



PARTICIPANTS IN THE LISBON SEMINAR, 27 MARCH 2024

# **JAZZ, CREATIVE MUSIC AND SOCIAL INCLUSION**

EJN Members Seminar

Centro Cultural de Belém

Lisbon, Portugal, 26-27 March 2024



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## 'JAZZ, CREATIVE MUSIC AND SOCIAL INCLUSION' WORKSHOP REPORT

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# 1 EJN SEMINARS ON SOCIAL INCLUSION

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## 1.1 BACKGROUND

The members of Europe Jazz Network have been reflecting on creative music and social inclusion for several years, and most recently in annual seminars linked to members' activities. The first took place in Barcelona (Spain) in March 2022, the second in St Denis (France) in March 2023. Both events included presentations from musicians and experts in the field, discussions between members of their own projects and inclusive music concerts and workshops. Reports of the previous events are available on the EJN website.

## 1.2 THE LISBON WORKSHOP

The third annual meeting was held in the Almada Negreiros Room of the Centro Cultural de Belém (CCB), in Lisbon on 26 and 27 March 2024. It was undertaken in partnership with Sons da Lusofonia and the technical assistance of CCB: Europe Jazz Network is grateful to both organisations for their contributions to making the event a success. The Lisbon workshop aimed to build on the previous events, draw all this work together, and produce guidance for EJN members on making their work more socially inclusive. It was described as a workshop (rather than a seminar) to put more emphasis on the members' experience and ideas, so there was only a morning of presentations with the rest of the time given over to small group discussions, plenary sessions and a creative workshop. Part Four of this report sets out the outcomes of this work in the form of some guidance principles for EJN members about social inclusion.

## 2 THE PRESENTATIONS

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### 2.1 ISABEL LUCENA – CULTURE AND SOCIAL INCLUSION IN THE UK AND PORTUGAL

Isabel Lucena presented her experience with the Calouste Gulbenkian Foundation on two separate programmes, [Sharing The Stage](#), which took place in the UK between 2014 and 2018, and [PARTIS](#), run by the Foundation in Portugal between 2013 and 2022, and from 2020 as [PARTIS & Art for Change](#), in a funding partnership with la Caixa Foundation. The British experience had supported 14 projects, while the first PARTIS programme included 48 and 31 projects in its two phases. Isabel worked on all three programmes, notably on evaluation in Portugal. From this large and diverse body of experience she focused more closely on one British and one Portuguese case study.

[Home Away](#) (2014-2016) was a project developed by [National Theatre of Scotland](#) to mark its 10<sup>th</sup> anniversary by developing collaborative arts projects with five communities in Scotland and five across the world. Ten participatory performing arts companies were invited to create and perform a new piece of theatre exploring their place in the world – the experiences which connect and the forces which isolate us. The new productions were first performed for their local communities before being presented in Glasgow at a festival and conference of participatory arts, to bring together communities from Scotland and India, Jamaica, Brazil, the United States and the Internet. Two pieces were performed back-to-back each evening, allowing audiences and participants to reflect on connections and contrasts. The project demonstrated the value of social inclusion in performing arts, and achieved some positive outcomes, notably:

- **Creating excellent art through participatory practice:** The productions played across the world to critical and audience acclaim
- **Raising profile, expectations and aspirations:** the project featured on radio and TV, print and digital forums, and attracted policy and decision-makers.
- **Developing audiences and investment:** New audiences were attracted to the festival and the local performances, and a range of organisations funded them.
- **Highlighting issues affecting communities:** local concerns were at the heart of the performances produced.
- **Developing new opportunities for participants:** including employment, training, travel leading to social and professional connections.

Isabel then turned to the contrasting experience of PARTIS which had developed within the Foundation's Human Development Programme, and therefore with a social rather than cultural purpose. She described the [Notas de Contacto](#) project, which used music to improve

the quality of life and social integration of people with cognitive impairment and multiple disabilities, thus contributing to their autonomy and equal opportunities, and reducing discrimination and social exclusion. She explained that musicians of the [Orquestra de Câmara Portuguesa](#) (OCP) and therapists from [CERCIOEIRAS](#) develop innovative methodologies to enhance each participant's capabilities to expand their horizons and break down preconceived barriers. The team seek opportunities to innovate and develop new concepts, methodologies, scores and sounds to transform musical discourse and complexity and meet the participants' need for expression. The positive outcomes are:

- **The participants, their families and carers** have gained a sense of belonging and pride in their achievements; improving self-esteem and confidence; and opportunities to share their knowledge, socialise, enjoy and participate in the arts and culture
- **CERCIOEIRAS** have benefited from the project's pioneering nature, which supports engagement, visibility, recognition and social inclusion, as an example of good practice in interventions with disabled people
- For **OCP**, the project has been crucial in demonstrating that art can create bonds and build bridges in disparate, even conflictual areas, bringing communities together to explore ideas and devise solutions.

Finally, Isabel offered some reflections on important challenges for artists wishing to do learning from both of the programmes, using the four-stage model of co-creation conceptualised by François Matarasso in [A Restless Art](#) (2019). These included:

#### **Conception**

- Lack of consultation with the participants
- Inadequately developed partnerships
- Under-estimated resources
- Undefined artistic rationale
- Lack of planning for sustainability and legacy

#### **Contracting**

- Mismatch between the proposed work and the participants' expectations
- Lack of knowledge about other stakeholders' perspectives and aims
- Lack of internal communication

#### **Co-creation**

- Changes to the initial artistic rationale with impact on resources and development
- Training needs
- Ethical issues
- Lack of structured reflection

#### **Completion**

- Need for a wider range of signposting options/referral routes for participants

- Insufficient knowledge about the impact of projects on the practice of the artists and organisations involved
- Need for structured reflection and record-keeping

## 2.2 CARLOS MARTINS – JAZZ, CREATIVE MUSIC AND SOCIAL INCLUSION IN PORTUGAL

Carlos Martins spoke from his long engagement with musical inclusion through the activities of Sons da Lusofonia and other projects, arguing that our capabilities of listening, seeing, talking, reading, singing and generosity worked well together but that language often got in the way of understanding: a lot was lost in translation. We are divided not only between ourselves but within ourselves. We need music to be the link between sound and silence. In terms of projects, he said he was more interested in what happens when we fail and why than in what we did right because there's always more to learn from that.

*'We have to ask ourselves: to what extent do we hide behind computers and bureaucracy? To what extent do we not give ourselves with all our passion and generous presence to the people who need us?'*

He argued that creative music organisations have to do their programming, anticipating problems, attracting the audiences they want to preserve and captivate, finding financial support etc, but they also need partners who communicate directly with communities and people who have no access to culture, arts and music. We need proximity and humanity doing what is needed to anticipate and get solution to exclusion problems.

*'We must put our hands on the social clay and shape other forms of living with the artistic creations and social needs.'*

He touched on some projects of Sons da Lusofonia, including OPA and D'Improviso, but argued that Inclusion is not central to most creative music organisations because they have so many other things to think about. Most musicians and producers don't have a real commitment or understanding of inclusion, believing that art, business and bureaucracy all interfere with it. He asked what space does creative music really make for the people who need it, suggesting that there was a need to move away from thinking of inclusion as an extra. Inclusion should not be an addition to our work: it should be *how* we work.

He said that it is always about community—people use many names and concepts but in the end it's essentially about community. Often, professionals don't have the language or the confidence to talk to community members who don't come to concerts. The word mediator is used a lot, but the key is listening, which is what he learned as a young community artist. 'And then we need to do the same with the funders and ask the CEOs to go to the community to and listen too.'

## 2.3 CLARA FRAYÃO CAMACHO – SOCIAL INCLUSION IN PORTUGUESE CULTURAL INSTITUTIONS

Clara Frayão Camacho presented the [Social Impact Commitment of Cultural Organisations](#) (CISOC) developed for the Portuguese [National Plan for the Arts](#) (NPA). The NPA aims to promote social change through the educational role of the arts and heritage in the lives of citizens: for everyone and with everyone. It was presented in 2023 and covers the period to 2029. It responds to cultural organisations' needs for:

- **more involvement and accountability** in promoting cultural citizenship;
- **greater proactivity in the relationship** with existing and potential audiences;
- **better networking** with schools and communities;
- **long-term strategies**, informed by evidence and data;
- **stronger training** of professionals on cultural participation

CISOC is a planning and a self-assessment tool to

- Reinforce cultural citizenship;
- Position audiences at the heart of cultural organisations' practices;
- Strengthen their educational performance.

It is expected to maintain, increase and diversify audiences and strengthen the educational responsibilities of cultural organisations. In doing so it responds to several weaknesses, notably in leadership and organisational rigidity, in lack of interest in community participation, and inadequate resources in education departments, associated with limited and uncertain funding of cultural institutions.

Clara Frayão Camacho presented the process of using the CISOC tool to show how it can guide an organisation through a series of logical steps towards increasing and diversifying its audiences with consequent social outcomes. She highlighted a number of key questions in this respect relevant to EJM members working for social inclusion:

- What quantitative and qualitative data are available on the attendance of people at risk of poverty, unemployed people, people with disabilities and mental health needs and people of different ethnicities?
- What are the cultural practices that stand out in the daily life of these groups?
- What has the organisation done in the past to reach these people? What can be learned from mistakes?
- Does the organisation have an advisory board representing the diversity of the community?
- What needs to change in the organisation to reach those who do not attend?

She concluded by observing that although the tool is still at an early stage of implementation, she expects that it will lead to cultural organisations being influenced by community practices, innovative thinking and new projects, and substantial peer-to-peer networking and mentoring. The key is that each organisation should define what is best for their needs,

### 3 WORKSHOP DISCUSSIONS ON SOCIAL INCLUSION

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The remainder of the Lisbon workshop was divided between plenary sessions and small group discussions that enabled the members to share their own experience and ideas of making their work more socially inclusive. The diversity of countries represented, from Portugal to Norway, of organisations, and of individual roles made for a rich discussion. This section of the report summarises briefly each the areas that were covered; words in *italics* are taken from notes written by participants during the workshop, lightly edited for sense.

*‘Culture is part of the people, it should come from them, and not hand it to the people.’*

#### 3.1 SOCIAL JUSTICE

For many of the participants, inclusion is above all a matter of social justice—it is the right thing to do. Since their organisations depend on public money, they believe that they should be for everyone and contribute to the wider good. Music is an area of public life they think it is possible to have a positive impact:

*‘I want my institution to take on the responsibility of being funded by public money, so being accountable in its role as a socially inclusive organisation giving back to society.’*

Several people spoke of the need to adopt a progressive position in relation to issues such as racism and misogyny, seeing jazz and creative music as embodying such values but also needing to become more open and welcoming of all. They knew that their own



organisations were not immune from wider social injustices, and saw the need to be active in dismantling power structures and barriers for equity within them.

*‘I want my organisation to be actively engaged in a process-driven culture of listening and care in inclusive, representing and building inclusive, feminist, anti-racist, presents and futures of all communities we work with on all levels (internally and externally).’*

It was argued that countries with high cultural capital have benefited from the resources of the Global South, including its music and culture, and have a moral responsibility to social inclusion. In this context it was also important for music organisations to be more representative of the societies they serve, both to embed a diversity of knowledge and experience and to be recognised as a legitimate interlocutor with people who may have good reasons to mistrust dominant social institutions.

*‘We can’t be what we don’t see – representation matters and broadens the visibility of perspectives throughout our society, which strengthens individuals and communities’*



### 3.2 SOCIAL IMPACT

Many participants felt that one of the main purposes of making their work more inclusive was to have a positive impact on the lives of the people concerned, on the community or society as a whole, as the following quotes affirm:

*‘It’s central to the mission of the association because we aim to transform the place where we live.’ • ‘Social inclusion matters because arts and culture improve people’s lives independently from the place of birth, resources and environment.’*

This idea can be traced to Classical Greece and it is widely held today both by artists and by people with no professional involvement in culture, but it was expressed by the workshop participants largely as a statement of belief. There was little sense of how this social change

might be occur or whether it was something that music organisations are actually able to plan for or achieve. One exception to this was the idea that music can bring people together in shared experiences that make up the basis of community.

*'Creating a space where people are part of the event in the community.'*

*'To live better together, to increase participation of everybody in a collective moment.'*

There was also the suggestion that *'sharing knowledge is empowering'*, which contributed to a discussion about the difference between the social impact of participation as such, and the positive outcomes that could be linked specifically to music or art. In response to that question, several people argued that *'creativity is healthy and natural for humans'*.

*'My organisation activates multiple communities by sharing modern and improvised music for the joy of that.'* • *'Music creates social awareness and teaches empathy across different cultures and unifies.'*



### 3.3 ORGANISATIONAL PRACTICE

Most participants felt that the organisations where they worked needed to change their own culture and practice in order to become more inclusive. The starting point of that was to make inclusion integral to how everything is done, as Carlos Martins had argued.

*'I want my institution to see social inclusion/diversity as an intrinsic practice that needs to be applied to any aspect of our work.'*

It was argued that progress and positive impact means taking a holistic approach to social inclusion so that it should feed into every aspect of an organisation.

*'Social inclusion should be in all directions, horizontal, diagonal, not just vertical up-and-down.'* •



But because such change cannot be a quick or straightforward process, people feared that commitment would wane or that easy, but un-sustained solutions would be found.

*'I wish the organisation could allow itself to have patience for long-term processes of social inclusion, so it can be effective and economic with time.'*

The pace of work, the need to deliver more projects and the lure of novelty were all recognised as obstacles to the gradual organisational change that was required.

*'I would like my organisation to give more time to the meeting rather than the amount of projects SLOW DOWN!.'*

There was a particular focus on the importance of listening to others, and involving them in decision-making about programmes that are intended for them:

*'We believe that inclusion is done with communities rather than to them.'*  
*'We are committed to learning and listening to other people and perspectives.'*

The workshop participants felt that their organisations should work with people as equals, recognising that there was much to learn on all sides. However, they understood the time and care it takes to earn trust.

*'See the others, connect with others and overcome fears.'*

One or two people also questioned why community members were not present in the workshop, though there would be practical, linguistic and other obstacles to opening up a members meeting in such a way. They also wanted their organisations to be less responsive to the demands of funding and more committed to the needs of society and communities.

*'If people aren't involved, in cultural decisions, planning, projects, how can we expect them to be engaged citizens?'*

### 3.4 CULTURAL DIVERSITY

Thinking about social inclusion naturally led people to talk about cultural diversity, in their own organisations and programming and within local, national and international societies. There was a strong belief in the idea that diversity is an asset and that people would miss out by not being more inclusive because a greater range of voices makes richer, better art,

*'Embrace, acknowledge and learn from in cultured communities and their rich, cultural journey and wealth.'*

There is a natural element of enlightened self-interest here, as people acknowledged that the more inclusive a festival or programme is, the more likely it is to matter to people, As one person said inclusion and diversity is vital to the *'progress, evolution and survival of the festival as a social and cultural event'*. There was a strong rationale for opening programming 'to take into consideration every good idea and initiative!'

*'Culture will only develop sustainably if it is inclusive of different voices.'*

But there is also an important recognition that expanding the range of voices and viewpoints is not always easy.

*'Social inclusion is the friction needed to create new perspectives.'*

### 3.5 IN CONCLUSION

Close to a hundred EJM members participated in the three social inclusion events held between 2022 and 2024. If their experience in the field has been understandably varied, their commitment has been impressive, and is gradually translating into a growth in the number of projects and organisational change among members. There will always be more opportunities in a complex field that changes constantly with the evolution of our society, but most EJM members would agree with this comment from a participant at Lisbon:

*'The more we sense, the more we experience, the more we open, the more we understand, the more we relate, the more we accept, the more we give, the more we fulfil.'*

## 4 EJN: CREATIVE MUSIC AND SOCIAL INCLUSION

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### Creative music lives in

- Its openness to open-hearted musicians.
- Its improvisation and musical uncertainty.
- Its generosity and adaptation.
- Its artistic, cultural and social inclusion.

### An inclusive creative music organisation

- Exists so that everyone can discover, enjoy, create, share and protect creative music.
- Values the contribution of all to its programme and management
- Cares for what people do, not who they are perceived to be
- Strengthens people's capabilities through learning and creation
- Contributes to positive social change and a more just society

### It can be recognised in its values of

- Listening
- Respect
- Reciprocity
- Honesty
- Creativity
- Accountability



## 5 APPENDIX

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### 5.1 SPEAKERS

#### Isabel Lucena

Isabel Lucena is an independent arts consultant who specialises in cross-cultural, multi-sectoral and multidisciplinary settings. With a special interest in participatory practices and evaluation processes based on continuous improvement, since 2016 she collaborates with the PARTIS / PARTIS & Art for Change initiative on the development of monitoring and evaluation mechanisms suited to the specificities of participatory art. Prior to that, Isabel coordinated the international music festival Atlantic Waves and was part of the Calouste Gulbenkian Foundation's UK Branch management team, having responsibility for its arts portfolio as well as the development and running of pluriannual programmes in areas such as the visual arts, international literature, multilingualism, and participatory performing arts. A Portuguese national based in London since 1987, Isabel is an alumna of the University of the Arts London, where she studied Media and Cultural Studies (BA) and Enterprise and Management for the Creative Arts (MA). She had formerly worked as a UK arts correspondent for Portuguese national radio and publications, reporting on the British cultural life and music scene.

#### Clara Frayão Camacho

Museologist, Clara is a senior officer both at the Museums and Monuments of Portugal and at the National Plan for the Arts (a Mission Structure of the Ministry of Culture and the Ministry of Education). She is Assistant Researcher at Instituto de História da Arte, FCSH, Universidade NOVA de Lisboa. She holds a PhD in History, a Master's degree in Museology and Heritage, a Postgraduate Diploma in Museology and a degree in History. She was Coordinator of the Portuguese Museums Network (2000-2005), Deputy Director of the Portuguese Institute of Museums / Institute of Museums and Conservation (2005-2009). She has worked as coordinator of working groups on public policies, namely as Coordinator of the Museums in the Future Project Group (2019-2020), under the Minister of Culture. She has taught on postgraduate and master's courses at various universities and has participated in international working groups and institutional representation in European and Ibero-American organisations.

#### Carlos Martins

Carlos Martins, born 1961 in Alentejo/Portugal, is a renowned saxophonist, jazz musician, and composer who has garnered international acclaim for his innovative and eclectic musical style. Martins' musical journey began with classical training in Lisbon, Barcelona, and New York. He is a prolific artist who has composed for films, theatre plays, and dance, and

has released eight albums of his own music. Martins is also a respected educator, having taught at prestigious institutions such as the Conservatório Nacional de Lisboa and the Jazz School Hot Clube de Portugal. His dedication to music education extends to his current role at Nova University, where he teaches a class on improvisation and agility for non-musical professionals. He released 7 albums of his own music as band leader, some of them awarded as the best national jazz records in Portugal and appeared on plenty of others as musician. Apart from his own compositions, he composed for films, theatre plays and dance and has contributed to a number of interdisciplinary projects. Martins' artistic versatility extends beyond his musical contributions. He is also a gifted producer and conceptualist, having directed and produced a number of groundbreaking projects, including the documentary "The Sound of Lisbon", which explores the impact of music and sound on urban environments, highlighting the transformative power of music in shaping our cities.

## 5.2 FRANÇOIS MATARASSO

François Matarasso has worked in community arts since 1981 as an artist, writer, researcher, teacher and policy-maker. His 1997 report, 'Use or Ornament?', established influential concepts in cultural policy and evaluation. Between 2011 and 2015 he produced a series of books on undervalued areas of cultural life under the collective title 'Regular Marvels'. His latest book 'A Restless Art – How participation won and why it matters', was published in 2019. He has worked in about 40 countries and held honorary professorships in the UK and Australia. He was a partner in [Traction](#) (2020-22) which researched how technology can support social inclusion through opera co-creation.



### 5.3 SEMINAR PARTICIPANTS

Katherine Minter	B:Music	UK
Alex Carr	Cheltenham Jazz Festival	UK
Magdalena Fijałkowska	Fundacja Jazz nad Odrą	Poland
Alix Shepherd	The Glasshouse International Centre for Music	UK
Ebba Westberg	Göteborg Artist Center (GAC)	Sweden
Giulia Focardi	I-Jazz	Italy
Aoife Concannon	Improvised Music Company	Ireland {Republic}
Nadin Deventer	JazzFest Berlin, Berliner Festspiele	Germany
Sonia Mellor	Jazz North	UK
Piotr Turkiewicz	Jazztopad Festival/National Forum of Music	Poland
Clara Tozzi	Le Petit fauchoux	France
Beatriz Rodríguez Unamuno	PJE Plataforma Jazz España	Spain
Cristina Fina	Puglia sounds—Consorzio Teatro Pubblico Pugliese	Italy
Alex Green	Serious Events / EFG London Jazz Festival	UK
Ella O'Brien-Coker	Stadtgarten Köln	Germany
Itamar Bernstein	Synthesizer	Israel
Candela Carrera	Taller de Músics / JAZZ I AM	Spain
Lena Luvia Mehta	Womex/Piranha Arts	Germany
Hadas Vanunu	Yellow Submarine/Israel Music Showcase Festival	Israel
Carlos Martins	Speaker/ Sons da Lusofonia	Portugal
Cristiana Morais	Sons da Lusofonia	Portugal
Isabel Lucena	Speaker	Portugal/UK
François Matarasso	Moderator/Reporter	France
Francesca Cerretani	EJN	Italy
Giambattista Tofoni	EJN	Italy
Stefano Zucchiatti	EJN	Italy