



MUSIC INTERVENTION IN PUBLIC SPACES AS STRATEGY TO PROMOTE SOCIAL INTEGRATION

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Content

Acknowledgements

Introduction

Background	1
The plan	2
Thesis structure	3
Clarifications before starting	6

Part I: Intervention

Chapter 1: Art intervention: Beyond the aesthetic enjoyment	11
Intervention: Going in between	12
Art intervention	12
Art intervention in the established arts' sphere	13
Art intervention in socio-cultural contexts	15
Art interventions as subversive art practices	16
The frames of reference are flexible	17
Common characteristics of art interventions	18
Intention, achievement and effectiveness	19
Two main types of art interventions: disruptive and participative	20
The value of art interventions	21
Conclusion	22
Chapter 2: Current use of the term music intervention	25
Music-based interventions in health care	27
Community music	29
Conclusion	31
Chapter 3: A personal approach to the concept of music intervention	33
Intuitive approach	33
Characteristics of my own personal approach to music interventions	34
My personal intentions	37
The problems of using the term intervention	39
A personal definition of music intervention	40

Part II: Public Space

Chapter 4: Public space: Stage for arts and social integration	43
Public or not?	43
The public realm	44
The physical dimension of public realm	46
The sociocultural dimension of public realm	47
The political dimension of public realm	48
Creating the public space and the role of the arts	49
A personal approach to public space through music interventions	52
Chapter 5: Finding the right place for a music intervention	55
Three criteria	56
Accessibility and diversity	56
Daily life	57
Soundscape	59
Other factors	60
Conclusion	61

Part III - Social integration

Chapter 6: Promoting social integration through communal consciousness	65
Social Integration	66
The importance of the context	69
Living in community	70
Community nowadays	71
Latin American communality	73
Community concepts in my artistic practice	74
Conclusion	78
Chapter 7: How to know if a participatory project promotes social integration?	81
First indicator: Diversity	82
Second indicator: Participation in processes and in decision-making	83
Third indicator: Longevity	85
The different indicators work together and in context	86
Strategies to monitor the impact of a project	87
Conclusion	88

Part IV - Description of four music interventions

Information on the description of the music interventions	93
Unerhörte Orte (U-Bahn Rödingsmarkt, Hamburg)	94
HaChau 864 (Harburger Chaussee, Hamburg)	105
Attention, This Is Not Censored (Cubbon Park, Bangalore)	118
Intervention Balkonien (Karlinenviertel, Hamburg)	135
Bibliography	159
List of tables and figures	164
Appendices	165

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Introduction

Background

As years have passed and while I was immersed in contemporary music composition, I discovered a great interest for sound as a tool and source of inspiration at the moment of creating. In this context, I have consolidated an eclectic composition method, which mixes contemporary, popular and traditional compositional techniques, and I have also seen the need of taking my work to the public space, which is for me one of the principal sources of sound nowadays.

And so from two simple actions, listening and observing, the first premise of this artistic research arose: day-to-day life as fount of inspiration and materials. The fascination I feel for the sounds produced by different sources (nature, mechanical devices), the way people communicate with each other (dialects, onomatopoeias, jargon), the interaction of people with the environment, and even how architecture affects acoustics and landscapes has led me to record, analyze and experiment with these rich and diverse elements which are readily available.

Additionally, as a passionate traveler and walker, I have found out that public space provides to me a meaningful opportunity for staging music compositions and other art projects, resulting in a productive interaction between the spontaneous and natural aspects of daily life, as well as my personal efforts and artistic intentions. I think it is very common for us to go from one place to another so fast that we do not contemplate the things around us. But if the way becomes an artwork, the interaction with it may favor the shaping of a meaningful experience which makes possible to set a symbiosis with it: a way with more meanings. Streets, squares, passages and any available open space, all of them places where people go without necessary stopping but where human interactions occur on a daily basis, constitute ideal spaces to be intervened with the purpose of providing more options to the passersby to slow down their pace and better contemplate the environment that surrounds them. For all of the above, I assume that the redefinition of the audible world, and by extension, of the public space, contributes to

the construction of what is individual and collective, making social transformations possible. I strongly believe that such transformations allow a better coexistence among members of a society.

The Plan

With these two premises as starting points, namely the day-to-day life as source of inspiration and the public space as an ideal space for the staging of music compositions and art projects, I have been trying to develop not a unique artwork nor a piece of music, but a way to intervene the city, a life plan willing to be shown in different urban spaces around the world, bringing the audible, visual, and social environment closer to the inhabitants of a particular place.

To support my plan, I have been studying music from the relation it has with society. Based on ideas by cultural anthropologist and ethnomusicologist Alan P. Merriam I approach music as a physical and social behavior, as a mean of communication among cultures, and as a way towards conceptual knowledge structured by a group. With this in mind, I try to keep in mind different functions that Merriam suggests music can have in a society; emotional expression, aesthetic enjoyment, communication and contribution to the integration of society, just to mention a few (Merriam, 1964, pp. 219-227). Considering the idea of “music functions”, and giving special attention to the possibility of contributing to social integration, many times I have asked myself:

Can music promote social integration?

If we understand social integration as allowing a better coexistence among all members of a society and giving better opportunities to people who are in disadvantaged situations (e.g., economical and political), I would say that the answer to my question is yes. I would even affirm that it is easy to find many existing examples that prove systematically that music can promote social integration. One of this examples is the National Network of Youth and Children Orchestras of Venezuela, simply known as “El Sistema”, a social initiative of the Venezuelan state devoted to rescue the educational, occupational and ethical well-being of children and youth through music, focusing on the

training, prevention and recovery of the most vulnerable groups in the country (Fundación Musical Simón Bolívar, n.d.). El Sistema, has moved through more than 40 countries, inspiring other projects with the same idea, and showing that joining music and social integration could reach important results all over the world.

Although thanks to initiatives like El Sistema it seems easy to answer my question, its strategies often differ from the ones I would like to depend on. While in Venezuela the focus is basically on education, training participants mostly in Western classical music repertoire, what I'm looking for as a composer is the creation of new music, regardless of style. That is why, from the perspective of a music composer, over time I came up with one more question:

How can I promote social integration through the composition of new music?

This last question has guided my work as a music composer for the last 10 years, and to answer it, I have chosen to start from the following theory:

*Through the development of participatory projects
focused on the composition of new music
and the presentation of the results in public spaces
it is possible to promote social integration.*

To corroborate this theory, I chose to follow two different but complementary strategies. The first was the development of music interventions to experiment with various possibilities of promoting social integration through the collective creation of music. The second strategy was the deepening of three fundamental themes: intervention, public space and social integration.

Thesis structure

Following the strategies presented above, the content of this thesis is divided into two main sections: first, the construction of a theoretical framework and second, the description of four music interventions developed and performed between 2015 and 2019.

The first main section of the presented text contains seven independent but complementary chapters, written at different moments between 2015 and 2021. In addition, these seven chapters are organized in three parts devoted to the three fundamental themes mentioned before: intervention (part I), public space (part II) and social integration (part III).

In the first part (chapters 1-3) I aim to clarify the concept of intervention within the context of this doctoral thesis. Initially I will expose the term art intervention (chapter 1) in an interdisciplinary framework, based on the work of architect Friedrich von Borries, who has made an important contribution to the definition and categorization of the term. I will mainly focus on three frames of reference here: the established arts sphere, socio-cultural contexts and subversive art practices. In addition, I will share a list of common characteristics of art interventions, and explain the particular "something" that can turn different art practices into an art intervention. Towards the end of the chapter, I will describe the value of art interventions and the positive impact they can have on society.

Subsequently, I will concentrate on the use of the term intervention in the music field (chapter 2). This chapter can be described as a concise introduction in practices that are actually regarded as music or music-based interventions. Taking the health sector as the main frame of reference, I will emphasize the importance of context in the categorization of interventions that deal with music or sound as a primary tool. During this chapter I will also highlight the social aspects within music interventions, introducing *community music* as a discipline that may give music composers the opportunity to expand their work in order to converge the artistic with the social.

The latter will be followed by a concise description of my personal approach to the concept of music intervention (chapter 3). In this chapter I will share a list of characteristics and objectives that I think are essential in order to consider my music compositions or any of my artistic projects as an intervention. In addition, I will present the disadvantages I have found in using the term to name and refer to my work.

After clarifying the type of music interventions that are addressed in this research, the second part (chapters 4-5) introduces the space where they are to be staged, namely the public space. I will open this part by describing the capacity of urban public space to

become a catalyst of artistic projects that may enriches human experience in the city (chapter 4). To do this, I will outline different dimensions of understanding and approaching the public realm, in order to introduce the role of arts in the actual making of public space. With this chapter I want to clarify the motives I have to make use of public space as source of inspiration and materials for my music interventions.

In the next chapter, I will establish the most important criteria to identify a suitable public place to carry out music interventions that pretend to promote social integration (chapter 5). I will focus on three main criteria that I have followed over time when choosing places for a music intervention: accessibility and diversity, daily life and soundscape.

The third part of this thesis, and last of its theoretic framework, summarizes the frames of reference on which I base my music interventions in relation to the promotion of social integration (chapters 6-7). This part begins with a presentation of the different ways of understanding the concept of social integration, and how this concept is understood and applied in different ways in different countries (chapter 6). I will refer again the importance of the context, and how in order to develop a participatory project it is necessary to consider the specific conditions of the place and the group of people involved. From this moment on, I will make a differentiation between society and community based on the work *El Retorno a la Comunidad (The Return to the Community)* by the Colombian social researcher and popular educator Alfonso Torres Carrillo. Subsequently, I will present the core of my interest regarding a collective way of working and living, the concept of *communality*. This will be supported by the work of Latin American thinkers such as Jaime Martínez Luna, first rector of the Autonomous Community University of Oaxaca, who shares and defines in his texts the communal way of life from his own experience in the Mexican original communities, more specifically from the Sierra Juárez. A list of concepts obtained from texts on *communality*, concepts that are rather descriptions of collective practices, will be presented as the fundamental basis to understand the way in which my music interventions have been influenced in order to include the local community during the creative process and the staging of a project.

To finish the third part, I will present a chapter dedicated to resources useful to evaluate if a music intervention favors social integration (chapter 7). First, I will describe three indicators used by me when examining my collaborative projects and music interventions. In addition, each indicator will be accompanied by a list of tactics that can enhance them. Towards the end of this chapter I will introduce three strategies that are helpful when monitoring the impact of a music intervention regarding the promotion of social integration.

The second main section of the presented text, listed as part IV, contains the description of four music interventions carried out between 2014 and 2019. All four descriptions are similarly structured and contain the methodological basis used for answering the central research question of each intervention. Throughout this section I will reveal details about the creative process, including field research, fieldwork and conceptual work, and complement with contextual information of each music intervention. Regarding the music composition, I will describe its development as part of an artistic design. That means that I am not going to delve into the music theory itself, but rather describe the most relevant elements that gave direction to the creative process. In doing so, I aim to present my artistic practice as process oriented. Nevertheless, each description contains information about the first public presentation of each intervention, as well as audience reactions and the things that could be better planned. At the end of each description I will also examine the results, rating the extent to which goals and objectives were or were not achieved in relation to the expectation.

Clarifications before starting

Almost as with a puzzle once completed, with this text it may be necessary to take a certain distance to see the result that is formed after the sum of the different parts. Although at first it may seem difficult to connect the different themes and frames of reference, it will be important to constantly reflect on the relationship between them and my personal artistic activity. Not in vain I consider that one of the most interesting aspects of the presented text is the gathering of different non-musical themes, under the

perspective of a music composer that wants his work to contribute to the construction of a more just society.

I would also like to emphasize that my purpose in writing this text has been to delve into relevant issues surrounding the music I compose. Without going into the details of the musical compositions, this text is rather a deep reflection on the sources of inspiration that guide me during the act of composing. I am convinced that learning more about these sources is a way to broaden my musical vision, to free myself from stylistic restraints and to motivate me to explore new methods of composition and interpretation. I also write this text in the hope that it will serve as a source of information for people interested in the arts in an interdisciplinary context, especially fellow composers who want their music to have an impact on society.

PART I

INTERVENTION

CHAPTER 1

Art intervention: Beyond the aesthetic enjoyment

It is not an easy task to define what an art intervention is. The term is generally not included in art dictionaries, and when it is, it resembles other established art forms. What can be noted, however, is that the term intervention in relation to art, is used in different contexts and spheres, often hearing about artistic interventions that occur in museum exhibitions, in city squares during social protests or as part of our daily life on the streets. Due to this lack of a consistent definition, and the variety of contexts in which one can find information about this term, in these pages I will present an overview of the most significant aspects of art interventions that I could find while reviewing literature and material as well as through my own experiences.

With this chapter I am mainly looking for the “something special” that differentiates an art intervention from other established art practices. I will start briefly describing the origins of the term intervention and its use in various contexts and fields related to art. I will focus on three frames of reference: the established arts sphere, socio-cultural contexts and subversive art practices. After a short description of each frame, I will explain how the boundaries of these frames are flexible and often overlap. I will also share a list of common characteristics of art interventions and propose the possibility to group the different approaches in two main types: the disruptive and the social-participatory. After this, I will talk about the positive aspects of art interventions, and how they can have a direct impact in the society and in our daily life. At the end of this chapter I will make a small contribution to the catalogue of artistic terms, sharing my own definition of art intervention.

Intervention: going in between

In the introduction of the *Glossar der interventionen* Friedrich von Borries et al. (2012, p. 5) point out that the term intervention is distinguished by a multiple ambivalence: it is not just overused, but also underdetermined. It can be found in context of war, arts, urban development and in the therapeutic area. Even if the term is used as a matter of course, in practice, each time it becomes something different.

In itself the term intervention comes from the Latin *intervenire*, and means literally the process of going in between. The origin of this term can still be found nowadays in some of its best-known representations in our daily life, for example in addiction treatment. This form of intervention is an orchestrated attempt by one or many people – usually family and friends – to get someone to seek professional help. This use of the term intervention, established mainly through television programs and movies, where it is possible to find real and staged cases, is mainly referred as therapeutic intervention (von Borries et al., 2012, p. 204). Other well known example, found in the political field, is the use of force (military or economic) by one country or sovereign state in the internal or external affairs of another sovereign state. This is normally called a humanitarian or military intervention, depending on the chosen strategy to intervene (von Borries et al., 2012, p. 167).

I have briefly presented these two cases of interventions to exemplify the different uses of the term, and what Borries mentioned regarding its overuse. Since the list can be very long (i.e. divine intervention, medical intervention, psychological intervention), and since my main area of interest is music, I will focus on the uses of the term intervention in relation to the art field.

Art Intervention

As mentioned before, it is not easy to find a consistent and homogeneous definition of art intervention. In relevant art and music dictionaries and lexicon (i.e. Oxford, Grove, MGG, Riemann) the term is not included. Still, it is possible to find relevant material about art intervention within diverse literature, including texts about urbanism (Glossar

der Intervention 2012), performance art (Performing politics 2012) and sociocultural studies (p/art/icipate eJournal 2004). In short, this polysemous term, has different meanings depending on the context. After a profound exploration of existing material, I found three frames of reference where the term art intervention is predominantly used.

The first frame of reference can be designated as the established arts sphere, where artistic interventions are often described as “art designed specifically to interact with an existing structure or situation, be it another artwork, the audience, an institution or in the public domain” (Tate London, n.d.). The second is related to socio-cultural contexts, where art interventions are founded normally in form of project-oriented activities and ephemeral collective actions. The third frame of reference is where informal artistic strategies such as street art, including graffiti, post-graffiti and guerrilla sculpture are working out. This latter context will be referred to as subversive art practices.

Although it is possible to find other frames of reference where artistic interventions are also used, for example in marketing (often in form of flash mobs organized in the public space to advertise a product) or in the industry (as creative attempts in order to increase employees productivity), I will concentrate on the three mentioned before.

Art intervention in the established arts sphere

Within this frame of reference the arts sphere is understood as an institution. This means that the typical interventions in this context are carried out under the framework of a established artistic organization, whether it is a festival, museum, gallery, artist residency or any state entity. Independently of its form, these art interventions count normally with public support, governmental approval, and all the required permits. Artists or groups can be invited by an institution to develop an intervention, or they may approach an entity directly to establish cooperation.

Since artists can obtain a high degree of certainty that they will be able to carry out their interventions, it is common to find large-scale art interventions in this frame of reference. Boran Burchhardt, to cite one example, received the permits in 2009 to dismantle, restore, and with the help of the islamic community, give a fresh design to the two 20-meter high minarets of the St Georg Center Mosque in Hamburg (Burchhardt,

n.d.). Also, in 2016, the Hamburg Department of Culture provided Burchhardt with approximately 85,000 euros for the gilding project *Veddel vergolden*, allowing him to cover the 300 meters large brick façade of a tenement house with thin gold leaf (Twickel, 2017).

As for the conceptual part, art interventions in the established arts sphere address many different subjects. Some of them, like the two examples mentioned before, point out frictions and social contradictions that are embedded in the society. The subjects are very varied, from addressing prejudices towards religious places and symbols (as the case of Burchardt's minaret project *Darf ich mal ihr Minarett anmalen?*), to the contrast between simple and luxurious living conditions, or the image of a whole neighbourhood (as the case of *Veddel vergolden*), just to mention some of them.

Other art interventions in this sphere function as commentaries on the art industry, or as disturbances in established art spaces. The anonymous group Guerrilla Girls, for example, “do interventions and exhibitions at museums, blasting them on their own walls for their bad behavior and discriminatory practices” (Guerrilla Girls, n.d.). Their interventions, presented in renowned art events around the world, focus on the fight against sexism and racism within the established arts sphere.

In addition, as proposed by the Tate Gallery, an art intervention can be designed to interact with another work of art. An example of this approach is Cornelia Parker's 2003 intervention *The Distance: A kiss with added thread*. This intervention, which was part of the *Days Like These* exhibition at Tate Britain, consisted of wrapping a kilometer of string around Rodin's sculpture *The Kiss*. A similar case is the art intervention by Eleonora Aguiari on a statue of Lord Napier on Queens Gate, West London, by wrapping it in 80 rolls of red tape (*Lord Napier in Red Tape*). Through these types of interventions, the artists seek to add new layers of meaning to existing works of art. As it is usual in this frame of reference, both artists received the approval of the owner of the original work, as well as all the necessary permissions to carry out their interventions.

Art intervention in socio-cultural contexts

In socio-cultural contexts, it is common to find art interventions carried out by individuals or groups that are not part of a state program or a well-established institution. Even if supported by an art institution, practitioners of interventions within this frame of reference do not usually have the direct approval of the state and do not have any specific permission.

These art interventions are often connected to broader social movements, and usually promote collective work and the joint participation of professional artists and diverse communities. It is thus common to find choreographies, performances and musical repertoires specially created for demonstrations, strikes and other protest situations targeting ecological issues, civil and refugee rights, social justice and improve employment, among others. The Chilean group Las Tesis, to mention an example, created one of the most commented interventions of recent years that fits into this reference frame. *Un violador en tu camino (A rapist in your path)* was first presented in Valparaíso following an invitation from members of the theater company La Peste, in the context of a series of street interventions that were to take place during the 2019 social protests in Chile. In the form of a collective performance, with music, lyrics, choreography and a specific costume and make-up, this intervention is a claim against gender violence and violations of women's rights, especially those perpetrated by the state (Pais, 2019). After the first presentation, this intervention has been replicated by other women and collectives in more than 100 cities around the world.

Art interventions in socio-cultural contexts are also presented in form of activities in the day-to-day life. They can take place in parks, streets or even in enclosed public spaces, such as shopping malls or government buildings. These interventions are normally based on principles of self-design and self-development, and they are usually organized from the bottom up. One of the main objectives of this kind of interventions is the promotion of the exchange of ideas and citizen participation in decision-making. Also of great importance is giving visibility to concrete situations, usually in order to achieve positive changes in a specific locality or neighborhood. Unlike interventions that are part of social movements, which may be directly related to large political or ideological

contexts, interventions in the day-to-day life focus mainly on local and community issues (von Borries et al., 2013, p. 11).

As example for this kind of intervention I will take my own work, in concrete an intervention at the Harburger Chaussee in Hamburg. For this intervention, called *HaChau 864*, I invited my neighbors to play music from the windows of our apartments. The main objective of this intervention was to reinforce interpersonal relationships between neighbors as well as to incentive the use of common places for cultural activities. Although the intervention was being part of a local festival, we did not receive any financial or logistical support, and the landlord company denied us a formal authorization. As the neighbors were interested in carry out the project, this intervention was presented anyway.

Although with some differences, art interventions as part of social movements and as part of everyday life are closely related. Both are socially motivated and often address the support of socially disadvantaged groups. These interventions create a public sphere for the interests of diverse affected groups, trying to make a concrete contribution to the improvement of their situations. The different dimensions of these interventions can also influence and trigger outcomes at different levels. While an art intervention may be presented as part of a large protest to defend a specific public place in a city, the next intervention may be the maintenance of this same place by the local community. The other way around, a small local intervention can turn into a larger social movement, similar as in the case of *Un violador en tu camino*, that went beyond the local boundaries to become a relevant intervention for a global movement.

Art interventions as subversive art practices: Street Art

This is perhaps the most common reference frame related to art intervention. It is the place where street art unfolds through practices that are visible to all in the form of graffiti, murals, stencil art, sticker art, sculptures and video projections, among others. Practitioners typically do not count on any institutional background or support, nor have any authorization from the local authorities. In some places these art interventions are cataloged as illegal practices and often considered as vandalism by the public opinion. I

differentiate art interventions within this reference frame from interventions in socio-cultural contexts, as these are mainly individual initiatives by artists or groups, not necessarily based on collective or community participation. In addition, they do not necessarily have to relate to social issues.

The collective We Are Visual (.wav), to mention an example, play with materials and objects that they find in the public space, appropriating the situation and sharing new messages (von Borries et al., 2013, p. 194). Their intervention catalogue includes building a brick wall around an advertising banner (*Wall*), making a public sculpture "skateboard friendly" by adding parts to it (20357), mounting big signs on abandoned buildings (*Abbruch der moderne, surREAL*) and sticking a Window's logo in front of an Applestore (wav.mov). Although their installations and activities do not cause any major damage or disruption, they have been stopped by the police on several occasions, as well as dismantled shortly after being completed.

It is also possible to find a more performative approach within this frame of reference. An example of this is the intervention *Unerhörte Orte*, which I presented in Hamburg in 2017, in form of a live music performance at the exit of the Rödingsmarkt subway station. One of the main objectives of this intervention was to incorporate elements of the public realm into the artistic design. With that in mind, I invited an ensemble of eight musicians (two double basses, two cellos, saxophone, horn, clarinet and banjo) to interact with characteristic sounds and situations of the place. This intervention took place during working hours without an official permit.

The frames of reference are flexible

Although in the previous lines I have tried to define three different frames of reference in which it is common to find art interventions, it is important to mention that these frames constantly overlap. The boundaries between one and the other are definitely flexible, contributing to the natural ambiguity of the concept of intervention. This supports what von Borries et al. (2013) suggest about the overuse and underdetermination of the term.

Thus, it is not uncommon to find artists or collectives presenting their work in different contexts. The activist-artistic collective from Hamburg, Schwabinggrad Ballet, is a great

example of this flexibility. They create unexpected situations beyond ritualized left forms of protest (Schwabinggrad Ballet, n.d.). In different teams, they play music, do performances and organize happenings. They “act” with what they call their “mobile task force” in demonstrations, border camps and summits. Also, they participate in the established arts sphere collaborating with institutions. In 2020 they present the audioplay about globality *We Are Not Together In This* in the Kunstverein Hamburg as part of the group exhibition *Corona Sound System*. Although they do not define their activities as interventions, their disruptive strategies fit into this concept. They are even included in a selection of urban interventions in Hamburg curated by von Borries et al. (2013).

Common characteristics of art interventions

Despite the differences, it is possible to find common characteristics that link interventionist practices in the art field. The following are the shared attributes that I consider most relevant among the various frames of reference:

- **Manipulation of the physical space:** Regardless of the techniques used, it is very common to find interventions in which the physical space (or soundscape) is manipulated. In this way, it is possible to intercede in the way a space is normally perceived. The tools to manipulate a space can come from design, graphics or any established art form, including performative practices.
- **Interruption of established functions:** Art interventions frequently disrupt in spaces conceived with a specific function, or which have been informally established over time. By tangentially affecting functionalized social systems and confronting fixed forms, these disruptions encourage dissent and reveal phenomena of significant sensibility. The most common way of doing this is through performative practices, however it is also possible to find visual and plastic approaches.
- **Enable encounters:** An art intervention generally produces a scenario for the exchange of skills, knowledge, experiences and ideas. Either through participation

and collective work during its development or through irritation in everyday life during its presentation, art interventions normally bring to dialogue the different parts of the constellation of actors they encompass.

- **Are ephemeral:** Art interventions normally last for a limited period of time. Its durability can be defined from the beginning or left to the chance. When the intervention steps in the illegal, artists are generally open to having their work to be stopped or dismantled soon after its completion. Even when doing legal large-scale projects, artists are aware that the durability could be affected by factors such as climate or political changes.

It is important to recognize that the characteristics mentioned above can be shared by other well-established art practices. Descriptions of performance, happening, landscape art and site-specific music often share similar attributes. That may be one of the reasons why the term intervention is often used as a synonym for these art forms. So what actually differentiates art interventions from other artistic practices?

Intention, achievement and effectiveness

Although an art intervention can take the form of a happening, an installation, a piece of street art or a site-specific music work, all these art forms are not necessarily an art intervention. There is a particular "something" that can turn these and other art practices into an intervention. After comparing examples from different frames of reference, I came to the conclusion that this "something" is the intention of the artist or the collective behind the artwork. This conclusion is supported by Yugoslav-Austrian philosopher and migration researcher Ljubomir Bratić (2014) who states that intervention primarily means to sit down as subject in order to achieve certain effectiveness and that an art intervention is an intervention with the instruments and techniques from the art field. Thus, the intention to achieve something beyond aesthetic enjoyment is essential to art interventions. What the intention actually is, is as varied as the forms in which it is pursued. The range is wide, and goes from achieving brief disruptions in established

systems, to concrete long-term works that can contribute to the well-being and prosperity of a community.

Bratić adds that an intervention is an *Eingriff* in a context - the German word *Eingriff* is literally translated into English as intervention but implies the act of changing or interrupting something – and complements by pointing out that “the effectiveness of interventions varies depending on the social field we are in and depending on where and from where we intervene” (Bratić, 2014). Thus, the context in which an art intervention is executed is essential in order to understand and analyze its effectiveness. The context is the inspiration, the creative space and at the same time the stage for an art intervention. It influences the way in which goals and objectives are pursued, as well as the way the results are presented.

Following this idea, the milieu of the artist or collective is also very important in order to define their work as an art intervention. Here, it is pertinent to point out that the definition could be established by the artists themselves or by others. While some artists consider the term intervention to be appropriate for their work, others may consider its use to be incorrect or even inappropriate.

Two main types of art interventions: disruptive and participative

Taking into account differences and common characteristics, I consider that it is possible to group art interventions from different frames of reference into two main types: the disruptive and the participative. The first type, the disruptive, focuses the objectives of a project on the final result, while for the second type, the participatory, participation during the process is already the main goal. For the first type it is necessary to disseminate information with a concrete message, while for the second the most important thing is collective participation and exchange of skills and knowledge during the creation, development and/or realization the intervention. The first type directly confronts prevailing conditions through action and an established discourse, the second indirectly confronts it, through action, but without a concrete discourse.

In either case, one category does not necessarily exclude elements of the other. For example, a disruptive artistic intervention can include participatory elements, and vice

versa. Here again, the ambivalence of the intervention concept comes to the surface. To decide to which type an intervention belongs, it is important to take into account its main objective, as well as the strategy chosen to achieve its objectives.

The value of art interventions

Now, before approaching a more concrete definition of art intervention, it is appropriate to investigate the value of it and ask whether there can be a common goal among all art interventions, regardless of the reference frame or type.

I consider that the value of an art intervention can be huge once it is understood that almost everything about it, from the conception, through the development until the presentation, has the same relevance. This idea is supported by Peruvian artist Hansel Sato, who states that it is even possible to intervene on different levels (Smodics et al., 2014). In his artistic mediation and art-education formats, Sato opens “a discussion process and develop together with [the] participants how to make it [something] visible” (Smodics et al., 2014). Intervention as artistic practice is valuable as it enables encounters and produce space for the exchange of skills, knowledge, experience and ideas. This is evident in many cases where art interventions are developed as collective investigations of conditions of power, motivating and driving self-empowerment, self-representation and individual responsibility.

Moreover, there can be several outcomes or actions that are triggered by an art intervention. Even if the results are not immediately noticeable, it is possible to achieve change by inspiring an audience that may in future take action. Small local art interventions, for example, can motivate citizens to organize new projects or activities, and even generate wider social movements. As collective Biene Baumeister Zwi Negator suggest (as cited in v. Borries et al., 2012. p. 53), an intervention, by stealthily detaching itself from the moment of alignment, can break the passive consumption of the routine, and activates and enables for a second the exposure of the world as a spectacle.

Taking the above into account, I consider that a common goal among artistic interventions is to aim for a confrontation with the norms and standards. This

confrontation also goes hand in hand with awareness raising and the creation of a "counter-public" that participates in critical action and promotes critical thinking.

At this point it is important to keep in mind that while there is great value, there are also risks embedded in the creation of an intervention. When embarking on an action of this type, it is important to acknowledge the risk of instrumentalization that exists due to the diverse constellation of actors that may be involved (von Borries et al., 2013). No matter how good the intention, there is always the possibility that individuals may instrumentalize the collective work for their own benefit. It should not be forgotten that there is a large number of art interventions that are promoted and supported by state institutions and companies in order to achieve objectives that in many cases do not correspond to the needs and desires of the local community or those who drove the intervention in the first place. The romantic-subversive ideal of art interventions is often diluted within its vast network of actors and contexts.

Conclusion

So far, an overview of the frames of reference, in which art interventions are usually developed, has been briefly explored, highlighting the flexibility of the frameworks and the common characteristics between them. It has also been shown how the term intervention can be used as a synonym for other well-defined artistic practices, and how the intention to achieve something is the primary element (or the "something special") for an artistic project to be classified as an intervention. The effectiveness of the intervention generally depends on the context in which it is presented, and it is possible to group art interventions from different frames of reference in two main types: the disruptive and the participative. It was also exposed how the confrontation with the standards, accompanied by awareness raising and the creation of a "counter-public", may be a common goal through the different approaches of artistic interventions.

After this exploration between different approaches, contexts, intentions, forms and types, I hope it is clear why it is difficult to define concisely what an art intervention is.

To conclude this chapter, I want to share my own definition of the term. This is important in order to understand the kind of interventions that constitute my artistic work.

Art interventions are artistic activities that are made with an intention beyond the aesthetic enjoyment. Their main motivation is change, and they look after a concrete objective. The strategies chosen to achieve this change rely predominantly in the use of instruments and techniques from the arts field. These interventions seek and find their place apart from traditional and established forms and rules, or interact in an unexpected way with or within them.

My definition coincides and can be complemented with the description made by von Borries et al. (2012, p.6) about urban interventions in the arts field that “self-assign a social responsibility and leave the spaces designated for the arts in order to intervene in the reality of the city. This is often associated with the idea that it creates a form of efficacy that traditional forms of art cannot achieve”.

CHAPTER 2

Current use of the term music intervention

In the fields of arts and urbanism, interventionist practices with a focus on music have been notably less explored and documented than those with a visual or plastic approach. In the *Glosar der Interventionen*, von Borries et al. (2012) included more than 100 entries, of which only one is directly related to music, and it is dedicated to a musical piece that is actually not an intervention. In *Urbanen Interventionen Hamburg* (von Borries et al., 2013), out of 50 examples, only one uses music as its primary medium. Likewise, none of the artists in the exhibition *The Interventionists: Art in the Social Sphere*¹, held at the The Massachusetts Museum of Contemporary Art (MASS MoCA) between 2004 and 2005, an important reference for interventionist practices, deals with music or sound as a primary material.

Nevertheless, the above does not mean that there are no music-based practices that could fit into the category of art intervention. Additionally, there are many examples of musical compositions that share essential attributes with interventionist practices. Some of the works by Meredith Monk (*Songs of Ascension*, 1942; *Introduction from American Archaeology*, 1994), R. Murray Schafer (*Music for the Wilderness Lake*, 1979; *The Princess of the Stars*, 1981) and Alvin Curran (*Maritime Rites*, 2018; *Omnia Flumina Romam Ducunt*, 2018) just to name a few examples, are ephemeral, manipulate the physical space, enable encounters and address “extra-musical” concepts. Despite the similarities with interventionist practices, the work of many composer has not been considered or catalogued as music interventions, and instead of that it has been generally analyzed and classified as site-specific compositions (Francis & Hope, 2013; Morse, 2016).

¹ The Interventionists: Art in the Social Sphere was curated by Nato Thompson. The exhibition was accompanied by a catalog which serves as an introductory guide to interventionist strategies. More info: <https://massmoca.org/event/the-interventionists-art-in-the-social-sphere/> (accessed 8.09.2021)

With this in mind, and since my work as a music composer is closely related to the concept of intervention, I decided to leave site-specific music aside, and focus my research on the role of music in what is actually considered an interventionist practice. In doing so, I intended to better understand the current terminology and draw similarities and differences between my personal approach and the context in which the term music intervention has already been established. I considered this is important above all to find the right way to name and classify my artistic work, as well as to find the appropriate context (or contexts) in which I can develop and present it.

During the search for practices categorized as music interventions I found a field where the term is normally and frequently used: the *healthcare field*. My starting point to delve into this field were initiatives such as the pilot project conducted at the Hamburg University of Music and Theater (HfMT), in which a group of students of the music therapy and the multimedia composition programs addressed how interventions via interactive, generative music systems (i.e. sound installations) may contribute to the improvement of the atmosphere and thus to the well-being of patients in hospital waiting areas (Hajdu et al., 2017).

It is important to clarify right away that I do not consider my professional practice to be part of this field, firstly because I have no studies, experience or credentials that can support a consistent work, and secondly because so far, health has not played a significant role in the objectives of my music interventions. Yet I believe there is a potential, and more importantly a personal interest, to link my artistic work to the healthcare field in the future.

This chapter is then a concise introduction of practices commonly categorized as music or music-based interventions in the healthcare field. It begins with a brief differentiation between them, delving into the one that I consider to have the most similarities to my own artistic work. Throughout these pages I will also emphasize the importance of context in categorization, as well as the intentions of the person or personal providing the intervention. Since the healthcare field is the main reference frame analyzed in this chapter, I will highlight the social aspects within it as a point in common with my own approach to interventionist practices.

Music-based interventions in health care

In health care, non-pharmacological interventions such as music-based interventions are used to address a variety of problems experienced by individuals and groups, from infants to elderly adults. These practices have shown promising potential to complement traditional medical treatment options in order to facilitate recovery and well-being. However, due to the relatively recent attention that researchers are paying to this alternative, music as a health facilitator is still in development and remains a little known option for the majority of the population. Nevertheless, some progress has been made in the classification of the practices that involve music in the healthcare field.

Thomas Stegemann et al. (2019), define and contrast three music-based approaches used in health care: music medicine, music therapy and other music-based interventions (see Table 1). Although these three approaches pursue the promotion of health, they differ in their strategies for achieving their goals. While *music medicine* focuses on the use of pre-recorded music in various medical settings (e.g., waiting rooms and treatment rooms) to enhance the atmosphere and to reduce the patient's stress, anxiety, or discomfort before, during and/or after medical interventions (Bruscia, 1998, p. 217; Stegemann et al., 2019), *other music-based interventions* include different music activities like choir singing or music improvisation, even with recreational goals (Stegemann et al., 2019). Meanwhile, *music therapy* differs from the other two approaches by its clinical and evidence-based use of music interventions to accomplish individualized goals within a therapeutic relationship (American Music Therapy Association, 2018). Interestingly, the typology proposed by Stegemann et al. (2019) not only makes a difference between strategies but also between the personal in charge of providing the intervention. This is especially relevant in the case of music therapy, as it is practiced mainly by credentialed professionals who have completed an approved music therapy program (American Music Therapy Association, 2018). Under these conditions, the work of a music composer (including my personal work) could only be part of the healthcare field as other music-based intervention.

Table 1*Types of music interventions in health care²*

Approach	Practice	Goals	Personal
Music medicine	Listening to pre-recorded music	health-promotion	Health care professionals
Music therapy	Various methods of tailored music experiences (Systematic).	- health-promotion (within a therapeutic relationship)	Credentialed music therapists
Other music-based interventions	Other music activities	- health-promotion - recreational	Health care professionals, musicians etc.

At first glance, the goals of music-based interventions in health care leave aside social and political aspects, usually an essential attribute of interventions with a focus on visual or plastic arts. However, searching more carefully for a commonality between health care, music and socio-cultural contexts (since the promotion of social integration is one of the main goals of my artistic work), I came across a branch of music therapy in which therapists have realized that illness and handicaps have to be seen within a totality, as part of social systems and embedded in material processes (Rudd, 2004). These therapists look for links to the world outside the institution and the music therapy room, and consider or challenge social and material conditions, social networks or cultural contexts when therapeutic measures are taken (Rudd, 2004). They also normally take into count that the health “encompasses and depends on all of the parts of an individual (e.g., body, psyche, spirit), and the individual’s relationship with the broader contexts of society, culture, and environment” (Bruscia, 2018, p. 40). This branch of music therapy looks for a more central role in the society, working with whole communities and researching how music can build networks, provide symbolic meanings for underprivileged individuals or be used to empower subordinated groups (Rudd, 2004). This particular approach has become an individual category with its own name: *community music*.

² Adapted from Stegemann et al. (2019).

Community music

While defined differently internationally, community music is characterized by the following principles: decentralization, accessibility, equal opportunity, and active participation in music-making (Olseng, 1990, p 59). It takes form of music activities in community centers, prisons and retirement homes; extra-curricular projects for school children and youth; public music schools; community bands, orchestras and choirs; musical projects with asylum seekers; marching bands for street children (McKay & Higham, 2011). Community music activities share then a focus on participation and active, inclusive music-making. They offer opportunities for people of different ages and abilities to engage in music-making and music-learning within different genres and pedagogical approaches (Howell, 2018). It is also common to find between community music activities a position outside the mainstream education environment. Besides music education and health promotion, community music can also have an impact in social development, using music interventions as a tool for effecting social change, addressing issues of division and social distrust, challenging entrenched disadvantage and discrimination, and facilitating a positive diversion for youth and alternative vocational paths. Furthermore, music interventions can have an impact in cultural regeneration, rebuilding cultural assets, regenerating cultural knowledge and restoring cultural life (Stige, 2004).

Depending on the approach, community music facilitators choose different forms to achieve their goals through music or music-based interventions, which are usually developed on a systematic working structure. Within a collaborative context, the role of the community music therapist often changes from being a conventional therapist to, for instance, becoming a facilitator, an advocate, a project co-ordinator, a consultant, or simply part of the caring and supportive social network (Stige, 2004). Higgins (2012) conceptualization of community music as an active intervention between a skilled music leader and a group of participants, reveals the interventionist nature (*to come between*) of community music. This idea is explicit in projects in which an external actor, usually called a community music therapist, a community music facilitator or music leader, works in an unfamiliar context. Community artists differ then from artists in the community by

acting as conscious facilitators or art leaders for people in communities to express themselves artistically (Higgins, 2012: 29).

The Pavarotti Music Centre in Mostar³ (PMC), which involves music specialists from countries outside the conflict areas, is a clear example of the interventionist approach of community music at an institutional level. The PMC was set up at the old building of Elementary School in Mostar, Bosnia and Herzegovina, on 1997, at the initiative of the charity War Child UK, supported by Luciano Pavarotti, Brian Eno and other celebrities. One of the main goals of the project was to use music and art in general as the most affective and acceptable way to reach all areas of the community and to create safe environment and friendly atmosphere for children and young people led by professionals (Pavarotti Music Centre, n.d.). In the beginning, music therapy given by international therapists was part of the program, as a way to approach to traumatized children and young people of B&H, especially in Mostar area. Unfortunately due to lack of funds for international costs, the music therapy program was closed down. Still, the center continues today to offer different educational and creative activities to people of Mostar area in order to improve and develop cultural life of local community.

In contrast to the Pavarotti Music Center, other music interventions are born from the initiative of committed individuals that believe in the importance of music participation and its potential role in their community's recovery (Howell, 2018). From my artistic work, there are two music interventions that I consider represent this less institutionalized approach: *HaChau 864* and *Intervention Balkonien*. In both cases the local community was invited to actively participate in the conception, development and presentation of what should be a music intervention in the public space. The intentions behind these music interventions were many: to strengthen ties between neighbors, to take advantage of the little public space available for cultural or meeting activities, and to give visibility to situations that affect life in the locality (such as the constant increase in the price of rents), to name a few. Given the lack of institutional backing, the biggest challenge on both occasions was to bring together a group of strangers and motivate them to work together.

³ The Pavarotti Music Centre has also a recording studio and two 70 square meters apartments. More info: https://www.mcpavarotti.com/index_eng.htm

Although I tried to avoid the role of “music leader”, seeking a bottom-up development of the interventions, I found the planning and preparation prior to each meeting with the local community to be very important. Preliminary work included the design of questionnaires about life in the neighborhood, music scores or guides that could facilitate collective music-making and listening exercises. In preparation for the public presentation, different activities were carried out, such as free jams, musical rehearsals, playful activities, and informal meetings. Also, it was very useful to distribute various roles among the participants according to their interests and competences.

The last two examples, the Pavarotti Music Center and my personal work, showed how music-based interventions can have an impact on social life at different levels. On the one hand an institutionalized and external approach, on the other a more local and individual development. Both examples are also evidence of how the term music intervention can be applied in different contexts, but with the same goal: to contribute to a better life through music.

Conclusion

Today, the term music or music-based intervention has become well established in the healthcare field thanks to the work of healthcare professionals and accredited music therapists who address a wide variety of problems experienced by individuals and groups through the systematic use of music. Within the healthcare field, it is possible to find a discipline where music as an interventionist practice meets social and cultural elements: community music. From the perspective of this branch of music therapy, music interventions are activities open to the participation of non professional musicians. Facilitators or music leaders encourage people in communities to express themselves artistically, through the appreciation and interpretation of existing music, or the creation of new music-works. Music interventions in community music enable encounters, promoting the interaction between different groups of the population within a safe and trustworthy space for all participants. Additionally, these interventions are often intended to raise public awareness of the conditions and life situations of the participants.

What attracted my attention the most about community music as a discipline, is that community music therapists accept and make positive use of the possibility of other human agents acquiring an importance that at times surpasses that of the therapist (Stige, 2004). Such agents could be local musicians, neighbors, and even music composers. Although I currently do not consider my work part of the community music field, mainly because of my background as a composer and the lack of credentials, there are relevant strategies that are typical for community music, like generating an atmosphere of hospitality and the workshop-like meetings (Higgins, 2012, p. 144), that I have been exercising during the development of my music interventions. Also, principles like decentralization and equal opportunity are important principles that my artistic work share with the community music discipline.

In addition, being more flexible with non accredited personal than music therapy, I consider community music as an established academic discipline a suitable milieu where composers like myself can expand and develop a music work that intends to converge with social matters, like the promotion of social integration. It is not in vain that I can feel affinity with Pete Moser, composer and founder of More Music, one of the foremost community music charities in the UK, as he speaks: “community music [...] has always been a mixture of being a social worker and a composer and finding ways of bridging that. [...] I passionately believe that music has the ability to make communities pull together” (Veblen, 2007). I personally consider that the ability to bringing communities together is inherent in music, it is only necessary to activate its potential.

CHAPTER 3

A personal approach to the concept of music intervention

Drawing from personal experiences during the development of different music interventions over the past ten years, my aim in this chapter is to offer an overview of my personal approach to interventionist practices. For my purpose, I will share a list of the characteristics and intentions that I find important to consider my work as a music intervention. I will complement this overview with a description of the disadvantages I have found in using the term intervention to name and refer to my work. The chapter concludes with a personal definition of what I consider a music intervention.

Intuitive approach

Similar to several of the elements that have been defining my artistic work, the term intervention appeared in my path spontaneously and its use was initially made without a deep thinking on its meaning. It was only through practice and experience, and above all through reflection, that I began to consciously delve deeper into the microcosm of this term. At the beginning, the term quickly adapted to my work mainly thanks to the desire to look for unconventional moments and places where to present music compositions or interdisciplinary projects. The desire to work in order to interrupt the routine of everyday life, made me feel a certain closeness to artistic projects (regardless of whether they were based on music or not) that receive the adjective of intervention. I wanted, through artistic practice, to let my imagination fly in order to find ways to create the world in which I would like to live.

In addition to this intuitive approximation, it is necessary to mention that in the first instance I did not make any differentiation between art and music interventions. For me the only aspect that changed was the predominant medium used by an artist or collective to develop and perform an intervention. However, over time I encountered a wide range of descriptions of the term intervention, as well as different approaches that depend on the reference frame explored. Given that interventionist practices in which the role of music is the predominant medium are usually related to the healthcare field, I decided to start my research on the term intervention focusing on those practices developed predominantly in a socio-cultural framework, more specifically in the urban space. However, I soon discovered that, in a socio-cultural environment, the musical elements of an intervention usually acquire a secondary or subordinate role and that outside the healthcare field there are not many examples and references where interventions are mainly approached through music.

It is because of the above that it has not been easy to place my projects within one of the frames of reference where the term music intervention is already established. However, it is perhaps thanks to this difficulty that I have considered that my artistic work is strongly related to the origin of the concept of intervention; *being in between*. Not having a rigid framework is intrinsically related to the philosophy of my musical (and artistic) activity.

Characteristics of my own personal approach to music interventions

The first attribute that should be mentioned about my personal approach to a new work, no matter if it is a music composition, an interdisciplinary project or an intervention, is the implication of an extra-artistic motivation or intentionality. The presence of a reference or a source of inspiration (e.g., traditional cultural expressions, social issues, political events) is of great importance from the conception and first stages of a new work. This extra musical element directly influences important decisions related to the music composition, such as style, instrumentation and staging, to name a few.

In addition to this essential attribute, in my work there are four main characteristics that are important for me to consider a new creation as a music or music-based intervention:

1. **Site-Specific:** In general, the space is an essential part of a music intervention. With this in mind, a music intervention only achieves its full potential when it is carried out in the place (or type of place) for which it was conceived. Within my approach, the site selected for an intervention provides a large percentage of the materials on which the intervention will be developed. This includes visual and acoustic elements, social interactions and historical information, among others. With my music interventions I want to direct the public's attention not only to the musicians or participants that are performing, but also to the surroundings and the elements of the public space they interact with. In some way, one can say that it is performed in the space and with the space. Within this idea I consider also important to retrieve forgotten spaces in the urban space and generate new relations with it in order to achieve positive social changes.
2. **Sociocultural:** In order to be regarded as a music intervention, my works encompass socio-cultural considerations. The strategies and tools used for this purpose are closely related to the social and cultural aspects of the place where the intervention is to be carried out. Thus, aspects related to the politics of the place, the current issues a community is experiencing, or my personal reflections on the way human beings interact, had often a relevant role in the development of an intervention. Over time I have discovered interventionist practices as a good strategy to promote debate on social issues that may be sensitive but of great importance to achieve a more just society. Therefore, my own approach has been built on a critical and reflective constitution. In this sense, my music interventions are usually made with a wide audience in mind and try to reclaim traditions and popular knowledge within contemporary creation.

3. **Process-Oriented and Participative:** Although at first glance the realization or staging may be understood as the main objective, in my approach, it is the process that forges the basis for a music intervention to come to life. It is during the creative process that citizen participation and collective work can be promoted more effectively. This makes the development in some cases as much or more important than the intervention itself. To achieve this, in my work I often involve the local community in the creative process and incorporate bottom-up methods of self-management and decision-making. In practice, this can be reflected as a series of informal gatherings, music jams, rehearsals, and formal reunions for planing the logistics of the intervention. As a composer my mission is to achieve a new music work that represents the interests of the participants.
4. **Ephemeral:** Within my approach, an intervention carries an element of surprise with itself. To the unsuspecting passerby, it appears unexpectedly without immediately revealing its duration. In this sense, my music interventions are done without big announcements or publicity, trying to reach mostly an unsuspecting audience. They usually last between half an hour and two hours, and disappear from the eyes and ears after being performed in public. There is nothing that stays fixed in the place and remembers what just happened (like an installation or a sculpture). If so, what remains is left with the certainty that it will eventually disappear after a short time. The ephemeral nature of my music interventions contrasts with the intention, often pursued, to build long-term bonds among participants, or to achieve encounters that can trigger profound changes in society. In other words, while the intervention itself is ephemeral, its side-effects on the site can be long lasting. In addition, my music interventions are often carried out at times and places unusual for a cultural event.

This short list of characteristics is the result of a thorough analysis of my work. Given that my music interventions vary greatly in form and content, it would be possible to enunciate other characteristics, such as interdisciplinarity or a "subversive touch". However, I consider that the four characteristics listed above are predominant, both in my own work and in a good number of interventions by other artists or collectives.

Furthermore, in order to define my own artistic practice as an intervention, I consider it is necessary to give special relevance to the socio-cultural and participatory aspects. Within my work, in order to differentiate a music intervention from other music activities, I usually aim to promote social integration through participation, creating projects that are open to the community, and in which it is possible to address issues or situations that may help in the construction of a more just society. Nevertheless, it should not be ignored that although the social aspects of a music intervention are fundamental, I always try to develop projects that are fun and entertaining to all participants. I strongly believe that the entertainment element, as Byung-Chul Han (2017/2018, p. 66) mentions, does not necessarily lead to trivialization or aesthetic impoverishment. Through my experience as a music composer, organizer and interpreter of various interventions, I am convinced that a relaxed work atmosphere, where the participants feel comfortably and can have fun, improves the commitment with the project and at the same time the quality of the interpretation.

My personal intentions

As each of my music interventions follows a specific goal, generally related to the context in which it is presented, it is difficult to make a list that encompasses all the objectives I pursue with them. However, one thing can be stated: My intentions behind an intervention are always guided by the question of how I can promote social integration through the creation of new music.

Trying to find an answer to that question, I have been analyzing different interventions by other artists and collectives, and most important, I have been collecting experiences through the realization of different music interventions. Since 2015 I have had the opportunity to organize many music interventions in different contexts, which has given me the opportunity to experiment and explore different ways to promote social integration. After these experiences, I came to the conclusion that the form that best suits my approach is the creation of music interventions in public spaces that consciously set out to work at the intersection of two or more different (even contradictory) elements. These elements can also be diverse, for example the public

and the private, the planned and the spontaneous, the classic and the popular, the professional and the amateur. In working on intersections, it has been very important to be flexible in the limits I normally set when composing music or planning a project. With this in mind, it is possible to group the main intentions of my music interventions, regardless of the context, under the framework of the *dissolution of boundaries* as follows:

- **Dissolution of borders between life and art:** The creation of a way with more meanings. Through interventionist practices I intend to transform daily sounds, daily places, and daily interactions into art by constructing a new soundscape, a new territory resulting from the symbiosis between music, performance and the city. I want to produce new citizen's subjectivities and a recreational relationship with the urban space through a work that becomes part of the public space and of the daily life experiences of the human beings that inhabit it. Within this idea, the norms and imposed behaviors associated with cultural events lose prominence, while the spontaneity of the moment and everyday life take over art.
- **Dissolution of borders between different social circles:** Facilitate encounters and produce spaces for the exchange of knowledge, traditions, skills and ideas. I usually approach a music intervention with the aim to generate interaction and collaboration among a heterogeneous constellation of participants. There are several and diverse factors that count, for example, the age range, the physical capabilities (or disabilities) and cultural background. By blurring the boundaries of the social circle I work with, I intend to create opportunities for those who want to express themselves through art and may have difficulty finding spaces to do so. Ideally, during the development of an intervention, self-esteem and confidence are built. As far as music is concerned, this is also a way to promote the exchange of knowledge between musicians with different backgrounds, e.g., classical and popular, as well as collaboration between professionals and non-professionals.

- **Dissolution of borders between music genres:** The context is the composer's assistant. In most cases, I let the aesthetic considerations of a music intervention depend mainly on the skills and preferences of the participants, as well as the characteristics of the space to intervene. In doing so, I aim to free myself from stylistic norms and preconceptions. To this end, I constantly seek to develop new strategies that facilitate the creation of a coherent work that brings together the soundscape and different musical genres. In trying to blur the boundaries between genres, I realized the enormous importance of developing appropriate forms of notation (e.g., traditional scores, graphic notation and verbal descriptions) that allow the performers to feel comfortable playing fixed music material, but also give the opportunity to improvise and react to expected and unexpected elements and situations, almost as in a spontaneous dialogue with the place where the intervention takes place. The exploration of new ways of composing and performing music, regardless of genres, is a constant feature in my music work.

In this short list I set my different intentions under a flexible framework. As mentioned before, the concrete objectives that can be given to an intervention depend entirely on each context and each situation. Sometimes the goals and objectives are even established after the project has started, during its development. It can then be said that the dissolution of the boundaries between life and art, different social circles, and music genders, is fundamental to the philosophy of my work, shaping the way I approach to music interventions to fit my intentions as a music composer.

The problems of using the term intervention

Although my relationship with interventionist practices has been consolidated in recent years, the appropriateness of using the term music intervention or music-based intervention to name my work is still under scrutiny for me. As Landau & Mohr (2015) suggest, the term intervention has not yet completely overcome the connotation of military operation. I was able to corroborate this through my experiences working with different artists and groups of people. While for some of them there was no problem in naming and considering a project as an intervention, for others it was completely

inappropriate. Those who preferred to avoid this term emphasized that it may contain an imposing, somehow aggressive and authoritarian character.

Seeking to avoid prejudices, I came to the conclusion that, although the characteristics and intentions of a project allow it to be defined as an intervention, it is not necessary to title it as such. In addition, as for me it is essential to take into account the opinion of the participants, as well as the connotation of different terminology in a local context, I believe that the decision on how to name a project and refer to it should arise during the creative process. Depending on the case, it is possible to describe a project with the attributes of an intervention in many different ways, for example as a collaborative music project or participatory music performance. Even the use of other terms, such as site-specific composition, does not seem problematic to me.

A personal definition of music intervention

Based on my personal approach to the term intervention and the characteristics of my artistic work, this is my current definition of music intervention:

Music interventions (or music-based interventions) are artistic activities aimed at promoting social integration through the composition and performance of music. Process-oriented, music interventions are usually open to the participation of non-professional musicians, providing opportunities for people from different social circles to interact with each other while engaging in music making. These interventions are site-specific, generally taking place in the urban public space, aside from the established venues for the performance of music, such as concert venues. Normally, the context in which a music intervention takes place influences both its aesthetics and its concept.

It is important to note that this definition refers only to my own artistic practice and is not intended to group together music interventions of other artists or collectives. Much less it intends to contradict the use of the term music intervention already established in the healthcare field. This definition should serve above all as an aid in order to understanding the type of activities I am referring to when I speak of a music intervention within my personal approach.

PART II

PUBLIC SPACE

CHAPTER 4

Public space: Stage for arts and social integration

With this chapter I aim to make evident the capacity of urban public space to become a catalyst of artistic practices that may enrich human experience in the city. I will start sharing brief definitions of public space and public realm, followed by a summary of three different dimensions of understanding and approaching these concepts: the physical, sociocultural and political dimensions. After this summary, I will address the role of arts in the actual making of public space, highlighting how arts may help shaping meaningful experiences in the urban space. Towards the end, I will present a brief description of the way I see public space in relation to my work as a music composer. Doing this, I principally want to explain the reasons I have to consider that the public space can be turned into a stage for the arts and at the same time for the promotion of social integration. Likewise, I will explain what motivates me to make use of the public space as source of inspiration and materials for my music interventions. In addition, throughout these pages, I will develop a hypothetical scenario in order to exemplify the complexity of the public space and to show how the borders between private and public can be flexible. This parallel story also pretends to show how this ambiguity may be used by artists to have an impact in the relationship we have with the spaces we inhabit.

Public or not?

Before beginning with the definition of public space, please take some time to think when was the last time you went to a public place.

*Was it the city park? The café around the corner?
Was it the city town square? The national library?*

Now take some more time to reflect if that place is really public.

Are you sure it is public?

The term public space refers to those spaces that are, in principle, open and accessible to all members of the public in a society (Neal, 2010a, p. 264). Common examples are roads (including the pavement), public squares, parks and beaches. Other places, only accessible during some time in the day, like government buildings, are also considered public. Even more recently this concept has expanded its limits to include virtual gathering places, like social networking websites. In other words public space refers to the spatial dimension of all aspects of society that are not exclusively private (i.e., private property and private life) (Neal, 2010a, p. 264). Although it may seem clear at first glance, in order to better understand what public space is, it is helpful to analyze it as part of a broader picture.

The public realm

For sociologist Richard Sennet (2008) the public realm can be simply defined as a place where strangers meet. For him, the difference between public and private lies in the amount of knowledge one person or group has about others. At home, in a familiar context, the space is part of the private realm. It is mostly in public spaces where incomplete knowledge joins with anonymity and the public realm unfolds (Sennet, 2008). But does the public realm simply consist of all the open spaces outside the private property? The answer to this question, as well to many other questions regarding the definition of public realm and public space are politically charged. There is even a general confusion between public realm and publicly owned property (Lang, 2005, p. 7).

Now please take your mind to the next concrete scenario: You live in a big house, it is yours, you bought it some years ago. It has a garden, a porch, a court yard and everything a big house could have. It's a sunny day and you are looking out of the window; somebody is standing there, on the sidewalk in front of your big house. A young woman with a rectangular case in her left hand. It's a bit suspicious, and you don't like that. You want her to go somewhere else.

Most sidewalks belong to the realm of public spaces; however, a certain degree of privatization makes it difficult for people to have total freedom on them (at least freedom in the sense of what a person can do without breaking any local law).

And so it is, you have to accept that a young woman with a rectangular case in her left hand is standing in front of your big house, and because the sidewalk is mostly public you can't do anything about it. So you just wait, observing what she does, hoping to find a reason to ask her to go away. For a few minutes she is just standing there, but after a group of people jogging have passed through the sidewalk she starts moving slowly towards your window and stops directly at your house yard. Now it is too much! Without hesitation you decide that you can ask this person to move out of your property. You paid for it and you are the one who is paying to maintain the house yard in a good condition.

Like with the sidewalk, the courtyard, the garden and all the parts of a house that are accessible to other members of the society, even if they are privately owned, have also a small percentage that belongs to the public realm. When there are no clear physical delimitations, like gates, walls or signs, the limits between private and public depend largely on common sense. It also doesn't take too much effort to realize that the borders between private and public are flexible and never static, and that the contents of both realms change continuously (Wolfrum, 2010). It is not that a residential house can easily turn into a shopping mall, but there are many cases where places that are technically private, are practically public (e.g., restaurants, bars and entertainment venues) and vice-versa (e.g., government-owned civic centers and theaters used for private commercial purposes).

At this point it is also important to mention that the public realm has many dimensions and therefore many different ways of understanding and analyzing it. Therefore I present hereunder a short summary of three different dimensions that I considered essential in relation to the staging of arts in public spaces. Personally, the summary of this information has been particularly useful in defining and establishing the criteria I normally take into account when choosing a location for a music intervention, as well as in developing strategies for approaching the selected place to intervene.

The physical dimension of public realm

It is possible to study the physical dimension of public realm by exploring the built and virtual environments as places for public life to play out (Neal, 2010a, p. 623). From this perspective, the public realm consists of the elements of the natural and artificial environment around a person (floor of the ground, the surfaces of the buildings, trees, etc.) and it may embrace all freely accessible places, regardless of whether they are indoors or outdoors.

The physical characteristics of public spaces carries also information about behavioral patterns of the people who engage in them. The physical public realm provides space for interaction and it can act as a screen that communicates meanings. In other words it affords activities and simultaneously acts as an aesthetic display. It may improve or deteriorate self-image, the feeling of security and protection, and even the feeling of privacy of the people who inhabit it. The built environment turns then into a symbol of who we are and/or who we aspire to be (Lang, 2005). Within this idea it is important to differentiate the variables that distinguish a place from another: material of construction, illumination, size of the buildings, seating options, etc. All these variables have an influence on the activity patterns in which individuals or groups engage in the public space.

Within this dimension (characterized by practical implications on design and urban streetscape) sound plays an important roll, even if it is little commented or completely ignored in urbanism books. As it is the most important material in my work, sound and music play a leading role when entering the physical dimension of the public realm. The characteristic of the sound sources (artificial or natural), the sound density and loudness at the place, and the sound patterns resulting from routine actions, are some of the acoustic components that complement this dimension. For me, and as suggest by Georgina Born (2013), the mutual relations between music, sound and space, are essential when studying spatial and social processes.

The sociocultural dimension of public realm

The social dimension of public realm could be the most amorphous because it involves the totality of everyday life, ranging from dining in a restaurant to working in an office (Neal, 2010a, p. 626). Clifford Geertz, Erving Goffman and Richard Sennett represent this approach to the public realm very well in their writings. As a group they have been called the “performative school” or the “dramaturgical school”, thanks to the importance they give to how people express themselves in front of strangers. All little details count; street clothing, ways of avoiding eye contact, places where people crowd together and places where they keep their distance (Sennet, 2008). For them, all these details lay the foundations of the public realm.

This dimension wraps then information on how the public space is used and who is using it. It focused on the social functions that are given to concrete places, and helps to denote the meanings attributed to them by its users. This dimension trace simultaneously how human beings interact with the physical public realm, and how they interact with other beings in it.

Furthermore, it is also possible to focus attention on the cultural aspects of this dimension. Richard Sennett (2008), for example, looks for a bridge between the visuals and the social, and proposes ways to generate spaces that promote at the same time the creation and the development of rituals. For him it is important to ask ourselves how do people want to live and how possible it is for them to adopt a place as vehicle for social and cultural expression (Sennet, 2008). In his book *The Craftsman*, Sennet (2008/2009) proposes the workshop as a meeting space suitable to develop interpersonal bonds. Although technically these workshops are private, they can develop a public character once they are open to strangers.

The latter can be complemented with the reflections of Jon Lang (2005) on how what we seek in the future is highly conditioned by what we are accustomed to do in the environments we are used to inhabit. Following this idea, I usually invest great amount of energy on finding which sociocultural habits and paradigms I would like to address, change or improve through the creation of music interventions in public places.

The political dimension of public realm

The political dimension of public realm asks, above all, about the role of public space in democracy, both in an abstract way as a site for discursive activities, or specifically as a site of empowerment or exclusion (Neal, 2010b). This dimension is normally permeated by a more critical attitude toward public space, where activism and the defense of communal places confront exclusion practices and private interests.

It is possible to say that this dimension has already a tradition. Jürgen Habermas looks for the circumstances that could make any place public. Using the term public sphere, Habermas (as cited in Soules, 2007) believed that the success of a public place was founded on a rational-critical discourse where everyone is an equal participant and the communication skill is the power of argument. For Soules (2007), behind Habermas' analysis lies an oral bias: "he believes the public sphere can be most effectively constituted and maintained through dialogue, acts of speech, through debate and discussion". Habermas (as cited in Soules, 2007) claims also that public debate can be animated by opinion-forming associations (e.g., voluntary associations, social organizations, churches, sports clubs, groups of concerned citizens, grassroots movements, trade unions) to counter or refashion the messages of authority.

Hannah Arendt (as cited in Neals, 2010b) formulated a similar but more active view of this political dimension, viewing it as a stage on which not simply political talk but also collective political action could take place. From her point of view it can be said that the town center is a suitable space to make changes through political discussion, an idea also supported by urban centers like the *Agora* in ancient Greek or the *Piazza della Signoria*, focal point of the origin and history of the Florentine Republic. Today Arendt's idea would be reflected in venues for political demonstrations like the *Rathausmarkt* in Hamburg or *Plaza de Bolivar* in Bogotá.

Both Arendt's and Habermas' theories were written almost 60 years ago and are founded on different circumstances from the ones public space lives today. Although time has passed, and with it the ideals that are held about public realm, their concepts still inspire philosophers, architects and urban planners to work on the development of urban space. Not being the exception, my work as a music composer is influenced by

their thoughts when it comes to promoting active participation, debate and collective action. Some of my music interventions even touch on specific political issues and often openly confront the culture of privacy and individualism.

Creating the public space and the role of the arts

The physical, the sociocultural and the political dimensions of the public realm, as well as other dimensions that were not included in this summary (e.g., the legal and the economic dimensions), interact between each other during the creation of the public space. The topic of public space is complex and multi-dimensional, and the different perspectives overlap in practice. Almost like a non-linear cycle, the different approaches influence each other: theoretical ideas and concepts of sociologists and political scientists, inspire the practical work of urban designers and architects; financial interests and private investment influence legal decisions related to what is actually constructed; the physical elements determine how the space will be used, and on them depends also if the people may adopt the place as vehicle for social and cultural expression.

Back at your big house. On the way out, you finally decide to stay inside and not confront the young woman. She is not disturbing anyway. You sit again in front of the window to continue contemplating the day. It is still nice and the woman is still there, she even moved to the sidewalk. After some minutes the young woman put her rectangular case on the floor and open it. You see curiously how she starts pulling out from it something that looks like a Violin. After looking for a proper position, and without hesitating, she starts playing.

♪ ♪ Zinga Zinga Zinga Zing ♪ ♪ Zinga Zinga Zinga Zing ♪ ♪

You listen carefully but you can not recognize what she is playing. Now you start asking yourself: why is this person playing the violin in front of my house? Doesn't she have another place where she can play? Is she playing for money? Is she allowed to do it?

In the complex cycle of creating the public space, arts are often involved, even if just momentarily. Following the line of transferring theoretical concepts to the physical space, several artists have used public space as an integral part of what they do, whether as inspiration and material source for the creation of new works, or as a stage for the presentation of projects. Within a performative approach it is possible to name examples like Hamish Fulton's or Richard Long's walks and William Pope.L's performances. Also relevant, in terms of works that relate sound and public space, are Hildegard Westerkamp's or Janet Cardiff's sounds walks. Within the field of music, it is worth mentioning the North American composer Alvin Curran, who has made "music outside the concert hall" one of the main themes of his own work. Curran's music is based on or emanates from natural places and the sounds of those places (Curran, 1991). As for the visual arts, terms like *urban art* or *public art* are frequently used to categorized and group contemporary artworks such as sculptures, mosaics and murals for public places; the design of street furniture; the integration of arts and crafts skill in the design of public spaces and buildings; and the intervention of artists in public debate and socially challenging situations (Malcolm, 2006, p. 613).

Also, as arts interact with the different dimensions of the public space, it is possible to find artworks in many different contexts. Accompanying social demonstrations in the city center (e.g., Schwabingrad Ballet, collective Las Tesis), entertaining walks through touristic streets (i.e., habitual street music), even in residential neighborhoods as part of a future urbanization plan (e.g., Universität der Nachbarschaften as part of the IBA Hamburg). In any way, and both in monumentalized and ritualized spaces for public activity (e.g., piazza or central square), and in rawer and less ritualized small/medium-scale places (e.g, streets, corners and any available open space), arts can play an active role in the actual making of public space and public life.

Lets go back to our scenario one last time. After some minutes of thinking what the young woman is doing, you forget all the legal dilemmas and start paying attention to the music she is playing. You realize that she is not playing a classical piece but she is kind of imitating the sounds of the environment. Slowly you start hearing all the sounds and noises coming from the outside; the sound of the trees and birds, the sound of the bicycles passing by, even the soft

water sound that comes from your neighbor's fountain. Suddenly you also recognize the laugh of an old couple, and you start paying attention to how they discuss about in which direction they should continue walking. All these actions and sounds start transforming into an artwork, led by the young woman playing the violin you wanted to leave from your property some minutes before. Now you can relax and enjoy the show of the public space.

Besides being involved in the creation of public spaces, arts can influence our relationship with the spaces we inhabit. It is not strange that we go home or towards our workplace so fast that we do not contemplate the things that surround us. If the way becomes an artwork, the interaction with it will favor the shaping of a meaningful experience which makes possible to set a symbiosis with it: a way with more meanings. The public space can be a place where we can get out of our routines. The feeling of anonymity can even help us free ourselves from daily social standard roll pressure. It is possible to enjoy life there and at the same time share this joy with other members of the society.

Perhaps it is true that things have not changed much since the German "Man of Letters" Walter Benjamin (as cited in Buck-Morss, 1989) noted, at the beginning of the twentieth century, the boredom to which we are submitted because of the infinite work routines, and how regulated administratively has life become. Because of this we have to learn waiting, and "we are bored when we do not know what we are waiting for" (Benjamin as as cited in Buck-Morss, 1989, p. 104). This boredom generates barriers between us and what surround us and, therefore, in regards of the actions, sounds and images that go along with us on a daily basis. However, if this environment is enriched and the environment that usually goes unnoticed are highlighted through art and music, and we are invited to establish a relationship with it, it is possible that we discover a visual and audible world that has been asleep in front of our eyes for years. Streets, passages, stairs, bridges and tunnels, constitute ideal spaces to be intervened with the purpose of providing more options to the passersby to slow down their pace and better contemplate the environment that surrounds them. Once the public space is re-discovered, it is easier for individuals or groups to engage in it, to participate in activities, to leave the routine, to gain visibility... to reclaim the city.

A personal approach to public space through music interventions

In order to achieve a strong connection between music and the social life, since 2010 I have been adopting the public space for the presentation of music compositions and music interventions. Usually, the space selected for the staging also becomes the source of inspiration for the development of my work, including the music composition. The space turns then into an essential part of an intervention in such a way that it can only achieve its full potential when it is carried out in the place for which it was conceived. Therefore, one of the main objectives I seek with my interventions is to make music, performance and urban public space merge into a whole. Like my doctoral thesis tutor Prof. Dr. Georg Hajdu said at the end of my first intervention in Hamburg: *“you don't know if the performance is intervening the city or the city is intervening the performance”*. For me an intervention should transform daily sounds, daily places, and daily interaction into art by constructing a new soundscape, a new territory resulting from the symbiosis between music, performance and the city, producing new citizen's subjectivities and a recreational relationship with its space.

Although personally I do not pretend to achieve permanent physical changes at a specific place, I consider that one of the main contributions of my work to the study of the public space, is to rethink, from the perspective of a musician, potential functions of the built environment or physical public realm in relation to arts that may be ignored by designers, sociologists, architects and politicians. From my perspective, music interventions in public spaces should be calling for community action, and impulse the feeling of city belonging. This idea follows the desire of fighting for a right that Henri Lefebvre calls “the right to the city” in his book *Le Droit à la ville* in 1968. This right, as delve by David Harvey (2008), is “a right to command the whole urban process, in order to build the city we want to live in”, and as the same time “a right to change ourselves by changing the city”.

If experiences can define the space, and a space becomes a place when an individual gets to know it and endows it with meaning, I want to use streets, parks, buildings and other open and free-access spaces, as stage for the presentation of artistic activities that provide intense experiences that generate connections between

strangers, with the place and its identities. I want to create offers of activities that make physical spaces places for people. I want to create sensations in the mental state of people in relation to the place. I want to direct the use of physical spaces and turn them into significant places. In other words, to use public space as stage for arts that promote social integration.

Moreover, for me an essential motivation for working in and with the public space is to create an environment favorable to individual development. I believe that public space invites us to enjoy anonymity, and at the same time allows us in a certain way to free ourselves from the pressure and conformism of having to fit into a social role. Leaving the comfort zone, through the exchange with the other, with the stranger, with the unfamiliar, may empower us to rethink ourselves.

The public space is a space to dream.

CHAPTER 5

Finding the right place for a music intervention

I want to start these pages mentioning that one of the fundamentals of my work, composing music for specific public spaces, finds its origins in the heart of Bogotá, the place where I was born and raised. Bogotá is a big city, like lots of big cities in the world, that sacrifices its public space for thousands of unemployed who have to find their income in the informal commerce (Reinoso Rodríguez, 2000); a city where people from different classes struggle together; a city where people from different origins and beliefs have to coexist close to each other; a city with gate closed neighborhoods, slums, mansions and even streets where the police would not come in; a global cit, as explained by Saskia Sassen (2012), with all its advantages and disadvantages, with the joint presence of corporate power and the marginalized, strategic place for the concentration of capital, strategic place to raise the voice and make claims on the own space. A contested terrain between a dominant culture and the otherness, represented by a big percentage of immigration. This city, where diversity could be the best attribute and at the same time the cause of a list of endless social problems, is the seed from where my music interventions are born.

Although it is clear that my interventionist work is intended for urban public space, it is not always easy to select the exact place where a music intervention could (or should) actually materialize in a city with a great diversity of public spaces. For this reason, in this chapter I will establish the most important criteria regarding the selection of a suitable place to carry out interventions that pretend to promote social integration. The aim of these pages is therefore to be able to define the ideal location for the development of my music interventions.

Three Criteria

My perception of public space has been changing with the time. It evolves every time I discover new concepts and dimensions related to the subject, as well as it changes with my own experience. After a lot of time walking through different cities in the world, and reflecting on how citizens engage in public spaces, I became conscious that, as Madanipour (2003) affirms, what is considered public varies from culture to culture and within cultures over time, and that the activity patterns and concepts of privacy and territoriality, including attitudes towards public displays of status and wealth, can differ greatly from city to city. Because of these variations in the understanding of and the attitude towards public space, I came to the conclusion that it would be necessary to define some parameters that would help me find the appropriate places to carry out my interventions. For me, these parameters should be flexible and at the same time as applicable as possible, regardless of the city where the intervention is to be carried out.

After carrying out several music interventions, and thanks to a deep reflection based on different experiences, I discovered that there are three main criteria that I have been following over time when choosing a public place for a new work that aims to promote social integration: *accessibility and diversity*, *daily life*, and *soundscape*. It is important to notice that the relevance of each criteria varies according to the circumstances. Also, while ideally all criteria should be met, some interventions may focus on only one or two of them.

Accessibility and Diversity

It is important to take into account when talking about accessibility and diversity that my music interventions are intended to be strategies to achieve social integration. Based on the definition of social integration given by the World Summit for Social Development (1995) convened in Copenhagen, my thoughts regarding accessibility and diversity follow the idea of the creation of a “society for all”, in which every individual, each with rights and responsibilities, has an active role to play. Bearing this in mind, the recognition of the various social groups, cultures and identities that coexist in the same

public space is one of the first steps when choosing a place for an intervention. Based on factors like age, ethnicity, wealth, religion and other social identity, I look for places that welcome a wide spectrum of people. Although public urban spaces are supposed to be open and accessible to all members of a society, it is necessary to reflect on who has actual access to the physical space and who is being excluded.

In the same way that Saskia Sassen (2006) imagines the ideal public space, the places I choose for my interventions should allow diversity to converge, encourage those without power to speak and encourage the marginalized to gain presence. Taking into account the political dimension of the public realm, these places should also invite non-formal political actors to participate openly, face to face with those who have power, and with those who think differently, as well as the formation of new types of political subjects who do not have to go through the formal political system. The places selected for my interventions should facilitate new ways of making policies, focusing on new political actors. In these places, the formation of new demands by informal political actors materializes and assumes concrete forms, namely music interventions. I believe, as Sassen (2006) suggests, that even if these actors do not gain any concrete power, they can still make a presence and history through participation, regardless of mass media and the established institutions. The ideal public space supports public-making activities that can produce disruptive narratives, and make legible the local and the silenced.

Furthermore, I consider relevant to make a differentiation between monumentalized public spaces used for rituals and routines (e.g, social protests and festivals), and daily places in relation to modest or small/medium-scale spaces where everyday life unfolds. Although these two type spaces could easily be accessible and host a diverse public, they generate different kinds of interactions. This last idea is directly connected to the next criteria.

Daily life

The place I look for shares characteristics with what Saskia Sassen (2012) calls the “global street”, a place that goes beyond the established and ritualized public space. Politically, this less ritualized street, includes squares, passages, tunnels and any

available open space, and is marked differently from places like the “boulevard” and the “piazza”. While the street and the square signal actions, the piazza signal rituals (Sassen, 2012). Thus, for me, the place for an intervention can be rawer, allowing the making of new forms of the social and the political through the artistic practice. Here it is important to clarify that my focus is on the places where human interactions occur on a daily basis, and therefore I leave aside the countryside and the empty industrial environments (bearing in mind that there may be exceptions).

In addition I am attracted to places that are charged with significance for the citizens. I considered that to discover hidden symbols that exist in daily places is important to preserve the memory of the space, to build new identities, and even to question if these symbols are appropriate or placed in the right space. Hopefully through these discoveries we may reflect on the city in which we want to live and spend our time.

Under this second criteria it is also important to consider the importance of retrieving forgotten places, or places that are subject of prejudice. Urban places where cultural activities would not be expected, with less offers and forgotten by the promoters, emerge also as ideal for cultural initiatives that intend to promote social integration.

Within my work, *HaChau864*, is one of the best examples of this criteria. This music intervention was carried out in 2015 at the Harburger Chaussee in Hamburg. This place, an hybrid of residential and industrial area, is characterized by its brick houses from 1915, which are listed as historic monuments. Given the difficulty of finding housing in Hamburg, this location is also very attractive because of its proximity to the city center and low rents. At the same time, there is a lack of common areas and the residents experience a lot of noise pollution every day due to heavy traffic just a few meters in front of the apartments. Through *HaChau864*, it was possible to bring people from different parts of the city to this place, who would probably not visit it without a previous reason, such as visiting a friend. At the same time, during the development and presentation of the intervention, it was possible to promote interaction between neighbors and to show that it is possible to generate cultural activities even in such everyday places.

Soundscape

The incursions into electronic music at the beginning of the 1940's motivated composers and artists to broaden the possibilities of the resources used for their creations. As some artists started to use more than paint for their paintings by setting in chunks of paper, wood and different objects (some of daily use) in their works, musicians, especially the followers of the current of *Musique concrète* led by Pierre Schaffer and Pierre Henry in France, used field recordings for their compositions. Because of that, it is possible to hear some music compositions with sounds that belong to the daily life of that time: trains, voices, nature sounds, etc. In some cases, the recordings of these sounds were mixed with other sounds, for example sounds created electronically or recordings of acoustic musical instruments. This combination of sound sources reinterpreted and gave an artistic nuance to the everyday soundscape.

Although this initiative started more than 50 years ago, it seems that the relation with the soundscape that surrounds us continues to be generally ignored. For R. Murray Schafer (1992), the sounds of our environment are multiplying much faster than people as we surround ourselves with more mechanical devices. This has produced a noisier environment and it is evident, nowadays, that the modern civilization is becoming deaf as a consequence of noise (Schafer, 1992). Nonetheless, regarding this situation, it might be better to transform the negative aspects of noise into possibilities for taking advantage of the relation with the soundscape. Schafer (1992) considers that one way of improving the world soundscape is by learning to listen to it, what can be achieved even by doing some simple exercises that require just a little bit of concentration.

From my point of view, in order for more people to join the initiative by Schafer, it is necessary to go to the heart of soundscapes at the urban areas and engage in them, creating links between people and their physical environment. At the same time, I consider as essential to achieve a “healthier” soundscape to build bridges between, on the one side, the study of music and sound, on the other side, the study of spatial and social processes. The stake here is on dynamizing a change of paradigm, which boosts the expansion of our social perceptions in living in.

Public places with a special acoustic condition, where the auditory experience is dominant, are ideal for the presentation of music interventions. It can be a noisy street, a busy playground or any architectural structure that produces a striking acoustic effect (e.g. a tunnel with a long reverberation). All these places where the performer has the opportunity to interact with the surrounding and its soundscape can contribute to the reinforcement of our relationship with the space we inhabit and the people we share it with.

Other factors

To find the right place for an intervention, in addition to the three main criteria summarized earlier, it is also important to keep in mind the possibility of exceptions, as well to be aware of other factors that can have an impact on the development of the work. Here is a brief list of some of the factors that may be important to be considered before selecting the place for a music intervention:

- ***Permits and authorizations:*** Not every city has the same conditions to realize cultural or artistic project in public spaces. In some cities, like Hamburg, leaflets with information for street performers are issued by the authorities.⁴
- ***Informal rules:*** When there are not specific rules of use, public spaces are governed by informal social norms of interaction (Neal, 2010, p. 624). These informal rules are formed with the time, and are based on the daily life interactions. It is important before selecting a concrete location, to find out about the dynamics of the place, and be sure that the intervention is not perceived as an intrusion, attack or offense.
- ***Other socio-cultural initiatives:*** When there are local initiatives or institutions active in the area, it may be beneficial to contact them in order to evaluate the potential of the selected place. Doing so opens up the possibility of fostering local networking

⁴ The city of hamburg has available information sheets for street music and theatre. Here an example: https://www.hamburg.de/Dibis/form/merkbl/Merkblatt_Strassenmusik_in_Hamburg-Mitte_englisch_PDF_38_KB_1_Seite_barrierefrei.pdf (accessed 10.10.2021)

through a face that is already known to the community, accelerating place recognition processes.

- ***Security and safety:*** Regardless of the possibilities offered by the space, as well as the personal desire to use it as a stage for an intervention, it is imperative to ensure that the health of the participants and the public is not endangered.
- ***Logistics:*** When abandoning all the comforts of a space equipped for the presentation of artistic projects (e.g., theatre, concert hall), it is necessary to evaluate the logistical aspects of the project. Access to toilets, coverage options in case of rain and access to electricity, are some of the aspects that may be important to take into account before choosing a place.
- ***Viability:*** Before investing a great deal of time and effort in preparatory work, it would be good to confirm the feasibility of the project.
- ***Long-term potential of the place:*** It may be relevant to take into account the possibility of promoting long-term interaction among the participants, as in the case of interventions in residential areas. For example through the creation of social media groups, or by organizing informal meetings.

Conclusion

So how to actually choose a place? Should this decision be based on its acoustic characteristics? Its sociocultural characteristics? Its political relevance? I must accept that there is not just one answer. For me, the ideal way is to take into account different criteria and be able to put it on a balance. In this decision, the own experience plays always a fundamental role: listen, observe, smell... interact, move... be in the place, engage in it.

Although all of the criteria mentioned throughout this chapter are helpful in order to select a place for an intervention, the very fact that it should be a public place demands a certain openness to the unpredictable. The public space differs enormous from the

usual spaces for artistic performances in the possibilities of predictability, where in a regular concert hall it might be easier to predict the course and the results more accurately. The urban public space is full of surprises and everyday life can change abruptly from one day to the other.

It is also important to be able to adapt according to each context. It is completely different to plan a music intervention in the suburbs of Bogotá or in a hyped neighborhood in Hamburg. The urban environment provides an almost unlimited amount of possibilities, which invites the music composer and the artist to be flexible, and leave the comfort zone of the familiar studio or workplace.

To finish this chapter, I would like to share a personal description of the ideal place for a music intervention:

The ideal location for an intervention is easy to access and open to a diverse audience. It is an acoustically and visually interesting place, and may have a relevant significance for the city. This place has the potential to become a base of frequent and stable interaction and social coexistence. It is not saturated with cultural or commercial offerings, but it can be an advantage if there are other local entities working to promote or recovering ties between the local community.

PART III

SOCIAL INTEGRATION

CHAPTER 6

Promoting social integration through communal consciousness

The necessity to inject my work with ideas and elements from the collective world I am part of, is born from an intuitive and genuine approach to the way I wish to shape my role in it as a composer and musician.

With this in mind, looking for a theoretical framework that supports the way I want to compose music and present it, I came across one concept that turned into the fundament of my work: social integration. By reviewing this concept, I was able to start reflecting how the creation of a new music composition can become a collaborative and participatory project that promotes social integration. Thus, for the last years I have been approaching this concept through the comprehension of texts and through genuine attempts to put my ideas into practice, mainly during the creation of music interventions in urban public spaces.

The following pages summarize then the framework on which my interventions are based in relation to the promotion of social integration. I will begin with a concept definition and explaining how the context is fundamental in order to approach and understand social integration. After this, the difference between society and community will be addressed, putting emphasis on the current use of the word community. Finally, I will present the core of my interest regarding a collective way of working and living. For that, concepts like *comunalidad* (communality), *reciprocidad* (reciprocity) and *compartencia* (sharing), will be borrowed from a serious and rigorous work that Latin American thinkers have been doing in the last decades. I will share this information in order to explain which ideas regarding a way of living together (in contrast to a life characterized by individualism), influence my life as a human being and my work as a composer. It is important to take into account that in these pages the concept of

community will be developed as an experience, a value and a lifestyle. I hope that after wandering through this theoretical framework, the reasons for my faith in the benefits that can be obtained by developing and implementing participatory projects designed to contribute to social welfare will become clear.

Social Integration

Depending on the context, social integration is defined and understood differently. In Europe, for example, the term it is nowadays mostly related to migration, and in the last years it has acquired more weight in matters related to migrant-refugees and how to integrate them into their “new society”. In comparison, in “Majority World”⁵ countries like Colombia, social integration is approached mostly as an attempt to give better options for social development to vulnerable populations affected by poverty and violence. Within this aspect of vulnerability, material about social integration policy in Colombia includes also people with disability. In Germany, policies concerning people with disabilities are usually addressed as social inclusion and are often considered separate from social integration. Is important to notice that the differentiation between integration and inclusion did not appear in public debate until 2009 in the UN Convention on the Rights of Persons with Disabilities, and although in the last years some demand the replacement of the term integration with the term inclusion, or another suitable term, this had not yet taken place (Merkt, 2019, p. 160).

The above is a brief attempt to explain the importance of the distinction between contexts and to exemplify the misunderstanding that could happen when saying that a music intervention could be used as a strategy for promoting social integration. Since I started my doctoral studies I often had to explain that my approach should not be subscribed to the work with a concrete minority or disadvantaged group, neither to the work with migrant-refugees.

⁵ The term ‘Majority World’, coined and introduced by Shahidul Alam (2008), highlights the fact that the majority of the world’s population lives in these parts of the world traditionally referred to as ‘developing’. “Developing” or “transition” countries would be the category used in the mainstream discourse, for example by the German Federal Ministry for Economic Cooperation and Development (BMZ).

While I write these pages almost ten years have passed since I started a new life as a immigrant in Germany. In this period, I had the opportunity to participate in different projects that are looking to benefit a specific group of the society. Working for the *Spielmobil Falkenflitzer*, for example, I visited during a couple of years residential accommodation for refugees to spend time and play with children that were waiting for a residency permit. With *Klangradar 3000*, a program of experimental sound research and sound design, I had the opportunity to meet young people with visual impairment to work on new music compositions. Also, and since 2015, I have been working as band leader of the music workshop for young refugees offer by the transnational art project Hajusom. For me there is no doubt that these projects are of great benefit and that they play an outstanding role in the life of an immense number of people of our society that otherwise would not be able to access these kinds of cultural and recreational offers.

Although these experiences are an important influence in my projects, and have strengthened my enthusiasm to work for social causes, I have asked myself many times: how is it possible to integrate immigrants or people with disabilities into what I personally consider to be an already disintegrated society. I am well aware that nowadays it is common to create social groups among people who share similarities, but at the same time exclude those who differ from these groups. For me, it is very important to exclude all processes based on force and all attempts to impose unitary identities from the definition of social integration. There is no doubt that learning the local language and knowing about the politics (for example the *Integrationskurse* in Germany), as well as being part of the bureaucratic system with a tax number and a health insurance is part of the integration process. However, if these processes have something to do with the collective life as an integrated society is in my opinion another question. The later may seem very specific to my personal experience in Germany, but it is actually a global and general appreciation I have of the society. Working to positively change an already disintegrated society is one of the main engines of my artistic research.

As suggested before, I consider that social integration should be promoted regardless of specific groups and locations, and it should be understood in its most broad significance, as a way for a society to generate mechanisms for all individuals to participate in it. This coincides with the definition of social integration proposed at the

World Summit for Social Development (1995), as the creation of a society for all, in which every individual has an active role to play. Social integration encompasses then all aspects of social development and could be defined as the process of fostering societies that are stable, safe and just, and that are based on the promotion and protection of all human rights, as well as on non-discrimination, tolerance, respect for diversity, equality of opportunity, solidarity, security and participation of all people, including disadvantaged and vulnerable groups and persons (World Summit for Social Development, 1995). Social integration is definitely a highly complex and difficult task, especially if we consider the pluralistic nature of most societies. Also, although some may think that is utopian to want to approach this ideal through art, I believe that practicing concepts of social integration through the development of participatory projects can be a first step in getting closer to the ideal of a society for all.

To go into practice, as Fergusson (2008) indicates, the promotion of social integration needs attention to three main different processes: *recognition*, *representation* and *redistribution*. Although different, these processes are interconnected and give form to the way people are able to live together on an equal basis. They are also of great significance when initiating and developing participatory projects. Next, based on the Fergusson (2008), I briefly describe these three processes and how they are applied in my work:

- **Redistribution** of socio-economic resources between individuals and groups in order to prevent deep disparities and fragmentation on the basis of wealth, ethnicity, region, gender, age or other social identity. Since my work focuses on music and arts, the idea of redistribution is applied by staging interventions in public spaces, free of charge and available to everyone who is at that place at the time of the presentation.
- **Representation** of political voices in order to ensure that the interests of different groups are taken into account in decision-making and resource allocation. Although not necessarily directly related to politics, the representation of those who, because disadvantages or because of injustices of the state, cannot raise their voice, is for me of great importance when planning and developing the concept of a participatory

project. That is why the conceptual work of my music interventions is developed in conjunction with the participants, usually focusing on the needs of the community.

- **Recognition** of diverse social groups, cultures and identity in order to promote respect, dignity and co-operation. By opening my interventionist work to the participation of all members of a local community, I hope to be able to collaborate with a diverse group of people. I also make a special effort to generate activities where everyone can participate equally.

The importance of the context

As already mentioned, the context plays an important role in the way social integration is understood and approached. In a briefing paper prepared for the United Nations Research Institute for Social Development (UNRISD), Hewitt de Alcántara (1994) noted that “in each context, there is a pattern of social integration, or network of social relations and institutions, regulated by specific ideas concerning what is right and wrong, which bind people to one another under certain conditions.” This means that integration policies in two different contexts, for example post-conflict societies and post-colonial states, can be very different.

Unfortunately, the importance of context is often forgotten, as a result of political decisions influenced by transnational corporations or multilateral organizations. Many national governments have been trying to strengthen the competitive position of their economies in the global arena, adopting measures that may threaten the standard of living of large numbers of people. The capacity of the government itself to meet its obligations to citizens and to the environment suffer the consequences of this attempts to be part of the global market (Hewitt de Alcántara, 1994).

In 2012, Saskia Sassen explained that the process of globalization has achieved a deep integration of different human groups with diverse histories and cultures, but at the same time it has impacted many societies in a negative way. Nowadays, despite the consolidation of a global society, there is a growing debate about the historical relevance of revising the values that constitute it. If, as Sassen (2012) also noted, the global city

has built a way to new forms of inequality, I think that the current situation of our society, can be then reviewed through the revaluation of the concept of *community*.

Living in community

There are major differences between the perception we have of the concept of community in comparison with the concept of society. In addition, there are many different interpretations of each one of both concepts. Torres Carrillo (2013) found that for many people, society represents the current way of life, while community is the old one; society means public life and the outside world; community can be understood as an intimate and private experience; inherent to society are cravings for profit, extreme inequalities and displays of wealth as symbols of differentiation; the community represents reciprocity and intersubjectivity, life in common, genuine and lasting.

For the German sociologist Ferdinand Tönnies (as cited in Torres Carrillo, 2013, p. 38), the community refers to a type of social relationship, based on strong subjective ties such as feelings, territorial proximity, beliefs and common traditions. In the community, the collective and public predominate over the individual and the private. In contrast, society is a type of social relationship characterized by a high degree of individuality and impersonality, derived from interest and not from strong subjective states of community ties. The essences of society are rationality and calculation, that is why the economic enterprise and the institutions of the modern state are its best expressions. For Torres Carrillo (2013, p. 39) the fundamental difference that Tönnies found is that in the community human beings remain essentially united despite all the dissociating factors, while in society they are essentially separated despite all the unifying factors.

Although in itself the difference between the two categories, society (*Gesellschaft*) and community (*Gemeinschaft*), seems clear as explained by Tönnies more than half a century ago, the societal and the communitarian are not inherent to an era or determined social collective. Communitarian and societal ties are not empirically exclusive. Both societies and communities are in constant relationship. There is no perfect society today, and there may never has been a lost paradise community to which we have to return. However, the transfer of concepts related to the community to the

practice of society can be beneficial to achieve deeper relationships between human beings as well as a more fair coexistence for all. It is not necessary to change or rename the way we call the way for living together in the present (whether in a community or in a society). More effective would be to permeate life in society with the ideals of a community: the *we* in exchange of the *individual* (and untouchable), and the *remaining in unity despite all dissociating factors*. Then what is the point of all unifying factors such as social status and nationality if we are essentially separated? Perhaps the individual pursuit of goals would be sufficient if it occurs under equal conditions for all individuals. But even so, wouldn't a way of living together that constitutes a goal in itself be better?

Before moving on, I consider it pertinent to highlight the idealistic or utopian tone that accompanies the concept of community. In itself, community life carries some risks, for example, the use of populism by individuals who can take advantage of representative positions, or the fact that a community can be based on the exclusion of individuals who are not part of it. That is why I want to concentrate on concrete concepts that can be applied by each individual to improve any interpersonal relationship.

Community nowadays

Currently the use of the word community is found in abundance in different contexts as a noun to name different realities of social life, for example the religious community, the LGBTQI+ community or the scientific community. Although the use of this signifier refers mostly to a positive meaning and can transmit a positive feeling in the first instance, its thoughtless use has also come to identify the community with homogeneous forms of social life in which common traits, interests and ends prevail. This unitary image of the community, as explained by Torres Carrillo (2013), gives invisibility to the differences, tensions and conflicts typical of any collective. The community is neither the sum of individuals, nor of their interests, nor of shared goals. What makes it possible to call a community a human collective is the presence of an immanent sense, which leads to the shared feeling of a *we* that pre-exists, subsists and prevails over its members (Torres Carrillo, 2013, p. 204). For Raul Zibechi (2006, 38), Uruguayan writer, the community is not born, it is made.

Besides, more important than defining a community is understanding how it works. A community is not an institution or an organization per se, but rather a form adopted by the bonds between people. This way of living for the we, without ignoring the differences of the individual, can help us to grow through mutual help, without expecting only economic remuneration but also a deep commitment with the other and the whole. It does not necessarily limit the possibilities of fully developing ourselves as individuals. Living in community is living united by a mysterious bond that is always there but that is rarely formalized and verbalized as such (Maffesoli as cited in Torres Carrillo, 2013).

Although it can be interpreted with a high degree of romanticism, the community is charged with an institutional potential that allows the application of its values at any time. Even today, communal ways of life are carried out in all corners of the planet. A clear example of its instituting and practicable force are the Latin American social movements that reactivate old community practices and build communal thoughts. Indigenous and Campesino communities (Campesino as agricultural laborer) have shown an admirable capacity for resistance when conserving and recreating, from their struggles, a good part of their social, cultural and community policies. These practices are threatened and in constant danger of extinction due to the expansion and imposition of a globalized society that homogenizes and discriminates the different ways of living together that do not coincide with what is established, for example a global economic system.

Within non-community life models, the recognition of these different ways of living together, as well as the acceptance of the difference and the belief in their potential at the time of working with the other and for the other, can systematically create networks of supportive relationships that can be trusted. It is not possible to conceive a community as an institution isolated from a dominant social structure. In many cases, the superposition of both forms, as may be the case of popular settlements on the shores of large cities, allows the flow of communal characteristics from one form to the other. Likewise, it is worth proposing that the community is not seen as something definitely opposed to society, but as something different and that can become complementary (Torres, 2013, p. 150).

Next I will review some essential elements that shape community life in Latin America. Although concentrating on the work carried out by communities in the state of Oaxaca in Mexico, similar characteristics and concepts can be found throughout the Americas, as in the case of Andean towns or even in popular settlements on large cities like Bogotá. I will concentrate on the work of these communities, as they are the ones with whom I have had the most personal contact and whose thinking has a strong influence on my way of life and my work as a music composer.

Latin American Communalty

As mentioned before, beyond providing a definition, what interests me is to investigate how a community works in order to highlight the set of shared values and feelings that can be present in practices that are not necessarily communities in the sense of the word, nor identifies itself or are identified by others as such. For example, collaborative artistic projects between residents of the same neighborhood who have not necessarily known each other before. During the development of tools that could help me to generate community ties in my own participatory projects, I found the work of Latin American thinkers such as Jaime Martínez Luna, Alfonso Torres Carrillo and Benjamin Maldonado very helpful, as they have dedicated great effort to describe elements and values that identify indigenous communities throughout the Americas. This focus on Latin American writers is particularly interesting for me as some of these researchers, like Jaime Martínez Luna (2009, p. 23), differentiate the thinking of the *pueblos originarios*⁶ or *original peoples* from the Western thinking, whose power is based on individualism, the logic of capital and colonial practice. In contrast, original peoples have managed to preserve values such as reciprocity, interdependence and complementarity, to name a few. Although it is possible to affirm that these values, in the form in which native peoples practice them, are up today still under-recognised in the work of worldwide sociologists, many Latin American thinkers, such as those mentioned above, have been doing important progress in analyzing and describing them.

⁶ Many communities in Latin America have adopted the term “pueblos originarios” (which translates as original peoples) instead of “indigenous peoples” (Martínez Luna, 2009).

Jaime Martínez Luna, in his book *Eso que llaman Comunalidad* (2009), explains that traditionally, when being born in small communities, cooperation and solidarity occurs as something natural in the human relationships of native people. In addition, a close relationship with the others makes it easier that in the minds of its members "the we" flourishes, and makes evident the dependence that one has with the other members of the community in order to survive. Although it could be affirmed that this occurs in many places in society, the understanding of dependency is not the same everywhere. For example the possession of land, legally awarded to individuals but which in principle is not understood as property, becomes a logical demand for community security (Martínez Luna, 2009: 41). At present, in the case of the so-called "neighborhood communities", the shared experience within the same land, for example in a popular neighborhood or in a settlement on the edge of a city, favors a higher subjective density of relationships, promoting attitudes and actions of cooperation, mutual help and solidarity. This does not mean that communities automatically exist in every local space (Torres, 2013: 206), but it does mean that the creation of community ties and the promotion of communitarian concepts can be favored. The creation of this communitarian ties and concepts can be relevant for the promotion of social integration inside the dominant social structure.

Community concepts in my artistic practice

Next, I will share a list of concepts typical of original peoples from Latin America that I consider can be implemented in participatory projects such as music interventions. The description that I share is made with all the respect that both communities and its thinkers deserve. I consider it is important to clarify that some of these concepts have been created and developed within the same communities to explain the actions and reasons that a community exposes and exercises. They are adaptations to Spanish made by members of communities where native languages are practiced and their translation into English is rather recent and may be still under-defined. After each definition, I comment (in italic) the way in which the concept makes its presence felt in my artistic work. Here is the list:

- **Communality (*Comunalidad*):** This concept encompasses all acting in community. It mainly represents a communal lifestyle in which the close relationship that each individual develops with their environment and with others stands out, understanding themselves as an integral part of the whole. The individual depends on the environment and the community, and does not own the land or its fruits. These belong to the community that works on them to survive, not to accumulate. The concern with the ground that I step on and with the other being with whom I live, contributes to the individual and communal well-being.

On the one hand, this concept is present in my work by integrating elements of the local environment in the artistic design, including the music composition and the conceptual work. The space, the ground and the soundscape are then an intrinsic part of each music intervention. I do not intend to generate substantial changes in the environment but rather an awareness about the relationship with it. On the other side, communality is practiced in my work through the search for interpersonal relationships. Generally, the local community is invited to develop and carry out a participatory project in a collaborative context. I always aim to contribute to the well-being of the participants (as individuals and as a group) through different activities necessary for the development of participatory projects (e.g., informal talks, interviews, group meetings and music rehearsals).

- **Sharetition⁷ (*Compartencia*):** In community activities all members of the community are linked. They contribute in an organized manner depending on their capabilities. Through acting in a shared way, community bonds are formed and strengthened. The sharetition differs from the competition mainly in wanting to contribute to a common goal, for the same purpose and not for individual benefit.

⁷ In Spanish, the word *compartencia* derives from the blend of the words *compartir*, which means *to share*, and *competencia*, which means *competition*. I found Sharetition to be the best possible translation for this concept.

The concept of sharetition is present in my work, as I open each project to different forms of participation, for example in the artistic, logistical or conceptual aspects. In this way I intend that each participant can decide how he/she wants and can contribute to the project.

- **Reciprocity (*Reciprocidad*):** In community activities, it is understood that when someone participates is contributing with a job which must be remunerated, but not necessarily in the form of monetary compensation. This concept implies that the value of retribution with ethics and responsibility is capable of contributing to good community living. With reciprocity, the search for the well-being of all is explicit. This concept can be summarized in the sum of these 2 phrases: "Thanks with retribution" and "Today for you, tomorrow for me". It is also important to note, as stated by Benjamin Maldonado (2011), that reciprocity differs from solidarity in three aspects: solidarity is giving without expecting in return, reciprocity is giving in order to receive; solidarity is always selective, reciprocity must be rigorous among all members of the community; solidarity is temporary, reciprocity is permanent.

This concept is the most challenging to put into practice due to the difficulty of generating long-term continuity in participatory projects. However, I have been able to observe reciprocity bonds, noticing the interest shown by the participants of my music interventions in continuing to carry out together other activities. In general, the participants are motivated to continue collaborating with each other, often without expecting any economic compensation, and only for the enjoyment of an effort which is compensate by the artistic experience and the feeling of contributing something to the community.

- **Assembly (*Asamblea*):** In a few words this means that the decisions are made in group and through the participation of all. The work of the assembly generally seeks to reach consensus, although sometimes for practical reasons a majority is necessary. Individuals, classified as authorities, are the representatives of the assembly and of

the community in front of other instances. The choice of these authorities is based on prestige earned through field labor, organization or by following community guidelines, to name a few. The motto regarding the authorities is that "they must command obeying" and the rule is that these positions are not economically remunerated and that they rotate constantly (Martínez Luna, 2009: 48). It can be said that the assembly is the community in exercise.

When inviting "strangers" to participate in a project, I considered essential to open decision-making to all participants from the beginning. The decisions can be related to the concept of the intervention as well as to logistics and organization. Ideas and goals are first discussed among all participants. After each meeting or discussion, I by myself or with some team members (who can take on the role of authorities), develop a plan to be later presented to the participants to obtain their final approval. With this form I appoint to organize the course of common decision more than to command, avoiding that the participants become mere interpreters or performers of my personal ideas.

It remains for me to utter the conviction that these concepts, which come from a rural and specific environment, can also permeate the artist's work in the urban space. In my particular case, without considering myself a member of a stable community (perhaps a member of the Latin American diaspora in Hamburg), I always make the best effort so that the projects to which I am linked to, promote during their development and presentation, concepts that are close to those mentioned above. I believe that these projects, whether they are interventions in public spaces or other artistic practices, obtain benefit when they are developed in a framework of mutual collaboration (*sharetition*), where the main goal ceases to be the final result to become the development of the project itself. I consider that if these values are made explicit from the beginning, and if the group is deeply committed to the intention of wanting to be together, the motivation to work effortfully towards a common cause will be positively influenced.

Conclusion

To conclude this chapter, I would like to emphasize that the decision to address social integration through concepts specific to the Latin American original peoples is made with the conviction that their replication at a global level, from the rural sphere into the urban space, can be of great help in the search for a more just society for all. Artistic practices, for example in form of participatory and collaborative projects, are a appropriate medium for disseminating and practicing these concepts in the city. The application of these must, of course, always be context-sensitive and respect the differences between different social groups.

Furthermore, when initiating a collective artistic project, it must be taken into account that the participants may not share more than the desire to participate in a cultural activity, and do not necessary share the need to work on community concepts. The expectations towards the project may even vary between participants. Some may expect a group activity, others may only have the desire to broaden their individual artistic knowledge. Even if the group shares the same habitat, their daily routines, interests and convictions may be very different. Communication then becomes one of the main allies in order to keep the project afloat and avoid unnecessary conflicts. If the goal is to promote social integration during the development of a project, being open and clear about this may be very helpful. Thus, the individuals who are not particularly interested in group work have the possibility to decide whether they want to participate or not.

In terms of conflict of interest, it is also of great importance to take into account the aesthetics that the project intends to address. I consider that the practice of community concepts during the development of a project makes it possible to overcome differences in aesthetic preferences (i.e. musical taste). Once the participants understand that common objectives can be more relevant than purely personal interests, these differences become secondary and tolerable. Of course, it is not intended to impose any aesthetics and the results should be achieved through consensus.

The idea then is to develop communitarian sense through praxis. With that in mind my music interventions can be seen also as attempts to promote a "communal consciousness" or to "communalize" relationships. Maybe also to create communities

that are not chosen by the individuals but that are born spontaneously and made little by little through sporadic interaction in the same shared environment (like a neighborhood). In this process, social ties adopt a community character, and reciprocity, collective ownership of common spaces, group decision-making to just mention a few, are therefore strengthened.

I also want to point out again that the proposal I make come from my urban lifestyle. That is why I have left aside almost everything related to our relationship with nature, which is so important for the development of the concept of community of the original peoples. In their work they mention repeatedly and tirelessly the importance that is given in the communities to the territory that is inhabited, and how important the relationship that humans have with their environment and all leaving beings is, not only with other humans (Torres, 2008; Martínez Luna, 2010; Maldonado, 2011). It is then important to keep in mind that they make their proposals often coming from a rural space and lifestyle. In any case, thanks to them, I am now convinced that, whether in the countryside or in the urban area, understanding ourselves as a part of the place we inhabit and not as owners of it, is a fundamental step in the pursuit of a society that respects diversity, and that can become more fair with all its members.

Finally, I consider it necessary to recall that, as Martínez Luna (2004) suggested, the concept of communality does not mean to understand a static and eternal harmonic state. On the contrary, it means to discover the contradictions that each act and each perception of movement contain in its context. During my experiences I found it very difficult to give continuity to participatory projects in the urban space. For this reason, I consider that the overflow of intense collective creativity that occurs during ephemeral projects becomes more relevant. This discharge of energy manages to illuminate for a moment the underground sociabilities, hidden by a veil of daily inertia. These lightning bolts, in my case in the form of music interventions, can reveal what is hidden behind and under the established forms (Zibechi as cited by Torres Carrillo, 2008, p. 167). With luck, but also with good planning, these initiatives will trigger positive actions for a lasting integration between the members of the societies who experience them.

CHAPTER 7

How to know if a participatory project promotes social integration?

Since social integration concerns complicated phenomena, it is not an easy task to evaluate the results of a participatory project that intends to promote it. However, there are diverse indicators that can be helpful in order to discover the possible impact of the measures taken to promote social integration. These indicators often found in official documents, like those from the United Nations (Hewitt de Alcántara, 1994; World Summit for Social Development, 1995; Ferguson, 2008), are very specific and deal largely with the economic, educational and judicial situation of the disadvantaged population. In the case of Europe, indicators are mainly related to immigration, recently focused on the situation of refugees from non-European countries. Although these documents are not related to artistic matters, I have been able to find in them valuable inspiration and useful information to develop a personal list of three indicators that can be reviewed when examining my work.

During this chapter I will then share the characteristics of these three indicators, as well as some tactics to make these indicators permeate participatory projects and music interventions. It is important to keep in mind that I am going to present these tactics in a very broad form, as I consider that each new work should develop its own very specific tactics, which should be strongly related to the concept of the project as well as the context in which it is carried out.

In addition, at the end of these pages, I will introduce three strategies that are useful when analyzing whether a music intervention or other artistic project promotes social integration.

First Indicator: Diversity

A heterogeneous constellation of participants involved in a project encourages sensitivity to the similarities and differences that exist between people: gender, ethnicity, language, background, age, disability, religious beliefs, sexual orientation, socio-economic status, values, cultural norms... and the list can continue. To develop a sensitivity for diversity is in my opinion the first step needed in order to achieve a more integrated society. As suggested by James A. Banks (1992), being aware of social and cultural differences help us to question some of the latent assumptions and values within the mainstream society, to think critically about the gap between the nation's ideals and realities, and to develop a commitment to act in order to create a just human society. Banks, pioneer and founder of the discipline of multicultural education, has emphasized for almost 30 years the benefits of cultural diversity in education. I believe that his ideas are still valid and needed. Also outside the classrooms.

When developing a participatory artistic project, it is important to take into account that diversity can be addressed from two sides: within the participants (e.g., musicians, neighbors, team) and within the audience. Additionally, it is possible to expand this indicator to the artistic level. In my music interventions, for example, I often work with musicians from different backgrounds (e.g., classical, pop, jazz) and with people with different levels of experience, including students, professionals and hobby musicians.

Tactics to achieve diversity:

- *Invite the local community to participate:* This can be done through letters and posters that are shared on buildings and communal areas. Also local networks and social websites are helpful to inform the neighborhood about the project. If everyone feels addressed and welcomed, a more diverse group of people can be interested in participate. It is possible to start by communicating the idea to friends and acquaintances who live in the area, if there are any. Talking directly to those one recognizes as neighbors is also a very effective and fast way to find out if there are enough people in the area interested in developing the project.

- *Involve people of different ages:* Generational differences inject very easily diversity in the project. If the age range is very wide, it is important to not forget that the concept of the project and the working conditions need to be suitable for all people involved.
- *Select a proper place and time for the intervention:* Doing field research before the intervention helps to find a moment in which a diverse audience can be addressed during the presentation.
- *Work with artists from different fields of expertise:* The collaboration between artists with different expertise can promote the exchange of knowledge between all participants. A varied spectrum of artistic resources may also motivate aesthetic exploration.
- *Open the project to the collaboration between professionals and non professionals:* This promotes the flow of information and allows access to knowledge that may be separated from people who do not visit academic programs. The exchange between amateur or hobby artists and professionals (including academic and non-academic professionals), invites the expert to communicate in a way that is understandable to all those involved in the project. This requires creativity when developing ideas and transferring them (e.g., into music scores and written instructions).

Second Indicator: Participation in processes and in decision-making

In the creation of a “society for all”, the promotion of the active participation of every member of society (in particular those in vulnerable or marginalized groups or situations) in all aspects of life, including civic, social, economic, cultural and political activities, as well as in decision-making, is a priority (United Nations, 2020). Participation requires then an emphasis on the process. Therefore, in the attempt to develop a collective project, I consider it is necessary to find a balance between the number of people involved and how many of them are actually making decisions impacting the development and presentation of the project.

It is also important to take measures to encourage equitable participation during the development of a project. If the idea is that everyone participates and works on the base of unanimity, the challenge is to avoid endless discussions and make people's time worth it. In meetings for example, that often depends on how they are structured (Sennet, 2012, p. 234). Regardless of how a project is developed, I consider that the most relevant thing is that all participants have the feeling that they are contributing, and that their contribution is reflected in the final results.

Tactics to foment participation:

- *Organize group activities*: During the development of a project, the active participation of all participants is essential. This can be achieved through ludic activities, work sessions and informal meetings.
- *Distribute tasks and functions*: giving the participants the possibility to engage in different ways can be the easiest way to let them find their proper position in a project. In my music interventions, participants can choose to be part as performers, playing an instrument, singing, talking or dancing. They can also be part of it as a source of ideas based on their knowledge of the local area and the context in which the intervention is planned. For those who prefer not to get involved in the creative process, there is the option to contribute in the organization and logistics. This is particularly helpful in order to give the opportunity to participate to those who, due to lack of artistic experience or because prefer to avoid the stage, want to stay away from artistic subjects but want to participate in the project and be part of the collective work. Also, if there are neighbors that want to participate somehow, but do not have enough time to be part in the different activities related to the intervention, they can provide material support. In my music interventions *Intervention Balkonien* and *Hachau 864*, to give an example, some neighbors allowed us to use balconies and windows of their houses for the presentation, even if they did not participate in any of the other activities.

- *Use research tools*: It is important to find different ways to give all participants the opportunity to share their ideas and knowledge on an equal basis. This can be done for example through surveys with quantitative questionnaires, or through the implementation of qualitative methods, like one-to-one or group interviews, as well as questionnaires with open-ended questions.
- *Sacrifice discipline*: Sometimes informal activities may facilitate the participation of all participants. Even if it doesn't seem so, softening the splitting line between informal and formal exchange can enable people to meet productively when it is needed. Informality can keep people connected even when hostile to one another; and it can provide behavioral alternatives for negotiation (Sennet, 2012, p. 241). Meeting without any expectations in relation to the project may open new ways of communication.

Third Indicator: Longevity

In the briefing paper for the World Summit for Social Development, Hewitt de Alcántara (1994) noted that “the policy-relevant question for those who look at social integration is not how to increase integration per se, but how to promote a kind of integration which favors the creation of a more just and equitable society”. In order to get closer to an ideal society, it is therefore necessary to achieve changes that are truly lasting. It is therefore important to take into account the long-term effects of a participatory project.

Although longevity is perhaps the most difficult indicator to verify, it is one of the most satisfactory. In my work, this indicator can mostly be proofed once the project is concluded. In that case, the own experience serves as the most effective way to look for signs that indicate longevity in relation to the promotion of social integration. To exemplify this, I will briefly comment on two of my music interventions. After *Intervention Balkonien* (a music intervention I carried out in Karolinenviertel, the neighborhood where I currently live), my relationship with the territory where I spend most of my daily life has notably improved. Through this intervention I was able to meet neighbors and establish steady relationships with some of them. Frequent communication and joint activities with my neighbors are for me signs that this participatory project contributed to the integration

of the members of the local community. Besides, I definitely feel more comfortable in the neighborhood now than before the intervention. In another example, at the end of the music intervention *HaChau864*, the neighbors who were in the audience voluntarily exchanged contacts to organize different activities together, including a barbecue at the canal in front of the buildings. In addition, to keep in contact a neighbors WhatsApp group was created.

Tactics to achieve longevity:

- *Promote participation*: Active participation, and an intensive and enriching exchange between participants can help to generate more lasting bonds.
- *Keep in touch*: Maintaining contact with the participants once the project is finished is one of the easiest ways to strengthen achievements made in terms of social integration. Staying in touch also helps cultivating the relationships already started and is a way to keep open the possibility to realize new projects.
- *Repeat*: Organizing collaborative projects repeatedly in the same territory and with the same local community can increase the chances of generating significative achievements.

The different indicators work together and in context

It is important to bear in mind that the three indicators mentioned above work together. However, the context in which the project is developed will define the relevance of each one. Also, an indicator per se is no proof of social integration. For example, if there is no participation, counting with a diverse group is no warranty of an integrated team. It may be also exist gaps between the idea of diversity and the practice of representing it. In addition, depending on the context, the presence of an indicator can generate different reactions, both positive and negative. Some people may see diversity as an indicator of insecurity, as it may represent a potential risk, since it means leaving the relative safety of in-group spaces. Some may feel uncomfortable openly participating or speaking their

minds in front of a group. Some may prefer that things stay how they are and do not change. Some may think that participation hinder the productivity of the project, preferring a more concrete or structured workflow. Even the supporters of unanimity and consensus may find it difficult to accommodate to diversity and to acknowledge the range of different opinions, aspirations and agendas.

While being conscious of the difficulties, my approach to these indicators focuses on its positive qualities. I try to be as sensitive as possible to the variety of concerns emanating from complex identities in relation to equality, yet I deeply believe that diversity, as well as reasonable participation, can influence the everyday life of the people involved in a participatory project, promoting attitudes to a desirably fairer society. It is then mainly a matter of fostering communication, recognizing dynamic identities, promoting unity and identifying intolerant cultural practices.

Strategies to monitor the impact of a project

Once the indicators that allow observing whether the measures adopted can eventually promote social integration are established, it is important to develop strategies that accompany indicators and tactics during the planning, development and assess of a project. For the Council of Europe (1997), one cannot restrict the evaluation of progress (or non-progress) in social integration to one single unit of measurement, and therefore it is important to develop quantitative and qualitative indicators of integration and other social factors to monitor the impact of a project. In the same way it is important to find ways to improve the effectiveness of the tactics and be able to introduce changes. For this there are many ways of implementation and follow-ups that may be useful when analyzing the development and results of an artistic activity regarding the promotion of social integration.

Below I will introduce three strategies that I frequently use when planning, developing, and reviewing music interventions and participatory projects. These strategies can englobe some of the tactics already mentioned before in this chapter.

- **Developing tools and activities for data-gathering:** The collection of information facilitates the review and analysis of the development and results of a participatory project. From the very beginning it is important to develop methods that may allow the collection of all participant voices. Questionnaires, interviews or even written playful activities are methods that may help the participants to share their opinions. These material is also easily accessible at any moment during the project. To record the activities, whether in audio, video, or both, is useful for monitoring participation.
- **Regular evaluation of the progress:** It is important to keep track of the development of a project through periodic reports. Such reports could be considered within the framework of an appropriate consolidated reporting system. These reports should outline successes, problems and obstacles. What has gone well so far? What should be changed? What can be improved? These questions are the base for constant monitoring of the progress. When summarizing the information it is also possible to take into account different reporting procedures like lists of issues, observations, recommendations and project descriptions.
- **Reviewing the material for further development:** As mentioned before, the longevity of a project may be a difficult task, however the experience may support and inspire the creation of improved work. Collecting the participants' impressions after the public presentation of the results may be a good strategy to conclude a project and gather information from the group perspective at the same time. It is then helpful to examine and analyze all information and material gathered before starting to work on a new project.

Conclusion

When dealing with the promotion of social integration, it is important to set indicators and to keep in mind that each indicator should be easy to understand and interpret. It is also important to allow the establishment of relationships between indicators and use them to measure the situation or phenomenon under study. The established indicators should help discover the possible impact of the measures taken. Although this is not always a

simple task, indicators should be comparable in time and space (Departamento Administrativo Nacional de Estadística, n.d.).

Since my personal concerns are most of all connected to the creation of artistic projects, I consider necessary, in addition to establishing indicators, to define tactics that help the production of the substance that “feed” these indicators. This means that, once the indicators have been established, it is necessary to act actively to improve their presence in the artistic practice. Besides, it is important to employ strategies for collecting and managing information to be analyzed at specific points during the development of a project or after its culmination. These strategies are essential for the interpretation of the established indicators and can englobe the tactics to be employed.

Even though I have presented some concrete information, I consider that each participatory project, in my case music interventions, needs to develop its own indicators, tactics and strategies, depending on the main objectives, as well as the participants and actors involved. The concept of a participatory project is also essential in order to define which tactics will accompany the indicators, as well as to decide which activities will constitute the development and presentation of the project. During *Intervention Balkonien*, for example, we installed fake balconies in our rehearsal room and recreate scenes of a sunny day. Through this activity we wanted to find out how people communicate with their neighbors through their balconies. Of course, this activity would not be suitable for an intervention that is not concerned with the use of balconies in the neighborhood.

Moreover, after many experiences applying different tactics and strategies, it is definite that my personal interest is not the measurement of data, nor the quantitative results that I can obtain from a participatory project. To this day, my biggest desire is to create artistic projects which promote strong social bonds through interpersonal relationships that can hardly be defined. However, I consider the use of concrete methods as essential in order to continue improving my work. I believe that my music interventions can benefit from a structured methodology, as long as it is somehow flexible, and as long as it can accommodate to unforeseen events.

It is therefore important when working on any participatory project to develop a critical sense, balancing personal impressions with concrete results obtained through the

analysis of information. With this in mind, in order to know whether a music intervention or other participatory project promotes social integration, I consider essential to constantly move between the subjective and the objective appreciation of the process.

I want to finish this chapter mentioning that the activities related to the promotion of social integration can also be helpful in relation to artistic practices. It must be stressed that the strategies chosen for the promotion of social integration can be strongly related to the respective development of artistic material. Diversity can help understand cultural differences and at the same time provide stylistic variety. Group activities can reinforce participation and at the same time be a method to collect ideas for the conceptual work. In other words, the promotion of social integration can enrich the artistic product. At the same time, the analytical and sensitive observer can discover in the artistic product signs of social integration.

PART IV
DESCRIPTION OF FOUR
MUSIC INTERVENTIONS

Information about the descriptions

I want to begin this fourth part making a brief comment on the style, structure and intention of the following pages. These descriptions, - forgive the repetition - can be described as the narration of what I experienced during the process of creation and the presentation of four music interventions. Since all the interventions were planned with particular objectives and developed in different contexts, I structured all descriptions as follows in order to achieve a systematic narration:

- Overview
- Methodology
 - Description of the fieldwork activities
 - Interaction with the local community / Conceptual work
 - Artistic Design
- Staging, rehearsals and audience reaction
- Things that could have been better planned
- Results and commentary

Towards the end of each description I will share a table that examines each of the goals and objectives pursued during the intervention. I will rate the extent to which they were or were not achieved in relation to the expectation, and I will also share notes on rating and tips that could improve each aspect in the future. Although I constantly highlight what each music intervention has meant for my personal and professional development, I have written these pages with the hope that they will become a useful source of information for people who are interested in interdisciplinary artistic practices in public space, with the focus on participatory processes. I also hope that the reading of my different experiences can motivate composers and artists in general to explore the possibilities of linking artistic creation with the search for a more just society. Finally, I hope that these pages serve as an example of how music composition can be a powerful tool to promote social integration.

Unerhörte Orte

Overview

Name of the intervention: Unerhörte Orte

Place: Rödingsmarkt metro station (entrance Großer Burstah). Hamburg. Germany.

Date and time of presentation: Friday the 6th of June 2015. 4:00 p.m.

Intervention Goal: Incorporate elements of the public realm into the artistic design of a music intervention.

Intervention Objectives:

- To develop a suitable notation system that facilitates musicians to react to elements of the public realm.
- To provide the audience with an experience that allows them to discover (or rediscover) elements of the public space.

Type of intervention: Disruptive.

Frame of reference: Art interventions as subversive art practices.

Brief description: *Unerhörte Orte* is a 30-minute site-specific music intervention for the Großer Burstah entrance of the Rödingsmarkt metro station in Hamburg. This intervention can be described as a structured improvisation for open instrumentation. Each musician improvises based on a set of musical gestures notated on a graphic score. Distinctive of *Unerhörte Orte* is that the musical gestures are directly related to characteristic elements of the public space in which the intervention takes place (for example, the arrival or departure of the train at the station). The musicians react immediately to the events occurring around them during the performance. *Unerhörte Orte* was premiered on a hot and sunny Friday within the frame of Blurred Edges, festival for contemporary music in Hamburg.

Participants: The music ensemble consisted of three undergraduate music students (César Cabañero, Horn; Joke Flecijin, Cello; Luzia Vieira, Double bass), and five members of the experienced improvisation ensemble *TonArt* (Michael E. Haase, Banjo; Georgia Hoppe, Saxophone; Thomas Niese, Double bass; Thomas Österheld, Clarinet; Krischa Weber, Cello).

Audiovisual documentation: <https://carlosandresrico.com/unerhoerte-orte/>

Methodology

The central research question of *Unerhörte Orte* was to find out how it is possible to integrate elements of the public realm (centering the focus on the physical dimension) in a music intervention. In order to answer this question, there were three essential elements that I considered necessary:

1. Select a public place with a distinctive soundscape.
2. A general understanding of the characteristic elements and routines of the selected place.
3. Work with a group of musicians familiar with improvisation.

The development of this intervention can then be divided into two phases: field research and artistic design.

Description of the fieldwork activities

To find a suitable location for this intervention, I started by visiting different neighborhoods in Hamburg. Considering the area of the city, I reduced the search range to the district Hamburg-Mitte. As mentioned before, I was mainly looking for a place with a distinctive soundscape, that means a place whose soundscape I could remember even weeks after I visited it. In addition to a distinctive soundscape, I considered important that this place should be easy to access and also provide enough space to locate a group of at least five musicians without interrupting the pedestrian flow.

Although these parameters are somewhat broad, I was able to quickly find a suitable location for this intervention: the Rödingsmarkt metro station, to be more specific the *Großer Burstah* entrance.

What caught my attention was the sound generated by the arrival and departure of the train at the station; a dynamic crescendo of metallic sounds spanning a wide range of frequencies, reverberating with the help of the glass facades of the buildings surrounding the station.

In addition, this location would be suitable since one of the station entrance leads to a large space covered by the bridge where the train passes. Even with a large group of musicians the pedestrian flow would not be interrupted, and in the case of rain the musicians would be covered (see Figure 1).

Figure 1

View from the entrance Großer Burstah at Rödingsmarkt.



Once the place was selected, I made several visits to it on different days of the week and at different times of the day to familiarize myself with its characteristic elements and with the routines and behavior patterns of the people who frequent it. Normally, during each visit I staid for at least 30 minutes, time during which I documented audiovisual material and noted personal impressions in a field diary. By doing this, I intended to gather material that would serve as a basis for the development of the artistic design,

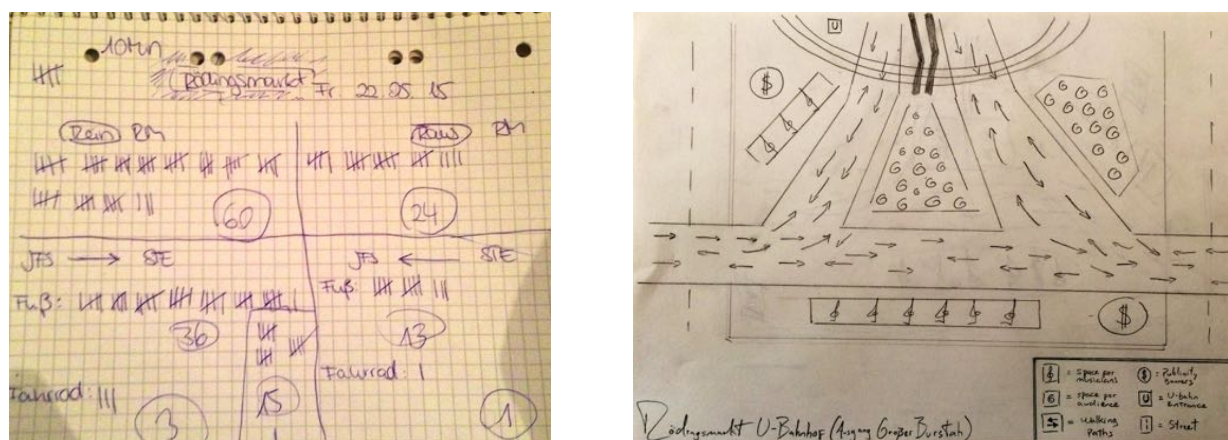
more specifically to decide which elements of the public realm could be incorporated. In addition to documentation, I measured quantitatively some elements that I considered distinctive of the place. The following elements were measured in 30-minute intervals in several occasions:

- Number of people entering the station
- Number of people leaving the station
- Direction from which people arrive at the station
- Direction in which people leave the station
- Number and direction of bicycles that pass in front of the stations entrance
- Time interval in which trains arrive and depart

By measuring these elements, I mainly aimed to find the times of the day when there was the highest flow of people, as well as the time when the train passes most frequently. Based on the analysis of the data I chose the day of the week and time to present the intervention: Friday at 4:00 pm. The analysis of the data also helped me to decide on the location of the musicians so that the flow of pedestrians would not be interrupted during the intervention (see Figure 2).

Figure 2

Two pages from the field diary (Unerhörte Orte)



Note. Left side, count of people and bikes, and the direction they take. Right side, map of the place, representing flow of people and the position of the musicians and audience.

Artistic Design

The development of the artistic design of *Unerhörte Orte* started with the examination of the material and information documented during the field research. The first outcome of this examination were a list of six elements that I considered characteristic of the place to intervene:

1. Passersby going up or down the station stairs
2. Passersby walking in front of the station entrance
3. Moving-Advertising signs in front of the station
4. Bicycles passing in front of the station
5. Cars honking
6. Train arriving or leaving the station

Having this list, I decided that in order to incorporate the different elements into the artistic design it would be necessary to assign each one a specific musical gesture. In other words, each element should trigger a specific reaction from the musicians. In order to relate the elements of the public realm to the musical gestures, and at the same time facilitate a quick reaction from the musicians without requiring them to concentrate too much on the score, I also considered it convenient to develop a graphic notation system for this intervention. Thus, each element would be represented by a symbol and each symbol would be followed by a graphic representing a musical gesture on which the musicians would improvise. Although all musicians would receive the same score, with the same list of elements and the same graphics, each musician could decide independently on which element to react. This is a list of parameters I set before I started composing and working on the score:

- Each element of the public realm is represented by a symbol.
- Each element of the public realm is represented by a graphic.
- Each graphic represent a musical gesture.
- Each musician can decide independently which element to react to.

Having set these parameters, I started to study in detail the audio recordings that I did during the field research. In doing so, I wanted to find characteristic elements of the soundscape that could influence the music composition. The first findings of this study concern the sound of trains arriving and departing from the station. As already mentioned, this sound event was what first caught my attention at this place. Therefore, it was the element I paid more attention on during the development of the artistic design. In order to better understand it, I decided to conduct spectral analysis on several of the recordings I did of it during the field research. Through this analysis it was possible to observe the frequencies that stand out during this sound event. Based on this, I decided to fix a pitch set from which the musicians can choose to play each time the train enters or leaves the station. I also decided that the musicians should hold or repeat the selected pitch for a few seconds until the train could no longer be heard. With that I wanted to create an artificial sustain to the sound event produced by the train, and at the same time make it more evident to the audience the relationship between the music composition and the soundscape. The spectral analysis of this sound event allowed me also to visualize its preponderance in comparison with other sound sources. Sometimes, this event was so loud that other sounds, such as passing cars, were almost imperceptible. Thanks to the latter appreciation I considered that this sound event should be the central element during the intervention and thus reconsidered one of the first established parameters. I then decided that each musician could choose independently which element to react to, with the condition that when a train arrives or leaves the station, everyone without exception should react immediately to it.

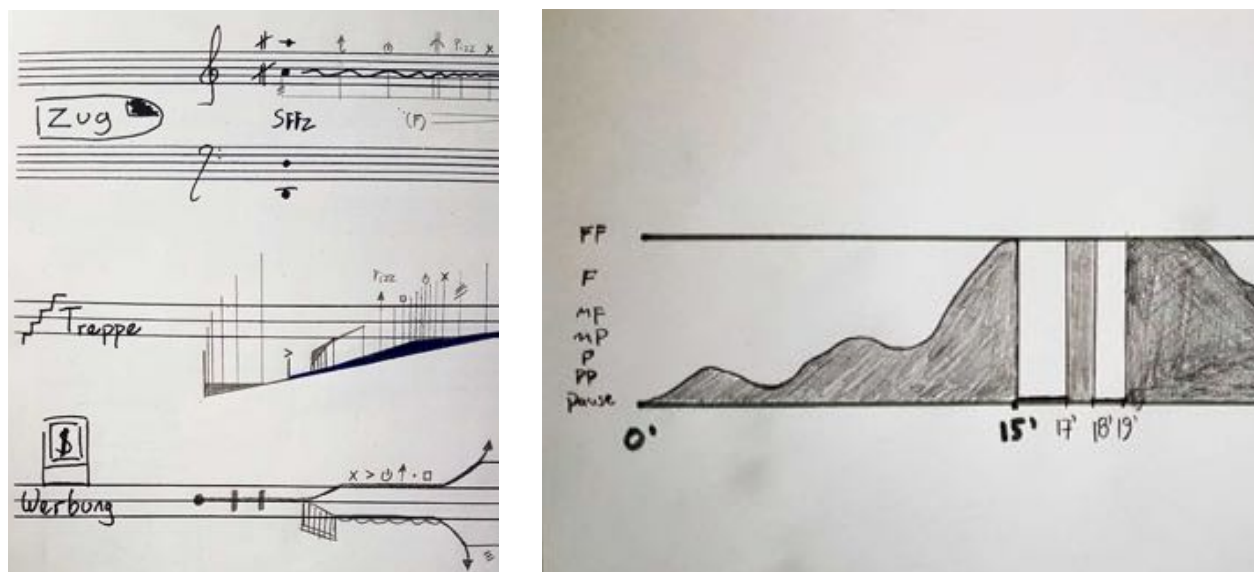
The next significant finding during the study of the documented material, was the lack of distinctive rhythm and harmonic elements in the soundscape. Regarding the rhythm, with the exception of sporadic rhythmic structures created by the footsteps of passers-by passing in front of the station, I could not find any distinctive pattern. I decided then to allow the musicians the freedom to imitate any rhythmic structure that caught their attention. As for the harmonic elements of the soundscape, with the exception of the pitch set assigned to the train element, the musicians would also be free to decide the pitch they wanted to play. However, indications of melodic movement would be

suggested in the graphic notation, for example when a passerby walks up the station stairs or when the advertising signs moves downward.

Regarding the music score, as I have already mentioned I wanted to facilitate the musicians the spontaneous reaction to the different elements. However, I also wanted to give a certain degree of variation without loosing coherence in the composition as a whole. Therefore, I decided to include at the bottom of the score a macro-level diagram in form of an cartesian coordinate system that represents time in relation to dynamic and density. Through this diagram it would be possible to achieve group changes in the dynamics, including general pauses, as well as to generate a sense of development throughout the intervention. To follow the diagram without individual time differences, I planed to give each musician a stopwatch, which should be started at the same time at the beginning of the intervention.

Figure 3

Excerpts of the score manuscript (Unerhörte Orte)



Note. Left side, symbols representing elements of the public realm followed by musical gestures in graphic notation. Right side, Cartesian coordinate system that represents time in relation to dynamic and density.

Staging and audience reactions

At this point it is important to mention that during the development of *Unerhörte Orte* no rehearsals were carried out. The only preparation with the group was a brief talk just before the beginning. During this talk I shared the objectives of the intervention and explained the music score. After this talk, and fixing the position of each musician, the intervention began. During the first minutes, people in the surroundings came closer and little by little a group of spectators began to form. Some people stayed for a couple of minutes and others stayed until the end of the intervention. From what I observed, the audience was almost equally divided between people who consciously attended the event and the curious who decided to find a place on the stairs or around the musicians after having fortuitously found the intervention. Fortunately, this intervention was carried out without inconveniences and the elements of the public realm "behaved" as expected, in correspondence with what was observed during the field research and the subsequent data analysis. Some of the musicians even reacted spontaneously to elements that were not included in the score, such as the sound of an ambulance passing by, enriching the experience.

After the intervention, there was time for an exchange with the audience. Of the comments received, that of my doctoral advisor, Dr. Georg Hajdu, was the one that most influenced the development of my subsequent projects. He was particularly interested in the fact that sometimes the intervention seemed to come from the city and not from the musicians. He was referring to the moments when the train was leaving and entering the station, drastically changing the previous situation, and thus constantly intervening in the flow of the musical composition. This comment broadened my perspectives on the role of the "intervenor" and clearly showed how active could be the role of the public realm during an intervention. Although flyers were distributed inviting people to share their comments by email, no messages were received. However, the Hamburger Abendblatt Online published a short review under the title *Street musicians conquer Rödingsmarkt*⁸. I found this article on their website by chance, almost a year after the intervention.

⁸ The article can be found under this link: <https://www.abendblatt.de/hamburg/article205382661/Strassenmusiker-erobern-den-Roedingsmarkt.html> (accessed 10.09.2021)

Figure 4

Two pictures of the music intervention Unerhörte Orte.



Things that could have been better planned

Although I consider that the artistic aspects of *Unerhörte Orte* worked quite well, some aspects related to the logistics of the event were unfortunately considerably neglected. On the one hand, once the musicians began to arrive at the place of the intervention, the lack of a space that functioned as a dressing room where the musicians could leave cases of instruments and belongings quickly became evident. Also, easy access to restrooms was not considered, nor was the need for drinks, especially for a hot day. On the other hand, although I took as reference the information sheet for street music and theatre of that area, and follow all the rules in it to make the intervention without the need of a registration in the district office, the fact of not having an official authorization personally generated a high level of uncertainty and discomfort, especially before the start of the intervention and during the first ten minutes.

Furthermore, at times it became evident that for people in the audience and for some passersby there was some discomfort due to the evident presence of video cameras and audio recorders. Some passersby even changed the direction in which they were heading, avoiding passing in front of the cameras. In my personal opinion, the documentation of an intervention should not affect how the people interact with the space, and therefore it is necessary to reflect what is the best way to do it without influencing the audience experience.

Results and commentary

Unerhörte Orte, being my first music intervention in Hamburg and the first during my doctoral studies, laid the foundation for many of my future interventions. It became a significant experience as it changed my perspective on the attitude the audience can have towards the music I present. During this intervention I was able to appreciate a curious and intrigued audience that constantly looked for links between music, soundscape and the public realm. This appreciation of the audience contrasted with what I had observed so far during concerts where my compositions were presented in a concert venue. From my experience, curiosity do not appear often during "traditional" concert situations, and the attitude of the audience is rather passive. In my opinion, this may be due to the fact that the musicians and sound sources are placed on a stage, where the audience expects them to be. Also because there are no "foreign" elements, such as elements of the public realm, that can spontaneously interact with what is happening on the stage. From my observations, during *Unerhörte Orte* the audience was listening and observing actively in order to discover for themselves the relation between musical gestures and the elements of the public realm. In other words, between art and life.

In addition, regarding the reception of the audience in relation to the music style, my personal opinion of this intervention is very positive and encouraging. Even though the music composition for *Unerhörte Orte* can be associated with what is normally considered experimental or contemporary music (with characteristics such as a lack of tonal center and the constant use of unconventional performance techniques), I think that the audience's reaction was quite different from what I have been able to perceive during my experience visiting and organizing concerts in which this style of music is played. For me, until that moment, the normal attitude from the audience in a contemporary music concert was earnest and concentrated. Instead, during *Unerhörte Orte*, I perceived a relaxed audience that seemed to be having fun regardless of the musical style. My appreciation was reinforced by the fact that on several occasions it was possible to see smiles and hear laughter coming from the audience. This experience was personally gratifying and motivated me to pay more attention to the

attitude I would like the audience to adopt when experiencing my music interventions or other musical compositions.

This intervention also provided several lessons on the importance of good logistical planning. After analyzing the results in perspective, I came to the conclusion that working with a production team during the planning and execution of an intervention would be very useful to improve logistical aspects, as well as to solve unexpected inconveniences.

To finish this description, I will share a table that examines the goal and objectives pursued during this intervention.

Table 2

Results of the music intervention HaChau 864.

Main Goal / Objectives	Rating	Rating notes	Recommendations
Main Goal: Incorporate elements of the public realm into the artistic design.	At expectations	The elements of the public realm became an essential element of the artistic design, influencing decisions during the music composition and triggering actions during the intervention.	Costume design and staging could be also improve the integration of the intervention in public realm.
Develop a suitable notation system that facilitates musicians to react to elements of the public realm.	At expectations	During the intervention the musicians had no inconvenience reacting to the elements of the public realm while following the music score.	Rehearsing with the musicians before the intervention can help to develop the notation system.
Provide the audience with an experience that allows them to discover (or rediscover) elements of the public space.	At expectations	The audience observed and listened with attention the interaction between the musicians and elements of the public realm.	Plan methods to recollect the impressions of the audience immediately after the intervention.

HaChau 864

Overview

Name of the intervention: HaChau 864

Location: Harburger Chaussee 105-113. Hamburg 20539. Germany.

Date and time of presentation: Saturday the 10th of June 2017. 5 p.m.

Intervention goal: Promote encounter and interaction among neighbors around an artistic project.

Intervention objectives:

- To promote local community participation in the artistic design.
- To promote local community participation in the event logistics.
- To create incentives concerning the use of the neighborhood's common areas for cultural activities.

Type of intervention: Disruptive with a focus on participatory development.

Frame of reference: Art intervention in socio-cultural contexts (everyday life).

Brief description: *HaChau 864* is a music intervention that involves musicians playing their instruments from windows in the apartments at the Harburger Chaussee 105 to 113 in Hamburg. Musically it can be described as a collage of musical segments in different formats and styles, in which defined segments of soloists and duets alternate with moments of improvised tutti. Conceptually, this intervention addresses the lack of pleasant public spaces to gather and the noise pollution of the area. In addition, a distinguishing feature of *HaChau 864* is that both the logistics and artistic design were developed in a collaborative effort with local residents. This 30-minute intervention was presented on a warm Saturday in June within the program of the festival *48h Wilhelmsburg 2017* and was part of *W-Burg*, a two-year exchange project with composers from Brooklyn's Williamsburg and Hamburg's Wilhelmsburg

Participants: Michelle Affolter, Dramaturgie; Lara Jung, Logistics; Tom Lueders, Western Guitar; Lilli Pätzold, Recorder; Carlos Andres Rico, Synthesizer; Florian Schmitt, E-Guitar; Denise Wolff, Voice.

Audiovisual documentation: <https://carlosandresrico.com/hachau864/>

Methodology

HaChau 864 is one of those projects that are born out of spontaneous conversations over dinner or coffee. At the beginning of 2017 I moved into an apartment in Wilhelmsburg and my roommate would be Michelle Affolter, by then a student of Musical Theatre Directing at University of Music and Theatre Hamburg (HfMT Hamburg). The kitchen of the apartment quickly turned into the place where we discussed about our artistic projects and about the political life in Hamburg and from our places of origin. It was not long before we realized that we were both very interested in linking artistic work with ideals of a more caring and just society for all. In one of our conversations, *48h Wilhelmsburg*, one of the most well-known festivals in this sector of the city, came up as a great opportunity to develop together a project that would put these ideas into practice. We decided then to invite our neighbors to participate in a collaborative intervention in which they and other guest musicians would play and sing from the windows of their apartments. With this approximate idea in mind, the central research question for *HaChau 864* would be to find out how to motivate our neighbors to participate in the creation and development of a music intervention. To answer this question there were four components that I considered necessary:

- A general understanding of communal dynamics in the neighborhood
- Invite as many neighbors as possible to participate in the project
- Organize informal meetings with the neighbors
- Organize jam-sessions with the neighbors

HaChau 864 was developed in three main phases; the first dedicated to fieldwork activities, characterized by direct observation and sketching; the second dedicated to

the interaction with the community, consisting of informal meetings and jam-sessions; the third to the artistic design.

Description of the history of the fieldwork activities

I considered it as a good start to use direct observation as a method during the field research in order to familiarize myself with the area. Almost naturally, private moments in my daily routine helped me then to get closer to the place we wanted to intervene. Having a coffee looking out the window of my room, walking from the S-Bahn to my house, and even just trying to sleep to the monotonous and repetitive sound of trucks and cars passing by, all these experiences played an important role in forming my impressions of the area.

As at the moment we started with the project I was attending an elective called *sketching and thinking in the ethnographic field* (*Skizzieren und Denken im ethnografischen Feld*) with Dr. Lina Tegtmeyer at the HCU Hamburg, I decided to complement the direct observation with sketching. Motivated by this elective, I approached the area and the communal dynamics in the neighborhood through the sketching of buildings, people, events and sounds (see Figure 1). I made sketches from my window, on the canal in front of the apartment and in the few communal areas around it. This activity helped me to start recognizing people and routines, as well as to get closer to the soundscape of the place.

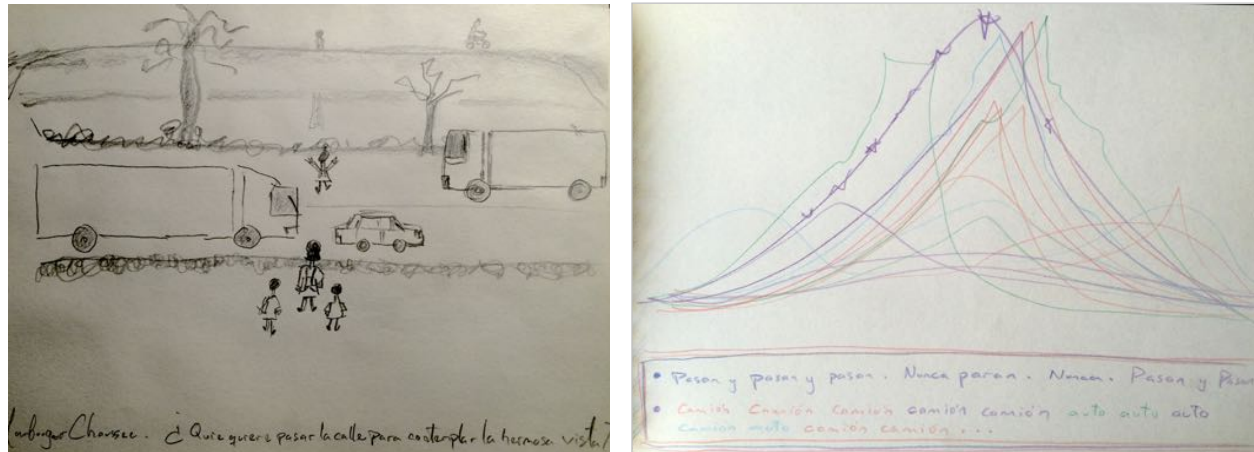
Although the main goal of this intervention was to promote encounter and interaction among neighbors, I considered important to develop a conceptual approach before moving on to the next phases of the project and contact the neighbors. Both sketching and direct observation were essential to find the two key elements that influenced the conceptual approach to this intervention:

- The lack of pleasant public spaces that invite people to gather.
- The noise pollution in the area caused by cars and trucks driving by the building practically all day and all night, every day of the week (with the exception of Sunday, but which cruelly resumes on Monday around five o'clock in the morning).

After some weeks exploring the area I felt more comfortable to take the next step and contact the neighbors in order to invite them to participate in the project.

Figure 5

Two sketches of the field research for the music intervention HaChau 864.



Note. The sketch on the left side represents how people cross the street to go up to the dike. The text translates: Who wants to cross the street to contemplate the beautiful view? On the right, a sketch depicting the sound of cars and trucks passing by. The text translates: Pass and pass and pass. They never stop. Never. They go on and on and on. Truck Truck Truck Truck Truck Auto Auto auto...

Interaction with the local community

To initiate the interaction with the neighbors, we decided to print an invitation letter and distribute it in the mailboxes of each apartment. The letter included the intervention idea, our contact (names, email and phone number) and all important dates. Due to the high number of international neighbors, we chose to write this letter in German and English. In addition, we felt it was appropriate to include a photo of Michelle and myself, so that the neighbors could recognize us. In response to the nearly 100 invitations we printed and distributed, we received 7 messages from neighbors interested in participate. After communicating by email with all interested neighbors, we arranged to meet for coffee and get to know each other.

Informal meetings

During the first informal meeting we discussed about the intervention idea, about our private life and a little bit about our experiences in the neighborhood. Some gossip and stories about our neighbors gave a relaxed touch to the encounter. At the end we agreed to share by email information and examples about our different projects and activities, as well as examples of our own musical taste.

At the second and last informal meeting we focused on the community life in the neighborhood and the soundscape of the area. I shared with all my observations during the field research and exposed the conceptual approach I had in mind for the intervention. Through this exchange I discovered that even if for all of us the traffic noise was a characteristic element of the area, for some it did not represent a significant decrease in the quality of life, which in my personal opinion was one of the main issues in the area. Some even agreed that the sound of cars reminded them of the sound of ocean waves, especially on rainy days. However, regardless of the association that each one had with this element, we all considered that the sound of the cars and trucks passing by should be an essential part of the musical composition. Besides this, we all agreed on the lack of a sense of belonging to the neighborhood, reflected in the non-use of common areas and a tendency to isolation. In addition, all claimed not to know their neighbors, or to know only a few of them. To counteract this we planned to make use of the courtyard in front of our apartments as a tribune for the audience. We would decorate the space and prepare a picnic for us and all the guests, which included bread baked by ourselves.

After the last meeting the group was established: Tom, fond of western guitar; Florian and Denisse, who lived in the same apartment and had experience playing music together; and Lara, who preferred to be involved in the planning and logistics, and allowed us to use her apartment as a stage for a guest musician. I would also play from my window and Michelle would coordinate from the courtyard.

Jam-Sessions

After meeting the neighbors and defining the group, we started getting together to play music. I include the Jam-Sessions in the part dedicated to the interaction with the local community since what mattered most to me about these sessions was to promote the encounter with the other neighbors around an artistic activity, even if some materials or ideas for the music composition could come out of these meetings. With that in mind, I deliberately decided to focus on achieving a relaxed atmosphere, where the participants did not feel any pressure. The last thing I wanted was that, due to the lack of experience, they would feel anguish or fear of performing live (also considering that playing from the windows the conditions would be special). My wish was that they would be able to express themselves openly and share their desires in terms of stylistic tastes.

The Jam-Sessions were characterized by an open structure and the absence of stylistic specifications. I focused on the abilities of each participant in order to improvise together, starting from ideas or structures that occurred to us spontaneously. We then played short improvisations based on different moods or following specific rules or objectives (e.g., achieving contrast or gradually changing music elements). In addition, to guide improvised moments during the intervention, we decided that some elements of the surroundings should trigger musical gestures. Taking into account the conceptual approach of the intervention we considered these three elements as relevant:

- Cars and trucks passing by.
- People entering or leaving buildings.
- People entering or leaving the green zone.

Three Jam-Sessions took place. These were helpful to continue strengthening the group dynamic and fix bonds with the participants, while also giving me the opportunity to learn more about their musical skills and preferences in order to develop the artistic design.

Artistic Design

Immediately after the first Jam-Session, I started working on the artistic design of the intervention. Taking into account my impressions of the informal meetings and the jam sessions, I decided to keep the artistic design as simple as possible, concentrating on the music and leaving aside any theatrical or dramaturgical element. Therefore, I conceived the artistic design as a collage of music segments with different instrumentations and in different music styles. The result is a 30-minute music intervention in which solo and duo segments alternate with tutti moments. While solo and duo moments were customized for each participant, taking into account their individual capacities as well as their stylistic preferences, during the tutti segments the participants had to improvise based on the three elements mentioned before, following the next three rules:

- When a car or truck pass by, play a long chord/note.
- When somebody enters or leaves a building, play a fast scale, ostinato figure or riff.
- When somebody enters or leaves the green zone, play a short chord/note.

Figure 6

Fragment of a personalized score from the music intervention HaChau 864.

Tom Harburger Chaussee 109		
17:00	Fenster Auf	Direkt Lärm
17:00:30	Fenster Zu	Stop
Pause		
17:03	Fenster Auf A) Regeln	1) Wenn jemand im Hof rein oder raus geht: Zwei Takte Mittel Tempo Blues oder Rock Riff. 2) Verkehr: Wenn ein Auto von Rechts nach links fährt: Einmal Akkord spielen.
17:12	Steigerung	Immer lauter und häufiger spielen (Die Regeln können ignoriert werden)
17:13	Stop	
103 Solo		

Regarding the music notation, I chose to use only verbal indications related to actions and musical gestures, for example, *open the window, play chaotically, play louder, play less and less, close the window* (see Figure 6). Knowing that the neighbors had no previous experience in reading modern staff notation, I considered that this would be the best way to develop and fix a clear structure. The participants would then receive a score with verbal indications, personalized and developed within their abilities and musical tastes. To make it easier to know when to start and stop playing, I included a timeline with the exact time in relation to the actions and musical gestures.

Staging and audience reaction

As each participant would be located in a different window, separated by several meters, we decided to organize a dress rehearsal a couple of hours before the intervention. This allowed us to find a balanced volume between the different instruments and amplifiers we were using, as well as to go once through the score. At the same time, this rehearsal was a great help to build confidence in the team, since most of them had no experience performing in front an audience, and less under the specific circumstances. After this rehearsal, we took some time to decorate the windows with colored ribbons to make our location more visible. We also synchronized our watches in order to begin all together exactly at five in the afternoon, as announced in the festival program. This was important since we did not have a conductor and in the score the timeline was set exactly with the hour.

The audience began to arrive shortly before the intervention. For them we had prepared picnic blankets and a table with snacks and drinks. Although most of them were people who had found out about the project through the festival's program, several neighbors looked out the windows when they realized that something was happening in the green area, where normally nothing happens. Some even decided to go out and sit to enjoy the performance. During the intervention I had the sensation of being in front of a relaxed and curious audience, which was actively looking for the sound sources, hidden among the more than 200 windows outlined in front of their eyes. Also, as a sign

of the warm atmosphere, I observed during the presentation how the audience smiled, chatted and went to the picnic table to drink or eat something.

At this point, and by way of a parenthesis, I would like to mention that a couple of days before the intervention I decided to develop a questionnaire to hand out to the public once the intervention was over (see Appendix A). This survey was primarily important for me to collect impressions and comments, and to discover where the audience's focus of attention was during the intervention. Through this questionnaire I also wanted to know the opinion of the audience on the duration of the intervention, set arbitrarily at 30 minutes. The survey was answered by a total of 20 people, and the results showed that the focus of attention of the majority was on the musicians (see Appendix B). Most also considered that the intervention was not long at all, and some suggested that it might even been longer. The general opinion on the intervention quality was good.

Figure 7

Musician during the music intervention HaChau 864.



While distributing the surveys, I had the opportunity to engage in conversation with the audience and exchange experiences. Through these brief conversations I realized that

several of the neighbors who were in the audience would have liked to participate in the project but unfortunately they did not know about the project until they found it by chance in the festival program. This direct contact with the neighbors was very important since most of them shared their desire to organize other activities together to improve the quality of life in the neighborhood. Most, although they had lived there for several months or even years, were meeting their neighbors and exchanging words for the first time. What came out of this exchange I will refer later.

Things that could have been better planned

During the conversations with the neighbors I quickly realized that a better communication plan would have helped us to get more participants for the project. Probably a more personal approach, for example starting conversations in the entry of the buildings, would have helped us to confirm if the letter we sent had been taken into account or at least received. Reflecting on this point, it occurred to us that it would have been a good idea to put up some posters, or to carry out info-campaigns sitting in the courtyard with eye-catching elements.

Regarding the permits to carry out the intervention, my expectations of easily obtaining authorization from the landlord, since the project was part of a local festival, were quickly frustrated. After some unsuccessful attempts to get any answer from the landlord via email, I decided to call. To summarize the long discussion I had with the person I was finally able to contact, in which I explained the reasons and characteristics of the project several times, I would like to quote the end of the conversation: *"we cannot give you an official authorization, but if you decide to do your project anyway, the worst that can happen is that a neighbor calls the police. The police can then come and ask you to turn the music down or stop the presentation. Perhaps you will receive a letter from us asking you not to do it again"*. I concluded that it was an informal authorization, even if I assume that the consequences could be worst than that (e.g., the imposition of a fine or the initiation of a regulatory offense). After sharing the situation with the participants, we all decided to take the risk.

As for the artistic design, although the participants were satisfied with the outcome, I believe that more work could have been done on the details of the music composition. I sincerely would have liked to elaborate more on the musical material in order to achieve greater coherence and unity in the overall structure of the composition. Although I felt that the results reflected a strong community work, including both participation and group decision making, the drastic change in musical styles made it difficult to generate a sense of unity. More group rehearsals would probably have allowed us to work more carefully on the selection of unifying musical material to counterbalance the wide variety of ideas and interests of each participant.

Figure 8

Pictures of the audience during the music intervention HaChau 864.



Results and commentary

This music intervention has become for me one of the most relevant, since it managed to change, or rather broaden, the perspective I had on how to promote social integration through my work. Until then, I was focused on the intervention itself as the right moment to achieve some interaction between audience, musicians and the public space. Thanks to this project I was able to discover the great potential for promoting social integration

that exists during the creative process and development of an artistic project that is conceived within a communitarian framework. Furthermore, this does not change the existing possibilities of promoting interaction during the intervention itself. I think that an essential factor in relation to the latter is the time one has to interact with each other. While during the intervention an interaction with the audience of 40 to 60 minutes took place, the neighbors involved in this participatory project met for several hours on various occasions.

Additionally, the project not only had an impact before and during the intervention, but also achieved a connection between neighbors that lasted a long time afterwards. At this point, I am very pleased to mention that at the end of the intervention the neighbors exchanged contacts to organize different activities together, including, a couple of weeks later, a barbecue at the canal in front of the buildings. A group of neighbors was also created on WhatsApp to keep in touch. In this sense, the intervention promoted social integration in a long-term.

Another important experience for me was to work in a participatory project with a group made up mostly of hobby musicians. Being used until then to work with professional musicians and students, this change of environment forced me to resort to forms of musical creation to which I was not familiar until then. During this project I gave much more importance to improvisation and stylistic freedom during the creative process than any other composition I have worked on before, usually characterized by a more structural process.

In summary, this intervention changed my vision of music composition, opening me to the possibility of working collectively during the artistic creation, and showing me that composition itself can promote social integration when working collectively from the birth of the first musical ideas to their presentation in front of the audience.

Table 3*Results of the music intervention HaChau 864*

Main Goal / Objectives	Rating	Rating notes	Recommendations
Main Goal: Promote encounter and interaction among neighbors around an artistic project.	At expectations	The meetings contributed to the development of artistic design and the promotion of community-type relations.	To plan and use several methods of communication to reach more neighbors and motivate the local community to participate.
To promote local community participation in the artistic design.	Below expectations	Although all participants contributed musical ideas, there was a lack of participation in the development of the concept and structure of the intervention.	Involving participants from the beginning in fieldwork and conceptual work can increase participation during the artistic design.
To promote local community participation in the event logistics.	At expectations	Participants actively contributed ideas and materials to the staging of the intervention.	By opening the project to different types of participation, each person can contribute based on his or her abilities and interests.
To create incentives concerning the use of the neighborhood's common areas for cultural activities.	Above expectations	The use of the green area as a space for the audience evidenced the potential that this common area has for the realization of activities.	It is important to ensure that common areas are not adversely affected by the activity.

Attention, this is not censored

Overview

Name of the intervention: Attention, this is not censored.

Place: Cubbon Park (Officially Sri Chamarajendra Park), Bangalore. India.

Date and time of presentation: Sunday the 16th of December 2018. 3 to 5:30 p.m.

Intervention Goal: Use a music intervention as a vehicle to communicate social issues and at the same time criticize political actions affecting individuals and minority groups.

Intervention Objectives:

- To communicate a clear concept.
- To explore the potential of an intervention as a social protest action.
- To compose the music for a long-duration intervention (of at least one and a half hour).

Type of intervention: Disruptive.

Frame of reference: Art intervention in socio-cultural contexts (social movements).

Brief description: *Attention, this is not censored* is a music intervention based on texts by teachers, activists and workers who in recent years have been detained in India without due process. This intervention consists then of an alternation between segments of live music and segments in which a pre-recorded voice narrates the conditions under which these people were detained. Each music moment was assigned one of these persons, and the style and instrumentation of the composition was decided taking into account the content of a respective text fragment. During the presentation, the audience was given a printed book with the texts used as source of inspiration. This music intervention of approximately two and a half hours was presented in middle of the Cubbon Public Park in Bangalore on a cloudy Sunday afternoon within the framework of

the BangaloResidency, a two-month artistic residence offered by the Goethe-Institut / Max Mueller Bhavan, and in collaboration with Maraa, media and arts collective. A shorter version of the music segments was recorded in studio and can be heard online⁹.

Participants: Singer and social leader Narayanswamy together with Muniraj; Jagadeesh R. Mudambi (E-Guitar) and Madhuri Jagadeesh (Vocals) of the group *MoonArra*; the violinist and singer Veecheet Dhakal of the band *Gauley Bhai*; and the visual artist and voice performer Parmita Mjukerjee. In addition, several friends voluntarily participated in the conception of the idea, the text translation, text speech, image design and logistic.

Audiovisual documentation: <https://carlosandresrico.com/attention/>

Methodology

The central research question of *Attention, this is not censored* was how to communicate a specific message to a large audience through a music intervention. In order to answer this question there were three essential elements that I considered necessary:

1. Select a social issue that I consider is important to spread the word about.
2. Make use of the spoken, sung and written word.
3. Select a place with the following criteria: an open public space, of easy access and regularly visited.

With these elements in mind, and bearing in mind that I was developing this intervention in an unfamiliar context, it was essential for me to work very closely in a team with Maara¹⁰, the local collective who hosted me during the two-month residency in Bangalore.

⁹ The studio recordings of *Attention, this is not censored* can be heard at: <https://maraa.bandcamp.com/album/attention-this-is-not-censored> (accessed 10.10.2021)

¹⁰ More information about Maraa: <https://www.maraa.in/> (accessed 10.10.2021)

The process of creating this intervention can be then divided into three branches of work that we developed in parallel: 1) Field research, consisting of field trips to find a suitable place for the intervention, 2) Conceptual work, characterized by team meetings to discuss the concept of the project, and 3) Artistic design, which includes the recording of audio material, improvisation sessions and the structuring of the intervention.

Description of the fieldwork activities

The field research for *Attention, this is not censored* aimed at finding a suitable location, as well as choosing on which day of the week and at what time the intervention should take place. Since Bangalore is a fairly large city with many different areas, before visiting places, it was necessary to define the criteria that the location had to meet. In addition to the three criteria already mentioned (i.e., open public space, easily accessible and regularly visited), we considered it pertinent to choose an inclusive space, where everyone would feel welcome, regardless of religion, social status and caste. Furthermore, we wanted to work in a busy place, and to address mainly an audience made up of people who visit the place regularly and those who spontaneously happen to be there at the time of the intervention. With these features in mind, my host Maraa made a list of 10 places that might fit the criteria. This list included two categories:

- 1) Urban places: including markets, train stations and shopping streets.
- 2) City Parks: including the Cubbon Park, Freedom Park, Richards Park and Lalbagh Botanical Garden.

I was in charge of visiting the listed places and select one for the intervention. For this task I considered enough to use the direct observation as method. This means I planned to watch and analyze elements at every place, without engaging actively with individuals in conversations or interviews. Instead, I would strived to be unobtrusive and detached from the setting. I went to each place several times, on different days of the week, and at different hours. I followed an unstructured procedure, observing the activities of individuals and groups, and recording my observations in field notes without the aid of a predetermined guide or protocol. I also made audio and video recordings, took photos

and draw some sketches. In addition, I did a visitor count in order to find moments when the places were crowded.

As I have already mentioned, the field research part of this project was primarily intended to help me select a site for the intervention. Therefore, except for the audio recordings, which I intended to use as a sound source for the musical composition, all the material collected had mainly a documentary function. Moreover, these materials helped me to get to know better an environment and forms of behavior that were completely new to me at the time.

Quickly, after the first observations in site, I was able to conclude that an intervention in one of the urban places would have to be quite striking and distinctive in order not to go unnoticed. These places were characterized by an overwhelming flow of people, and a cacophony of sound produced by the music coming from establishments and an incessant honking of the vehicles. In addition, I considered that logistically it would be difficult to organize an intervention under such conditions considering the limited time. In contrast, the second category of the list, the city parks, shine to me as green oases in the city, where pollution and noise decreases noticeably, and where logistically it would be easier to work. This tipped the balance towards one of the parks.

Once I finished visiting all the places on the list, I decided to make the intervention in the Cubbon Park, a huge green area in the center of the city. This park is easily accessible by metro, and on foot it is possible to enter from many different points. Acoustically and visually the Cubbon Park is a very interesting place; it includes several constructions and sculptures, and there is a wide variety of vegetation. During the several times I went there, I observed a very diverse public, and I noticed that Sundays afternoons are the moments when the park receives the largest number of visitors. On one of the pages of my field diary you can read the following lines:

*Children, youth, adults and the elderly,
all walk freely in all directions,
ignoring the trails as if they were aimlessly.
Entire families strolling,
people playing and resting.*

Couples enjoying moments of "privacy" in the less crowded corners.

Crows, pigeons and colored birds.

Music coming from smartphones and boomboxes.

Small groups with acoustic instruments rehearsing or just jamming, having fun.

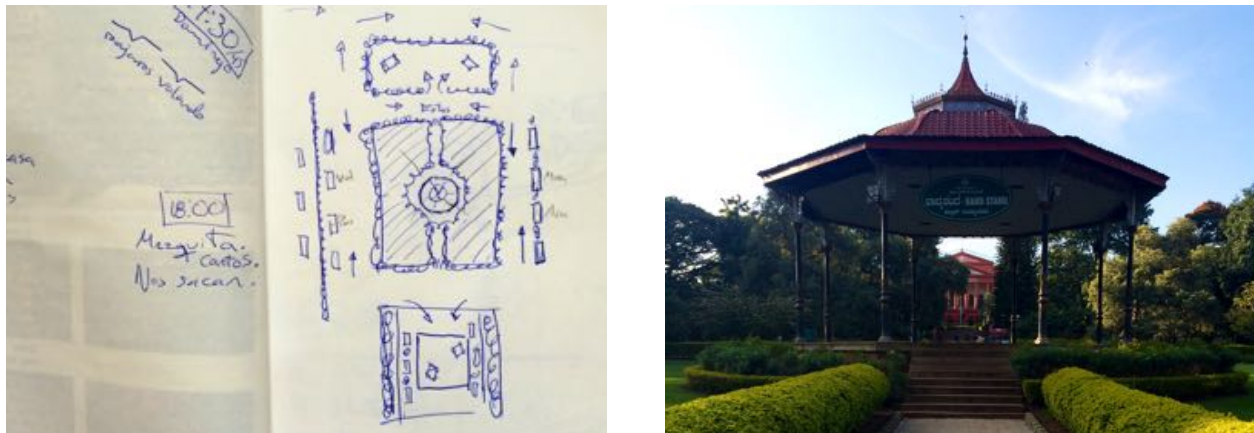
In the background the gray echo of the city.

What a great space for an intervention that wants to communicate with a diverse audience!

In short, I considered that this park met all the stated criteria better than the other parks. I was particularly interested in using the band stand at the park, principally because it has a roof and electricity, facilitating some of the logistical aspects. Once this decision was made, Maraa would begin to work on obtaining the necessary permits to make use of this stand.

Figure 9

Field research material (Attention, this is not censored)



Note. Left side, sketch of the location for the intervention. Right side, picture of the band stand at the Cubbon Park.

Conceptual work

*Even as bodies have been erased or made fragile,
and memories have blurred
this text is a reminder that ideas cannot be arrested.
They can and will travel
They will resound
They will be read aloud*

- Foreword of the book *Attention, Ideas can not be arrested*.¹¹

From the beginning it was clear to me that this intervention would have a strong socio-political character. During our first meeting, the team from Maraa recounted to me how in 2018, several professors, activists, teachers and unionists were arrested across the country, with the allegation of threatening national security. In the eyes of my host, the reality was that their works and ideas served as a sharp critique of the government in the country and its policies of discrimination, violence and exploitation. As one of the wishes of Maraa at that moment was to keep alive writings, ideas and poetry of some of the people detained, we decided to direct the intervention to draw the public's attention to how the state has systematically tried to kill many forms of progressive thought or movement and the different forms of resilience against it. In order to develop this idea we organized frequently group meetings to discuss about the information and texts that we wanted to share with the audience, as well as to think together how the concept of the intervention could be related to the music composition. While the arrested persons come from very diverse backgrounds, we decided to make censorship the general theme of the project and develop it through three different approaches, as follows:

1. *Land rights and environmental damage*: based on the conflicts and struggles caused by mining, and the acquisition and destruction of forest land by corporate companies and foreign investors. Broadly we were looking at central India and Tamil Nadu, where land grabbing has affected lives of indigenous people (or adivasis, as in people of the forest).

¹¹ The book *Attention, Ideas can not be arrested* was published anonymously.

2. *Oppression of identity*: based on the exclusion that many members of the society experience due to their gender, caste and religion. This approach was subdivided into three categories: 2.a. Dalits and depressed castes, 2.b. Violence against women (based on the Me Too movement), and 2.c. Fear, violence and pathos around the Muslim community in India.
3. *Arrests of human rights activists*: Mostly as a critic to the draconian Law UAPA (Unlawful Activities Prevention Act), used to imprison government opponents. A practice that was happening with more frequency since May 2018.

Taking into account Bangalore's social diversity, we decided to present the information and share texts in three languages; English, Hindi and Kannada, the official language of the state of Karnataka.

Artistic design

As the concept of this intervention included quite sensitive issues, and since I was at that time unaware of the social situation in India, it was very important for me to relay on the experience and opinion of my host. My task was mainly to reflect deeply on how to elaborate the concept and its different approaches through music and sound. Thus, the first decisions I took in relation to the artistic design and the music composition were:

- Record different audio material (including soundscapes, interviews, music and texts) related to the concept of the intervention.
- Write music for an ensemble of musicians with diverse backgrounds, including at least one singer.
- Alternate between pre-recorded text segments and live music (with and without voice).

With these parameters in mind, I structured the process of artistic creation in six steps as follows: recording of audio material, formation of a musical ensemble, improvisation sessions, selection of musical material and composition, structuring of the intervention and ensemble rehearsals. I will briefly describe each step below.

Recording of audio material

The first steps in the artistic design were to assign a sound/musical characteristic to each of the conceptual approaches and to record audio material that represented their essence. Here is a brief description of how each approach was addressed through sound recordings:

1. *Land rights and environmental damage* were represented by recordings of nature sounds. These recordings were made by me on the outskirts of the city, where birds sing but it is still possible to hear sounds of the city in the background.
2. *Oppression of identity* was portrayed by recordings of artists and projects concerned by this issue:

2a. To stand against caste-based oppression we invited the singer and social leader Narayanswamy to record and perform Dalit songs and poems. We also worked together in a new version of one of his songs.

2b. To address gender-based violence we resorted to *Radio in a Purse* (RIP), a project that gathers ideas, questions and testimonies about gender and sexual violence in university spaces.¹² I also related this category to the musical tradition in India. For that I interviewed Sumana Chandrashekar,¹³ interpreter of the *ghatam*, an instrument that is generally played by men (as well as almost all of the percussion instruments found in classical Indian music).

2c. To portray pathos around the Muslim community in India, we resorted to the theater play *Ammi Jaan* by director Satchit Puranik. We chose this play because it represents in a metaphorical way how not following mainstream religious traditions can mean the end of freedom for a citizen. Logistically, it was also a

¹² *Radio in a purse* website: <https://radioinapurse.wixsite.com/radioinapurse> (accessed 10.10.2021)

¹³ An article about Sukanya Ramgopal, Sumana Chandrashekar's teacher and first woman to play the *ghatam* in public. <https://www.thehindubusinessline.com/blink/watch/meet-sukanya-ramgopal-the-first-woman-to-play-the-ghatam/article28720078.ece#> (accessed 10.10.2021)

good choice, as the director of the play, who is normally based in Mumbai, was at the time in Bangalore rehearsing a version in Kannada, the local language. We selected a part of this monologue and invited the renowned actress Lakshmi Chandrashekar to record it in studio.

3. *Arrests of human rights activists* were elaborated through audio recordings of texts that relate 11 imprisonments to social leaders in the course of 2018. The texts of the events were written and recorded by Maraa's team in studio in three languages; English, Hindi and Kannada. Subsequently I edited the recordings as in an informative radio program.

It is important to keep in mind that all the recordings would be used as inspiration for the development of the music composition. I also edited and selected some recordings to be manipulated in real time by me during the intervention.

Form a musical ensemble

Once the audio recordings were done, I was ready to start working on the musical segments. As mentioned before, I decided to compose the music based on my interaction with different musicians. Therefore, the choice of the musicians, with whom I was going to play and for whom I was going to compose the music, had to be well thought. Again I relied on the recommendations of my host. During the selection, one of the most important factors was that the musicians were also related to the concept of the intervention (or at least interested in supporting it). In addition, as stated before, it was important that the group was made up of musicians with different expertise, taking into account the different backgrounds of the arrested people. With that in mind, I was hoping to have a catalogue of diverse sound possibilities that would allow me to relate better the musical segments with the different approaches to the central concept of the intervention. We organized some meetings with potential participants to discuss the project and get to know each other. At the end, the ensemble consisted of singer and social leader Naranswamy, experienced world fusion duo MoonArra, Nepali violinist and singer Veecheet Dhakal, and visual artist and voice performer Parmita Mjukerjee.

Improvisation sessions

Once the ensemble was defined, rehearsals began, first individually (me and one performer) and then in small groups. Normally, rehearsals started with a talk about the general concept of the intervention and the segment we wanted to work on. We would then listen to recorded audio material and discuss how we wanted to approach it musically. Then we played long improvisations, sometimes with the recordings in the background, sometimes after listening them. We interspersed the improvisations with discussions about the relationship between the concept and what we had just played. Since the rehearsals were indoors, I also played audio recordings of Cubbon Park in the background while we improvised. This helped to recreate the situation we would experience in the public space on the day of the intervention. To be able to work with more detail on the composition, I recorded the rehearsals, allowing me to analyze the material more calmly and to not forget spontaneous ideas.

Figure 10

Rehearsals (Attention, this is not censored)



Note. Left side, rehearsal with MoonArra and Naranswamy. Right side, rehearsal with Parmita Mjukerjee.

Selection of musical material and composition

After each session, I took some time to listen to the recordings of the improvisations in order to select the musical material that best fit the concept of the intervention and each theme. To provide variety, I decided that the musical segments should have different instrumentations. I planned then one individual segment with each artist (for a total of

four) and three segments with the full ensemble. The individual parts were developed and established verbally with the musicians during the improvisation sessions, while two ensemble parts were fixed in a score prior to the dress rehearsals. As improvisation became an important element, we decided to have one segment in which the whole ensemble could improvise freely. As a result, seven musical segments with different instrumentation and styles were created. In a few words, the music of this project can be described as guided and free improvisations, with folkloric and experimental elements, characterized by the use of electronics in real time.

Structuring of the intervention

Taking into account that it was planned to perform at least two hours long, it was necessary to work in detail in the structure of the intervention (see Table 4). For this I reviewed again the material collected during the field research, which provided me with information about important events that may happen during the performance (e.g., time the crickets start singing, time when the guards start blowing their whistles to announce the closure of the park, the hour when it begins to get dark and the moments when there is more movement of people in the park). All these events were subtly integrated in the course of the intervention and had an impact on how the order of the different segments was decided. I also took into consideration the different formats and styles of the music segments in order to achieve contrast without losing coherence.

Table 4 (continued on next page)

Structure of the music intervention “Attention, this is not censored”.

Name of the part	Language	Format	Approach
Overture	/	Ensemble	Environmental damage
Radio 1	English	Audio Recording	Arrests of human rights activists
Calling	/	Violin	Environmental damage
Radio 2	Kannada	Audio Recording	Arrests of human rights activists
Radio 3	Hindi	Audio Recording	Arrests of human rights activists

Name of the part	Language	Format	Approach
Black Roses (Remix)	English, Kannada	E-Guitar, Voice	Oppression of identity: depressed casts
Radio 4	Kannada	Audio Recording	Arrests of human rights activists
Naranyanswamy (Solo)	Kannada	Voice	Oppression of identity: depressed casts
Radio 5	/	Audio Recording	Arrests of human rights activists
Naranyanswamy (Mit Band)	Kannada	Ensemble	Oppression of identity: depressed casts
Radio 6	English	Audio Recording	Arrests of human rights activists
Ammi Jaan (Theater Play)	Kannada	Audio Recording	Oppression of identity: Religion
Radio 7	Kannada	Audio Recording	Arrests of human rights activists
Impro Jam	/	Ensemble	/
Radio 8	Hindi	Audio Recording	Arrests of human rights activists
No		Voice	Oppression of identity: Gender violence
Radio 9	English	Audio Recording	Arrests of human rights activists
Radio 10	Kannada	Audio Recording	Arrests of human rights activists
Black Roses (Mit Band)	Kannada	Voice, E-Guitar	Oppression of identity: Casts
Air	/	Ensemble	/

Ensemble rehearsals

The last step in the artistic design corresponds to the rehearsal where the whole team participated, including musicians, the technical team and logistics team. This last rehearsals were important in order to define parameters about duration of the different segments and to do the last changes in the structure. As it was not possible to do a dress rehearsal in the place where the intervention was planned, I again used soundscape recordings of the Cubbon Park to emulate the atmosphere of the place.

During this rehearsals we also took some time to discuss about the staging. We decided to form a large circle with the musicians and loud speakers, and invite the audience to stand or seat in the middle. Due to the long duration of the performance, we also decided that one person of the Maraa Team should be following the structure of the intervention in order to communicate with the artists, making sure that they were prepared for their parts on the right moment. This was especially important while visual contact could be obstructed by the audience, located in the middle of the circle. Additionally, since one of the musicians communicates exclusively in the local language, this person should play the role of interpreter.

Staging and audience reaction

Before describing the staging and course of the intervention, it is important to mention that it was not possible to obtain the necessary permits to use the band stand at the Cubbon Park. However, we were allowed to present the project in any other open space in the area. This caused us to have to transport through the park by foot, as it was not allowed to enter with the car in the area we selected, a lot of technical equipment, including two big power generators, six big speakers, tables, and many boxes with cables and other equipment. From the beginning of the technical setup some visitors of the park began to arrive to our area, interested in knowing what we were planning. Many of them stood very close to us, following the installation of the equipment and waiting patiently for the start. When all speakers were running, and after a short sound check we were ready to begin.

The intervention went smoothly and from the very beginning a numerous audience was formed. People, attracted by the sound or by the agglomeration, came during the whole performance. Some of them stayed for short moments and left. Others stayed longer and waited for a pause before continuing on their way. Some street vendors even took advantage of the situation and settled near to us. We had in front of us children, youth and adults, couples and entire families, tourists from different countries, locals from different casts and religions. The objective of appearing before a diverse audience was definitely achieved.

During the intervention I was able to appreciate a concentrated and serious audience. Those moments of laughter from other interventions I did in the last years were replaced by more meditative and reflective expressions, in my opinion in accordance with the concept we had chosen. I was also able to observe many of the people in the audience who, after receiving the book with the texts of the imprisoned writers and activists that we had printed, took the time to read it while the presentation was taking place. Once the presentation was finished, we received mainly comments and questions about the conceptual aspects of the intervention. Most of the people who came to us after the performance said that it was the first time they heard about the draconian Law UAPA (Unlawfull Activities Prevention Act) and manifested worry about the situation that teachers, activists and workers are suffering.

Figure 11

Two pictures of the music intervention Attention, this is not censored.



Things that could have been better planned

Definitely the organization of permits became the headache of this intervention. Getting permission to perform in the Cubbon Park was more difficult than my hosts had thought. Those in charge of granting the permits, who had already granted Maraa some permits for other activities in the park, had been transferred to another sector of the city. They also informed us that the procedure for obtaining permits to make use of the band stand was now more complex and selective, controlling rigorously the projects, mostly accepting those with a regionalist character (meaning projects that promotes the local

culture and that are presented in Kannada, the local language). These news alluded exactly the concept of our intervention: the increasing level of censorship to which artists, journalists and intellectuals are subjected if they do not fully follow the ideology of the current government in India. We considered that it was necessary to “make up” the project before trying to get a place in the band stand. For this it was decided to avoid mentioning the concept of the intervention and instead to highlight the participation of local artists and collectives, as well as the fact that we were sharing texts in the local language (without mentioning the content of the texts). The intervention was then introduced to the authorities as a cultural activity with poetry and live music. In order not to waste time, while Maraa carried out the procedures to obtain the permits, I had to look for alternative spaces in the park where the intervention could be carried out even without having the permits. The delay in obtaining authorizations hampered the creative process and made logistical planning very difficult. That is why we had to plan two versions of the intervention in parallel, one at the band stand, that allowed us to place the musicians on a stage and have access to electricity, and another in the middle of the park without a stage and with the need for a power generator.

Besides the logistical inconvenience, I considered that a better planning of the scenographic elements would surely have enriched the audience experience. For example, having placed more cushions, rugs or chairs in the center of the circle created by the musicians and the speakers, would have been probably useful for make the spectators feel more invited to settle in this space for longer time. Unfortunately, the majority of the audience remained around the circle, and only a small percentage of them settled in the middle.

Personal impressions

We have to break that silence.

Breaking out that silence requires us to come out

and reveal exactly what is happening

and what are silenced demographic actually facing.¹⁴

- Rona Wilson, arrested on 6 June 2018

¹⁴ Rona Wilson about Committee for Realising Political Prisoners (Dalit Camera, 2012).

*Women's resistance [...] must be seen as their attempt
to find space and voice in a system
which has not only neglected their communities
but even their gender within it.¹⁵*

- Shoma Sen, arrested on 6 June 2018

This intervention impacted greatly the way I now approach any artistic project. Discovering the potential related to the communication of social issues that can be included in an intervention, I realized another perspective of the promotion of social integration: to share the voice of those who experience difficulties in a society that forgets and oppresses them, even if they are who need to be heard the most. Furthermore, I discovered that interventions are an appropriate strategy to give visibility to the injustices of the state, and to promote discussion on social issues and taboos that must be addressed to achieve a just society for all. Regarding this, I should share that the work with Maraa deeply inspired me to follow the path of using artistic creation as a strategy to achieve social integration, social inclusion, social justice, fearless listening and to promote a democratic usage and access of public spaces. They also motivated me to continue discovering the immense world of people and artists working on cultural projects with similar objectives, encouraging me to look for collaborations and to develop my projects in a more collective and participatory way.

Although on this occasion the work with the local community during the development of the intervention was left aside, I consider that the close contact with the musicians and the constant meetings with the entire team of Maraa gave *Attention, this is not censored* a communal nature. I was also able to appreciate the importance of gathering together as a team to achieve a common goal, and the advantages of the division of tasks, which allows me to focus on the artistic aspects of the intervention.

I want also to highlight how a concept alien to the musical field and that rather belongs to the political sphere, can have direct repercussions during the creative process. The constant reflection on a complex and sensitive subject becomes a stimulus

¹⁵ Shoma Sen (2010).

process. The constant reflection on a complex and sensitive subject becomes a stimulus for the imagination and a invitation to test different tools available for music composition and performance. To finish with this description, I want to share a table that examines the results in relation to the main goal and objectives pursued during this intervention.

Table 5

Results of the music intervention HaChau 864

Main Goal / Objectives	Rating	Rating notes	Recommendations
Main Goal: Use a music intervention as a vehicle to communicate social issues and at the same time criticize political actions affecting individuals and minority groups.	Above expectations	The communication during the intervention, ephemeral in nature, was complemented with fixed media, specifically a printed book and a recorded album.	<ul style="list-style-type: none"> - Work with a team that is familiar with the selected social issue. - If working on minority issues, invite members of these groups to participate.
To communicate a clear concept	Above expectations	The concept of the intervention was approached from different perspectives without losing its essence.	The musical style and instrumentation, as well as the background of the musicians, can enhance the relationship between the music and the message.
To explore the potential of an intervention as a social protest action.	At expectations	Although the format of the intervention remained within the standards of a cultural activity, a clear social issue was communicated.	The use of anonymity in fixed media can help avoid political risks.
To compose the music for a long-duration intervention (of at least one and a half hour).	At expectations	Taking into account the limited time, I was able to achieve contrasting musical segments, without losing unity.	Having clear concepts can speed up the creative process.

Intervention Balkonien

Overview

Name of the intervention: Intervention Balkonien

Location: Karolinenviertel, Hamburg 20357. Germany. (Tschaikowskyplatz, Markstraße, Karolinenpassage, Glashüttenstraße)

Date and time of presentation: Saturday the 21st of September 2019. 2 and 4:00 p.m.

Intervention goal: Bring together in a single project the different goals of previous interventions, which can be summarized as follows:

- Integrate the context (physical space and soundscape) in the music composition and dramaturgy of the intervention.
- Facilitate interaction among neighbors and enable encounters around an artistic project.
- Use a music intervention as a vehicle for communicating social issues.

Intervention objectives:

- To include artists-audience interaction
- To include audience-audience interaction
- To promote local community participation in the artistic creation of the project
- To promote local community participation in the logistics of the event
- To develop a dramaturgy and communicate a clear concept
- To consolidate a working team and resolve permit issues appropriately

Type of intervention: Disruptive with a focus on participatory development.

Frame of reference: Art intervention in socio-cultural contexts (everyday life).

Brief description: *Intervention Balkonien* is a humorous, interactive “free walking tour” through the Karolinenviertel in Hamburg. Guided by an actor, a group of 20 people visited various locations throughout the neighborhood where music performances and

activities were waiting for them. Using ironic exaggeration, this project addresses the touristification of the area, the drastic rise in the rental price in the recent years, as well as the impossibility of experiencing privacy on balconies (particularly in the Karolinenpassage, which actually has to endure groups of tourists strolling through their residential area). The main subject of the intervention was addressed through the artistic design of a tourist attraction of the last “un-touristic” street of the suburb. This element was labelled Balkonia and has attached itself to the wider discourse on gentrification through the phrase “First there was Airbnb, now there is Starebnb” (*stare* like when looking at someone steadily and intently). The special characteristic about Balkonia is that it is a very quiet and harmonious place in the middle of a chaotic city. This intervention of approximately 45 minutes was created in conjunction with neighbors from the Karolinenviertel and it was presented twice on a warm and sunny Saturday within the frame of StimmeX, a series of events that support experimental musical theater in the city of Hamburg.

Participants: Michelle Affolter, Dramaturgie; Fanis Gioles, Percussion; Freja Sandkamm, Sopran; Calvin Peters, Performance; Florence Schreiber, Costume; Carlos Andrés Rico, Synthesizer and Composition; Residents of the Karolinenviertel.

Audiovisual documentation: <https://carlosandresrico.com/intervention-balkonien/>

Methodology

This intervention was intended to bring together several elements that had been worked individually in previous projects. However, it is possible to say that the central research question on this occasion was to find out what are the most effective ways to carry out in the public space an intervention with a clear conceptual development in which local residents could actively participate. To answer this question there were some components that I considered necessary:

- Work with a group of professionals from theater and music-theater (including a theater director, a stage designer, an actor and an opera singer).
- Select a street with the following criteria: a high concentration of apartments with balconies, located in a relative quiet environment, and easily and conveniently accessible on foot.
- A general understanding of communal dynamics in the neighborhood.
- Develop the project in close cooperation with local residents

With these components in mind, I teamed up with Michelle Affolter (musical theater director) and Florence Schreiber (stage designer) to develop a music intervention in the Karolinenviertel, the place where I was living at the time. We chose this neighborhood because we felt that it would be easier to be in permanent contact with the local residents if one of us lived in the area where the project should be presented, and because according to our first impressions, there were some streets that could meet the established criteria. Once the work team was formed, and having delimited the area in which we wanted to carry out the intervention, we decided to divide the project methodology into three branches to be developed: 1) Fieldwork, consisting of exploration of the area and activities with the local residents, 2) Conceptual, during which the analysis of the exploration takes place, and 3) Artistic design, characterized by individual work following a structure based on the conceptual work.

Description of the fieldwork activities

The very first activity of this project was the exploration of the area where we wanted to intervene. Based on ideas by the “performative” or “dramaturgical” School, more specific those by Richard Sennett, we investigated urban life and the public realm of the area, giving special attention to cultural expressions of *being public* (Sennet, 2008), and particularly for the ‘bodily signals’ of the local residents in public places, and more specific at balconies. In addition, we were looking for physical characteristics of the public spaces that carry information about behavioral patterns of the people who engage in them. We specially concentrated in elements that communicated meanings, for example graffiti and street art in general. We also looked for elements that signed

community work, like collective gardens or shared boxes. In order to gather impressions and information we started doing several walks through the neighborhood, following different routes, at different days of the week and at different hours. Sometimes, with camera and audio recorder in hand, we collected audiovisual material that could be analyzed at a later moment. We also drew sketches of the possible scenarios and stages, and gather information in diaries and protocols. What we learned exactly from these walks and how the collected material supported the development of the intervention will be addressed later on these pages.

After a couple of weeks of field research we finally found a place in the neighborhood that fulfilled all the stated criteria for the selection of the street we wanted to intervene: the Karolinenpassage, a historic street in Hamburg, pedestrianized and with many balconies. At this point it is important to mention that the exploration of the neighborhood happened before communicating our idea with the local residents. We thought it would be pertinent to be more familiar with the organizational bases of social life in the area before starting any interaction with the potential participants. This decision will have an important repercussion in the development of the intervention and will leave a great lesson which I will also share later on.

Having chosen the place for the intervention, we decided to contact the residents of the Karolinenpassage through a printed invitation including the project idea, our contact and all important facts. In this invitation we also announced the dates of two open group meetings and included a team photo, so that the local residents could recognize us as we would continuously be present at the street to learn from its routines and provoke personal encounters. Very soon after we distributed the invitation came the first email messages from the neighbors who shared their interest in participating in the project. At the same time we exchanged the first emails with the neighbors, we started to plan activities to carry out with the participants during the first group meeting. These activities would be aimed to collect ideas and material for the development of the artistic design (music composition, scenography, costumes, dramaturgy, etc) as well as to help us define the main concept of the intervention. Inspired by the work of Berlin based theatre-label Rimini Protokoll, we would be dealing with the local residents mainly as experts (Malzacher, 2007, p. 23): experts in certain experiences, knowledge and skills. They

would not to be measured by what they cannot do (e.g., acting or singing), but by what is the reason for their participation in the project. It would depend on these experts which course the intervention can take, which themes are broached or executed, which characters, texts, spaces are created. With this in mind, we decided to design our meetings as experiments in which we would carry out three different types of activities:

1) *Personal Type*: The objective of these activities is to break the ice between the participants as well as to get to know each other better. In addition, these activities are a way to collect personal information from each participant in relation to life in the neighborhood. Two activities of this type can be highlighted:

- Pass the Clap¹⁶: It is a game that can promote listening and awareness, and at the same time promote group interaction. With all players in a circle, one person starts the game by making eye contact with another player. Then, both clap their hands simultaneously. The `receiving` player then makes eye contact with another player, and they again clap simultaneously. It is possible to make variations to this game, adding names, words and changing the tempo.
- Survey: In order to gather specific information about the participants and their life in the neighborhood we planned a standardized questionnaire (see Appendix C). Through this we wanted to gather quantifiable data that will give us the possibility to do statistical analysis. The questionnaire included questions inspired by our explorations in the area (e.g., How often do you use your balcony? How many neighbors do you know?).

2) *Theatrical Type*: These activities are focused on gathering material that could be used as inspiration for the artistic design of the intervention, more specifically for the development of dialogues and body language.

- Balcony pose: In a circle one person proposes a gesture or pose that could be typical at a Balcony. Everyone repeats it.

¹⁶ Video example from the Center for College Access and Success at at Northeastern Illinois University: <https://youtu.be/JCszYFUp3F4> (accessed 12.10.2021)

- Balcony Improvisation: In pieces of paper we collect typical sentences that are spoken on balconies. In other pieces of paper we collect sentences that are never spoken on balconies. We mark on the ground two separate areas representing two balconies, one associated to the typical sentences and another to the untypical, then the pieces of paper are laid out on the respective marked balcony. The participants chose which balcony they want to try and improvise short monologues or dialogues based on the sentences on the papers. If nothing comes to mind, the person can get a piece of paper as inspiration.

3) *Musical Type*: These activities have the purpose of collecting material that can be used for the artistic design, specifically for the music composition. The audio of the activities is recorded for analysis or to be used during the presentation if desired.

- Soundscape Improvisation: *Imagine you are sitting on a balcony, what sounds do you hear? Write down the sounds.* When all participants finish writing, the notes are laid out on the floor and the people could read through the sounds and imitate them with voice and body sound. One person can conduct the group and decide the details on dynamic, tempo and density.
- “Karo Song”: The participants had to decide which music genre and song would fit the best the atmosphere of the neighborhood, and if possible sing it from one of the marked balconies.

Having fixed the activities we wanted to do with the participants, we also structured the structure of the meeting, and divided different tasks between the team (i.e. who would lead which activity, who would be in charge of documenting and who would keep track of the time spent on each activity). We also prepared catering for the attendees and the material required for the activities (paper, pens, etc). Furthermore, we considered as important that the meetings are held in a space located in the neighborhood, as this could facilitate attendance and maintain a local dynamic. For this we contacted Centro Sociale, a space for non-commercial activities located in the neighborhood. They kindly made their space available for the development of our project.

Although five people confirmed attendance, and a couple said they would try to come but could not confirm, only one person actually attended the first meeting. We spontaneously decided that it would be better to talk informally about the life in the neighborhood and leave the planned activities for the next meeting. Although this first experiment could not be carried out, I believe that its design can be taken as an example for other interventions or artistic projects that involve the local community.

During the time we had until the next meeting, we intensified the contact with the local community. On several occasions we sat on the street to talk directly with the neighbors and share personally the idea of the project. Some of them explained they did not notice or receive the printed letter. Some expressed they already had interest and said they would contact us later. In order to have a more constant presence on the street, we also installed a cardboard mailbox where neighbors could find more information about the project, send us comments and answer a set of questions that could help us with the development of the intervention concept: *Can you tell us a particular story that happened to you in this place? What makes the place where you live special? What are the advantages and disadvantages of living in this place?*

Although the mailbox remained in the same place for more than three weeks we only received one response, unfortunately a disappointing one. One person took the time to answer all the questions in detail, but above all in a critical and satirical way, and with counter-questions that showed clearly a dissatisfaction with the project. As this negative reaction had a major impact on the conceptual development of the intervention, it will be addressed in the next section. Despite the effort, it was only possible to have three residents of the Karolinenpassage really committed to the project. Others, although showed interest and remained in contact with us, eventually decided to cancel their participation or simply not showed up anymore.

The second meeting gave us the opportunity to rethink the whole project. We decided to leave the planned activities again aside, and focused on doing informal talks with the participants about the conceptual aspects of the project and the possibilities we have to continue with the idea of making an intervention in the neighborhood. Having only a couple of balconies available on the street we had selected at the beginning, we resolved as a group that it would be best to expand the area of the intervention and

include other streets. Together we made a list of places in the neighborhood that we could eventually use as stages. The selection of the new stages was based mainly on the likelihood of being able to use them during the intervention, as well as on the possibility to generate a contrast of scenarios. These were the criteria we followed for the new selection of places to intervene:

- Open and easily accessible public places
- Places where acquaintances lived or worked
- Noisy and crowded places
- Quiet and uncrowded places

Having a list of 6 places, we drew a possible route linking the selected places and went out to try the proposed route for ourselves. During this walk we counted the time it would take the audience to visit all the stages and took some photos and notes. As we considered that it work very well for our intention, we decided to fix the route, and we agreed to confirm as soon as possible that the selected spaces could be used on the day planned for the intervention. This was the last activity related to the fieldwork. From this point on, we focused on the development of the concept of the intervention as well as the artistic design.

Conceptual work

It can be said that the conceptual work began at the same time with the first explorations on site. Although at the very beginning of the project we avoided to establish fixed concepts, we considered as important to inform ourselves about the history of the neighborhood and have a broad perspective on the current situation of the area. From this brief research we gathered some issues that we wanted to discuss with the participants during meetings (e.g., raise of the rental prices, confrontation with the police during manifestations and life during the G20 in 2017).

Our plan changed as shortly before the second meeting we received an email in which a neighbor wanted to communicate us that he, his family and other neighbors disagreed completely with the project and did not want it to be carried out. He also

warned us that if we still plan to do the presentation they would call the police. In addition, the message included links to an article on the problems of making noise around private spaces, the laws that protected the inhabitants of a neighborhood and the sanctions that could be carried out to whoever broke them. The person who wrote the email also underlined which of these laws were in his favor and the financial amount to which this kind of sanctions can reach. Although we responded kindly inviting him to one of our meetings, and explaining that it was a project carried out in conjunction with other neighbors and that it would be something short and intimate, he did not change his mind arguing that he simply did not want it to be done and added: *“noise is noise and is still noise”*. Basically, the person who wrote these emails argued that in the *Karolinenpassage* they experience enough discomfort because the noise from construction works in and on the houses, and because the different events that are organized in the neighborhood (e.g., Haspa Marathon, Schlagermove and Hamburg DOM). From one of his last sentences, *“please do not come and let us enjoy our peace, if it is still possible here. It is enough for us here”*, it was for us possible to infer a desire to maintain the calm of the place, as well as a kind of rejection of people who do not live there. In addition to this email exchange, almost the same day, we got the negative messages in our cardboard mailbox (we assume they were from the same person who sent the emails). These are the answers we found to the questions we posted around the mailbox:

- What represents to live in this street? -*The respect towards the privacy.*
- What are the disadvantages of living in this place? -*Too many “Touris”¹⁷ and too many ambitious artists.*
- Can you tell us a particular story that happened to you in this place? - *People taking pictures of my living room!*
- Do you have questions for us? -*Have you ever thought that as a resident you don't want to be used as an exhibition?*

¹⁷ The word *Touris* is often use in Germany as a pejorative way to refer to tourists.

Thanks to the exploration of the area that we did at the beginning of the project, we were able to compare the arguments we obtained from this neighbor with our own perception. For example, we were able to observe a high flow of tourists through the neighborhood, as well as a kind of rejection of them by local residents. On one side we found graffiti with clear messages against tourism in the walls of different buildings, and on the other we witnessed in several occasions how groups of tourists with approximately 15 people passed through the *Karolinenpassage*, some of them photographing the facades and interiors of inhabited buildings. Regarding noise in the area, it was not possible to confirm a significant overburden. On the contrary, it seemed to us that the *Karolinenpassage* is rather quiet, and in comparison with other streets and neighborhoods in the area the Karoviertel is not too noisy. We also asked some acquaintances who live in the neighborhood about their perceptions of street noise and they agreed with ours. However, the exchange of messages, as well as our own perception of the life in the area, opened our eyes to a delicate and important topic for the neighborhood: *tourism as an aggression against privacy and calm*. By reflecting on this issue we were able to better understand the reasons a neighbor may have for not wanting a project like ours to be carried out near the living place. We considered that the main concept of the intervention could be based on this topic and planned to discuss this idea with all the participants.

During the second meeting we focused then on the development of the concept for the intervention. The participants agreed on the impact (mostly negative) tourism has on their neighborhood. We gathered four relevant points for the development of the conceptual work:

- Common public spaces are constantly full.
- Rise in the rental prices.
- Significant neighborhood spaces, such as bars and galleries, have been replaced by boutiques and luxury goods stores.
- Loss of a sense of belonging towards the neighborhood.

Together we then decided to address these issues by presenting the intervention in form of a staged “free walking tour”. This decision corresponded to the fact that the audience

would have to walk through the neighborhood, as well to the main concept of the intervention, namely how tourism has a negative impact in the neighborhood. During the route, an actor, disguised as a tour guide, would bring the visitors to six different stations in the neighborhood where music, performance and interactive activities were going to be waiting for them. Furthermore, because the fictive “sponsor” of this tour is a private accommodation company called StareBnB (look, rest and breakfast), whose aim is to rent out rooms in *Balkonia (Karolinenpassage)*, we would talk and generate expectation about this street as an oasis and a utopian place in the middle of a chaotic city where people can come to spend their vacations. Fictitiously, the accommodation could be “arranged” with us once the tour is over, and we would “promise” the audience a room with balcony in this last un-touristic street of the suburb, where relaxing music is everyday intoned by a opera singer. We would also “give away” a special discount to the audience for being part of our free walking tour.

Artistic design

Having defined the concept of the intervention, confirmed the six stations and fixed the route for the tour, we started immediately to work on the artistic design. This includes the music composition, the costume design, the writing of texts for the actor and the singer, and the planning of interactive activities for the audience. The design was developed based on the following structure:

Table 6 (continued on next page)

Structure of the music intervention Intervention Balkonien

Station	Theme	Elements	Music
Tschaikowskyhaus	Introduction: What is StareBnB?	- Tour guide - Mascot	No music
Marktstraße	Noise and overcrowd	- Tour guide - Mascot	Flowerpot drumming
Playground	Rise in the rental prices	- Soprano Aria - Interview with a neighbor	Giuseppe Verdi: Addio del passato - from the Opera La Traviata

Station	Theme	Elements	Music
Libertäres Zentrum	Tourism in the city	- Interactive Game	Pleasant saxophone background music
Karolinenpassage (Balkonien)	Idyllic places in the city	- Collective slow movement choreography - Photo session with mascot - Installations in the balconies	Calm singing from windows
Glashüttenstraße	Sense of belonging	- Closing party - Live music from windows, balconies and street	Party music, Hip Hop and Virtuoso ending

Music composition

The music for *Intervention Balkonien* was composed based on the different themes and situations to be addressed during the tour. Therefore, it includes different musical styles, such as hip-hop, electronic dance music and classical.

As for the instrumentation, taking into account that this intervention was conceived almost as a musical theater piece, we considered the participation of an opera singer to be essential. Thus, a soprano would sing original arias composed for the intervention (see Figure 12), including virtuosic and emotional passages. In addition, we decided to include the aria *Addio Del Passato* (Farewell to the Past) from the opera *La Traviata* by Giuseppe Verdi, as an analog farewell to the fair and stable rental price that was once very common in the neighborhood. The music ensemble were complemented by a tenor saxophone and a percussion player. This instrumentation was decided based on the need for easy mobility and the high volume that these instruments can achieve outdoors without the need for amplification.

Figure 12

Soprano part for the Wurstarie (Intervention Balkonien).

Wurstarie
Balkonien
Carlos Andrés Rico

rubato
Sop. zur li - la brause auf uns - rer Sau - se gibts jetzt auch noch ein - e Wurst

Moderato (♩ = c. 100)
Sop. ein bisschen hektisch
ja die Wurst Wurst? Wurst? zur li - la braus' aus uns - rer
die Leute würst anbieten aber nicht geben

Sop. sau' gibts jetzt auch noch 'ne Wurst ob aus To - fu scharf frisch - ein - ge - packt die Wurst ist herz - haft

Sop. warm ja herz - haft warm herz herz herz - haft warm ich serviere euch he he

rit. **un poco mas lento (♩ = c. 90)**
Sop. he herz - haft warm! Fehlen darf sie auf keinen Fall bes - timmt wisst ihr das all
Wurst essen

Sop. die Wurst ist Pflicht die Wurst ist Pflicht feh - len beim Frü - h - tuck darf sie nicht

Trinkrefrain ♩ = 55
Sop. feh - len beim Frü - h - tuck darf sie nicht Wurst? Wurst? Wurst? Nun greifst a - le hun - grig zu
vom Fenster wird auch Wurst gerufen warte bis jemand eine Wurst nimmt

Sop. weg sind sie bes - timm in Nu Nu - u - u Nu - u weg sind sie bes - timm in Nu

Sop. ahl die Getränk! Vi - va Bal - ko - nie vi - va Bal - ko - nie es le - be die Har - mo - ni - a
Die Getränk Vor singen: Nun erhebet jetzt das Glas
werden von Mich slossen wir an auf sehr viel Speis

Sop. Vi - va Bal - ko - nie vi - va Bal - ko - nie hi - er in Ca - ro - li - na
wiederholen
sax und electronica kommen dazu.

Maestoso ♩ = 55
Sop. Har - mo - ni - a auf Bal - ko - nie Har - mo - ni - a auf Bal
Harmonia Text?
PROST!

Sop. ko - nie Bal - ko - nie ist für a - le da für a - le die ist

Sop. Bal ko ni - a a a

Costume design

Trough the costume design we wanted to examine the poetry of everyday life. Therefore, using everyday objects and materials, the costumes were conceived as an homage to simplicity, and collective pictorial memory. Also, as an invitation to appreciate the “normal” and “ordinary”. The costumes were made of flowerpots, watering cans and tablecloths, all objects and materials that remind of balconies and outside life. The motifs of the fabrics would be reminiscent of vacations, for example, flowers, pizza, olives. In addition, for both the tour guide and the production team, colorful T-shirts were designed to resemble those of free walking tour companies, not forgetting to include a large logo of the “sponsor” *StareBnB*.

Figure 13

Two video-stills from Intervention Balkonien.



Note. On the left side, costumes with flowerpot and garden hose. On the right side, costumes with pizza motif and StareBnB Logo.

Text

We worked on two types of texts. One focused on the life in the neighborhood, including historical data and fun facts. Also, social issues, such as the way the city has been selling apartments to private firms has produced an increase in rental prices¹⁸, would be mentioned. The other type of texts focused on the promotion of *StareBnB* and *Balkonia*, our fictive sponsor and the utopian street where it is possible to spend holidays.

Figure 14

Fragment of the text for the “StareBnB advertisement Hip Hop” (original in german).

<i>Starebnb invites you,</i>	NOISE IS NOISE IS NOISE
<i>to gawk at balconies</i>	So find your oases of peace
<i>To give you the best impression</i>	In the middle of the local noses
<i>To make your vacation happy</i>	NOISE IS NOISE IS NOISE
<i>When you're picking herbs</i>	So quickly book an apartment.
<i>When you're just hanging out.</i>	In Balkonien you are well.

¹⁸ In 2014 a contract between the city and the private provided for rent increases. For some of the apartments sold, these increases are to amount to a regular 10% for 10 years, after which there is nothing to prevent further increases up to the legal limit (MieterInnengenossenschaft Karolinnenviertel iG, n.d.).

Group activities

We planned three interactive group activities aimed to promote audience-audience interaction during the intervention:

- Roof or garage?: At one station we draw a house on the floor, and invited each person to range from garage (0% approval) to roof (100% approval) different statements about the life in Hamburg and the living situation (e.g., *I think my relationship with my neighbors is important for my well being* or *I would rent my apartment to strangers when I am out of town*). To make their statement, each participant had to stand in the part of the house that represented their approval rating. More than the results, what we were looking for, was for the participants to interact with each other. We wanted them to take an active role and get to know a little bit about each other's opinions. The results of this activity were not analyzed.
- Slow Motion Collective Choreography: at the beginning of the Karolinenpassage we invited the audience to pass through the street as quiet and slow as possible. Each member of the audience received from us extra slippers for the shoes to facilitate them to sneak through the passage.
- Group photo session with the *StareBnB* mascot.

Figure 15

Two pictures from *Intervention Balkonien*.



Note. Left side, group photo with mascot. Right side, group activity *Roof or garage?*

Staging and rehearsals

Once gathered enough material for the artistic design, we organized the first music rehearsal with the ensemble. The scenic aspects were rehearsed separately and in site with Calvin, our “tour guide”. In addition, individual rehearsals were carried out in the different stations in order to better understand the acoustic and noise level of the place.

The closer the day of the intervention came, the greater the fear of the reaction of the neighbors who did not agree with the project. For that, and to avoid problems during the intervention, we decided to go to the police to announce and register the event. The answer of the officers was that there would be no problem as it is a short-term event and a small group (maximum of 20 people) will carry out the tour. Although we did not obtain an official document, the visit to the police was a relief, since the local authority would already have known if a neighbor would call to complain.

Due to the complexity of the intervention in terms of logistics, encompassing a total of six stations scattered throughout the neighborhood, we decided to organize a dress rehearsal the same day a few hours before the first presentation. Before starting the rehearsal, we posted signs at the various stations announcing the event. In the sign we included time schedule, contact information, and explained that there would be live music and a group of passers-by. In this poster we also cordially invited the local residents to come and listen.

This rehearsal became an action of vital importance not only for the artists, but also for the whole team in order to be able to specify many aspects of the logistics that were not possible to anticipate during the preparation, for example the communication with the artists at the different stations so that they know when exactly the audience is approaching.

Thanks to this rehearsal we also discovered that we needed to pay special attention to the scenography elements that were on the streets, as the musicians had to move quickly from one station to the other. We decided that two people were to be exclusively in charge of these scenography elements, and that all the performers had to have a mobile phone with the number of these people to be in communication.

Figure 16

Two pictures from *Intervention Balkonien*.



Note. Left side, last scene of the intervention (Electronics, saxophone and project mascot). Right side, Utopian balcony for relaxation (one of the participating neighbors).

Audience reaction

During both presentations it was possible to observe a happy and grateful audience. At the end, many of them praised the project's blending with the environment, making it somehow an exciting challenge to differentiate between reality and artistic staging. Some of them even came to believe at times that we were actually advertising for a lodging company and offering spaces to spend the night in the neighborhood. We consider that the costumes and the way the walking tour was staged, resembling a real free walking tour, were the main factors in this achievement.

On the side of the neighbors, two faces became visible. One of them reacted surprised. Many people, especially families, came out of their homes to observe and listen to what was happening at the different stations. With smiles and applause they would leave a feeling of approval. The other side revealed a clear dissatisfaction with the growing tourism in the neighborhood. With gestures and words some people insulted the group of attendees who were on our tour. Although we were not looking for any kind of confrontation with the neighbors, we were always open to any kind of reaction and therefore considered this type of provocation as productive, at least for those who knew about the project. Unfortunately, we missed the opportunity to communicate during the presentation personally with the dissatisfied neighbors, and to bring those people

productively into the production. I consider that while not having enough information, and not knowing our conceptual approach, these neighbors were attacking something that in some way attempted to address some issues that caused them dissatisfaction. However, these reactions reinforced the feeling of having done a good work blurring the boundaries between art and everyday life, one of the fundamentals of my work.

Furthermore, at the end of each station we received questions and comments from passers-by and residents, who mentioned how surprised they were by the event and raised the wish that this type of event would be repeated. Some even communicated their interest in participating in projects of this kind. Although we did not employ a specific method to respond to this type of reaction during the interventions, we did exchange contact information with some of these people. As a result of this exchange, while I am writing these pages, I am working on a new intervention with some of the people who approached us at that time. At the same time, having *Intervention Balkonien* as a reference, has facilitated me to carry out a new music intervention in the neighborhood with the participation of the local community.

Things that could have been better planned

It is a fact that *Intervention Balkonien* constantly changed, from its conception until the day of the presentation. Conceived as a communal activity, with the participation of the neighbors as an essential element, the lack of commitment from part of the neighbors became a major problem. Although several of them were very interested in the idea at first, it was quite difficult to move forward due to the delay in receiving responses to messages and to the poor attendance at the meetings. After having confirmed their participations, some neighbors simply did not show up to the meetings or stopped responding to our messages. Others, arguing time constraints, cancelled their participation a couple of weeks before the intervention. The uncertainty regarding the participation of local residents definitely caused difficulties during the development of the artistic design and logistical planning. It led to delays in costume making, concept development and in deciding on the specific sites to be intervened. Consequently, it was necessary to work under time pressure as the day set for the intervention approached.

In addition, these difficulties, generated ambiguity among the work team about the relevance of the project. Fortunately, although the participation was not as numerous as expected, this emotional downturn was counterbalanced by the commitment and enthusiasm shown by the neighbors who chose to continue with the project.

Another factor that injected instability into the project was the constant change on the physical public realm (e.g., constructions, repairs, garbage and moving trucks). Perhaps the most worrying unexpected change was the repair of the balconies we were planning to use. Three weeks before the intervention, we found out that some balconies had completely disappeared. Fortunately the repairs were carried out quickly without affecting the project. However, we were always aware that these unpredictable aspects are part of working in the public space. We considered that the best way to avoid inconveniences was to be willing to react or interact with the “surprises” spontaneously, both during the development and the presentation of the project.

Figure 17

Three pictures from the making of *Intervention Balkonien*.



Note. Left side, waiting for the neighbors during the first meeting. Middle, Balcony under repair. Right side, trash on the streets found the same day of the presentation

Results and Commentary

Intervention Balkonien has become a very significant experience for me as it was the first attempt to bring together in a single project different aspects explored during years creating music interventions for public spaces. It was definitely a great learning to reunite and put into practice varied tools to achieve different goals and many objectives at the same time. That is why I want to share next a table that examines each of the goals and objectives pursued during this intervention.

Table 7

Table of results in relation to the main goals (Intervention Balkonien)

Goal	Rating	Rating notes	Recommendations
Integrate the context in the music composition and dramaturgy of the intervention	Above expectations	The project's blending with the environment made an exciting challenge for the audience to differentiate between reality and artistic staging.	<ul style="list-style-type: none">- Costume design and staging are very helpful in the integration between arts and daily life.- The style of the music can be influenced by the local dynamics.
Facilitate interaction among neighbors and enable encounters around an artistic project	Below expectations	Low participation and commitment from the local residents impeded the implementation of planned activities to promote interaction.	<ul style="list-style-type: none">- Confirm participation and commitment from the very first stage of the intervention.- Ask friends and acquaintances who live in the area to participate.
Use a music intervention as a vehicle for communicating social issues	At expectations	Thanks to the various meetings, it was possible to exchange ideas with some people from the local community.	<ul style="list-style-type: none">- Choose a current and relevant concept to communicate.

Table 8*Table of results in relation to the objectives (Intervention Balkonien)*

Objective	Rating	Rating notes	Recommendation
Include artists-audience interaction	Above Expectations	The audience were in constant interaction with the actor and the musicians on the streets, All members of the audience participated actively in all activities.	Alternating between group-oriented and personalized interaction creates contrasts and keeps the audience's attention active
Include audience-audience interaction	At expectations	Through group activities the audience shared opinions and ideas with each other.	Give the possibility to the audience to decide if they want to participate in the group activities or not. Do not force participation.
Promote local community participation in the artistic creation of the project	Below expectations	The lack of participation caused the artistic design to depend to a greater extent on the artistic team. However, the few participants enriched the artistic design with their experiences and knowledge of the area.	<ul style="list-style-type: none"> - Generating different levels of engagement could help more people to participate depending on their time capacity. - The use of digital tools could facilitate and speed up participation.
Promote local community participation in the realization of the event (logistics)	Below expectations	The low level of participation caused difficulties in defining the locations for the intervention. However, the neighbors involved actively participated in the planning and allowed their homes to be used as stage.	<ul style="list-style-type: none"> -The artistic design should not depend entirely on semi-private places. - A good knowledge of the local laws is helpful to know how to react when somebody is against the project.
Develop a clear dramaturgy and communicate a concept	At expectations	The concept of the intervention was communicated using a certain degree of irony, allowing the audience to reflect on the subject by themselves. We avoid a judgmental position.	Negative comments and attitudes towards the project can serve as material for the dramaturgy and conceptual development of project.
To consolidate a working team and resolve permit issues appropriately	At expectations	Consolidating a team made possible a detailed work on the costumes and the dramaturgy of the intervention. It also facilitated workload sharing and having a clear overview of the different aspects of the intervention.	More team members that live in the area to intervene can facilitate the communication with the local community.

The results show that, although a greater number of participants were expected, it was possible to carry out the intervention successfully with those who showed a stable commitment. Nevertheless, reflecting on the downsides, I personally consider that the weak moment of this project was to subscribe it to a festival with a fixed date, taking for granted that the idea would be attractive to the neighbors and that a large number of people would be interested in participating. Moreover, by wanting to make the balcony a main element, we set ourselves a trap, depending to a large extent on private locations to develop and carry out the intervention.

Despite the inconveniences, the circumstances lead us to important findings. The low participation motivated us to try different methods to recruit participants, leading us at the end to invite our own social circle to participate in the project. This decision turned out to be fruitful and evidenced that it is a good idea to involve friends and acquaintances who live in the area where an intervention is planned. I will even say today that this is a great first step before opening the projects to strangers. In addition, by having to use spaces other than the street balconies that we had initially selected, the project had a greater impact by reaching a wider audience by expanding the range of space that was originally intended to be covered. This change of location made visible the possibilities and potential of making an intervention that has several stations separated from each other. By moving from one place to another it is possible to change the environment and thus obtain a greater number of elements to work with in the artistic design. In this way, having several stations, it is also possible to represent different aspects of the local community and the live in the neighborhood. *Intervention Balkonien* is then a clear example of the need for flexibility when planning an intervention in public space that pretend to include the participation of the local residents.

In addition, I was finally able to experience one of the fears that have accompanied me since I decided to dedicate myself to carry out interventions in public spaces: that of rejection by the community. During the development of *Intervention Balkonien*, I reflected on many occasions on the fact that public places are used in a primarily individualistic way. We are even capable of discussing and fighting for a common space as an individual right, obstructing the common use of the same. A complete contradiction

in my opinion. To overcome this fear and to not abandon my objectives out of frustration, I think it is best to constantly rethink the reasons for planning an intervention. Without a real sense of need, as well as a real accompaniment from the community, an intervention can quickly fall into the area of privacy intrusion and become another element of visual and noise saturation. Now more than ever, I believe that the interest of the community in carrying out a project should be the main driver of an intervention of this type. Furthermore, the good knowledge of local laws will also be helpful in weighing the extent to which neighbors that may be against the project can actually obstruct its realization.

To finish, I want to highlight how *Intervention Balkonien* revealed to me how positive it is to work and polish relationships with the people in the area where I live. From the moment we started creating this intervention, I have felt much more connected to the social life in the neighborhood. Since then, it has been easier for me to discover places in the area and make friendly relations with people who live and work in the area. Now I understand better its routines and recognize different local communities. In addition, this experience has definitely facilitated the development of new music interventions that pretend to promote social integration in the neighborhood.

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List of Tables and Figures

Tables:

Table 1	Types of music interventions in health care.
Table 2	Results of the music intervention Unerhörte Orte.
Table 3	Results of the music intervention HaChau 864.
Table 4	Scheme of the music intervention Attention, this is not censored.
Table 5	Results of the music intervention Attention, this is not censored.
Table 6	Structure of the music intervention Intervention Balkonien.
Table 7	Table of results in relation to the main goals (Intervention Balkonien).
Table 8	Table of results in relation to the objectives (Intervention Balkonien).

Figures:

Figure 1	View from the entrance Großer Burstah at Rödingsmarkt metro station.
Figure 2	Two pages from the field diary (Unerhörte Orte).
Figure 3	Excerpts of the score (Unerhörte Orte).
Figure 4	Two pictures of the music intervention Unerhörte Orte. (© Jelena Dabic)
Figure 5	Two sketches of the field research for the music intervention HaChau 864.
Figure 6	Fragment of a personalized score from the music intervention HaChau 864.
Figure 7	Musician during the music intervention HaChau 864. (© Athina Pontikou)
Figure 8	Two pictures of the audience during HaChau 864. (© Athina Pontikou)
Figure 9	Field research material (Attention, this is not censored).
Figure 10	Rehearsals (Attention, this is not censored).
Figure 11	Two pictures of Attention, this is not censored. (©Joseph Santhosh Kumar)
Figure 12	Soprano part for the Wurstarie (Intervention Balkonien).
Figure 13	Two video-stills from Intervention Balkonien.
Figure 14	Fragment of the text for “StareBnB advertisement Hip Hop”.
Figure 15	Two pictures from Intervention Balkonien. (© Michelle Affolter)
Figure 16	Two pictures from Intervention Balkonien. (© Michelle Affolter)
Figure 17	Three pictures from the making of Intervention Balkonien. (© Carlos Rico)

Appendices

Appendix A

Survey music intervention *HaChau 864* (Results in next page)

Intervention HaChau 864 / 10.06.2017

1. About the place:

		Yes	No	N/A
1a	Is the first time you walk through this place?			
1b	Do you live in this neighborhood?			
1c	Would you come back?			

2. Where were the focus of your attention during the performance?

		Very much	Some-what	Not at all
2a	Performance (Musicians and other performers)			
2b	City (Soundscape (i.e. traffic sounds), Buildings, etc.)			
2c	Audience (reaction of other people)			

3. About the performance:

		Very much	Some-what	Not at all
3a	Are you familiar with this kind of music			
3b	Was the duration of the performance long			

4. How would you rate this performance?

Excellent	Good	Average	Not good	N/A
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5. How did you knew about this performance?

Publicity	Friends	I was by casualty at the place	Others

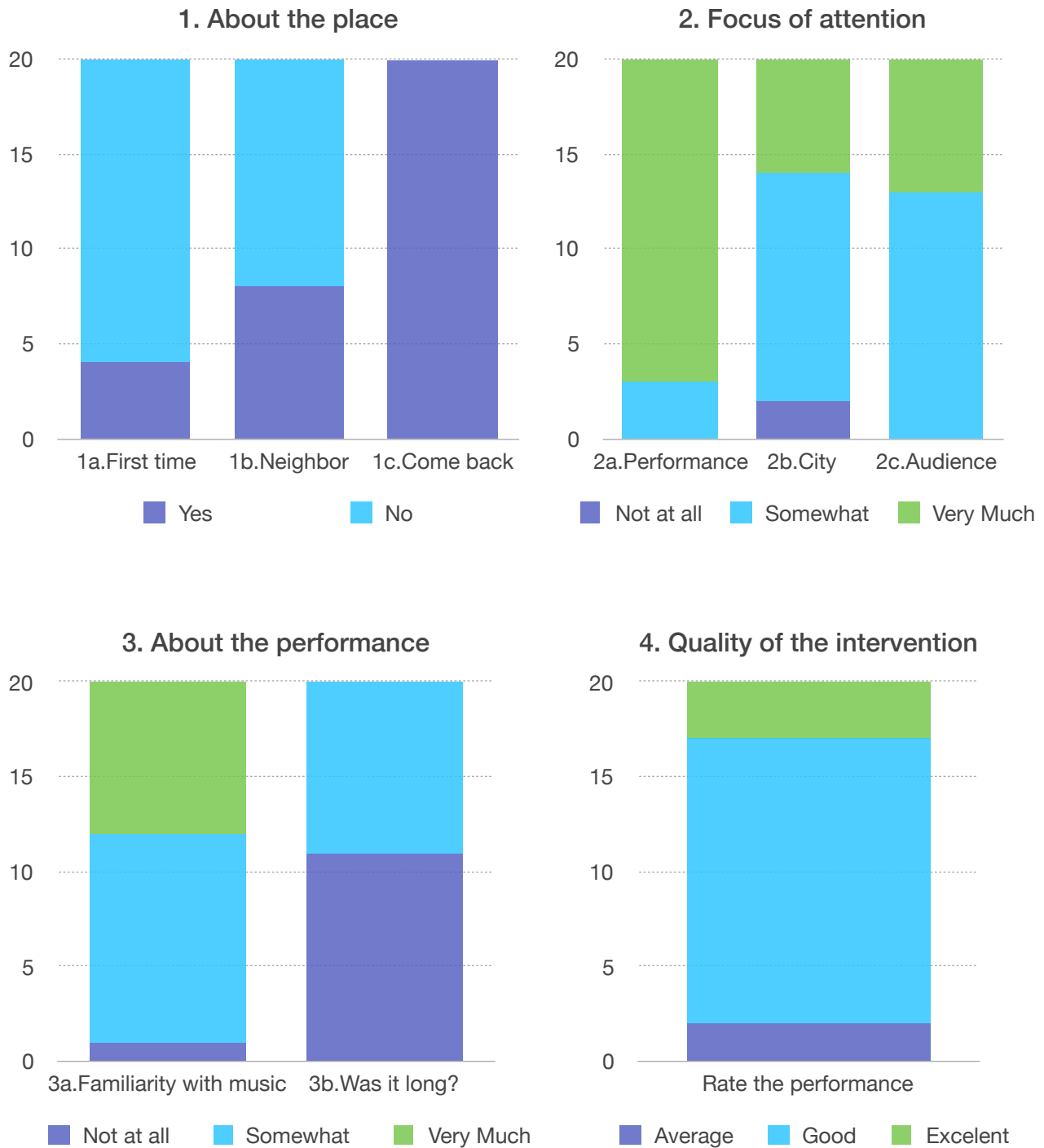
6. Comments or suggestions?

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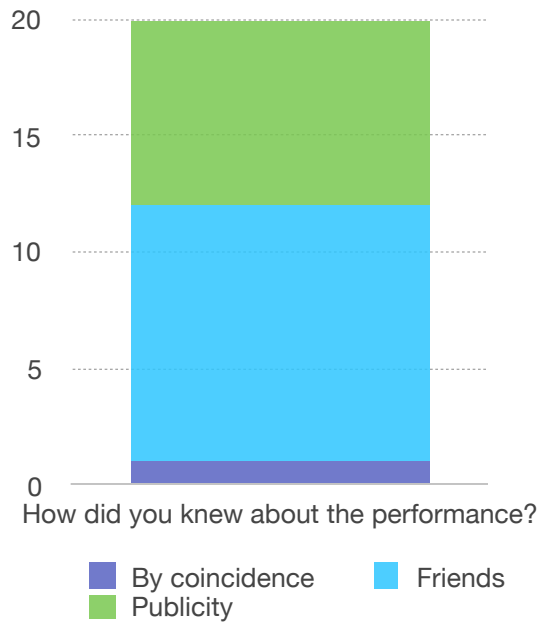
Thank you!

Appendix B

Results of the survey for the music intervention *HaChau 864*



5. How did you know about the performance?



6. Comments from the audience:

- *Sundays there is less traffic noise.*
- *Next time you can play from my window.*
- *It could be longer.*
- *Amplify all instruments and it could be longer.*
- *Maybe more musicians?*
- *Unfortunately, the traffic is very loud, so the music was a bit difficult to understand. For me, the music could have been a bit more dynamic. Overall a great idea!*
- *Moments of more coordination among each other. Amplify the flute. Longer playing (60 min).*

Appendix C

Survey: (Un)Satisfaction with the own housing situation (*Intervention Balkonien*)¹⁹

Intervention Balkonien

Umfrage

Thema: (Un)Zufriedenheit mit der eigenen Wohnsituation.

Wohnsituation:

	0 (gar nichts) - 5 (sehr gut)
Gefährst dir deine Wohnung?	
Gefährst dir dein Zimmer?	
Gefährst dir deinen Balkon?	

Balkon:

	Sehr Oft	Machmal	Fast nie
Wie oft benutzt dein Balkon?			

	Unterhaltung	Sachen abstellen
Benutzt dein Balkon für:		

Nachbarschaft:

	>5	<5	0
Wie viele Nachbarn kennst du?			

	0 (gar nichts) - 5 (sehr gut)
Wie gefallen dir deine Nachbarn?	
Wie gefällt dir dein Viertel?	
Wie gefällt dir deine Straße?	

	0 (gar nichts) - 5 (sehr sicher)
Fühlst du dich sicher in deine Straße/Nachbarschaft?	

Danke!!

¹⁹ This survey was not conducted due to the lack of participants during the meeting.