viable option for them to enrol in, participate with, and support.

Finally, it’s important to underscore that even if social cohesion is EMMCA’s primary focus, it doesn’t forget the economic dimension. On the contrary, EMMCA supports the economic viability of the sector by hiring teachers and supporting young people with low-income/ high talent, so that they can enter advanced, professional courses in music and performing arts which, in turn, can result in generating more overall economic activity in the city.

A vertical collage of red, hand-drawn musical instruments and symbols on a white background with diagonal red lines. The items include a camera, a treble clef, a musical note, a megaphone, a smartphone with a keyboard, a boombox, and various musical notes and hearts.

DUETS AND TRIOS Transnational mobilities

Transnational mobility of practitioners (especially teachers – of music or in primary schools) for deep dive exchanges about the different ways cities offered music and performing arts for improving social inclusion were designed and carried out (in pre-pandemic times). These peer-to-peer learning experiences captured the spirit of learning together, and enabled Transfer Cities to gain, in-person, a deeper understanding of EMMCA's operations and the Tandem program.

For cities who already had music and /or arts performance schools, it was the chance for them to compare, to see how others do things, too (multi-directional learning). Practitioners, in turn, shared and spread this new learning with their own colleagues back home. Newcomer cities who wanted to make the Good Practice happen got to observe other teachers in their classes and, in workshops, identify concrete things that could be done based on EMMCA's Good Practice.

So clear and "spontaneous" it was, too, just how teachers "got it", knowing almost intuitively the potential and practicality of EMMCA's approach. For EMMCA's staff, as well, these mobilities opened eyes as to new ways of organization and of using other group teaching techniques such as "sound painting" (Adelfia) or the repertoire of traditional stories (Aarhus).



BRNO - Czech Republic

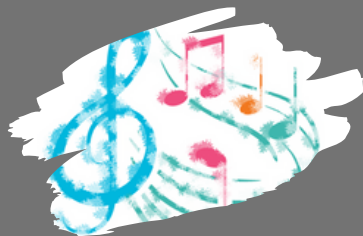


Brno built innovative collaborations between the well-established “exclusive” formal music education system, schools where children have limited access to music education, for various reasons, art stakeholders, the public sector, and the Roma community, creating a bridge between the traditional practice and national system of music school and the introduction of the “social” value of music. The transfer catalysed better links between education and culture policy, and met an urban need, meaning equal access to music education for children in all schools. Brno focussed on neighbourhoods with high drop-out rates, where socially-challenged children and youths were finding little or no motivation to sign up in art schools or join other community activities. Thanks to the strong political backing to integrate the Good Practice in its long-term strategy (Brno 2050), the city developed collaboration with the School of Music and Fine Arts (Zus) music schools, the national programme managed by the regional government, so as to vertically integrate the Good Practice. Absorbing ONSTAGE, though, meant implementing EMMCA’s methodology of learning music in groups, a challenging pedagogical approach unknown, untried anywhere in the Czech Republic! Find out more about Brno’s pioneering demo experiences and its new national network to spread ONSTAGE Good Practice in 4 more schools in the Czech Republic and 3 in Slovakia starting in 2022 in the ON STAGE TEMPO magazine.

AARHUS - Denmark



The Aarhus Music School teamed up with the city's Children and Youth department/ Pedagogical Psychological Counselling area for the project, "Learning to live", which activates children's awareness of sound and music by focusing on 5- to 6-year-old children's playful approach to learning even while addressing emotions such as anxiety, depression, stress and other psychological difficulties. Learning to live's approach makes music and singing a part of all children's way of express themselves on the things that matter to them in life. Using Danish traditional stories, it dares to let children express themselves about all the different nuances of life: worries, grief, as well as the aspects that bring joy and hope. With support from the Danish Ministry of Culture and Aarhus' Local Authority, it's set to involve multiple courses and bigger performances by the children at the Music school and other Art schools. What's more, it's to be extended for those children with special needs. Here, working with councillors from the Children and Young People and from Culture and Citizens' Services, in Tandem with day-care sites, schools and afterschool offers, plus art and culture institutions. Its value-based pedagogical method makes it possible to create a school that combines the teaching of children with autism together with children with no diagnoses, guided by the principle that children are more the same, than different. The Music School will be sharing its knowledge and experiences at local, national and European levels, promoting Aarhus as leading city for cultural social inclusion through music.



TIPS FOR TRANSFER

- Understand there's no need for big investments for generating organizational impacts. Comparatively speaking, URBACT's budget is "peanuts", but look what can be done with it, energizing City Halls and practitioners in the arts for social change. Know that the skills-building of professionals is not an algorithmic fix. The process for acquiring new knowledge and know-how is essentially a shared human endeavor and can start whenever peers have the chance to meet.
- Turn the discourse of "challenges" around: these are "opportunities" in disguise. Social challenges (migration/social exclusion problems...) can become the inspiration for initiatives to arise and thrive thanks to the city's rich pool of diverse talents and influencers.
- When creating and running a rights-based public service using performing arts as tools of social change, make sure you get the right people onboard. Educators and artists should be equipped not only with the technical skills (music, dance and theatrical pedagogical skills), but also share a common commitment to enhance the community's well-being. It's not about being the best violin teacher, it's about being the best educator inside and outside the classroom, with families, at performances, with the media, with fellow citizens, transmitting energy for social change.
- Remember no "one size fits all". Just because EMMCA has succeeded in its own pedagogical mix and artistic repertoires, this does not mean other cities have to apply the same methods or choose the same artistic modes. Pick and choose what to adapt. Base it on the city's political will; on stakeholders' options to be involved. Set your own timescale for action; and, by using a methodological mix that best meets your city's needs and capacities, press the recording button on and start "playing".



F clef social innovation and engagement of EMMCA

“Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts....”
Article 27 of the Universal Declaration of Human Rights. Everyone regardless of capacity, privilege, social situation; Freely, without restrictions; Participate, in collaboration.

Inspired by this, EMMCA’s approach for community engagement can be described as “middle-out”: it adopts bottom-up initiatives, principles and methods coming from the cultural activism and social innovation to bridge the gap between the elitism of the arts and society at large, and codifies this into a top-down cultural policy. Not only to make music and arts more accessible, but for these to be agents of social change.

EMMCA keeps constant and diversified relations with all kinds of different groups, each contributing its own distinct talents. From the University of Barcelona, the Catalonia College of Music, the European Music School Union (EMU), the Catalan Association of Music Schools (ACEM), the Catalan High School of Music (ESMUC), and Ramon Llull University; to NGOs and other city organizations and administrations, including cultural centres, and the regional Department of Education, as well as with neighbourhood associations, professionals from the cultural sector and other music groups that reflect the city’s diversified identity – Catalan music, pop-rock, African music, and more... EMMCA also reflects the diversity of a European tradition of Manouche jazz (growing out of Europe’s Roma community, as aficionados already know): in fact, EMMCA is the only public school in Europe that teaches this genre, as far as we can tell.

By addressing the community needs and using local resources, new alliances take shape, and EMMCA’s participatory methods guarantee equal opportunities beyond EMMCA’s community (teachers, students, staff) to the people in the neighbourhoods. EMMCA’s activities happen everywhere in the city, including in marginalized areas, where oftentimes the problems or difficulties of access can inhibit participation. Here, there, everywhere the city service is at the forefront, bringing together different kinds of collectives, young and old, people with special needs, citizens with socio-economic and cultural backgrounds who would not ordinarily meet.





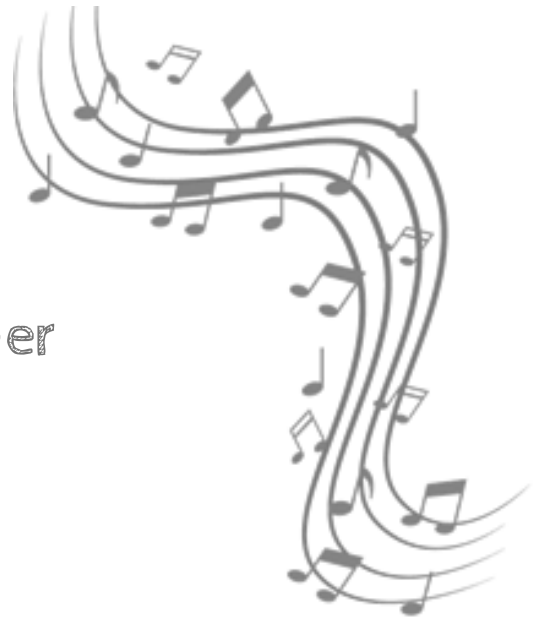
LA:Tandem programmes

Tandem programmes are city-supported initiatives that EMMCA carries out in 12 local public primary schools, during regular hours, with the aim of enhancing social inclusion through the cooperative learning and practice of the arts. All educational activities are approved by the regional board for educational standards and curricula, and EMMCA adapts its Tandem offer to the school's environment and regulations.

These are communitarian creative projects, which integrate social, education and cultural policy, carried out in strategically-chosen "High Complexity" neighborhood schools with children at risk of exclusion.

In Tandem, EMMCA teachers (who are not civil servants) work side-by-side with public school teachers, teaching jazz, dance, theater, classical music, or locally-inspired arts performances, which reflects the diversity and participation of the community, and helps the school "branch" out into the neighborhood in collaboration with local entities. What's more, the arts are treated just like the maths, or any other subject, as part of the school's curriculum, and the schools get additional funding from the Regional government (La Generalitat) for this – an interesting mix of horizontal and vertical support.

More schools are keen on joining Tandem. Other school directors and public officials (for example, from the cultural department) visit EMMCA and the Tandem schools and are surprised by the innovative methods and use of public space and how the teachers interact with the kids, generating feelings of well-being and security in groups, which fosters the ability to learn. They admire the young student's commitments to taking care of the instruments and take note how the "here and now" need to perform in group effectively forces students to concentrate and play. Tandem sets no educational objective regards achieving a standard artistic performance level (although this happens quite often anyway). Instead, the focus is on fostering vital social and creative skills, spatial skills, problem-solving, critical thinking, communication – what 21st century skills are all about.



Sl: new programmes with other community groups

As with many social change initiatives, small projects can lead to transformative processes much larger than planned. EMMCA works in collaboration with about 40 institutions and local grassroots' organisations to foster the mix of genres and break the social barriers separating communities. It organises events together with groups like the Cofradia 15+1 (Andalusian culture), associations such as Lachó Bají Calí (Roma people association), the NGO Fallou (Senegalese Culture) and Casa de la Música - Salamandra, just to mention a few.

During ONSTAGE, new collaborations started with the EMMCA's ULG leading the way, drawing on its multi-sectored knowledge and insights about the city, its needs and capacities. New initiatives with secondary schools involving professional artists were piloted; another involved working with nurseries (expanding the age level of participation in EMMCA); and, still another engaged the city's Adult Mental Health Centre, specifically with its addiction group - all with citizens at the centre of the learning experience.

HOW THE F CLEF HAS BEEN TRANSFERRED DURING ONSTAGE

Good Practice transfer in each ONSTAGE city was led by URBACT Local Groups, who were closely integrated with each city's Municipality. Beyond each one's recording their experiences on video and using storytelling to show international audiences how the transnational Good Practice was adapted, they each generated city-focussed, small-scale transfer experimentations (Demos) which energized resources, raised awareness, and zeroed in on target audiences for the types of performances most likely to achieve ONSTAGE transfer objectives.

KATOWICE - Poland



Katowice's brass band tradition and the support for young district bands highlighted the city's adaptation of ONSTAGE Good Practice. The city mobilised its historical assets and traditions to reinforce musical expressions' viability as economic sector, connecting children with the long tradition of the city's community banding - a cultural phenomenon more than making music: it's where history, the meanings of place, and citizen's relations all resonate together. Concerts, cooperation with the European Brass Band association, amateur players, schools, almost 6500 citizens participated, young and old, and for many it was their first time picking up an instrument. These were multi-generational cultural "happenings", which helped served the city's needs for clarifying the role of music education, and its value for social change. They helped upgrade the city's overall strategy of UNESCO city of music and contributed to methodological guidelines for music education in the city's elementary schools. Because they involved new combinations of stakeholders like public schools, city districts, the city's Education and Culture officials, new governance mechanisms were allowed to emerge, too. And on the economic side, always important, the banding approach served the city's plans for urban regeneration of industrial districts - ideal seed beds today for growing creative and cultural industries and services.

GRIGNY - France



Grigny developed its project “Proteodies” (melodies of the proteins - influencing the growth of plants through music”) as part of the city’s strategy for becoming an Educational City (Cité Educatif). Locally run by the Conservatory of Grigny, Proteodies uses the music metaphor to create a path of empowerment, passion for much needed STEM competences through building creativity and artistic skills, the so-called STEAM approach, while simultaneously getting city stakeholders engaged on behalf of sustainable urban development. Grigny, the poorest city in France, with about 30.000 inhabitants coming from nearly 90 nationalities, sought to change the “bad rap” the city got in the 2010s for social unrest. To tackle poverty, low educational attainment, and social inclusion, the Municipality found Proteodies the ideal drawing card in a strategic policy framework to make young people more aware of the professions of biology, ecology, environment and research and, ultimately, to become constructive contributors to the community’s well-being. Proteodies counted on pedagogical and scientific support from the University of Cergy- Pontoise, and thanks to the agreement with Municipality’s public vineyards, also allowed students to carry out ecological maintenance of the vineyards, with the holistic aim of making Grigny a “zero pesticides” city. Importantly, too, for Grigny’s Educational City “placemaking” purposes, the project joined forces with Grigny’s “Vacances and Colonies Apprenantes” and the “Maison des Enfants et de la Nature”, a public structure hosting summer leisure activities, to help raise awareness on contemporary environmental issues.



TIPS FOR TRANSFER

- Link with wider initiatives and Good Practices for reaching UNSDG goals and don't reinvent the wheel - adapt what's already working. Link up with these initiatives, seek new collaborations.
- Create spaces for “out-of-the box” thinking, solution-making and directed discussions, allowing for spontaneity, with your city's different stakeholders. Know that more risk-averse city players might need a “safe” environment: playtimes and breaktimes are ideal settings for developing new relationships. A city's ULG can set up and moderate these kinds of encounters, enriching them with artistic performances that can make dialogues flow failure-free...





ON STAGE

MUSIC SCHOOLS FOR SOCIAL CHANGE

ESCOLA MUNICIPAL
EMMCA
DE MÚSICA
CENTRE DE LES ARTS



Ajuntament de L'Hospitalet



COMUNE DI
ADELFIA

