

Born with the Memorandum of Understanding signed on April 25th 1983 between the Ministry of National Education and the Ministry of the Culture, established by a circular of June 25th 1984, the craft of “musicien intervenant” has been practised for four decades by a few thousand professionals who intervene not only at school, but also in numerous other sectors – socio-educational, social, medical-social, etc.

Artistic and cultural education, amateur practices, diversity of the cultural expressions, cultural rights, projects of territories... The “musiciens intervenants” bring nowadays answers to the challenges of our time, in rural areas and in small towns and cities, but they also suffer from an acute lack of visibility and recognition.

The present work presents actions conducted in about thirty different territories, collects the opinion of the stakeholders and asks experts for advice. It also aims at highlighting this trade of passion and communication, which has set the creation, the transmission and collaboration at the heart of its reference framework.

Its ambition is to enable everyone to “play, vibrate and resonate”.

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1983 : « It's a trade ... »

« [...] **This animator should be a music practitioner**, not somebody who delivers a speech about music, but somebody who *makes* music. Somebody who could give the taste to do music through his own performance. Somebody who is quite versatile. Musical versatility (as it is possible to have conducted choirs, to have specialized in one field without the basic skills to achieve an animation job).

He should be open to the modern world, active and able to get involved in the cultural and associative life, i.e. not only as a curator of the past culture, but as an active craftsman to make music. He also should have a social role.

He should be open to others ways of expression and have a general knowledge that enables him to integrate his intervention in situations outside the musical field.

Somebody who works in a team (this could be the main problem), who is able to enter a profession with public relations, including with officials, and with the ability to listen and to say.

Somebody who is able to adapt and to initiate an evolution. Who knows the ground he is going to. Who knows the ground and the activities practised by the youth. Who also has contacts with the other animators in the area [...].

If this profile is indeed emerging, it is a very high level profile. It's a trade [...] ».

Yvonne Quinzi

Excerpt of the speech of Yvonne Quinzi, then music teacher in the École normale in Avignon — and future director of the CFMI in Aix-en-Provence — during the symposium « L'initiation musicale des enfants et des adolescents » organized in Bourg-en-Bresse (Ain), on April 23rd and 24th 1983, by the association Clavichords.

The “musiciens intervenants”: artists pedagogues without set position ...

Musicien intervenant: in 1983, its baptismal name was telling it already! So, as his creators wanted it, he was a bit inside and a bit outside, a bit on top and a bit below, sometimes present, but able to slip out when necessary, here and there, but must of all: never in the middle, and always *in between*!

Everywhere ... and nowhere

As he has no fixed place, the “musicien intervenant” feels at ease everywhere : at school, in the music conservatory, on stage, in the retirement home, the crèche, the lei-sure centre, the library, the museum, on the street, in town, in the countryside... As he has no fixed place, he starts with observing with his new eyes, he listens, adapts, builds with the others, he looks for what fits to each one and in each situation. As he has no fixed place, he can invent, rethink, create, adapt, try and re-try, believe in it, dream ... And most of all, as he has no fixed place, he knows upon arriving that he will depart again. He knows he will leave something behind, even if he doesn't always know on arriving what this will be. What a strength!

As he has no fixed place, he can also be nowhere at home, indefinitely looking for a balance, like a tightrope walker. Is he an artist or a teacher? », « *Does he come from the conservatory of from the school?* » « *Who pays for his interventions?* »... How fragile!

Known ... and little known

At the beginning of the 80s, the invention of a new profession so fragile seemed an utopia doomed to failure. And still, forty years later, the “musicien intervenant” is still here! He has made of this “in between” position a unanimously recognized wealth: more and more positions have been created for him in the last forty years without deleting any, his duties and his places of activity are regularly increased. His versatility, his adaptability, his capacity to invent his profession and to give sense to his action are praised. What a strength!

Truly all those who have seen him work recognise him, and yet he is totally unknown to those who don't belong to the first circle of his

colleagues: how many parents, elected people, actors in the educational, artistic and cultural fields know, forty years after the creation of this profession, who is a “musicien intervenant”? How fragile!

A profession to make known and recognized

In this context, the Conseil national des CFMI wished to share with the political and cultural actors the amazing wealth of this still very young profession. The meeting with the author Michel Kneubühler, his discourse both enthusiastic and distant have enabled this book.

During two years, in the company of an editorial committee strengthened by members of the Fédération nationale des musiciens intervenants (FNAMI) et de Conservatoires de France, Michel Kneubühler has first identified about sixty witnesses and actors of this trade in nearly all regions in France. Then, just like a “musicien intervenant”, he went on the roads to meet not only some “musiciens intervenants” but also creations, pupils, teachers, partners, elected people... He could thus cast on this profession his look of an actor and of an analyst of the cultural policy.

This work tries to highlight the good practices and the virtuous actions of the “musiciens intervenants”, not to set them up as models, as this would freeze this profession, whose wealth consists precisely in its ability to reinvent itself, but to spark a reflection on what makes the quality of an educational artistic and cultural project in a territory, and what makes of a musicien “intervenant” a particularly useful actor in its implementation.

Beyond the tribute to a profession sometimes affected by difficult working conditions and a lack of recognition, we hope that this book will contribute to increase awareness and improve the understanding of the richness of the trade of a musicien intervenant, and to open new ways, in new territories, so that it will participate even more in the coming years to the *creation, transmission and collaboration*, for the benefit of an artistic and cultural education everywhere and for all.

The editorial committee

Conseil national des Centres de formation
Fédération nationale des musiciens intervenants
Conservatoires de France