

DEUTSCH-FRANZÖSISCHE HOCHSCHULE / UNIVERSITÉ FRANCO-ALLEMANDE

ARI

Anthropological Research Institute on Music, Emotion and Society  
City of the Arts, 3 avenue Jean Darrigrand

BAYONNE, BASQUE COUNTRY – FRANCE

SEPTEMBER 2 – SEPTEMBER 8, 2018

**IN DEN MIGRANTENLAGERN MUSIK MACHEN**

**MAKING MUSIC IN MIGRANT CAMPS**

**FAIRE DE LA MUSIQUE DANS LES CAMPS DE MIGRANTS**



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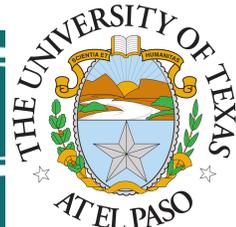


Université  
franco-allemande  
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L'ECOLE  
DES HAUTES  
ETUDES EN  
SCIENCES  
SOCIALES



Center for  
World Music



## 1. PRESENTATION

The summerschool „**Making music in migrant camps**“ is centred on two objectives:

- Studying music in migrant camps focusing on the aspect of musical practice;
- Developing a comparative analysis between camps in different regions of the world.

## 2. ARGUMENT

In May 2013, Awet Andemicael, a theology student at Yale University, published a promising article on the website of the UNHCR : « *The arts in refugee camps: ten good reasons* ». From self-determination to access to new learning techniques, these reasons all aim to legitimize music-based initiatives conducted by several NGOs. Yet these reasons struggle to convince, as they result from humanitarian discourse rather than human experience.

1. This Summerschool reverses the perspective. **Instead of looking for manifestations of institutionalized categorizations in real case studies, we rely on our ethnographic experience and engagement to examine the institutionalization process of categories**, which will only then allow us to establish generalities stemming from a collection of examined cases.

2. The Summerschool aims to distance itself from the clichés about the benefits of music, and to examine the ways that music influences the life of individuals and communities.

3. It also aims to question the ontology of music. Even though anterior works allow us to state today that music is ontologically and epistemically subjective, our work focuses on the act, the emotional impact, and the observations of music-making that make ethnographic analysis possible.

## 3. A CASE-BY-CASE APPROACH

Many of the researchers who conducted these studies first encountered these situations through their civic engagement. Their encounters with music are depicted as moments of amazement, and as discovery of a whole unexpected world of art.

While verbal communication is made difficult by the limited practice of languages, music and dance make sharing possible, and restore equality in social exchange. But what role does music play for individuals “in the incompleteness of a journey, neither immigrant nor emigrated but suspended in migration”? (M. Agier, 2014)

### **El Paso, Texas / Ciudad Juárez, Mexique**

Every day, student and professional musicians from Ciudad Juárez (deemed the most dangerous city in the world in 2010) cross the U.S. Mexico border into El Paso, Texas to play and perform traditional Arab music – a practice that began in 2009 when three Mexican percussionists sought to capitalize on the pervasive belly dance trend. Seeking a deeper understanding of the music, these musicians solicited help from the Syrian migrant community in El Paso. What began as a musical exchange quickly developed into much more as the musicians from Juárez and Syria discovered they shared an understanding of displacement due to brutal violence. Together, these musicians formed ensembles that did more than perform Arab music – through their performances, they drew attention to the hardships and violence people face both in the Middle East and in the U.S. Mexico borderlands. Today, musicians from Juárez wait in lengthy lines, endure degrading checkpoints, and cross the “border wall” that exists as a symbol of inhospitality in order to arrive to El Paso to meet with ensembles now composed of migrants, Dreamers (Deferred Action Childhood Arrivals), and refugees from Mexico, El Salvador, Puerto Rico, Dominican Republic, Jordan, Palestine, and Syria. These musicians find refuge together through music despite the xenophobia fostered by the current US administration, which has affected every member in similar ways. The solidarity they form in rehearsals results in concerts that defy stereotypes – such as an Arab and Jewish music concert, an educational concert for a fundamentally right-wing community, and most recently, a collaborative concert with the 1<sup>st</sup> Armored Division Band of the United States Army – a band they helped train musically for a diplomatic mission to Iraq. Despite the risk involved, these musicians persist through performance.

## **M'Bera, Mauritania**

In February 2012, the armed conflict that set the region to fire provoked the inhabitants of northern Mali to flee. Under the tutelage of UNHCR, 400,000 Tuareg refugees and Arabs settled in camps on the borders of Mauritania, Algeria, Burkina Faso and Niger. M'Berra gathers the largest number of refugees, with 80,000 people. From then on, everyday life is organized accordingly. Beyond health and nutrition issues, however, there is a shared desire to celebrate common events, including weddings, divorces, tabaski and Eid el Fitr. There are also "guitar nights", where Mohamed Issa ag Oumar, the guitarist of the band Tartit, and main headliner of Tuareg music concerts on the international stages of World Music performs. Here, in this camp, lies the emancipation of the economy of World Music.

## **Oio, Pays Basque**

In Paris, the Fondation de France is developing numerous programs to enable citizens to take initiatives and assume the responsibility of commissioning works of arts. The New Patrons Protocol proposes to every person who wishes it within civil society the means to assume the responsibility of commissioning an artwork from an artist. As a Patron, it is up to the person in question to understand and to state a reason for which art is meant to be and for the investment of the collectivity in the artwork. That's what happened last year in the Basque Country. In Oio (Alava), all along the year the musician Maite Arroitauregi and the choreographer Idoia Zabaleta created a musical workshop in for migrants coming to the north. Everydody came with his own music. The entire village joined them. As a result they published a CD called *100% Oion*. Here, Migrants sing in basque language and Basques sing in every language.

## **Burj al-Barajneh Palestinian camps, southern suburb of Beirut (Lebanon)**

*"We are ready anytime". Exile, esthetics and politics in the trajectory of members of a Palestinian rap band in Lebanon.* Justin de Gonzague is a documentarist; Nicolas Puig, an ethnologist. They will draw the History of a Palestinian Rap Band from Lebanon by using visual anthropology as a methodological tool as well as a powerful and sensible way of restitution of a specific history. It is built on a film process that combines old images (since 2005), specific shooting (last shooting in Lebanon in November 2017), visual testimonies recorded by the rappers themselves and a musical composition written specifically for the film by a member of the band. This process aims to decline different visuals and sounds narrations of the political, artistic and social commitments of members of Katibé Khamsé band (Fifth Battalion): five young men from Burj al-Barajneh Palestinian camps in the southern suburb of Beirut (Lebanon) who are now refugees in Europe (England and France). Nicolas Puig will analyse how musicians of Katibé Khamsé negotiate a place to be in tune with the contemporary world through their artistic practices (song, musical and oral writings, DJing). As a new generation of Palestinian artists, they create languages that address new political themes and open new modalities of individual and collective affiliation. Justin de Gonzague will explain the film making process based on a dialogue with Nicolas Puig around three topics that are the different parts of the film(s): *The passage* (the exile to Europe), *Welcome to the camps* (the beginning of the band and the Lebanon period) and *The others* (the new life in Europe). He will develop on the film as a tool of knowledge for a better understanding of rappers' subjectivities, personalities and trajectory.

## **Ghaza, Katermaya, Ain al Hilweh camps (Southern border of Beirut, Bekaa Valley), Lebanon**

Syrian and Palestinian refugees make up over one quarter of the population of Lebanon today. In a country divided along religious, political, socio-economic, and ethnic lines, education in arts strives to create opportunities to foster co-existence and unity through equal access to quality educational programs for children, youth, and women in the marginalized communities. Musical education in particular will be examined as a tool of transmission of oral and intangible heritage, and a medium of empowerment and self-expression through these newly-acquired musical skills.

## **4. FINANCIAL CONDITIONS**

To enable students to participate in the courses, the french-american-german university take in charge the following costs:

- Transport tickets (train or plane). Please don't buy them yourself.
- Accommodation in Bayonne
- Participation in the course and activities

At the end of the course, certificates of participation will be issued to students, equivalent to **12 ECTS** for students enrolled in the Master's program at the EHESS.

## 5. APPLICATION

### Those eligible:

- Students enrolled in a Master's program in Social sciences or Humanities
- Doctoral students
- Post-Doc Students who have got their PhD in 2016 or 2017

Students must understand at least two languages of the Summer School (French/German / English)

### Documents to be submitted:

- Covering letter
- Curriculum studiorum
- Other documents the candidate considers useful in support of his application.
- A 2 pages project to be discussed during the Summer School

### Deadline: Before 3rd of July 2018

Email to be sent to: [denis.laborde@chess.fr](mailto:denis.laborde@chess.fr) In the subject line: **Summer School Bayonne**

## SUMMARY

**Arrival: Sunday 2d Sept. 2018 / Departure: Saturday: 8<sup>th</sup> September 2018**

**Participants:** 16 étudiants et jeunes chercheurs (master, doctorat ou post- doctorat) de toute nationalité.  
Toutes les disciplines sont concernées.

**Languages:** English and French or German

**Address:** ARI (Anthropological Research Center on Music, Emotion and Society) – City of the Arts, 3 avenue Jean Darrigrand, F-64100 Bayonne, Pays Basque, France

**Application :** by email to any member of the Educational Team

**Deadline :** 3<sup>rd</sup> of July 2018

**Costs :** Covered / **Railway Station:** Bayonne / **Airport:** Biarritz Basque Country

### Educational Team – Pädagogisches Team – Equipe pédagogique



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