

ASSOCIATIVE PROJECT

2020-2025



Association
Ballade  e
25, rue Jacob
67200 Strasbourg

“Play together to live together”

This work is the product of the reflection of the volunteers and employees of the association during multiple working meetings between December 2017 and May 2018 as part of a DLA (local support measure) funded by Alsace Active.

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Preamble

Ballade association is a secular and local association working for a better sociocultural inclusion of vulnerable publics through social, educational and cultural actions based on the teaching/learning of music with the aim to contribute to a good community life.

Ballade association focuses on children, adults and elderly experiencing sociocultural inclusion difficulties and suffering from prejudices putting them at risk of being excluded from society.

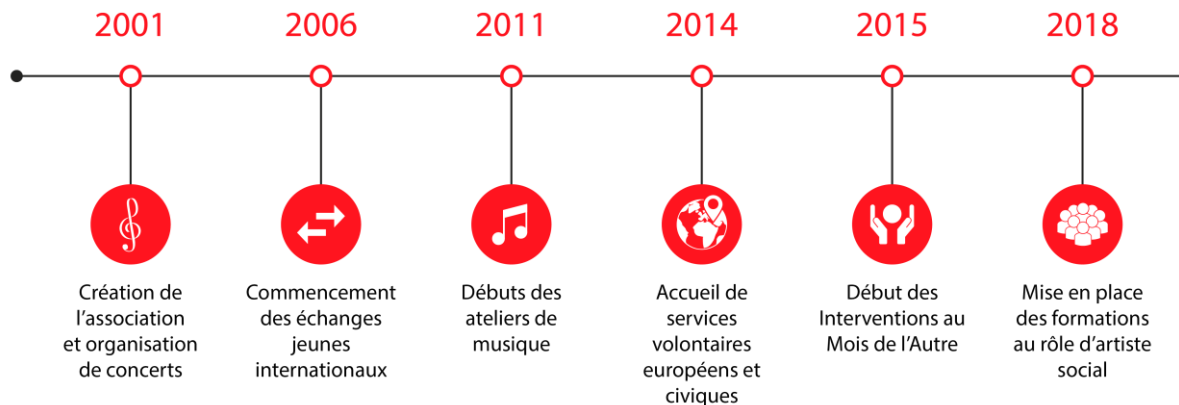
Within Strasbourg Eurometropolis and Europe, Ballade association offers entirely free activities within the framework of meeting Others and the building of a intercultural and caring society. Its pedagogy is non-formal, interactive and based on educational reciprocity. Ballade uses a musical repertoire of traditional music evolving according to the specificities and needs of target audiences, enhancing their languages and cultures of origin in order to build an inclusive Europe.

Ballade association mobilises volunteers (benevolent, in civic service and European solidarity corps) and trainees, committing to the association's actions by devoting their skills to social cohesion and sociocultural inclusion.





1. WHO ARE WE?


1.1. Our history




Picture 1. Timeline of Ballade association

 In 2001, Ballade association is **created by Jean-Caude Chojcan**, at the time a traditional music teacher at Strasbourg Conservatory of Music. The association starts by organising concerts of traditional music. In 2005, the Fond'action Alsace rewards Jean-Claude Chojcan for his **teaching and learning pedagogy** of European traditional music (from here and elsewhere living here) based on **collective instrumental practice by ear**.

 In 2006, the association develops **international youth exchanges**, enabling amateur and professional musicians from various countries to **gather around music**.

 In 2011, Ballade launches free **musical "by ear" workshops**, taking place in the living spaces of target audiences (e.g.: city's priority neighbourhoods, areas for travellers, welcoming spaces for Roma families...) to provide access to music to the most excluded people, along with rehearsal-workshops at Strasbourg Conservatory of Music and concert-workshops, in order to **promote sociocultural diversity**.

 In 2014, the association starts **welcoming European volunteers (EVS) along with young people in civic services**, with the purpose of supporting music teachers during their musical workshops and helping other youths understand what commitment means.



In 2015, Ballade starts to **work with high school students and apprentices** as part of the **Month of the Other** to fight against discriminations.



In 2018, the association sets up **trainings in the role of social artist**, in order to educate its music teachers about the specificities of the target audiences of Ballade's activities.

Ballade's social utility has been **recognised by multiple prizes and foundations**, such as: the Fondation Passions Alsace, the Prize of social initiative of the city of Strasbourg, the Trophies of the EDF associations, the Lauriers of the Fondation de France 2018 and the Solidarity Prize 2018 of 'La France des Solutions - Reporters d'espoir' (see speech of Perrette Ourisson, president of Ballade association, during which she presents the association's actions at the Lena palace: <https://www.youtube.com/watch?v=Tm41dVBxUGk>).

Ballade's social utility was also **highlighted by several university studies and scientific publications**, such as:

- CAUSSADE, D. (soumis). Vers la construction d'une Europe inclusive à travers l'enseignement-apprentissage de ses musiques traditionnelles ? In L. Chalmel (dir.), *Un tiers-espace de réciprocité et d'émancipation*. Paris, France : Hachette.
- CAUSSADE, D. & CORNAZ, S. (2020). Enseignement-apprentissage du FLES aux EFIV : propositions didactiques de l'utilisation de comptines à gestes pour la perception et la production des phonèmes et graphèmes du français. *CORELA Hors-Série*.
- CAUSSADE, D. (2019, juin). La musique comme vecteur de bien-être d'enfants et d'adolescents primo-arrivants. *Communication présentée au colloque 'Le monde des enfants et leur bien-être. Accompagner le développement de tous les enfants'*, Université de Nantes (France).
- CAUSSADE, D. (2018, octobre). Vers la construction d'une Europe inclusive à travers l'enseignement-apprentissage de ses musiques traditionnelles ? *Communication présentée au colloque Démos : un tiers-espace de réciprocité et d'émancipation*, Université de Haute Alsace (France).
- BELLEGO, C. (2019). *Artistes sociaux* (Master 1). Université de Toulouse, France.

For its own assessment and its actions', Ballade works in partnership with Diane Caussade, doctor of social sciences and humanities. In addition, every year, Ballade welcomes multiple Masters students (e.g.: social sciences and humanities, political sciences...) as part of their internship, to help with evaluation and bibliographic research.

1.2. Our identity

Ballade is a **non-profit association** under local laws of Alsace-Moselle and **certified Youth and Popular Education**. Its mission is to **bring populations and generations together**

through the **teaching and learning of music**, in particular European traditional music; in order to work towards **sociocultural diversity** and to build an **inclusive society**. Ballade association has several strong principles, such as that **the actions and the rental of instruments are free of charge**, as well as the **non-selection of participants**.

In today's European context, the **risk of poverty and exclusion rate is estimated at one quarter of the population**, which represents 120 million of people, including 27% of children¹. This is why inclusion is still one of the main objectives of the ESF (European Social Fund), the purpose of which is to reduce the development gaps between EU (European Union) countries and to promote sustainable, smart and inclusive growth; in accordance with the objectives of the Europe 2020 strategy. Similarly, the UN (United Nations) considers inclusion as one of the main goals of individual and societal well-being in terms of sustainable development policy (NU, 2013). In view of these elements, it seems **essential to find appropriate solutions to fight exclusion**.

Numerous researches (for a journal cf. Cornaz & Caussade, 2020) have shown the positive impact of music, both for acquisition and learning processes and for psycho- and socio-affective aspects. Therefore, music could **improve the well-being** (Clément et al., 2012) **and the feeling of sociocultural inclusion** (Welch et al., 2014). Furthermore, Sophie Marinopoulos (2019) who is a psychologist, psychoanalyst and specialist of childhood and family promotes cultural and artistic awakening, she defines it as **cultural food**. This is why Ballade association has chosen to use **music as a tool to develop the feeling of sociocultural inclusion and of well-being** among vulnerable people.

The **musical repertoire** used by Ballade is composed of traditional music from all around Europe and the world; therefore it is **multicultural and multilingual** and it creates a common repertoire for the learners at a musical, cultural and linguistic levels. Moreover, this repertoire adds value to the languages/cultures of origin of the beneficiaries because "[...] the recognition of others requires the recognition of oneself and vice versa." (Abdallah-Pretceille, 1997: 125), thus enabling "[...] the experience of otherness, l'expérience de l'altérité, the encounter of Other [...]. » (Abdallah-Pretceille, 1997: 124). Furthermore, this repertoire changes depending on the specificities and needs of the target audiences.

The music scores are freely accessible online via our Google Drive: https://drive.google.com/drive/folders/1zCCVDRMKsib9ebo0KM5-QEzSGLSBF7?fbclid=IwAR1QAz7uLalq_4gNGddsdnOTIG4UR4WkdLRA8Q22zkQjbX_yOSeOI-4Vpl

The pedagogy used by Ballade was introduced by its artistic and pedagogic director Jean-Claude Chojcan, who developed it during his years as a traditional music teacher at Strasbourg Conservatory and Strasbourg University. This **pedagogy is non-formal, interactive and based on a collective and by ear musical practice**. It is also based on **educational reciprocity** as "[...] anyone can teach and learn." (Héber-Suffrin, 2011: 40), as well as on **peer instruction**, which means "the learning of others, by others, for others."

¹ See WATKINS, K. (2016, juin). La situation des enfants dans le monde 2016. L'égalité des chances pour chaque enfant. Fonds des Nations Unies pour l'enfance (UNICEF).
https://www.unicef.org/french/publications/files/UNICEF_SOWC_2016_French_LAST.pdf

(Benabid, 2018: 25). It relies also on the principle of **co-education**, which is a pedagogical approach that favours self-study, is collaborative and collective by highlighting the role of each in the educational process². Learners can take part in the educational process, including to teach musical pieces from their culture or the pronunciation of the lyrics of a song in their mother tongue; both with the other learners and with the teaching team. Moreover, this **pedagogy** is based on the **acquisition of the mother tongue**. To learn how to communicate, the child will first gain the understanding and the production of the oral language, before learning to read and write (Boysson-Bardiès, 1996). Similarly, in the framework of the association, the learner will first listen to music and play music, before learning to read and write music.

The **teaching team** of Ballade association is **made of musician interveners** – most of whom are former learners of music workshops and/or youth exchanges participants, as well as true professional artists performing on stage –, **assisted by volunteers** (such as civic services or European voluntary services) and **by benevolents, all trained in the association's pedagogy and in the social role of artists** – that is the mobilisation of one's artistic skills to find elements of responses to societal issues (Karakas, 2007).

² See <https://www.reseau-canope.fr/climatscolaire/agir/ressource/ressourceld/la-coeducation-avec-lesfamilles.html>



2. WHAT DO WE DO?



Concerts



**Cross-border and international
musical actions**



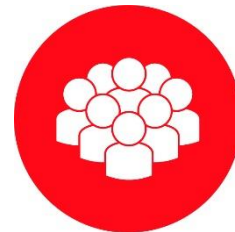
Music workshops



Welcoming volunteers









**Interventions at the Month of
Others**



**Trainings in the social role of
artists**

Picture 2. Actions of Ballade association

Ballade association organises sociocultural actions targeting publics with fewer opportunities, and kept away from culture other than community culture; for economic and sociocultural reasons. Ballade offers within the EMS and Europe, music-based actions and more specifically actions based on traditional music from Europe and the rest of the world. Precisely:

-  Concerts;
-  Cross-border and international musical actions;
-  Music workshops;
-  Welcoming volunteers;
-  Interventions at the Month of Others;
-  Trainings in the social role of artists.

2.1. Concerts



Since 2001, Ballade association produces European traditional music **concerts**:

- Of **Papyros’N group**, mainly consisting of musicians intervening in the music workshops organised by Ballade, many of which are former students;
- Of **Ballade group** consisting of music students of the music workshops organised by Ballade and accompanied by musicians of the association;
- Of **groupes BalsiKa et Tumbalalaïka groups** consisting of participants of cross-border and international musical actions.

Playing together on stage creates the desire of **living well together** and to communicate thanks to music, **despite sociocultural and linguistic differences**.

2.2. Cross-border and international musical actions



Since 2006, Ballade association organises and takes part in **international youth exchanges** (BalsiKa, Tumbalalaïka) in:


- Countries of the European Union (e.g.: Germany, Croatia, Spain, France, Greece, Italy, Poland, Romania, Slovakia, Slovenia...);
- European partner countries (e.g.: Albania, Armenia, Belarus, Bosnia-Herzegovina, Kosovo, Macedonia, Montenegro, Serbia, Turkey, Ukraine...).

These exchanges target young amateur, semi-professional or professional musicians living in Europe and aged 13 to 30 years old. It should be noted that minors are preferably invited to take part in musical actions happening within countries of the EU (European Union) than in partner countries. Exchanges are organised around a topical theme chosen among the priorities of the Erasmus+ program (e.g.: the place of migrant women, fake news, inclusive Europe, interreligious dialogue...). The objective of these exchanges is to **get to know each other beyond borders and communities to participate in building an inclusive Europe/World**. Group cohesion, thanks to the common learning and playing of music and songs from everyone’s country, creates a space of discussion for sharing ideas and communicating.

Since 2006, Ballade association has organised 24 youth exchanges, enabling 1300 young amateur musicians from 21 different countries to be a part of it. At every exchange, approximately 50 youths aged 13 to 30 meet through European traditional music. Ballade’s

workshops participants, as well as volunteers, benevolents and musician interveners can participate in these youth exchanges.

Moreover, youth exchanges participants perform and play in concerts, creating a shared emotion and awakening the desire to live together and communicate through music in spite of their different languages and cultures. Furthermore, concerts give the opportunity to discover various places of life of the country in which the exchange is taking place. These concerts also give the chance to spread a peaceful and humanist message: if **playing together despite linguistic and cultural differences is possible**, then it is **possible to live together and participate in building an intercultural society, enriched by its differences**.

 A **film** has been made about international youth exchanges organised by Ballade: <https://www.youtube.com/watch?v=u-bRdOksMrQ>

Since 2019, Ballade association is also developing **musical actions at the cross-border level** between France and Germany with the help of the Eurodistrict and OFAJ (Franco-German Youth Office). These musical actions are aimed at developing cross-border cooperation on the territory of the Eurodistrict Strasbourg-Ortenau; in order to create a cross-border integration territory within the European Union by promoting and strengthening interactions between inhabitants from either sides of the Rhine. Ballade association wishes to set up cross-border projects enabling the encounter of migrant and non-migrant publics in order to encourage linguistic and cultural inclusion in the first group, and to raise awareness about interculturality among the second group. These musical actions can also be intergenerational with the aim to preserve European musical folklore and the linguistic and cultural roots of all those living in the Eurodistrict. Cross-border musical actions are meant for amateurs, semi-professional or professional musicians living in Europe. When cross-border musical actions are funded by the OFAJ (the Franco-German Youth Office), they are open to young musicians aged 3 to 30. Cross-border musical actions funded by the Eurodistrict don't have any age limits.

In 2019, 40 persons living on the Strasbourg-Ortenau territory took part in musical actions organised by Ballade association:

- Among the 20 participants from Germany, 15 were refugees and 5 were non-refugees;
- Among the 20 participants from France, 8 were refugees, 8 were European volunteers and 4 were non-refugees.

Cross-border and international musical actions organised by Ballade association are preferably for musicians above the age of 6.

2.3. Music workshops



Since 2011, Ballade association offers music workshops for people with fewer opportunities taking place **in the living spaces of vulnerable persons** with the aim to provide access to music education to publics with fewer opportunities.

Ballade also offers **rehearsal-workshops at Strasbourg Conservatory of Music** – with which Ballade association signed a convention of 3 years allowing the association to use a room within the Conservatory every Saturday afternoon, and to open the Conservatory to amateur musicians who don't study there – in order to enable the learning of a common repertoire of traditional music by:

- The members of the **Ballade group** which is open to the music workshops participants and to the Conservatory students in order to promote social diversity;
- The members of the **Papyros'N group** which is open to volunteers, benevolents and employees of Ballade to give them the opportunity to learn the musical repertoire used within the association.

Ballade association also provides **concert-workshops** to the members of Ballade group during which they are accompanied by members of the Papyros'N group so that they can be trained in stage performance.

These workshops benefit approximately 450 persons with fewer opportunities per year.

 A **documentary** on the music workshops organised by Ballade association was made: <https://www.youtube.com/watch?v=3HOUifjAxzc>

2.4. Welcoming volunteers



Since 2014, Ballade association welcomes **European volunteers** along with young people in **civic services**. These programs offer the opportunity to young people from 16 to 25 years old to commit to a **mission of general interest** and to develop their skills. The welcoming of volunteers helps **promoting sociocultural diversity**, which brings a genuine wealth to Ballade association at all levels:

- For its musical repertoire;
- For its pedagogy;

- For valuing and recognising the numerous sociocultural origins of the publics targeted by Ballade's actions.

Ballade association welcomes 4 European voluntary services and 3 civic services per year, along with several interns (e.g.: pupils, political sciences students, social sciences and humanities students...).

2.5. Interventions at the Month of Others



Since 2015, Ballade association takes action within the framework of the **Month of Others**. This initiative was introduced by the Grand Est Region and encourages **actions focused on tolerance and respect of Others with high school students and apprentices**.

The entertainment Ballade offers is called "Wandering roots". Through the exchange of words and music, numerous issues are discussed with the students:

- What is a foreigner, a migrant, a refugee?
- Don't we all have wandering roots?

The objectives of this action are:

- To address the question of roots through the family histories of musician interveners and of students;
- To reflect together on the motivations and hardships encountered by migrants;
- To raise thoughts on fears, phobias, prejudices and discriminations against Others;
- To change their perception of Others coming from elsewhere and of multiculturalism.

Ballade association intervenes on average with 200 high school students per year.

2.6. Trainings in the social role of artists



Since 2018, Ballade association offers **trainings in the social role of artists**. Researcher Fahri Karakas (2007) defines the social artist as the **mobilisation of one's artistic skills in order to find elements of responses to societal issues**. The role of social artists is to help people imagine, discover and achieve optimal solutions to work together towards building a better world, beneficial for all (*ibid.*). Thus, Ballade association brings awareness among its professional and volunteering interveners about the social role of artists and their societal duties.

These trainings aim at **developing educational and sociocultural skills of musicians working with vulnerable publics**. Within the framework of these trainings, a variety of tools and educational practices are discussed, depending on the specificities of the publics targeted by the association's actions. Professionals from a variety of fields intervene to extend the knowledge and points of view of Ballade's musician interveners, and of any musician wishing to train in the specificities of publics excluded from culture other than community culture.



3. WHERE ARE WE GOING?

The two “founding” members of Ballade – namely: Jean-Claude Chojcan, the founder and artistic director, and Perrette Ourisson, the president – wish to transfer the responsibility for Ballade association, and the members of the association wish to continue the association’s actions. This transitional period is essential to ensure the sustainability of the association, and therefore is particularly complex. This is why Ballade association organised several work sessions within the framework of a DLA (local support measure) funded by Alsace Active, between December 2017 and May 2018. This study was fuelled by the reflection led by the president, the artistic and pedagogic director, along with several board members, employees and volunteers. Simultaneously Diane Caussade, employee of Ballade, conducted university work on this subject within the framework of the DU AGDA (University degree in associative administration, management and development) at the University of Bourgogne.

A diagnosis was first carried out by a DLA project manager of Alsace Active in order to define the best monitored approach, and to identify the priorities and levers. To this end, the DLA project manager has worked on the business model canvas (Osterwalder & Pigneur, 2010) of Ballade association with the president, the director and several board members, employees and volunteers. The achievement of the business model canvas has enabled the highlighting of what the necessities to ensure the sustainability of Ballade association are:

- To reorganise the governance;
- To update the associative project.

These works question the development strategies to establish for the next 5 years in order to ensure the sustainability of Ballade association. Thanks to this work, 2 strategic axes of development were defined, namely:

- The associative project;
- The governance.

3.1. The associative project

Regarding the associative project, several issues were identified, namely:

- Funds issues;
- The development of future.

To update the associative project, the following strategies were defined:

- Training the pedagogical team:
 - By informing them of the trainings offered by the OPCO (Skills operators) of social cohesion Uniformation in order to develop their skills in entertainment;
 - By inviting them to participate in the rehearsal-workshops taking place at the Strasbourg Conservatory to learn the common repertoire;
 - By offering them to participate each year to a youth exchange to develop their musical repertoire and raise their awareness regarding the various European languages/cultures;
 - By training them in the social role of artists to develop their social skills and knowledge of the targeted publics' specificities;
- Developing music workshops for people with fewer opportunities, and more specifically:
 - Refugees, migrants or of immigrant background;
 - Seniors;
 - Migrants from the Eurodistrict Strasbourg-Ortenau;
- Perpetuating the collaboration between Ballade association and Strasbourg Conservatory:
 - By formalising this collaboration with an agreement;
 - By developing these rehearsal-workshops open to Conservatory students and to Ballade's workshops participants;
- Developing and perpetuating cross-border and international actions:
 - By organising the transfer of responsibility of 2/3 youth exchanges by Ballade's international partners;
 - By developing cross-border projects (including with refugees);
- Continuing the welcoming of civic services and European volunteers:
 - By welcoming every year 3 to 4 young people in European voluntary services for a year in order to help the pedagogic team, and to grow and formalise the musical repertoire ;
 - By welcoming every year 2 to 4 young people in civic services for 6 months to help with administrative work, and to formalise Ballade's learning material;
- Developing the welcoming of university trainees (Prioritising the following fields: political sciences, educational sciences, musicology, communication) by welcoming every year 2 to 4 trainees for a duration between 2 weeks and 6 months, to help with administrative work, evaluation work and to formalise the learning material;
- Ensuring the visibility of the association:
 - By continuing to produce 1 to 6 concerts per month of the workshops' participants and/or of the youth exchanges' participants accompanied by members of the association and of Ballade's pedagogic team;
 - By developing the e-reputation of the association thanks to the creation of a new website and to the establishment of a communication strategy on social networks;
- Enabling the concert activities to evolve:

- By developing the producing of Papyros’N group consisting of (semi)professional musicians, in order to give a better visibility to Ballade association;
- By increasing the number of concert-workshops of Ballade group members composed of rehearsal-workshops participants taking place in Strasbourg Conservatory and accompanied by Ballade members and pedagogic team; as an integral part of learning music and stage performance;
- By producing concerts of Ballade’s pedagogic team members in the association’s different places of intervention, as to valorise their artistic skills with workshops participants;
- Resolving funds issues:
 - By asking Ballade’s bank Crédit Mutuel for the possibility to have overdraft facility without intervention fees;
 - By applying for loans and/or loan guarantees from Alsace Active.

3.2. The governance

Regarding governance, several issues were identified, namely:

- The dependency on the “founding” members;
- The significant workload in administrative and financial management;
- The improvement of communication and transmission of information;
- The reorganisation of the role and tasks of each active member of Ballade.

In order to reorganise governance, the following strategies were defined:

- Changing the composition of the administrative board:
 - By creating an administrative board with a smaller number of members;
 - By not allowing any employee as a member of the administrative board;
- Establishing commissions:
 - A pedagogical committee meeting on a quarterly basis enabling the pedagogical team, volunteers, trainees and benevolents to formalise pedagogical tools, to prospect and define new workshops in line with the associative project, as well as to share everyone’s practices and teaching sequences;
 - An administrative commission meeting on a monthly basis enabling the association’s president, treasurer and/or secretary and the administrative manager (permanently invited), to lead the management of human resources, as well as the search for partnerships and funds;
 - An international commission meeting on a quarterly basis enabling employees, volunteers, trainees and benevolents to choose the European voluntary services for the following year, as well as to help with the preparation, the conduct and the assessment of cross-border and international projects of the following year;
- Securing salaried positions:
 - Of administrative manager;

- Of educational manager;
- Formalising pedagogical tools:
 - By giving free access to the association's musical repertoire on Google drive, which includes sheet music, recordings of pieces, French and English translations of lyrics;
 - By listing the pedagogical tools (musical repertoire, activities) used by the teaching team.



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Perrette Ourisson's speech, president of Ballade, during which she presents the association's actions at the Lena palace during the award ceremony to receive the Prix Solidarité 2018 of 'La France des Solutions - Reporters d'espoir' for Ballade association:

<https://www.youtube.com/watch?v=Tm41dVBxUGk>

Film made about musical workshops organised by Ballade association:

<https://www.youtube.com/watch?v=3HOUifjAxzc>

Film made about international youth exchanges organised by Ballade association:

<https://www.youtube.com/watch?v=u-bRdOksMrQ>

La centrale des marchés – Construction d'un centre socio-culturel et médico-social dans le quartier du Port du Rhin à Strasbourg :

<https://centraledesmarches.com/marches-publics/Strasbourg-Ville-de-Strasbourg-Construction-d-un-centre-socio-culturel-et-medico-social-dans-le-quartier-du-Port-du-Rhin-a-Strasbourg-Reconsultation-des-lots-2-3-4-7-8-9-et-10/4668858>

Sheet music of European traditional music repertoire used by Ballade and available for free via our Google Drive:

https://drive.google.com/drive/folders/1zCCVDRMKsib9ebo0KM5-QEzSGLSBF7?fbclid=IwAR1QAz7uLalq_4gNGddsdnOTIG4UR4WkdLRA8Q22zkQjbX_yOESeOl-4Vp

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Social networks:

 <https://www.facebook.com/associationballade/>

 https://www.instagram.com/association_ballade/?fbclid=IwAR3dEkA7R8Px15Q3ZPu15nTyvxxV3ouTAULp8PDf7m_v3bahg1Kvnb3NeaU

 <https://www.youtube.com/channel/UCMenlcxSCikSwN1Z2eYPpkg>

Legal notes:

- SIRET: 444330534 00025
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On field and financial partners³:



³ Non-exhaustive list