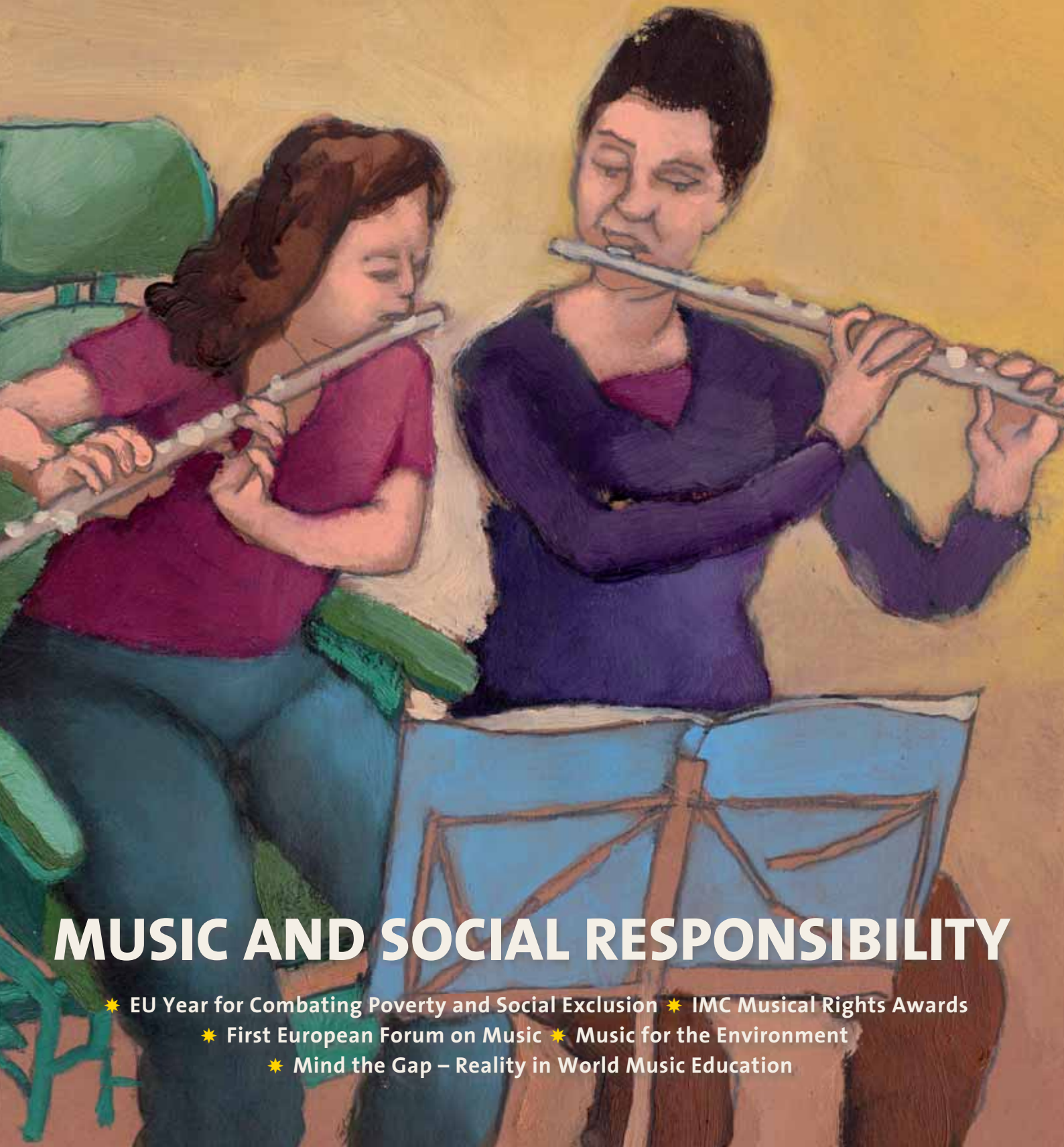


# SOUNDS

*in Europe*

ISSUE # 5 // 2009–2010

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## MUSIC AND SOCIAL RESPONSIBILITY

- ★ EU Year for Combating Poverty and Social Exclusion
- ★ IMC Musical Rights Awards
- ★ First European Forum on Music
- ★ Music for the Environment
- ★ Mind the Gap – Reality in World Music Education

The European Music Council (EMC) is a platform for representatives of National Music Councils and organisations involved in various fields of music from many European countries. As a European umbrella organisation, it gathers the European members of the International Music Council (IMC).

The European Music Council contributes to a better mutual understanding among peoples and their different cultures and to the right for all musical cultures to coexist. Therefore it provides exceptional value to its membership by building knowledge, creating networking opportunities as well as supporting and enhancing the visibility of initiatives that help sustain people's participation in music and cultural life.



*A Regional Group of the  
International Music Council*

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# MUSIC AND SOCIAL RESPONSIBILITY

**Music and social responsibility, in conjunction with the theme chosen by the EU for 2010 'Combating Poverty and Social Exclusion' is not an easy subject.**

Music is everywhere, 24/7, in our machines, on the streets, in the shops. But then there are also concerts and here there is no doubt that social exclusion is sometimes a fact.

If the world of musics, as represented by networks such as the EMC and IMC, want to contribute to programmes on social responsibility to diminish 'poverty and social exclusion', it needs to go back to the basics. All music is conceived, created and re-created by human beings. In those processes co-operation, sharing, participation, inclusion and connecting must all be considered. This should be the mentality of every individual musician, but also among our organisations which in one way or another facilitates the creation and performance of music. There are a number of terrains where this is an obvious element. Ensemble-work, choral singing, music education, in fact in all areas where professionals meet amateurs, we should feel obliged to liaise and to connect. Conservatoires and orchestras are focussing more and more these days on 'reaching out into the community'.

Our networks and umbrella organisations also have another role to fulfil – that of communication. There are hundreds of good examples of projects and activities where artists have been socially responsible and have contributed to the struggle against 'poverty and social exclusion'. However, often we do not know much about

these events. Organisations should document such projects and spread information about them to the greater music world.

One such example were the prestigious New Year's concerts performed by the Dutch Netherlands Wind Ensemble that were broadcast live on television and included musical asylum seekers from Afghanistan and Iraq. Another example is El Sistema in Venezuela, which brings thousands of children, including those from deprived areas, into contact with serious music.

Yo! Opera in the Netherlands stages mini-operas on the city's public transport to great success even in areas where people have rarely been confronted with serious live music.

It should be the task of every musician and every music organisation, big or small, to carry out activities that are socially inclusive and that connect and bond, as well as to report about similar activities that have been successful in the past or rich in potential.

Social responsibility and struggling against 'poverty and social exclusion' should start in your own backyard, in your own neighbourhood, and in your own community.

My advice would be to not look too far away, to start where you are, in your everyday life and the seeds will sprout.

// **Frans de Ruiter**  
President of the International Music Council (IMC)

# MUSIC IN THE FIGHT AGAINST POVERTY AND SOCIAL EXCLUSION

**Although much remains to be done, the European Union has made considerable progress in the field of social inclusion policy since the Heads of State or Government pledged themselves in the year 2000 to making a decisive impact in terms of reducing poverty.**

In addition to being European Year for Combating Poverty and Social Exclusion, 2010 will mark the formulation of a new EU strategy that gives the social dimension of our political project its rightful place.

Music has an extraordinary capacity to transcend national borders, span cultures and bridge social barriers. That is why I believe it may also help inspire us to find effective ways of fighting poverty and overcoming social exclusion. For a small number of especially young people, music may not only be a leisure-time occupation but also offer a real hope of improving their situation.

While there are signs that the European Union is on the path to financial and economic recovery after the harshest economic downturn in its history, the full social impact of the crisis is yet to be felt, and the spectre of poverty looms over many people across Europe. Poverty and exclusion not only affect the well-being of individuals and their capacity to participate in social life, but are also detrimental to economic development. Against that backdrop, the European Year for Combating Poverty and Social Exclusion seeks to avoid the hackneyed characterisations of the EU as something remote from people's daily concerns and reaffirm the importance of collective responsibility in the fight against poverty.

Activities planned during 2010 will call for the involvement of all stakeholders in the public and private sectors throughout the 29 participating countries (the 27 EU member States, plus Iceland and Norway). The European Year will seek to give voice to those facing the everyday problems of living in poverty and social exclusion. One event that will mark the Year is an art initiative, which will give greater visibility to art's social added-value and will promote projects that offer people experiencing poverty a way of taking their place in society, regaining confidence, building new social networks and developing new skills.

Music will also be a key component of the second focus week in the second half of October, in conjunction with the International Day for the Eradication of Poverty.

The challenge of meeting the European Year's many ambitious goals is daunting, but the emotional, intellectual and social potential of art, music and culture is sure to restore our flagging energy!

// **Vladimír Špidla**

European Commissioner for Employment, Social Affairs & Equal Opportunities 2004-2009





Photo by Paul Georg Meister/Pixelio



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## MUSICAL DIVERSITY: LOOKING BACK – LOOKING FORWARD

# EUROPEAN FORUM ON MUSIC

VIENNA, 15 TO 18 APRIL 2010



University of Music and Performing Arts

Photo by Mischa Erben/Universität für Musik und darstellende Kunst Wien

**What does diversity in nature and culture mean? The contemporary worldview can be tracked back to the following key dates: Sixty-five million years ago, 75 percent of the flora and fauna on Earth were destroyed when an asteroid that had a diameter of about 10 kilometres hit the planet.**

Beginning some 33 million years ago, the Ice Age and its severe temperature changes gave rise to *Homo 2,3* million years ago, as far as we currently know. *Homo*'s characteristics – the ability to stand straight, an unspecific diet and particular learning and communication skills – led to human cultures coming into being in several continental and maritime regions, typified by special environmental conditions. Social stratification within more highly-developed societies also created sub-cultures, reflecting the living conditions of the social classes.

The period of cultural developments being relatively isolated seems to be coming to a definitive end. This is why UNESCO has called, not only for the protection and promotion of cultural diversity in its world report 'Investing in Cultural Diversity and Intercultural Dialogue' (October 2009) but also for active 'diversity management'. In this sense, the expressive form of music is not only under debate as an object of protection and promotion, but also as a peaceful means of dealing with cultural variety.

This provides the background for the first *European Forum on Music* with the subject: 'Musical Diversity: Looking Back – Looking Forward' in Vienna, Austria. In 'Looking Back', the conference will deal with the past 10 years (2000-2009) and 'Looking Forward' will formulate and discuss prospects until 2020.

The academic debate on musical forms of expression in the contemporary world is increasingly departing from the traditionally elitist perspectives of older music research, and paying attention to the bright diversity of local, regional, national and trans-national musical forms. Contemporary questions on 'monitoring musical diversity' include: What real musical variety exists in Europe's states? How is it documented in individual countries? What developments can be observed from the past 10 years? What impact on the world of music has the rapid development of communication technologies on the one hand had, and the developments in the crisis-ridden economic system on the other?

The questions that the conference will address in terms of music policy are as follows: How can the implementation of the 2005 UNESCO Convention for Cultural Diversity be driven forward? What challenges arise from the goal of 'diversity management' for the educational system on the one hand (Education and Musical Diversity – *Lifelong Learning, Participation*) and for production/distribution/consumption on the other (E-culture and Musical Diversity – *Intellectual Property, Public Broadcasting*)? What prospects are there for a European cultural policy?

The first *European Forum on Music* is taking place in Vienna! I warmly welcome you to experience the contemporary musical diversity of this city, that is rich with tradition and not only preserves and keeps alive the rich heritage of Haydn, Mozart, Beethoven, Schubert, Strauss, Brahms, Mahler, Schoenberg and many others, but also has a surprising and pulsating wealth of lively contemporary music: E-music, pop and rock, operettas, hits and musicals etc., all create a very special mixture of East and West; between the German-speaking realm and the Balkans, and beyond (one of the forum panels will examine the question of how European urban centres are dealing with the challenges of cultural diversity).

Some 3 000 young musicians from over 60 countries study at the Vienna University of Music and Performing Arts. The university and the Austrian Music Council are very glad to have the honour of hosting this year's significant European Music Council conference.

**What real musical variety exists in Europe's states?**

// **Harald Huber**  
President of the Austrian Music Council  
Member of the Board of the European Music Council





Photo by Rainer Sturm/Pixelio

**Was bedeutet Diversität in Natur und Kultur? Das gegenwärtige Weltbild geht dabei von folgenden Eckdaten aus: Vor 65 Millionen Jahren wurden in Folge des Einschlags eines Asteroiden von ca. 10 km Durchmesser rund 75% der Flora und Fauna des Planeten Erde vernichtet.**

Das vor ca. 33 Millionen Jahren beginnende Eiszeitalter mit seinen starken Temperaturschwankungen brachte u.a. die derzeit bis vor 2,3 Millionen Jahren nachweisbare Gattung *homo* hervor. Deren Merkmale wie aufrechter Gang, unspezifische Ernährung, besondere Lern- und Kommunikationsfähigkeiten etc. führten zur Entstehung menschlicher Kulturen in vielen durch spezielle Umweltbedingungen gekennzeichneten kontinentalen und maritimen Gebieten. Soziale Schichtungen innerhalb höher entwickelter Gesellschaften erzeugten darüber hinaus Teilkulturen, in denen sich spezifische Lebensbedingungen gesellschaftlicher Klassen spiegeln.

Die Periode der relativen Abgeschlossenheit kultureller Entwicklungen scheint nunmehr definitiv zu Ende zu gehen. Die UNESCO hat demgemäß in ihrem World Report ‚Investing in Cultural Diversity and Intercultural Dialogue‘ (Oktober 2009) nicht nur den Schutz und die Förderung kultureller Diversität gefordert, sondern darüber hinaus zu aktivem ‚Diversity Management‘ aufgerufen. In diesem Zusammenhang steht die Ausdrucksform Musik nicht nur als Objekt von Schutz und Förderung, sondern auch als Mittel zum friedlichen Umgang mit kultureller Vielfalt zur Debatte.

Dies ist der Hintergrund des ersten *European Forum on Music* mit dem Thema ‚Musical Diversity: Looking Back - Looking Forward‘ in Wien/Österreich. Im Sinne von ‚Looking Back‘ wird sich die Konferenz einerseits mit den jüngst vergangenen 10 Jahren seit dem Millennium (2000-2009) auseinandersetzen, andererseits im Sinne von ‚Looking Forward‘ Perspektiven bis 2020 formulieren und diskutieren.

Die wissenschaftliche Auseinandersetzung mit musikbezogenen Ausdrucksformen der gegenwärtigen Weltgesellschaft verlässt nunmehr zunehmend die traditionell elitär-wertende Sichtweise der älteren Musikwissenschaft und wirft den Blick auf die bunte Diversität der lokalen, regionalen, nationalen und transnationalen Musikformen. Gegenwärtige Fragestellungen im Sinne eines ‚Monitoring Musical Diversity‘ sind daher: Welche reale musikalische Vielfalt existiert

in den Staaten Europas? Wie wird diese in den einzelnen Ländern dokumentiert? Welche Entwicklungen können in den jüngst vergangenen zehn Jahren beobachtet werden? Welchen Effekt haben einerseits die rasante Entwicklung der Kommunikationstechnologien und andererseits krisenhafte Entwicklungen des Wirtschaftssystems auf die Welt der Musik?

Musikpolitische Fragestellungen der Konferenz werden sein: Wie kann die Implementierung der UNESCO Konvention zur kulturellen Vielfalt vorangetrieben werden? Welche Herausforderungen ergeben sich durch das Ziel ‚Diversity Management‘ einerseits für das Bildungssystem (Education and Musical Diversity: *Lifelong Learning, Participation*), andererseits für Produktion/Distribution/Konsumation (E-Culture and Musical Diversity: *Intellectual Property, Public Broadcasting*)? Welche Perspektiven ergeben sich daraus für eine Europäische Kulturpolitik?

Das erste *European Forum on Music* findet in Wien statt! Ich darf Sie herzlich einladen, die gegenwärtige musikalische Vielfalt dieser traditionsreichen Stadt zu erleben, die nicht nur das reichhaltige Erbe von Haydn, Mozart, Beethoven, Schubert, Strauß, Brahms, Mahler, Schoenberg und vielen anderen bewahrt und aktuell hält, sondern auch mit einer überraschenden und pulsierenden Fülle von lebendigen Szenen aufwarten kann: zeitgenössische E-Musik, Jazz und improvisierte Musik, lokale Volks- und Weltmusik, Elektronik, Pop und Rock, Operetten, Schlager und Musicals etc. ergeben insgesamt eine sehr spezielle Mischung zwischen West und Ost, zwischen deutschsprachigem Raum und Balkan und weit darüber hinaus (Ein Panel des Forums widmet sich der Frage ‚Wie gehen europäische Ballungszentren mit den Herausforderungen kultureller Vielfalt um?’).

An der Wiener Universität für Musik und darstellende Kunst studieren rund 3 000 junge Musikerinnen und Musiker aus über 60 Staaten der Welt. Die Universität und der Österreichische Musikrat freuen sich sehr, Gastgeber dieser bedeutenden Tagung des Europäischen Musikrates sein zu dürfen.

// **Harald Huber**  
Präsident des Österreichischen Musikrates  
Vorstandsmitglied des Europäischen Musikrates

### Welche reale musikalische Vielfalt existiert in den Staaten Europas?





FOCUS // MUSIC AND SOCIAL RESPONSIBILITY

# MIND THE GAP

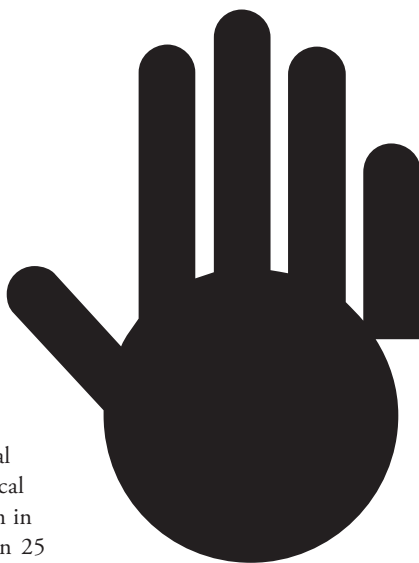
## DISCREPANCIES BETWEEN POLICY AND REALITY IN WORLD MUSIC EDUCATION

**Since the early 1980s, many European governments have adopted policies that are inclusive of the cultural variety that now characterises most of our societies.**

While food didn't need such policies (even the most bigoted redneck will occasionally indulge in a curry or a sate), music is often seen as the next easiest step towards celebrating diversity. Multicultural festivals abound, but how much of this musical colour do we see reflected in music education in schools and public music schools, more than 25 years later?

In her insightful book on Irish traditional music, Marie McCarthy presents musical and educational institutions as "centres of cultural power and reproduction". She argues that "a group's values, its priorities, and its relationship with ancestral culture are visible in such institutions. They are resonant of musical traditions of the past; they energise the present by reinventing and reincorporating tradition and in the process shape the future of individual lives, communities, and the cultural life of the nation and its image abroad."<sup>1</sup> This is an attractive scenario. Others observe that formal structures of music education may be significant obstacles to realising culturally diverse practices. As Blacking puts it: "Strictly speaking, 'multicultural education' means separate education, because different systems of education cannot be combined; that is, the educational distinctiveness of each cultural system is automatically eliminated as soon as they are presented within a single education system."<sup>2</sup>

While it does not seem very exciting or even relevant, it is important to remember that at the basis of most formal music education lies a defined curriculum: "Curriculum is grounded on philosophical assumptions about the purposes and methods of education," Jorgensen writes, "as a practical entity, it expresses the philosophical assumptions of its maker(s) much as an art work expresses the ideas and feelings of its creator(s) and performer(s)... embodying the assumptions that comprise it, practically speaking, one cannot separate the curriculum from the assumptions that ground it."<sup>3</sup> In that sense, "curriculum is simply the outworking in practice of thoughts, desires, and beliefs about what ought to take place in education."<sup>4</sup> If curriculum and its translation into practice constitute a crystallisation of educational philosophies, it can reflect the present, herald the future, or continue



to represent views of the past decades or even centuries. As such, the organisation of music transmission can be a progressive, stabilising, or conservative mechanism of considerable influence. This is of the greatest importance for understanding the slow implementation of musical diversity in education.

In her analysis of historical developments in relation to cultural diversity in music education, Volk concludes that "at the end of the nineteenth century, music education [in the USA], like education in general, reflected a European viewpoint, heavily influenced by advances in German educational methodology, especially that of Pestalozzi, Froebel, and Herbart."<sup>5</sup>

At this time, the songs used commonly hailed from a number of European sources, but their background and context was generally ignored. As an illustration, Volk refers to the selection in songbooks by the influential Lowell Mason, where texts and melodies were recombined at random, which "apparently did not concern Mason."<sup>6</sup>

Music in schools has always been one of the most challenging areas in world music education, as it needs to address the question of what part world music can play in introducing children to the diversity of musical practices and ideas in our contemporary societies. If we take the purpose of contemporary music education in schools as being to prepare children to 'construct' themselves as 'musical citizens' instead of moulding them into competent consumers and representatives of a specific idiom, what forms of music education are appropriate for children in a multicultural society?

The answer to that question partly depends on the vision of society in both the near and distant future. Approaches to music education focusing exclusively on Western classical music seem to be losing ground. The argument that everybody in a multicultural society should learn its dominant language is widely accepted, as language is an important tool in the organisation of a society. But that does not hold true for music in the same way, particularly if we consider the repertoire children are exposed to. Western classical music is certainly a great musical tradition, but it is hardly the most striking feature in the world of sound surrounding children. This has led to discrepancies with prevailing ideas on linking music education to children's actual musical experience, particularly in the case of children from other cultures.



Intercultural societies, in which many cultures exist more or less independently, but interact with each other constantly, face a challenge in translating this reality into school programmes. Schools wishing to prepare children for a society that offers a great variety of musical cultures are most likely to achieve that aim by providing them with a structure for putting this diversity in order. Otherwise, the richness of different music cultures can become chaotic and risks being uninteresting to the children or, some may argue, even threatening, thus giving rise to hostile reactions.

A 'transcultural' approach could be viable in such situations and would introduce children to a wide variety of musical concepts and values from different cultures thanks to a well-devised programme allowing them to choose their own paths for further musical development. However, as most educators will realise, effectuating such an approach requires a great deal of work, a great deal of thinking, a great deal of discussion with musicians and music teachers from other cultures, and a great deal of listening to students.<sup>7</sup>

These are substantial challenges, which can only be met if schools and curriculum planners manage to build on developing models for designing new teaching material, and especially teacher-training curricula: the skills and attitude of the teacher is central to the success of cultural diversity in music education. The developing link between ethnomusicology and music education may prove to be crucial in this area.

In many countries, intercultural education has been an issue since the 1980s. The activities have been threefold. Teachers have introduced world music into their classrooms by gathering material themselves; new and more inclusive methodologies have been published; and there has been cooperation with 'cultural bearers' being invited into schools.

All three approaches have given rise to success and disappointment. The value and quality of the material gathered has depended heavily on the knowledge and sense of the teacher. The translation of songs from other cultures into staff notation and the ensuing reinterpretation has proven to be particularly challenging in terms of creating an 'authentic' experience for children. New methodologies have partially addressed this problem by offering sound recordings and contextual information (but rarely pedagogical insight). Culture bearers have come into the classroom with very good intentions, but often without sufficient musical and/or pedagogical experience. This can lead to very disappointing results as well, which may include negative stereotyping, the exact opposite of what most educators are trying to achieve.

Projects featuring skilled representatives of other musical cultures have been on the increase, probably since the 1990s, and constitute a promising format – especially if the experience is overseen by someone who possesses some understanding of both Western educational practice and of world music.<sup>8</sup> Hood is quite severe in his opinions on the required skills for contemporary music teachers: "Late in the 20<sup>th</sup> century, no serious musician of whatever professional commitment can any longer afford to remain ignorant of the music, for example, of China [...] or of Korea and Japan, which it strongly influenced. As we near the 21<sup>st</sup> century, an admission of ignorance of the primary cultural features (and music is one of them) of India, Southeast Asia, the North and South American continents is an embarrassing confession for anyone claiming to be educated."<sup>9</sup>

It is not the music teachers of the world who are to blame – the weaknesses lie in the way they are trained. New music teachers need not only have a firm grasp of the various types of music they teach, but also a real understanding of teaching methods across the world,

and of themselves as actors in the musical learning process. They must not become like the stereotypical "professional educator who confuses method with music" against whom Hood warned 50 years ago.<sup>10</sup>

In any teaching situation, teachers are required to consciously take position with regard to the cultural setting they are in, to be sensitive to the choices open to them with regard to tradition, context and authenticity, and to choose their approach to teaching accordingly. There is little evidence that such a skill package is easy to master by large contingents of emerging music teachers. However, it is possible to provide students with tools for working effectively with a limited number of specific world music traditions. This addresses at least one of the great challenges: the tension between knowing a little a bit about many different kinds of music and having a solid grasp of just a few.

**One of the  
great challenges:  
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just a few.**

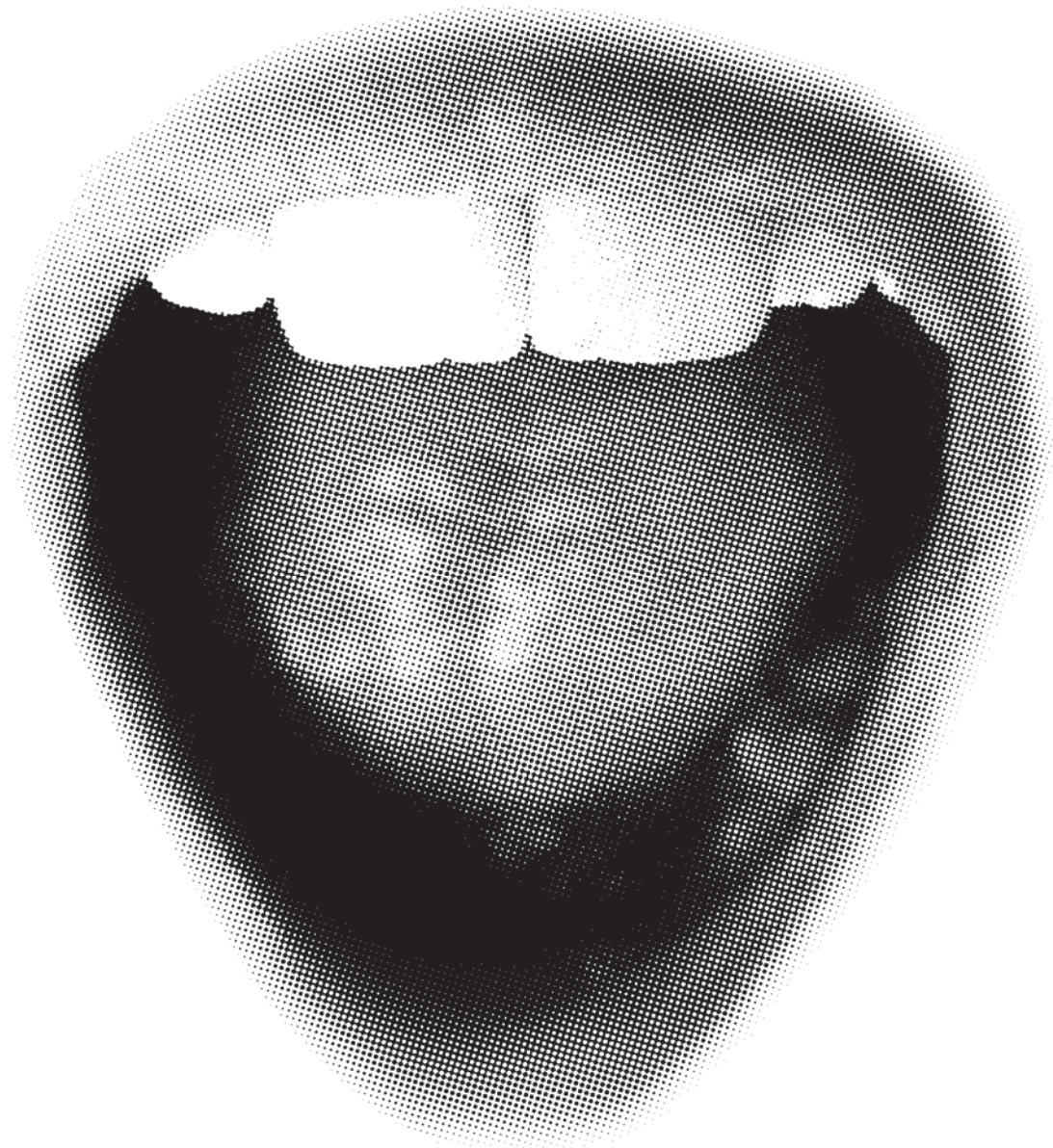
Regarding music education in schools over the past decade, the general picture that emerges from the professional literature, examining material and methodologies, and observations of practice, is that world music has generally been intercultural in intention and influenced by government policy. Schools have tried to generate understanding and meetings between cultures. Much of the content has been multicultural but has generally focussed on one tradition at a time, and has rarely touched on contemporary music. 'Pure' traditions have taken precedence over fusion. Much of the practice in schools approaches world music traditions as objects to be studied and analysed much in the same way as pieces of classical music.<sup>11</sup> As Janet Mills points out, the choice of repertoire, appropriate pedagogies, issues of authenticity and the dynamics of music, as well as awareness of sensitivities amongst students (ethnic, religious, or otherwise) require more work than merely downloading 'ethnic songs' from the web, but are also more rewarding in potentially delivering students the opportunity to engage with the world of music in all its diversity.<sup>12</sup> There is still much work to be done before we meet our social responsibility of representing the cultural diversity around us in music education programmes.

#### Endnotes

- 1 McCarthy, *Passing It On*, 5.
- 2 Blacking, "A False Trail for the Arts?" 10.
- 3 Jorgensen, "Philosophical Issues in Curriculum," 49.
- 4 *Ibid.*, 55.
- 5 Volk, *Music, Education and Multiculturalism*, 31.
- 6 *Ibid.*, 27.
- 7 cf. Campbell, "Musica Exotica, Multiculturalism and School Music"; *Music in Cultural Context*, "Culture Bearers in the Classroom" & Schippers, *One Monkey, No Show*.
- 8 Campbell, "Culture Bearers in the Classroom."
- 9 Hood, *Music of Many Cultures*, x.
- 10 Hood, "The Challenge of Bi-Musicality," 55
- 11 van Amstel, *World Music teaching Material*.
- 12 Mills, *Music in Schools*, 148-154.

#### // Huib Schippers

- ▶ Huib Schippers is a professional sitar player. He proceeded with (partially overlapping) careers in performance, teaching, research, journalism, the record trade, arts policy, and project management. He founded the World Music School in Amsterdam (1990-1996), worked in and with conservatoires in Amsterdam and Rotterdam (1998-2003), and was the driving force behind the recently opened World Music & Dance Centre in Rotterdam (2001-2006). Currently, he is the director of the innovative Queensland Conservatorium Research Centre at Griffith University in Brisbane.



# SOCIAL ROLE OF CHORAL SINGING

**“Singing together increases the social capital of a culture by empowering human qualities such as self-esteem, respect for others, social solidarity, tolerance, empathy and loyalty – all qualities that are vital for the process of society-building.”**  
(International Conference in Music and Education, Vilnius, Lithuania 2009)

As its starting point, this conclusion takes the workshop content referred to below.

Human beings usually bond with those whose conditions and social characteristics are similar to their own; people with comparable educations, or basically a common reality. People tend to socialise with those whom they can identify with. A choir enables singers of different cultural backgrounds to come together for a common activity, where what is important are the natural components needed for singing – talent, voice, pitch, memory and expressivity. These tools are excellent methods of integration. Choirs can be formed by



professional musicians, amateur singers or both. There are choirs that comprise of children, women, men and senior citizens – anyone who wants to sing.

“Adults who sing in choruses are remarkably good citizens. (Choral singers exhibit civic engagement). Children who sing in choruses are successful academically and have valuable life skills (self-confidence, self-discipline, more focus, more creativity). Chorus members appear to be better team players and members. Chorus members are more collaborative.” (Chorus America Research, 2008)

Every choir has the power to have an impact on society. Even a choir that is small and not very well known outside its own community has an effect that goes beyond the rehearsal room.

### Social Impact

“Choral societies are an essential form of ‘social capital’” (Putnam, 1993). The idea of social capital dates back to the 19<sup>th</sup> century, and science has since developed a variety of definitions for it; many of which pertain to socio-economics. “The term describes a type of capital gain that is to be had from engaging in social activity by forming relationships and connections with other people in order to do things as teams or organisations that could not be achieved by an individual alone” (Everingham, 2001). In the same way, relationships are required in a singing group in order for the goals of that group to be reached. For example, singing a multi-part song which could not be achieved with just one person singing on their own. According to Edwards and Foley (1998), it is through the voluntary sector that individuals can form these types of relationships.

“Choral singing has no borders. Choral singing and its many values are universal: Choral singing facilitates social integration, tolerance, respect, cohesion and solidarity. Choral singing is a common language and therefore fights exclusion. It builds society and contributes to human development by building self-identity. It facilitates peace and inter-human dialogue by creating harmony and beauty.” (IFCM, 2009)

The social impact of choral singing is reflected in different areas: teaching cultural and social values, community integration, social rehabilitation, societal adaptation, social development, regional/country development etc.

Below are some Latin American examples of choral activities that have had a social impact:

#### Teaching cultural and social values: School Choral Projects, Fundación Aequalis, Fundación Schola Cantorum (FSCC)

- Location: Central Region, Venezuela
- Participants: 200 singers per year + singers’ families (5 per singer)
- Location: Caracas, Venezuela
- Demographic: 63% students from Modelo del Este school (Special education)
- Description: Choral singing as a therapeutic strategy. Integration, learning, rise in self-esteem
- Activities: Concerts, integration activities (with regular schoolchildren), therapy activities and exercises (through singing)

#### “Coral Manos Blancas”, FESNOJIV (The State Foundation for the National System of Youth and Children’s Orchestras of Venezuela)

- Location: 11 states, Venezuela
- Participants: 500 000 children and youth people + singers’ families (5 per singer)

- Description: Choral singing as an integration strategy and a tool of societal adaptation. Choir of girls, boys and young people with impaired hearing, impaired sight, intellectual difficulties and motor skill problems and other singers without disabilities
- Activities: Concerts, Music activities of FESNOJIV

#### Social rehabilitation and societal adaptation: “Coral del INOF”, Fundación Aequalis/FESNOJIV

- Project Leader: Started by Fundación Aequalis. Today FESNOJIV (Penitentiary Choir and Orchestra)
- Location: Los Teques, Venezuela
- Participants: Women from INOF rehabilitation centre + singers’ families (5 per singer)
- Description: Choral singing as a societal rehabilitation strategy and as a tool of societal integration in a women’s prison choir
- Activities: Concerts, Activities of FESNOJIV

#### Social development and social integration: “Construir Cantando”, FSCC

- Location: 7 states, Venezuela
- Participants: 600 children, 20 groups, + singers’ families (5 per singer)
- Description: Choral singing as an instrument of social inclusion and social development. Choir of children and youths who are especially vulnerable because of their ages and socioeconomic circumstances (marginalised areas)
- Activities: Concerts, national and international events of FSCC

#### Regional/country development: “Coro Andino”, The Andean Development Corporation (CAF), FSCC, FESNOJIV, International Federation of Choral Music (IFCM)

- Location: Andean Countries
- Participants: 4 000 children, 7 countries + singers’ families (5 per singer)
- Description: Andean Youth Choral Project, a programme that facilitates human development, social action, and the integration of children and young people from poor backgrounds into society by using choral music. Develops values such as regional identity.
- Activities: National and regional concerts, Choral conductors and leader training.

These examples were attached to a document of recommendation for the Ministries of Education, Culture, Health and Social Affairs of Lithuania and for national and international music organisations ([www.EuropaCantat.org](http://www.EuropaCantat.org)).

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#### // Ana María Raga

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# MUSIC FOR THE ENVIRONMENT: THE BALTIC SEA FESTIVAL

**What can we as musicians do to change the climate? This might seem to be a ludicrous question at first, but let's consider it: What could be less damaging for nature than a song? If not culture, what can we consume without leaving traces?**

Many composers and musicians are aware of the way they can spread a message with their music. Everyday, more and more people use music to promote a 'green' purpose. The Baltic Sea Festival was an 'early bird' and has already celebrated 10 years of creating music for the environment.

Due to its position – amid well-populated countries where there is a scarce freshwater supply – the Baltic Sea has become one of the most polluted in the world. Industry, agriculture and fishing have made the Baltic Sea an unfriendly place for its inhabitants. In 1999, the idea of the Baltic Sea Festival was born when Esa-Pekka Salonen, Valery Gergiev and Michael Tydén met in St Petersburg. The idea was of an event that combined classical music with the idea of fostering community spirit among the Baltic countries; focusing in particular on the sensitive environment of the Baltic Sea. WWF, formerly known as the World Wildlife Fund, has been involved in the festival plans since 2002.

★

Esa-Pekka Salonen, Artistic Director, conductor and composer (ES):  
*Victoria Liedbergius (VL): Is it true that the idea of the festival was born when you went to swim with your children in the Finnish Gulf?*

ES: I had two main thoughts before starting the festival. The first was to realize an old idea about creating a festival involving the countries surrounding the Baltic Sea. That, and the fact that at the end of the 1990s, the political conditions were right. At that time, the state of the Baltic Sea had worsened dramatically. One summer, it was so bad that I couldn't swim with my children in the Finnish Gulf. As children do, they started asking questions and I did my best to explain the problems of industrial discharge and agriculture. In the end, they said, "But that has to be illegal. Isn't this something for the police?" When thinking about it afterwards, I realised that, of course, it should be! However, it's difficult when there are so different political interests. The same year, I conducted a concert in St Petersburg and met Valery Gergiev and Michael Tydén. We talked at the post-concert reception and agreed that it was time to start a festival like this. Soon after, we got in touch with WWF and Silja Line, and that's how it all got going.

*VL: How did you choose the musical focus? Did you want to concentrate on music only from the region?*

ES: To have only music from the Baltic Sea region would be a bit boring in the long run, and I didn't want to limit the choice of music. What we did aim for was to make the festival a platform for musi-

cians around the Baltic Sea, and to show the depth and breadth of musical life that exists there.

*VL: How can musicians and music affect the environment?*

ES: The first and most important step is to create a dialogue and an interest in the environment. It took quite a long time before the catastrophic situation of the environment became well known. It wasn't until the woods in the south of Sweden became badly damaged and many people were directly affected that environmental issues were seriously discussed.





Music is a perfect way to make the environmental situation visible to governments and to draw attention to the issue. We can communicate through music in an apolitical, innocuous way. One of the most important things has been that high-profile musicians have shown commitment - like Valery Gergiev, who has a big influence in Russia. That is very valuable. Also, all the spectators who come show their support through their attendance.

The situation is already changing. When we started the festival, only a few well-informed persons understood the situation. Now, there is more debate and a bigger common interest in the issue. Of course, the long-term work is also very important: If we implement all possible preventative measures now, we will hopefully see results in 20, 30 or even 40 years. We have to think of the next generation already. My generation has not done a very good job of this, and has caused a great deal of damage instead, not wanting to face the truth.

★

Siv Persson, WWF (SP):

*VL: How did your collaboration with the Baltic Sea Festival start, and how exactly are you working together?*

SP: The collaboration started by coincidence. The year before the first festival took place, Esa-Pekka held a press conference and announced the initiative. I found a small note about it in the newspaper and contacted them right away. My suggestion to include the environment and WWF was immediately taken up! Since then, we have planned

the annual festival together, although they are responsible for organising all the musical content.

*VL: In what way does WWF work for the Baltic Sea?*

SP: All the WWF offices around the Baltic Sea have a common agenda for what has to be done: stop eutrophication, set up more marine reserves, stop illegal fishing and over-fishing, make shipping sustainable in light of the environment, etc. If we can convince the politicians and move from debate to action, including EU decisions and laws, we will be able to change the situation (but it will take a long time!).

*VL: How do you think music and arts can affect the environment and vice versa?*

SP: The concerts bring together musicians from different countries around the sea and they can get to know each other and understand each other's differences. It is quite similar with the environment. Appreciating the environment is the same as appreciating music: it gives people new experiences and feelings. You learn to see, hear and appreciate different aspects of life.

*VL: Do you find that people in the Baltic Sea countries in general are concerned about the environment? Do you see any differences in country, gender, or age?*

SP: People living around the Baltic Sea are aware of the serious problems that it suffers from. However, it is quite different between the countries; the eastern side of the sea has not come as far as the western side in awareness. They have not had the economical foundations to include the environment in their planning (water filtration stations, for example). The Swedes and the Finns are much more aware of the damage and are working hard on rectifying the problems. Also, when it comes to the environment and support for the environmental issues, women are more active!

This is only one example of how art can support endeavors to limit global warming. On the Internet you can find an abundance of other festivals, organisations, activities and people who are passionate about the topic. The changes that can be made are not overwhelming measures that will show an immediate result, but they are indeed important. Creating an awareness of the impact you can have with your music and knowing that there are many other musicians working towards the same goal is a first step. Before singing or conducting your next concert, or composing your next piece, think twice about the power you have as a musician and how you can use it for the world's best interests.

► **Links:** [www.wwf.se](http://www.wwf.se)  
**Baltic Sea Festival:** more info on [www.sr.se](http://www.sr.se)

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Photo by EMC



# THE CULTURAL BRIDGE BETWEEN EUROPE AND ASIA

## MUSIC AND SOCIAL RESPONSIBILITY PROJECTS IN ISTANBUL EUROPEAN CAPITAL OF CULTURE 2010

Photo by Murat Akay

### Istanbul has been declared the European Capital of Culture 2010 along with Pécs (Hungary) and Essen (Germany)

When the European Commission announced in 2006 that Istanbul, as the bridge between Europe and Asia, would be a European Capital of Culture, many activities and projects that are currently in progress were launched. Various projects in the fields of music, stage and performing arts, visual arts, literature, film, urban culture and traditional arts are being run by the Istanbul 2010 European Capital of Culture Agency (ECOC). A range of activities aim to present the cultural life and evolution of Istanbul, with its unique geographical location and a cultural heritage that goes back thousands of years, shaping the cultural life of today. There is a significant emphasis on social responsibility in the music, stage and performing arts and educational projects.

An approach to social responsibility is highlighted as part of the common objectives for the music projects. The ECOC describes the main areas of responsibility, under the heading of *The City and its People*, as follows: "Improving urban awareness and the sense of belonging to Istanbul; encouraging the participation of local people; expanding the arts all through the city". There were a wide range of warm-up activities prior to 2010.

Some of the projects have the notion of social responsibility at their core and are summarized below. One that was introduced in the summer of 2008 is called *On the Way to 2010*. This project aims to encourage the people of Istanbul to participate in free open-air concerts in various districts of the city and will continue until the summer of 2010.

*Lives Touched by Music* is another such project that includes workshops, involving music teachers and professional musicians. Commentated concerts involving music teachers and students will also be organised. Istanbul's classical music concert audience is not unfamiliar with this type of concert series, but the idea is to address not only students and teachers and to be more systematic. There will be similar visual arts projects in 2010.

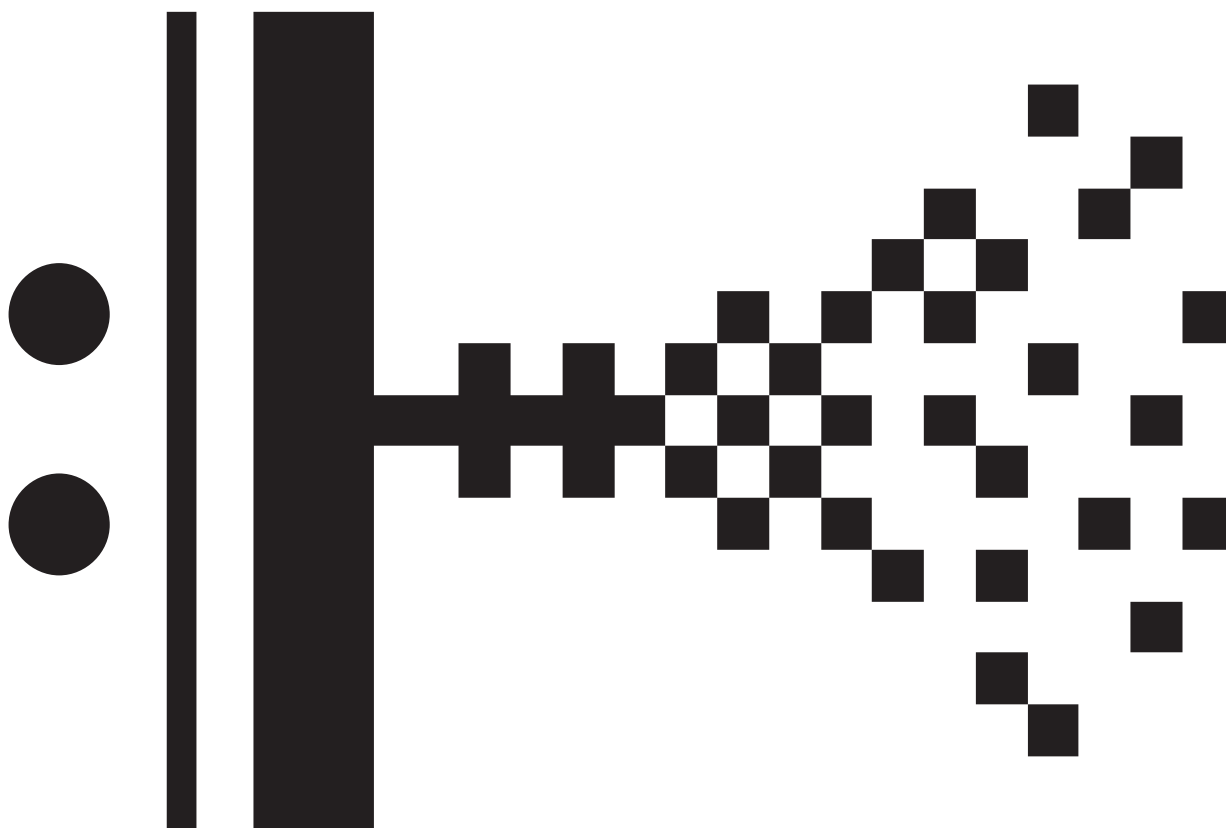
Another project is called *2010 in Schools*. Its aim is to support musical production and is designed to encourage teachers and schools, as well as producers in music, stage and the performing arts to participate in the Istanbul 2010 process. *How the Music Talks* is a project that has been devised with the same theme. Its ambition is to introduce Western-style polyphonic classical music to children, in order to broaden their cultural wealth and approximately 1500 children from various Istanbul primary schools will attend live classical performances as part of it.

It is clear that young people are the target of most of the social responsibility projects of 2010 Istanbul European Capital of Culture. The main aim of the theatre and performance art projects is to embrace children and help them to express themselves through theatre, dance and performance. Within this context, Istanbul's *International Theatre Festival Embraces Youth*, a festival organisation that targets young people, has an important role to play. It aims to educate younger generations about art and open up new avenues for them.

The activities, which are already underway or planned as part of 2010 Istanbul Cultural Capital of Europe, definitely contribute greatly to Istanbul's cultural life. The number of project proposals is gradually increasing, as are new funding opportunities. Therefore, the number of social responsibility projects is also expected to increase. However, the most important thing is to introduce longstanding projects, rather than temporary ones that only cover 2010, and thus provide a significant boost to continual cultural development.

► For more information about 2010 Istanbul Projects see the web page [www.istanbul2010.org](http://www.istanbul2010.org)

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## CULTURAL BLOGGERS IN EUROPE

**Since 2006, LabforCulture has collated thousands of resources on the theme of cross border cultural content and also has built up features which allow the online community to add to the overall bank of content on the site.**

Also, we regularly invite partners and contributors to give perspectives on issues affecting the sector, as well as producing content within the team and with our international and multi-lingual team of editors. Features include in-depth mapping of regions within Europe, examining various timely cultural topics in the “Research in focus” and producing specific interactive projects. The recently published Research in focus feature is an example of this, with a series of interviews of “Cultural bloggers in Europe”, bringing together a diverse range of voices from the cultural blogging community.

The question of how people are using technology and digital tools in the cultural sector is a key focus of LabforCulture and therefore we wanted to investigate what motivates these bloggers to give up their time and publish their opinions on cultural matters via blogs. Blogging has evolved significantly in the past ten years. The initial blog was commonly a personal, individual voice on a specific topic which has now moved into a wide variety of content and styles. Some blogs present themselves as still close to the original model of one person commenting and sharing a passion, however more and more, we are seeing a repository of content with articles, group blogs, blog roles and links to amplify the overall content message. Indeed many thought the blog would die as new technologies such as Twitter and Facebook have emerged. But it seems, whilst we are keen to know who is doing what on a very regular basis, we still return to the individual in-depth ‘opinion’ piece.

Blogs also give the viewer/reader/commentator a variety of opportunities in the role they play, as you can edit, comment and

observe, with the medium allowing for a real mix of media options, such as external links, music videos and videos, podcasts and photos. How delicious for us! Indeed successful blogs create a returning readership/community and can significantly add to the volume of traffic coming to a site. The latter point links also to the financing model of a blog, which is one of the questions presented in the interviews to the bloggers.

LabforCulture asked Annette Wolfsberger, a Producer, Project Manager and Researcher in the fields of media arts, contemporary & popular culture, and currently a Project Manager at Virtueel Platform (the Dutch sector institute for e-culture), to scour the European cultural blogging scene and report back. The interviews she carried out have been published throughout 2009 and will culminate in a downloadable publication on LabforCulture in spring 2010.

In the interviews you can see several common themes; how does it affect their network and what kind of conclusions can be taken from their experiences and approach to blogging. The cultural bloggers also provide a revealing and new insight on online communication and self-publishing. The bloggers are testing finance models, marketing schemes and managing unique product markets, in many cases as 5 to 9ers rather than 9 to 5ers.

For this out of the ordinary research in an established and emerging scene go to [www.labforculture.org](http://www.labforculture.org) and read the “Cultural blogging in Europe” series online, soon available as a downloadable publication.

// **Nicola Mullenger**  
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## Excerpt from the interview with Marco Mancuso (Digicult):

Annette Wolfsberger (AW): Are your readers, or is your community, actively contributing to your blog?

Marco Mancuso: (MM) Digicult and DigiMag are not perceived as open platforms, but as cultural and journalistic tools. So when people arrive on the websites and take the information and inputs they need, they might comment a bit, and they are active in discussing items in various degrees. At the same time, our community is very active in a more 'private' way: they write to me, they speak with me, they suggest items or put themselves forward to contribute to the magazine, by email or by using social networking tools.

AW: Do you think there are far less blogs about media/visual arts compared to, for example, blogs for popular music or film?

MM: It's not that there are no blogs about new media art or visual arts. A blog like We Make Money Not Art is a perfect example. There are various specific examples of media/visual arts blogs that cover specific interests. Let's think about all the blogs that have grown out of the Generator X, Marius Watz's group of blogs about generative art forms, which are focused on visual and graphic issues, or think about some other blogs about audiovisuals, experimental cinematic art forms, or some others about visualisation of complex data, like Visual Complexity by Manuel Lima for example. Other examples are Pixelsumo, the blog of Chris O'Shea; workshop.evolutionzone.com, by Marius Watz; and Information Aesthetics by Andrew Vande Moere. Of course, many other online resources related to visual arts and new media arts are not proper blogs, but are something hybrid, like a mix of blogs and journalistic platforms. And they are made by a small group of people, academics, researchers, art critics, speaking about

'new' forms of art and culture for an elite; critics, curators, journalists, intellectuals and art lovers, open-minded people or tech addicts. In other words: a small community. A community, of course, that is growing bigger and bigger, as you can observe every year if you join the main festivals/happenings like Transmediale or Ars Electronica. So we cannot consider new media art as something popular, like a 'pop' form of art, even if it's becoming more and more popular.

Less popular at least than music... How can we compare that to music? Come on, music is one the most popular forms of art and expression that we know: there are so many different kinds of music; music is everywhere and everyone listens to music. In other words, there are thousands of people who speak about music on their blogs, share their music, their opinions, buy and sell music through web platforms. And their potential audience is enormous, much bigger than the audience following new media art or visual arts.

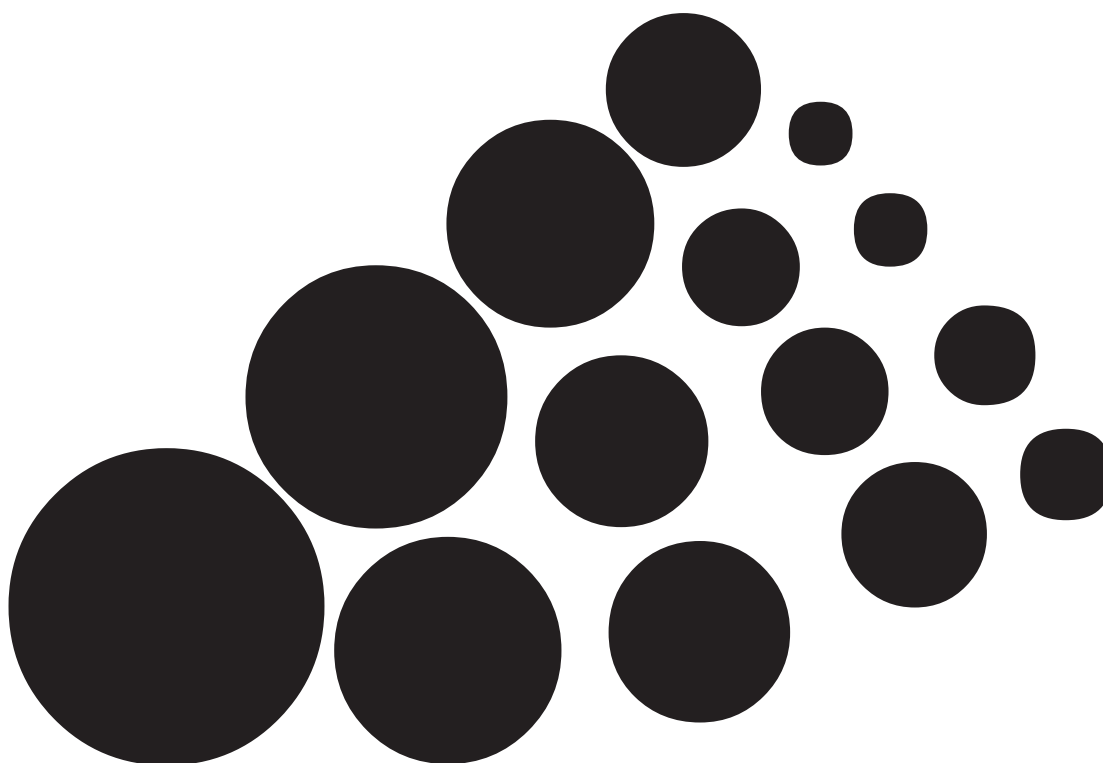
AW: What do you consider is the role of blogging in the cultural sector? Is it complementary or an alternative to print-publishing, and a (rather) new way of dissemination? In other words, why do you blog?

MM: What a good question! Mmmmmh, it's not so easy to answer. I opened Digicult on the web, so I became a blogger – or a web editor if you prefer – mainly for two reasons: first of all because of the big potential of the Web to be democratic and perfectly suited to spread culture and to reach a wide range and number of people worldwide. Secondly, because of the financial implications: the Internet is the only democratic and economic place in which you can open a blog or a journalistic/critical platform and magazine and remain independent!!! I run Digicult on something like 50 € per year and everything is on my hard disk and on a web server. The only expenses are my energy, my time, my knowledge, and the expertise of people belonging to the Digicult Network of course.

I consider blogging or web journalism and critique the present and the future of critical and independent information: it is today, and will be in the future, one of the most important voices in the cultural sector. Not only in new media art and culture, of course! I do not agree with people who consider blogging as a lower form of journalism, critique and information, compared to big editorial, cultural and entertainment groups: first of all, because blogs will always be an alternative form of culture and information, really free from economic or political links (and you have these kinds of links also in arts and culture, oooh, you can swear it). Secondly because a larger group of freelancers, independent journalists, independent critics, independent professionals will shift their activities to the Internet, understanding its potential of networking, sharing, following, reporting, and being independent, answering only to their creativity, instinct and community.

You may read the whole interview at <http://www.labforculture.org/en/resources-for-research/contents/research-in-focus/cultural-blogging-in-europe>






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# CULTURAL DIVERSITY:

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## A FOUNDATION FOR EUROPEAN UNITY

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**The coming into effect of the Lisbon Treaty and the events around the appointment of the European Commission offer a clear indication of the direction Europe is taking – towards a Europe of diversity.**

The fortification of the parliamentary level marks the beginning of a development that aims for the European Parliament and Commission to have an equal weighting. In the mid and long-term perspectives, the ensuing greater diversity of opinion and differentiation of opinion-forming processes offer an opportunity for the plural self-perception of a European identity, with the self being part of a greater community.

The speed and intensity of this process will depend significantly on the extent to which the self-determination of cultural expressions is enabled and nurtured. We are far from a point where education and culture are accessible to each citizen, regardless of ethnic and social background – something that should be a matter of course for a humane society. Cultural participation, however, is a prerequisite for recognising oneself in the other and the other in oneself. Cultural participation is a prerequisite for strengthening the self and recognising and learning to appreciate the other. Cultural participation is a prerequisite for giving cultural diversity space. Cultural participation is nothing less than a human right, which gives humane societies the chance to develop.

The richness of cultural diversity – founded in history and laid out structurally – is becoming a rare good in these days of globalisation and increasing genetically-manipulated monoculture. Yet, it offers the only chance for a Europe that is unified by diversity. Europe is more than the sum of its cultural identities. This plus is characterised decisively by our self-perception, by the way in which we communicate with each other. This is why the term intercultural dialogue – as opposed to the mistaken path of multiculturalism – has made its mark, in particular in the media and the political realm.

### **The self and the other**

Intercultural dialogue describes a container thought, which corresponds to Herder's spherical model approach. However, the dialogue *between* cultures has not taken place, even from a historical point of view – with the exception of autocratic societal systems.

*Encounters* against a backdrop of cultural trends have been and are the basis of the changes in cultural experience – encounters that help make visible the self in the other and the other in the self. Therefore, self-perception is the central point of departure for trans-cultural communication at the level of encounter on experiencing the other. In this way, the other can be described as something that is (still) unfamiliar, or familiar, but not (yet) quite the part of (one)self. At any time, the self reflects an image of its own conscious self.

The permanent process of fusing the self with the other and the other with the self is strongly dependent in its intensity on the basic conditions of daily experience and the influences that prevail – especially during the first and most sustainable formative stages of life, until the age of 13. This process in experience and communication with the environment ‘automatically’ takes place at the level of encounter – this is especially visible among new-borns and toddlers – but in later life it can become increasingly directed by (media) manipulation or power interests and thus become narrower.

### I and You

In the cocooning phase that has been observable for some years in many societies, triggers for this include the increase in global challenges such as climate change, the fact that people are drifting apart in social terms and the unsatisfactory mastering of aggression. The retreat into the ‘I’ focuses the view more on the ‘we’ and morphs it into a view on the ‘you’. Thus, openness and curiosity towards the other disappear to such an extent the self can seemingly live separately from the other, or even that the other can be perceived as a threat. If one looks at the issue of worldwide migration, it is clear that the diversity of cultures in one country is often not seen as richness. The attempt to assert ‘integration’ through intercultural dialogue has arisen from this development in perception. It is already clear that these efforts will come to a dead end because the two container positions YOU and I do not communicate on the open platform of encounters without preconditions.

### Freedom and responsibility

To begin with, diversity is a quality in itself because it is a significant indicator of the balance between the individual and a community of values – a community of values in which the freedom of the individual is inextricably connected with the responsibility of creation.

If an individual’s possibilities of development are restricted only to strengthening his/her own cultural identity in the best possible way, the balance between freedom and responsibility wavers. So much potential falls by the wayside because it was not recognised or nurtured.

The agreement that cultural education and cultural self-development are an essential and life-long component of being human that is articulated on Sundays beyond all group interests, becomes absurd on Mondays when decision-making-levels that set the course for action favour other priorities. This schizophrenia between Sunday sermons and Monday action has, despite many promising drops in the ocean, not been solved – in part because long-term investments in continuous cultural education have been cut back for years. The ‘projectitis’ that has taken hold of the field of arts education can be blamed on the ‘eventisation’ of social life and functions as no more than a band-aid on the festering wound created by the lack of education and cultural policy.

Right now, the crises that have emerged so densely offers the chance to rethink and reset priorities. Investments into the groundwork for developing possibilities for culture have to take place with very different dimensions from those about which we are talking today. One pillar of argumentation is offered by the benefits for our society that would ensue; the other – to promote art for art’s sake and that the notion that cultural development is directly connected to human existence – is currently underdeveloped in our utilitarian societies.

### Diversity and globalisation

All over the world, we can note a daily loss of diversity – in nature where there are fewer and fewer species and in cultural expressions,

such as the disappearance of languages. This development reinforces the negative impact of globalisation and puts the opportunities that it offers on the backburner. Opportunities that are especially related to the perception of contexts. Opportunities that result from technological developments. These opportunities are also in question, for example, because of continuous digitalisation and the ensuing changes in how we think and behave and the fact that the challenges of the digital age are too often exclusively seen in terms of technological questions and those of authors’ rights. These opportunities are undermined by the fact that the wrong priorities are set at different societal decision-making levels in terms of the cultural development of an individual.

In this process of globalisation, with its risks and opportunities, cultural diversity has grown to a size that is no longer negotiable: over 100 states and communities of states have ratified the ‘UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions’, including the Federal Republic of Germany and the European Union. However, the extent to which the actual impact of this legally-binding convention can develop from being an appeal to becoming a political and legally-significant negotiating instrument still needs to be put to a practical test. Only when the process of cultural and educational overexploitation is reversed and the connected impoverishment of cultural diversity becomes perceptible for individuals on the spot will there be a chance for transcultural communication.

### Cultural diversity and transcultural communication

Cultural diversity is the main condition for recognising and understanding the self and the other. Without cultural diversity transcultural communication is not imaginable – or only in a limited way – because the conditions for the coming about, maintenance and further development of diversity require an awareness of the self and the other. Why should two clones communicate with one another?

With its three main pillars, the UNESCO Convention on Cultural Diversity covers the significant elements of trans-cultural communication – the protection and promotion of:

- a) cultural heritage
- b) contemporary cultural expressions (regardless of style, including familiar youth cultures)
- c) the cultures of other countries

Each of these three elements belongs in equal measure to the idea of cultural diversity. The narrowing down of the third pillar because of the media in particular once again highlights the problem of container-oriented communication.

The fight for adequate basic conditions so individuals and society can experience cultural diversity involves an awareness of the value of creativity and the significance of cultural diversity for almost all fields of human (co-)existence. Awareness as a prerequisite for resetting priorities and creating resources for their implementation. Therefore, much closer communication is also needed with the umbrella associations of migrant organisations at a national, as well as European, level. Cultural and music policy that carries out its work in this socio-political context can also contribute to putting encounters at the centre of human co-existence. In this way, cultural policy is social policy and thus part of national domestic policies as well as foreign cultural policies.

► The German version of the article is available at [www.emc-imc.org](http://www.emc-imc.org)

// **Christian Höppner**

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# EUROPE 2020: A NEW STRATEGY FOR THE NEXT 10 YEARS

After a consultation process that was launched in November 2009, European Commission President Jose Manuel Barroso unveiled the new EU strategy on 3 March 2010.

The Europe 2020 strategy will replace the failed Lisbon Strategy for Growth and Jobs that was introduced in 2000 and aimed to make the EU “the most dynamic and competitive knowledge-based economy in the world [...] with more and better jobs and greater social cohesion, and respect for the environment by 2010”. A striking difference with the Europe 2020 strategy is that the EU no longer aims to become the world’s leading economy.

The new EU strategy comes at a time when Europe and the world is suffering from an economic crisis that has led to a deep recession. With its new strategy, the EU sets the priority on smart, sustainable and inclusive growth. The strategy sets out five precise goals that the member states are to achieve by the year 2020.

- 75% of the population aged 20-64 should be employed
- 3% of the EU’s GDP should be invested in R&D (Research and Development)
- The 20/20/20 climate/energy targets should be met: i.e. 20% cut in CO2 emissions compared to 1990  
20% rise in the share of renewable energy sources  
20% fall of energy consumption
- The share of early school leavers should be under 10% and at least 40% of the younger generation should have a tertiary degree
- 20 million fewer people should be at risk of poverty

To achieve these goals, the EU has put forward seven so-called flagship initiatives. One of these flagship initiatives is “Youth on the move” to enhance the education system and facilitate access to the labour market; another initiative, the “European platform against poverty”, aims for a wide share of the benefits of growth and jobs. The European Union will only suggest that member states implement the measures and no sanctions will be imposed if they do not follow the proposals.

Despite the fact that culture – let alone music – is not mentioned in the strategy, or precisely because of this fact, the EMC considers it important to demonstrate that music plays an important role in the achievement of the above-mentioned aims. The EMC participated in a consultation process launched by the EU Commission three months before the strategy was published. It will continue to advocate for the role of music in the development of European societies: Investing in music and other art forms also means investing in the future.

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#### ► Links/References

- You will find all relevant documents (such as the Europe 2020 strategy document, the evaluation of the Lisbon agenda, the overview of the responses) on the EU website on the Europe 2020 strategy:
- <http://ec.europa.eu/eu2020/>

## The EMC’s reaction to the EU 2020 consultation

The protection and promotion of cultural and musical diversity are the main objectives of the European Music Council and therefore we examined the EU 2020 strategy with regard to these issues. Europe’s biggest asset is the diversity of its members with their varied knowledge that is a huge source for innovation and inclusion. Music, the arts and culture address major challenges, such as social exclusion, integration and ageing, while at the same time fostering the necessary innovative culture that is needed for a sustainable and innovative knowledge economy and society.

The EMC very much welcomes the fact that the EU 2020 strategy values the importance of education and research for a knowledge-based society that is the “engine for sustainable growth”. In the consultation paper handed to the EU, the EMC emphasises that arts and **music education** play a vital role in the education circuit and that it is important to acknowledge lifelong learning for professional and personal reasons.

The EMC paper also stresses the fact that **cultural and artistic production are a resource for creativity and innovation** and as a consequence artists and other cultural professionals should be given sufficient means to participate in the development of a creative Europe.

A well-functioning and **fair intellectual property rights system** should ensure a diversity of expressions as well as stimulate innovation and artistic creation.

The importance of music and other art forms for the **development of European societies** was highlighted in the EMC contribution for the fact that they carry values of respect, tolerance, and solidarity and also support the social inclusion of migrant and minority cultures, and that they thus contribute to a peaceful co-existence in a culturally-diverse Europe.

Finally, the EMC paper maintains that the arts and culture need a supportive operating environment especially in the fields of mobility, employment and social protection, intellectual property, funding schemes and in integration, social and economic policies. **Support for the arts and culture** should be considered as contributing to the development of democratic, open and inclusive societies. This should be reflected in the EU’s budgetary policies.

- [http://europa.eu/scadplus/glossary/lisbon\\_strategy\\_en.htm](http://europa.eu/scadplus/glossary/lisbon_strategy_en.htm)
- EMC contribution to the EU 2020 consultation: [www.emc-imc.org/fileadmin/user\\_upload/Cultural\\_Policy/EU2020consultation\\_EMC.pdf](http://www.emc-imc.org/fileadmin/user_upload/Cultural_Policy/EU2020consultation_EMC.pdf)
- Culture Action Europe Contribution to the EU 2020 consultation: <http://www.cultureactioneurope.org/images/stories/advocatepdf/caes%20contribution%20to%20the%20eu%202020%20consultation.pdf>

# UNESCO'S FUTURE ACTION IN THE FIELD OF CULTURE

The 35<sup>th</sup> General Conference of UNESCO, held in October 2009 in Paris, adopted its programme and budget for the next biennium 2010–2011. This article aims to present the main lines of UNESCO's future action in the field of culture, whilst highlighting those aspects that are of relevance to an NGO working in the field of music.

UNESCO will organise its activities in the cultural field around the two biennial priorities outlined below – the main objective being to direct all action towards mainstreaming culture and development throughout the various components of the programme, from world heritage to intangible and movable cultural heritage, and from heritage to cultural industries and crafts.

Under the first biennial sectoral priority, "Protecting, safeguarding and managing the tangible and intangible heritage", the strategy and action will aim to highlight the role of heritage in helping to achieve concurrently sustainable development and social cohesion. The UNESCO text underlines the fact that due to budgetary constraints, and in light of the request for increased coherence among the responsibilities between field offices and headquarters, as well as the concomitant obligation to implement the normative instruments enshrined in UNESCO's Conventions, the Paris headquarters will concentrate on discharging statutory functions of respective governing bodies of the conventions, while field offices will deploy efforts towards policy development, capacity-building and benchmarking functions. We shall follow the application of this policy with great interest!

The second biennial sectoral priority "Promoting the diversity of cultural expressions and the dialogue of cultures with a view to fostering a culture of peace" will focus on mainstreaming the principles of cultural diversity and intercultural dialogue into national development policies as indispensable conditions for social cohesion, development and peace. UNESCO will reinforce and expand efforts to integrate culture into national development strategies, notably through joint programming exercises and modalities in the context of United Nations Country Teams (UNCTs).

A new element in this kind of document, and which deserves our full attention, is an analysis of the challenges that the Culture Sector will face during the biennium. The first challenge concerns the increasing imbalance between its regular programme resources and extrabudgetary funding. (Regular resources come from compulsory contributions paid by Member States whereas extrabudgetary funds are any other funds received by UNESCO for the implementation of programmes and projects.) The UNESCO text reads: "In this context, the latter has considerably and laudably increased over the past years to support, in particular, the integration of the cultural dimension into development policies and strategies at the national level and into UNCT joint programming exercises. Yet, it is necessary to point out that so far an insufficient amount of extrabudgetary resources has been

received for UNESCO's Conventions – the effective operationalisation of which rests entirely on the voluntary good will of individual State Parties that have adopted and ratified these Conventions. If the International Assistance Funds related to the 1972, 2003 and 2005 Conventions do not receive adequate voluntary contributions, their concomitant implementation – one of the key priorities for the biennium – especially their effective functioning at the grass-roots level, will be jeopardised." A clear appeal to Member States and potential donors...

The second challenge identified in the document pertains to action at country level, especially in the context of joint country programming exercises of UNCTs, which will essentially focus on policy-related advocacy for the implementation of the Culture

Conventions and the integration of the cultural dimension into national development policies. "Considerable

**»If the International Assistance Funds do not receive adequate voluntary contributions, their implementation at the grass-roots level, will be jeopardised.«**

efforts have been deployed in past biennia to promote the integration of culture into national and international development frameworks, notably by allocating additional financial and human support to select countries engaged in joint programming exercises and devising operational tools for this purpose. The challenge ahead is to build upon these efforts during the implementation phase at country level with a rapidly growing number of countries engaged in the preparation of UNDAFs during the biennium."

The two overall priorities for UNESCO action are Africa and Gender equality. UNESCO will provide special assistance to the African continent to enhance the implementation of the Conventions in the field of culture, notably the 1972<sup>1</sup>, 2003<sup>2</sup> and 2005<sup>3</sup> Conventions. Emphasis will be placed on a selected number of subregional priority areas with a view to increasing their impact and visibility. In the field of cultural and creative industries, policy advice and capacity-building will be strengthened to foster the emergence of local, viable markets and to enhance access to international networks – notably in the music, craft and textile industry sectors.

From the proposed action in favour of gender equality, we uphold the recognition of women as principal bearers of intangible cultural heritage and hence crucial actors of the transmission of knowledge and know-how, as well as of the women's role in interreligious dialogue, for conflict resolution and reconciliation in Africa. UNESCO's action

1 Convention concerning the Protection of the World Cultural and Natural Heritage 1972: [http://portal.unesco.org/en/ev.php-URL\\_ID=13055&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=13055&URL_DO=DO_TOPIC&URL_SECTION=201.html)

2 Convention for the Safeguarding of the Intangible Cultural Heritage 2003: [http://portal.unesco.org/en/ev.php-URL\\_ID=17716&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=17716&URL_DO=DO_TOPIC&URL_SECTION=201.html)

3 Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005: [http://portal.unesco.org/en/ev.php-URL\\_ID=31038&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=31038&URL_DO=DO_TOPIC&URL_SECTION=201.html)



*The project Wag the City in Malmö*

Photo by Spiritus Mundi

will promote the place, role and participation of women in society and in the development of culture, while fully respecting the principle of gender equality.

Let's have a closer look at UNESCO's action lines that are likely to have an impact on the music field.

#### **a) in relation to safeguarding living heritage (2003 Convention)**

UNESCO will ensure a smooth start to the implementation of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, in particular through the development of the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, the Representative List of the Intangible Cultural Heritage of Humanity and the register of programmes pursuant to the Operational Directives. UNESCO will coordinate the consultation process and requests for assistance made under the Intangible Cultural Heritage Fund, with particular attention paid to developing countries, in particular in Africa.

UNESCO aims to promote better protection and transmission of intangible heritage, in particular by assisting Member States through policy advice, capacity-building for the identification of the intangible cultural heritage – with a special emphasis on endangered languages – through the promotion of identification and safeguarding measures, and the gathering, analysis and dissemination of good practices in this respect.

In particular, UNESCO has a commitment to launch and develop communication activities through appropriate partnerships in order to ensure that intangible heritage is understood, known and appreciated, by young people especially, through formal and informal education systems and the new communication media.

#### **b) in relation to promoting the diversity of cultural expressions and the dialogue of cultures**

UNESCO will ensure the effective implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, through the continuation of the preparation of operational guidelines, the smooth functioning of its operational mechanisms and the following up of requests for international assistance under the International Fund for Cultural Diversity in particular.

With regard to the development of creative industries, UNESCO will promote North-South, South-South and North-South-South

public-private partnerships through capacity-building, monitoring and support to regional and subregional integration initiatives. However, it seems this action will be carried out only in the areas of the book industry, translation, crafts and design as these are the fields where UNESCO has gained significant expertise over the past few years. The wish to organise, on a yearly basis, the Forum on Culture and the Cultural Industries is acknowledged – but it is only possible to do so if sufficient extrabudgetary resources are available.

UNESCO will offer assistance to Member States in the implementation of the Revised International Framework for Cultural Statistics produced in cooperation with the UNESCO Institute for Statistics (UIS) and national statistical institutes.

Lastly, UNESCO will encourage initiatives designed to develop arts education at national levels with a view to promote quality education as a means of enhancing the cognitive and creative capacities of the individual, and organise the Second World Conference on Arts Education, to be held in Seoul in 2010.

#### **c) in relation to integrating intercultural dialogue and cultural diversity into national policies**

UNESCO will expand the integration of culture into national development policies and regional processes, in particular in Africa and the LDCs (Least Developed Countries) – including through the “Delivering as One” approach for the Common Country Assessment/ United Nations Development Assistance Frameworks, poverty reduction strategies, the implementation of the UNDP/Spain MDG Achievement Fund projects, and other modalities, notably through policy advice, capacity building, identification of good practices, skill transfer and the application of tools, such as the cultural diversity programming lens.

UNESCO undertakes to consolidate efforts to promote intercultural dialogue, in particular in the context of the cooperation with the Alliance of Civilizations and of UNESCO's leading role in the International Year for the Rapprochement of Cultures (2010), as well as through programmes for indigenous peoples, the building of intercultural skills, and the creation of new spaces that involve youth and women.

UNESCO will continue supporting and/or engaging in national and regional cultural policy processes, notably by providing advice, developing training tools and building the capacity of policy-makers, programmers and leading actors with responsibilities in the area of culture and innovative cultural policy formulation, especially in Africa and Latin America and the Caribbean.

#### **And finally, some figures...**

The regular budget allocated to the Culture Sector for the 2010-2011 biennium amounts to \$17,201,000 for activity costs, and \$36,548,700 for staff costs. Some 55% of the regular budget is earmarked for the above-mentioned three action lines (a-c).

34 % of the total Culture Sector budget will be decentralised to field offices, with Africa getting the biggest share. It is estimated that the Culture sector will also benefit from extrabudgetary funds in the amount of \$71,376,700.

The above-mentioned action lines will receive 43% of these funds. Under their Framework Agreement with UNESCO, cultural NGOs such as the International Music Council receive an activity-financing contract for \$45,000 for the biennium.

// **Silja Fischer**

Secretary General of the International Music Council





**EXTRA!**

# RECOMMENDATIONS

The three-year long ExTra! project was aimed at promoting the exchange of musical expression and also at triggering debate about the status quo in the promotion of cultural diversity in Europe.

One of the primary driving forces behind the ExTra! project was the strong belief that higher intercultural competence will contribute to a peaceful world. The ExTra! project strove to ensure that exchange between different cultural groups took place with the utmost sensitivity and respect.

The following recommendations have been developed within the context of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and the European Agenda for Culture in a Globalised World.

Don't hesitate to pass them on to your local and national institutions and to spread them through your networks. You will find them in digital format at [www.extra-project.eu](http://www.extra-project.eu).

### Fundamentals:

- ▶ Artistic expression is a human right. Access to culture must never be the preserve of a privileged social elite: Any elitist concept of culture has to be questioned. Young people from migrant backgrounds deserve particular attention, as they are at a higher risk of social exclusion.
- ▶ Nation states are a European reality. However, we have to be aware of the fact that the concept of nation state is challenged by migration, often functioning beyond and across national borders. The inclusion of cultural minorities in European societies partly originating from outside Europe could help overcome historically and socially rooted reasons for discrimination and racism.
- ▶ It is essential to respect the context in which traditional music is expressed: some musical traditions consist of highly complex rhythmical and tonal structures, created to be performed on stage for an attentive audience; other musical traditions are part of a day-to-day culture or street culture, have a participatory character and do not necessarily practice the idea of "performer" and "audience". Taken out of context, some traditions might lose their essence. A particular sensitivity is needed in order not to distort the transmission and the reception of the traditions or the community where they come from.

### Recommendations:

#### Education

- ▶ As artistic expression is a human right, arts education is as fundamental to basic school education as reading, writing and arithmetic, according to the UNESCO World Conference on Arts Education (Lisbon, March 2006). Music making and singing need to be seen as an integral part of any curriculum from nursery to secondary school. Cultural diversity has to be included in these curricula.
- ▶ Teaching and learning material need to reflect the cultural diversity of European societies.
- ▶ Music teachers and musical project leaders need to be trained for a culturally diverse reality.
- ▶ Cooperation between formal and non formal music education is essential for the acquisition of intercultural skills. The cultural scenes themselves offer a wide range of projects with integration aspects in popular and other music styles, which respond to the environment and context of different persons from various social backgrounds and all age groups.

#### Capacity Building

- ▶ Intercultural Competences are a prerequisite for the peaceful coexistence of diverse cultures in European societies, as well as for the strengthening of a European cultural identity. Musical diversity has to be acknowledged as an enriching reality and intercultural competences have to be acquired; we have to learn together - from each other - not just about each other.

### Cooperation

- ▶ Intercultural cooperation can only succeed if different sectors and different levels of government work together. Cooperation of civil society organisations among themselves, cooperation of political decision makers at local, national and European level, and cooperation between politicians and civil society is essential. It is vital to include ethnically and culturally mixed groups in cooperation initiatives.

### Mobility

- ▶ Mobility is the oxygen of culture and intercultural dialogue. Accessible visa regulations, transparent taxation and social insurance systems must be provided for cultural operators.

### Media

- ▶ A fair legal framework for the distribution and production of traditional music needs to be installed: it should respect the particularities for Internet distribution as well as for collective ownership, which is characteristic of some musical traditions.
- ▶ The media should strengthen their role as mediator and present the richness of various musical cultures.

### Intercultural Mainstreaming

- ▶ Aspects of intercultural exchange need to be respected in all political fields.

### Resources

- ▶ Financial as well as human resources needs to be installed to guarantee further sustainable development of cultural diversity and intercultural exchange:
- ▶ Significant data need to be collected about musical diversity in schools and about how migrants live and express their culture within their communities
- ▶ Mobility of artists and cultural operators is crucial for the development of intercultural competences and needs financial support
- ▶ Intercultural cooperation projects need sufficient funding
- ▶ Public funding shall enhance the plurality of music and musical expressions.

### // rj & sd

- ▶ For further reading:
  - EFMET recommendations, EMC, AEC and partners, 2004  
<http://www.emc-imc.org/cultural-policy/emc-statements/>
  - 2. Berliner Appell, German Music Council, 2006,  
<http://www.musikrat.de/index.php?id=1611>
  - MIX IT! Recommendations, European Music Council, 2006  
<http://www.emc-imc.org/events-conferences/earlier-events/events-2006/>
  - Rainbow Paper, Platform for Intercultural Europe, 2008  
<http://rainbowpaper.labforculture.org/signup/>
  - Visas/the discordant note: A White Paper on visa issues, Europe and artists' mobility, Freemuse, 2009  
<http://www.freemuse.org/sw30346.asp>
  - UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions, UNESCO, 2005  
<http://portal.unesco.org>
  - European Agenda for Culture in a Globalized World, EU, 2007  
<http://eur-lex.europa.eu>
  - UNESCO Road Map for Arts Education, UNESCO, 2006  
<http://portal.unesco.org>

# SINGING WITH A HANDICAP – AND WITHOUT

**In November 2009, the Youth Committee of Europa Cantat organised a workshop called ‘Singing with a handicap’.**

It was planned as a discussion forum on making music with disabled people and included a performance by a blind choir. However, it turned out to be totally differently – as soon as the performance had started, the audience completely forgot that the singers were blind; they were simply thrilled by the choir’s wonderful sound and quality. The Petko Staynov Academic Choir is a professional choir, supported by the Bulgarian Union of Singers. Some 80 percent of the singers are blind or visually-impaired, 50 percent are totally blind and a few singers have normal vision. They are all auditioned, excellent singers. How else do they differ from other choirs? They make scores with the notes and texts written in Braille and learn them by heart for the concerts. Petar Matev conducts the musicians with his hands and stands very close to them, using his voice and breathing to help, or tapping the rhythms with his feet.

The workshop is part of a series of events that Europa Cantat is a patron of and that is called ‘Hearts in Harmony’. The series started in 2006 with a Gala Concert at the Paris Convention Centre that brought together disabled and non-disabled singers. ‘Cœurs-en-Chœurs’ is organised by *A Coeur Joie*<sup>1</sup> in cooperation with French associations for the disabled.

This unique example, along with the belief that singing can facilitate the social inclusion of disabled young people has encouraged organisations in different countries to put on concerts, festivals and courses – bringing disabled and non-disabled people together.

In 2008, the Norwegian youth and children’s choir organisation ‘NoBU’ planned a weekend in Trondheim where hearing-impaired children, and others, sang together using sign-language.

**They were simply thrilled by the choir’s wonderful sound and quality.**

In 2010 and 2011, three further Hearts in Harmony events will take place as part of the ‘Uniting Youth in Song’<sup>2</sup> project, which receives funding from the cultural programme of the European Union.

From March 4<sup>th</sup> to 7<sup>th</sup> 2010, KÓTA<sup>3</sup> and the Europa Cantat Central-Eastern European Centre will organise a weekend in Budapest in cooperation with a school for visually-impaired children. There will be rehearsals, concerts, demonstrations, workshops, video and live performances, and a round table discussion. It will finish with a concert where blind or visually-impaired, as well as non-disabled children, from all over Hungary will take part.

In Barcelona, the children’s choir organisation SCIC<sup>4</sup> and the Mediterranean Centre for Choral Music will work with ONCE<sup>5</sup> and other organisations for the disabled, to prepare an event called *Cors amb Cor* (choirs with heart). In February 2010, they will organise a conference discussing how to better integrate disabled singers into the region’s choirs and on May 15<sup>th</sup> 2010 SCIC member choirs and disabled singers will perform in a concert at Barcelona’s *L’Auditori*.

In Örebro in 2011 the Swedish International Centre for Choral Music – SWICCO will join with different organisations for another Hearts in Harmony event focused on children with hearing difficulties. Further Hearts in Harmony events are planned for 2012 (in Flanders, Belgium) and beyond.

With Hearts in Harmony, Europa Cantat and the choral world hope to promote better inclusion of disabled singers, not only during the EU Year for Combating Poverty and Social Exclusion, but far beyond it too.

// **Sonja Greiner**

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- 1 French choir organisation
- 2 The Hearts in Harmony events 2010 and 2011 are part of “Uniting Youth in Song”, a project coordinated by Länsmusik in Örebro (Sweden) in cooperation with FENIARCO (Italy), SCIC (Catalonia, Spain), the KÓTA (Hungary), the festival EUROPA CANTAT Utrecht (the Netherlands) and Europa Cantat in Bonn (Germany). This project has been selected as part of the European Union programme “Culture 2007–2013”.
- 3 Association of Hungarian Choirs and Orchestras
- 4 Catalan Association of Children’s Choirs
- 5 Spanish National Blind organisation



*Cœurs-en-Chœurs rehearsal weekend in France 2009*

Photo by Kristin Daehlie



# MUSIC COMPETITIONS: NOT JUST FOR THE ELITE!



A participant of the Menuhin Competition working with local school children.

Photo by Jan Ketz

**Music competitions are often perceived as focusing solely on high achievement and as being the reserve of the privileged.**

This is far from the truth and competition organisers are increasingly aware of their responsibility to involve young people from as many different social backgrounds as possible in music making. This is actively encouraged and facilitated by the European Union of Music Competitions for Youth (EMCY), a network of about 60 music competitions for young people throughout Europe.

The role of music competitions in national educational structures was an important discussion topic at the EMCY's conference for national youth music competitions in Barcelona in June 2009. These competitions, which focus on raising musical standards and encouraging more young people *within* a country to make music, often place a significant emphasis on chamber music, encouraging musicians to work together and thus actively facilitating social interaction. Classical music is often regarded as elitist and inaccessible but music competitions prove to young people, and thus to the future of our society, that this is not the case.

It is, however, also important for competitions to adapt to current demands and many are thus opening up and incorporating other musical styles. Young pop, rock and jazz musicians in countries such as Austria, France and Germany already have the opportunity to test their skills and meet other like-minded people in regional and national competitions. Others are following suit, and the organisers

of the International Charles Hennen Concours for Chamber Music in Heerlen, Netherlands, are involved in crossover projects that pair break-dance with classical music, for example. Such initiatives bring together a wide range of people from different backgrounds and provide concrete examples of how they can collaborate and find common ground. Incorporating the *bağlama*, a traditional Turkish instrument, into the German national competition *Jugend musiziert* was an important way of promoting the integration of Germany's large Turkish population into cultural life and society. With over 20 000 participants a year across the country, no one can claim that *Jugend musiziert* is only for the privileged.

Music competitions have much to offer the local community: it is free to attend the competition rounds and therefore a high standard of music is brought to a wide and often young audience that would not necessarily usually go to classical concerts for

fear of feeling and looking out of place. A varied programme of activities often accompanies the competition rounds. The Menuhin Competition 2010 in Oslo, which is organised around the theme "Music Connects" and is at the centre of a ten-day festival of music, education and cultural exchange, will be accompanied by concerts, seminars, exhibitions and master-classes that will all be open to the general public. Moreover, competition participants who do not reach the final will be invited into local schools to talk about their experiences and give master-classes and concerts to pupils who will often have had little or no previous contact with classical music, let alone at this high level.

The Menuhin Competition's outreach and education work was the subject of a lively seminar at the EMCY's General Assembly 2008 in Kiev, Ukraine. Many other competitions have been inspired by this example and recognise their shared responsibility to bring high-quality music and musical education to as many people as possible. Whilst competitions by nature rank achievement and award prizes, competition organisers must ensure that everyone can benefit: no losers allowed!

// **Claire Goddard**  
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## MUSIC EDUCATION FOR ALL IN A MULTICULTURAL SOCIETY

**SOME THOUGHTS BEFORE THE 2010 GENERAL ASSEMBLY OF THE EUROPEAN MUSIC SCHOOL UNION IN ESSEN, GERMANY**

Never before has music been as accessible and omnipresent as it is today. In our globalised, mediatised society, everybody, almost everywhere, listens to music. Yet, how many adults, young people and children know the difference between consuming recorded music and *making* music, knows how it feels to be in personal contact with a vibrating cord? Do they realise that they could sing and play an instrument instead of just listening? And if yes, how can they learn this? Unfortunately, perpetual access to *music* does not automatically give access to *music-making* via *music education*.

Every child goes to school but music education in most European schools is limited to a few periods if any at all and teachers are often non-specialists. The 6000 music schools in the 26 EMU member countries are real centres of competence for all kinds of music and they are open to the whole population. Even if they number 150 000 teachers and four million pupils, they cannot reach every child. Moreover, the fact that societies are becoming increasingly multicultural is a further challenge for the organisation and curriculum of music schools, although at the same time it offers a huge opportunity for social integration and rich interaction through music.

We know that excellent multicultural cooperation programmes between the public and private music education sectors exist and that they merit more visibility in Europe. After mapping *Music Education in Europe* during the past three and a half years in regional conferences, four successive General Assemblies and a publication that is still to come, the Board of the European Music School Union now wishes to focus on the theme **Music Education for All**. For the next General Assembly in Essen, from May 13 to 16, 2010, the Board would like there to be several 10-minute-long DVD presentations introducing long-term programmes between primary schools and music schools that work with a defined critical mass of children.

There will also be several presentations from Germany, introducing projects such as JeKi, *Jedem Kind ein Instrument* (see Sounds issue #3 page 36, [www.jedemkind.de](http://www.jedemkind.de)), MoMo, Monnheimer Modell ([www.monheim.de/kultur/musikschule](http://www.monheim.de/kultur/musikschule)), and also others presenting schemes from England, Spain and the Netherlands.

We strongly believe that in future this kind of partnership has the power to attain the high goals put forward by the UNESCO conventions with concrete action and grassroots-level practices. There is no better or more expert public than the EMU delegates for sharing and diffusing knowledge about good practice and for realising them and implementing them in their own countries. We hope and aim for a future in which every European school is fully able to assume the intrinsic social responsibility of music education in a multicultural society.

// **Helena Maffli**

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# COMPOSING A NEW OPERA AND INTEGRATING THE COMMUNITY

A CHANCE TO DISCOVER EVERY ASPECT OF OPERA AND EVERY PERSON IN THE COMMUNITY



Photo by Hanne Deiner

**As a teacher of Community Art at the Royal Conservatoire in Antwerp the young composer Hanne Deneire combines her two great passions in life: the passion for music and the passion for people.**

*Sounds: What is the link between these two passions? How do you combine the two?*

Hanne Deneire (HD): First and foremost I remain a composer, an artist who strives for aesthetic and musical perfection. However, on top of that I also have a societal responsibility as a human being: by virtue of the universal language of music I am in a position to connect people, to make them collaborate and in the process improve the world to a certain extent. This is the message I try to impart to my students, while concurrently trying to put it into practice myself.

*Sounds: What is the feedback that you receive?*

HD: That this message has caught on well also in the world of the arts, is proven by the growing attention for community art, even in the world of opera. Thus, La Monnaie Opera commissioned me two years ago to write a new opera, with Dimitri Leue signing for the libretto. I was very eager to meet this challenge: not only because at the age of twelve I had already proclaimed my intention to write an opera, but also because Peter de Caluwé as general director was immediately enthusiastic about supporting us, thus providing us with the opportunity to concretely work out our ideas about art and its role in society backed up by a big opera house.

*Sounds: Can you define an initial moment that made you discover the potential interaction between music and social responsibility?*

HD: Actually it was rather accidentally that I discovered the universal language of music at age 16: I taught music to a boy of eight who apparently was depressive. The impact of my lessons was such that I rolled automatically into the world of music therapy. Since then, I have worked with highly-gifted youngsters, demented elderly people, people with a handicap... Gradually it has become my innermost conviction that music can trigger processes that work wonders. My experience in all those small concrete projects is transmitted by me in my capacity as a teacher of community art as well as through my foundation House of Music; however, in addition I want to translate it into a project with even more societal relevance. Therefore I have linked the composition of my first opera for La Monnaie to a large-scale research project: the design of a concrete collaborative structure for opera houses with composers and with other artistic societies that share a social commitment. My ambitions in this matter are considerable: I want all inhabitants of the city to get involved in my opera. I want all barriers to be removed, clichés to be dismantled, people to be united.



*Sounds: This is really impressive. So are you more like a social worker in this project?*

HD: To be sure, I want to remain a composer first and foremost. A couple of days a week I become *incommunicado*, I disconnect my telephone and the Internet and abandon myself completely to the melodies in my head. I draft my music, delineating its contours, try out all kinds of new things. And I expect my music to be sung by excellent professional musicians. My primary task, then, was and remains – after a thorough preliminary dialogue with the opera house – the creation of an opera of quality that was accessible to boot, and I had the difficult task of composing a musical line that could be sustained for two hours. Then I discussed the music and the libretto with the opera house.

My secondary task is somewhat detached from this and can be taken care of afterwards or concurrently: the broader plan is to get all social and artistic players from a given neighbourhood involved in my opera, with a view to enabling people to experience firsthand the many facets that an operatic production entails during the collaborative venture. Thus I plan to see not only a professional, but also an amateur choir on stage in a possible performance. Or why couldn't a community school work on my opera for a year and take care of a performance? I would be delighted to provide the first impulse so as to help them gain momentum, and I'll show up for their performance with great pleasure. Vice versa, I'll make sure that they can attend my performance as well. This reciprocity cannot be but

**Hanne Deneire** (29) studied composition at the Royal Conservatory of Antwerp with Wim Henderickx and Luc Van Hove. She composed various pieces for the Beethoven Academy, the Flemish Radio Choir and ensembles such as Oxalys and Hermes, to name just a few.

In 2003, Hanne earned a prize from the King Boudewijn Foundation for her social commitment as an artist. As a music therapist she has already worked with exceptionally gifted children as well as with demented children, activities subsumed under the umbrella of her House of Music, a society without purpose of gain.

Since 2007, Hanne has taught community art at the Conservatory in Antwerp. Presently she is involved in a joint venture with the writer Dimitri Leue for her first opera, *Papertin Fortune*. ▶ [www.hannedeneire.be](http://www.hannedeneire.be)

inspiring, right? The composer plays a crucial role in this secondary task, I feel. Who else but the composer, who knows perfectly what his/her opera is all about and what it aims at, is in the best position to build bridges between the opera house and the community, and to provide the enabling input?

*Sounds: Nevertheless, opera houses are often seen elitist, reserved to a certain group of people, not very inclusive. What do you concretely plan to do to built these bridges as you say, to make the "fortress opera" accessible?*

HD: Admittedly this is not an easy task: it is evident that there is a big difference between the work of composition in solitude and the practical management with people. And mapping out a standard procedure is not possible, for each project is unique as well as being one big obstacle course. I have come to understand why it is said that you cannot possibly be prepared to write an opera at an early age: opera houses are incredibly unwieldy machines, and it is not easy to get them going. Once they have been activated, they can achieve amazing results, and in a couple of weeks the preparations for an opera can be fixed. Even so, this time we expect more extraordinary things, such as the involvement of the whole neighbourhood. And that demands enormous energy and flexibility, which is not always obvious.

However, my motto is: courage against adversity! I will not easily be discouraged. Arrangements have already been made with two social and artistic associations – “De Veerman” in Antwerp and “Beeldenstorm” in Brussels – to start with this project two years before the opera's performance at La Monnaie. I as well as others will get going with schools, musicians, and people from the community. I really believe in the whole purpose of my research project on the basis of my previous experience with small concrete projects that are all working out very well indeed. Why not integrate all those small organisations into a common framework? After all, this is my great dream: the synergy of all forces, collaboration, taking advantage of everybody's expertise, facilitating the enjoyment of art for all participants in their own right, and all of this sustained and enhanced by the universal language of music.'

*Sounds: We wish you all the best and more courage than adversities for your fascinating project! We might report again about its results.*

// translated by Joris Duytschaever



Photo by Hanne Deneire

# OUR SONGS FOR TOMORROW

## ISRAELI, PALESTINIAN AND SCANDINAVIAN MUSICIANS COLLABORATE

From 5 to 7 November 2009, the Working Group Youth of the European Music Council was invited by Musik I Syd and Spiritus Mundi to hold a meeting in Malmö, Sweden, where, they had the opportunity to meet participants from the programme *Our Songs for Tomorrow*.

This was one of the follow-ups to the EMC/IMC conference Music on Troubled Soils (October 2008, see *Sounds in Europe* #4, page 41). Inspired by this meeting, the WGY invited the participants and Spiritus Mundi to share their experiences in this edition of *Sounds in Europe*.

Tal Sadai (Israel) and Manar Vosgueritchian (Palestine) talk about their experiences with the Spiritus Mundi project *Our Songs For Tomorrow*, a unique 10-day musical encounter in Malmö, Sweden between Palestinian, Israeli and Scandinavian music students aged 20 to 25.

**Manar:** When I heard about the project I was nervous and discouraged because I didn't believe that such a programme could be fruitful or that it could make any difference. I was upset because of the reality of living under the occupation; I had lost faith in peace long ago. However, I decided to give it a chance and went to meet the Israelis next to Bethlehem before travelling to Sweden because I believe it is never too late.

**Tal:** I was troubled about the project as I tend to be pessimistic about the conflict. I was born into it and never felt like I had any control over the situation. It was delusional to think that even if we, ten Israelis and Palestinians, could make music together; we could even begin to solve our problems. Both sides have spent decades exerting power and vengeance until we lost control. Others have tried before us so who are we to succeed? Still, I decided to go because I felt it might be an experience I shouldn't miss.

**Manar:** I believe that all the participants made a decision to leave their negative emotions and prejudices behind. We began doing everything together. The differences between us, such as language, identity, religion and education, proved not to be an obstacle. Music was the special language through which we were able to communicate.

**Tal:** The first few days in Sweden were full of icebreaking activities. We started to feel comfortable with each other. I was astonished to discover that I could like Arabic music and respect it as art. I used to feel discomfort when I heard Arabic, even if it was a love poem, but



Photo by Spiritus Mundi

recognising their culture is actually the first step. We were in euphoria. Everything felt like a new beginning.

**Manar:** When it comes to sharing honest moments and feelings, mixed emotions begin to surface. This is because we all know and understand the political troubles that go beyond our power.

**Tal:** One day, I saw a map of Israel that was titled Palestine – it didn't include a single word in Hebrew. I was looking at a map of my country without my country in it. I realised it upset me because we are living in fear, which can drive us away from common sense and creates a distorted reality.

**Manar:** The project exceeded my expectations. When we parted, I could only think about the day we would meet again. I want to sing and talk to them. I hope more people will see and feel our unity through music.

**Tal:** It was hard to go back to my everyday life. We've started something that needs to continue. For me, they were always "the other side" but now they have names and a story to tell. It's easier to hate when you don't know the people you hate. It's easier to be indifferent when "the other side" doesn't have a face. I don't know if I'll ever live to see peace but I lived it for a few days in Sweden. It was magical and sweet. It made me want to try harder. To do more. A lot more.

// Henrik Melius

► More about the project at [www.spiritusmundi.nu](http://www.spiritusmundi.nu)

# KAMENKA'S TCHAIKOVSKY COMPETITION SPURS ON THE NEXT GENERATION

The 7th P. Tchaikovsky Children's Competition was held recently in the city of Kamenka. The small Ukrainian city of Kamenka in Cherkassy is closely associated with Peter Tchaikovsky. For 28 years, he came to visit his beloved sister here, and Kamenka was like his second home. "Everything here puts you in a poetic mood", the composer wrote.

The 7th P. Tchaikovsky Open Music Competition took place in Kamenka from 11 to 13 December 2009. The Kamenka State History and Culture Reserve (Roszarubezcenter), the Ukraine National Music Committee, and the National Union of Composers of Ukraine launched the competition in 2003, and it has taken place annually ever since, supported by the Russian Embassy in Ukraine. One of the competition's founders and most ardent promoters is Lesia Oleinik, a member of the organising committee and the chairwoman of the jury. She is also the General Secretary of the National Committee of Ukraine of the International Musical Council and the Secretary of the Board of the National Composer's Union of Ukraine.

What makes this competition unique is the fact that the participants are schoolchildren from villages and small towns. Schools



*Young participant receives her Diploma.*

Photo by Olga Savitskaya

outside of Ukraine's larger cities are facing a number of problems because of the current economic difficulties: musical instruments are in bad shape, sheet music is in short supply, teachers receive poor wages, and there is no funding to repair premises or properly equip concert halls. The number of students is also decreasing. In the late 1980s and early 90s, the Kamenka School was attended by 400 children compared to only 147 in 2009. The educational process continues thanks only to the enthusiasm of teachers, who give the children the opportunity to discover the arts despite all the challenges they face.

The competition makes it possible to support children who live in the provinces but are musically gifted, giving them the chance to realise their talents, and feel what it is like to be on stage and to perform in a concert hall. It also gives teachers a forum to exchange ideas with their colleagues and to give master classes. The terms of the competition require participants to perform Tchaikovsky's music, a substantial piece by another composer, and also work by a Ukrainian composer. In addition to the regular awards (1st, 2nd and 3rd places), there is a "Hope" prize for the youngest participant, as well as prizes for the best performances in certain categories. Violinists and pianists (juniors and seniors) from seven *oblasts* (regions) of Ukraine participated in the 7<sup>th</sup> music competition. The children demonstrated that they were all very well prepared. A master-class given by Natalia Grydneva, professor of the National Music Academy of Ukraine, was especially interesting. She gave two of her young students a music lesson from the stage.

The award ceremony, in which winners were given their diplomas and presents, took place in the Pushkin and Tchaikovsky Museum. It was followed by a concert put on by the laureates. The children played an old grand piano in the Tchaikovsky Room that was used by the great composer himself. The winner of the piano competition – seven-year-old Andriusha Geras'kin – said his life dream was "to become a composer or a music teacher in school." This child's aspirations reflect the key objective of the Kamenka P. Tchaikovsky Children's Competition – to give to as many Ukrainian children as possible the opportunity to pursue the study of music.

// **Olga Savitskaya**  
Cultural Journalist



*Participants of the Kamenka competition.*

Photos by Olga Savitskaya





# IMC MUSICAL → RIGHTS AWARDS

**The right for all children and adults to express themselves musically in full freedom;**

**The right for all children and adults to learn musical languages and skills;**

**The right for all children and adults to have access to musical involvement through participation, listening, creation and information;**

**The right for musical artists to develop their artistry and communicate through all media, with appropriate facilities at their disposal;**

**The right for musical artists to obtain fair recognition and remuneration for their work.**



# BIRTH OF THE MUSICAL RIGHTS AWARDS

**After the 2005 IMC General Assembly, it was important in rebuilding the IMC to find out what direction the members wanted to take, so we asked them.**

We sent out a questionnaire that asked the members to place the existing IMC programmes in rank order of importance/preference. The programme least valued by the members was the IMC/UNESCO World Prize for Music. The Board decided to disband the Prize. The decision was helped along by the difficulty in maintaining the Prize, by the fact that IMC did all the work but the media gave UNESCO all the credit, and because UNESCO chose that time to bring in a lot of new rules and requirements that were burdensome.

The disappearance of the World Prize opened the way for other possibilities. In late 2008, board member Liane Hentschke suggested that we might think about some other sorts of awards. So we did so. It seemed to me that we should have awards that would benefit IMC member organisations and that they would value. The Executive Board considered a proposal; IMC could give awards to its own members for e.g. the most innovative programmes for youth and music, or the best initiative to support musical diversity, or the best programme to implement one of the IMC's five rights.

Peter Rantasa, who likes to keep an eye on the fundamentals, agreed that the awards should give support to the IMC's five musical rights. Others thought that rather than give awards only to IMC members, it would broaden their scope if they could go to any organisation IMC-member or otherwise, but that only IMC members should be able to make nominations. And this is what we chose to do.

That all happened at the April 2009 Board meeting. My proposal was to make the first awards at the October World Forum on Music.

So we quickly put together rules and procedures, appointed a jury and invited IMC members to make nominations. (The jury was chaired by Einar Solbu, with members Claire Goddard, Gary Ingle, Blasko Smilevski and Beata Schanda.)

I don't know about you, but personally I had always been a bit lukewarm about the five musical rights, not as worthy and appropriate principles, but as a spur to action. They are a bit abstract. It seemed to me that if others felt the same way, it could be very useful to have some dramatic demonstrations of programmes that gave expression to the musical rights.

Were we ever successful!!! There was a small but wonderful set of candidates and the winners were spectacular. They really bring the musical rights to vivid life and inspire emulation and support.

The awards were presented at the World Forum on Music in Tunis last October. There were three top level winners, the most equal among equals receiving a small cash prize. Six other programmes were given Special Commendations. All were invited to make presentations of their programmes in Tunis.

The response by IMC members at the awards ceremony was certainly everything we had hoped for. The awarded organisations give life to the five musical rights in the most exemplary way and listeners were excited and moved by what they heard and saw.

Let us hope that these awards grow in importance, can give useful support to the winners in promoting their causes, and are able to attract substantial sponsorship that can be passed on to the winners to help them take their programmes further.

// **Richard Letts**

President of the Music Council of Australia

Past President of the International Music Council (2005–2009)

## SPEAK UP FOR MUSICIANS' RIGHT TO FREEDOM OF EXPRESSION

**Freemuse – the World Forum on Music & Censorship received the IMC's inaugural musical rights award for its "courageous global programme advocating freedom of musical expression for creators and performers of music." One of the founding members, Ole Reitov, Programme Manager of Freemuse reflects on music censorship.**

You don't have to be a genius to see the direct link between the lack of human rights and the lack of cultural vitality in Afghanistan during the Taliban regime. The total ban on cultural expression in Afghanistan was a complete cultural disaster, and even birdsong was 'banned'. Professor John Baily describes this disaster very clearly in his report 'Can you stop the bird's singing?'<sup>1</sup> Baily, who is not only a music scholar but also a brilliant musician, wrote:

"The effects of censorship of music in Afghanistan are deep and wide-ranging for the Afghan people, both inside and outside the country. The lives of professional musicians have been completely disrupted, and most have had to go into exile for their economic survival. The rich Afghan musical heritage is under severe threat."

This report was the first ever Freemuse publication and since then we have continued to focus on political, cultural, social and religious censorship in countries such as Nigeria, Zimbabwe, China, Turkey, Cuba, Iran, USA and Pakistan and the impact on musical life and the life of musicians.

Freemuse was born out of the 1st World Conference on Music & Censorship held in Copenhagen in 1998. A small group of people felt the need to make the problems and impact of the censorship of music more 'visible'. Artists, journalists, scholars, people from the music industry and lawyers joined forces during the conference, as a gradual realisation along the lines of "someone's got to do something" emerged.

Less than two years later, thanks to a grant from the Danish Ministry of Foreign Affairs, Freemuse opened a small secretariat in Copenhagen and the rest is... if not history, then a repetition of history... The censorship of music continues to have a devastating effect on the life and creativity of musicians and composers worldwide.

Freemuse has organised seminars, conferences and lectures worldwide. It has campaigned and networked. A frequent question posed by the international media is: Is there less censorship now than when Freemuse started? The easy answer is that there is more censorship; or rather it is so much more evident now how widespread censorship is. On its website, [www.freemuse.org](http://www.freemuse.org), Freemuse documents censorship in more than 100 countries. When we started out, many people asked: What censorship of music? But now people ask: How does censorship differ in Iran, the Ivory Coast and the USA? Only through the close collaboration between a small body of permanent staff and their wide network all over the world has Freemuse been able to make censorship as visible as it now is.

The 2nd World Conference in 2002 highlighted some of the negative effects that censorship during apartheid had had on South Africa. The South African singer and journalist Roger Lucey explained:

"Our cultural industries suffer from that lack of cultural broadness, which you can trace directly back to censorship and the cultural boycott - and it affects the working life of artists - it means that we live in a much smaller place than we ought to - I don't think people understand what cultural diversity means."

Lucey was just one of the victims of censorship and repression during the apartheid system. As a protest singer, he was targeted by the brutal secret police and his promising career came to an abrupt end when the police threatened his record company and concert organisers, and even fired teargas during one of his concerts. Termed the 'South African Bob Dylan,' his career was totally destroyed by covert action and he ended up as a barman in the club he had once filled with young progressive intellectuals. Freemuse also works with the 'other side' in order to understand the mechanisms and effects of censorship. As part of this process, Lucey was reconciled with the police agent who had destroyed his career, Paul Erasmus.

Receiving the IMC award was important to Freemuse. It is essential that the IMC recognises and stands up for the values and importance of freedom of expression. Freemuse and the IMC have collaborated on issues of freedom of expression and cultural diversity and will continue to do so.

Freemuse will continue – provided it receives the necessary funding – to defend artists who are imprisoned. Freemuse will also continue to collaborate with universities and the international media and lobby for the right of musicians to freedom of expression.

International lobbying is becoming more necessary than ever. Freedom of expression for journalists and writers is acknowledged by international organisations and politicians, but there is still a long way to go before there is equal recognition of the problems faced by musicians and other artists.

Sadly, but maybe not surprisingly, none of the European musicians' unions, royalty societies or representatives of the music industry have done much to support this work. It is time to demand a little bit more from those colleagues who support other good causes but seem to turn a blind eye to the sufferings of their colleagues. So come out Sting, Gabriel and N'Dour! Come out Amnesty and Human Rights Watch! Come out EU and UN - support and stand up for musicians and composers who are being persecuted, imprisoned and even killed just because they bring joy and hope and voice the frustrations of the "voiceless".

If you wish to know more, you can go to [www.freemuse.org](http://www.freemuse.org) – unfortunately our website is full of horror stories...

<sup>1</sup> John Baily: "Can you stop the birds singing?" – *The censorship of music in Afghanistan*. Freemuse, Copenhagen, April 2001, ISSN 1601-2127

// **Ole Reitov**  
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»The programme goes to the roots of the five musical rights defined by IMC.«



# THE CENTRO ANDINO PARA LA EDUCACIÓN Y LA CULTURA (CAPEC) DE TILCARA (ARGENTINE)

## Artistic languages and the challenge for personal and community autonomy

The *Centro Andino para la Educación y la Cultura (CAPEC)*, is located in the small town of Tilcara (6000 inhabitants), in the middle of the Andean valley (“quebrada”) of Humahuaca.

As all over the world, the traditional agro-pastoral economy and its culture are faced with the relentless market economy and the culture that accompanies it. The result of this uneven struggle is economic *and* cultural desolation even in the high steppes of the Altiplano, in plains that have been invaded by industrial monocultures and in the vast suburban districts.

Faced with this situation, the CAPEC team strives to consider under-development, not only in economic, but above all in cultural terms. In fact, it is not difficult to note that the permanent situations of economic under-development are *always* accompanied by social and cultural deconstruction, which seriously affects the ability of affected communities to confront the challenges of compulsive modernity and globalisation in a way that is participatory and autonomous.

This is the context in which the CAPEC has placed its battle against poverty, its consequences and causes, adhering to the position of big international institutions such as UNESCO, along with many other civil society organisations, which are united by the search for a socio-cultural project that is indispensable if the capacity for communities to take responsibility for their liberation process is to be expanded. The notions of cultural identity and heritage play a central role in this campaign, as does the idea of “cultural energy” – a cultural identity that is constantly in flux, forged against adversity, nourished by heritage, and is the source of an undoubted “cultural energy” that is largely underestimated and which, contrary to physical energies, has the remarkable peculiarity of growing with use and not dwindling if it is not used or is misused.



Photo by Roger Moreau

To begin with, the CAPEC, was, from 1986 onwards, a collection of cooperative handicraft and introductory workshops (bakery, agriculture, weaving) and of musical ensembles for children. Today, they are “artistic expression for children in situations of risk” workshops: music, dance, visual arts, theatre, oral and written expression, games and reading. The artistic and playful activities are aimed at affirming self-confidence, empathy, the sense of responsibility and other “resilience factors”. The “Embajada Musical Andana” (EMA) is an international choral and instrumental youth ensemble composed of young Argentines, Bolivians, Chileans – people who are from the same cultural region but divided by political borders. The repertoire is popular and baroque Latin American music, and the activities are aimed at “preserving and diffusing immaterial popular heritage”. In 2007, for example, the CAPEC team was tasked with producing a box-set (comprising a CD, film and video *Davuelando*) as part of the ‘La voz de los sin voz’ (the voice of those without a voice) programme, a collection of immaterial heritages, under the aegis of UNESCO and the Argentinean Ministry of Foreign Relations; a ‘music school’. Created in 2009, this project involves 80 children. The playing of regional and “classical” instruments is accompanied both transversally and compulsorily by song; percussion, ensemble and orchestral music; and by musical notation. Between 2002 and 2004, a pilot ‘Socio-Musical Promoters’ project (PSM) trained 24 young people from rural areas and suburban districts to intervene socially in their home communities on the basis of musical activity.

These programmes experiment with a pedagogy that aims to free creativity and personal and collective expression. They are bolstered by a permanent evaluation process by the teaching body and pupils’ parents.

They sustain and cultivate artistic expression as a stimulant of the factors of personal and community resilience, the arts, especially music, practised in synergy, as powerful factors for reconstruction and for opening up cultural and social identity; artistic education as the basis of an education towards peace and democracy adapted to the excessive challenges of our times.

*To create is to grow  
To create is to live  
... and to contribute to changing the world*

// Susana and Roger Moreau  
musica@imagine.com.ar

»The programme (...) builds (...) the whole chain necessary to create an environment in which the five musical rights can be practiced (in direct relation to a underprivileged group of young people.«

# AFGHANISTAN'S NEW MUSICAL BEGINNING

## Afghan National Institute of Music (ANIM)

### “Our biggest enemy is the media”

In 2008, Dr Ahmad Sarmast founded the Afghan National Institute of Music (ANIM). The project was awarded the Musical Rights Award at the International Music Council's third World Forum on Music in Tunis. Ruth Jakobi, Secretary General for Development and Finances at the European Music Council, spoke with the musicologist about his visions.

As an Afghan musicologist, Dr Ahmad Sarmast was personally affected by the Taliban's ban on music in his country. He emigrated to Australia, where he was granted political asylum and where he now teaches at Monash University. His love of Afghan music accompanied him into exile, as did the dream of one day re-building musical life in Afghanistan. To begin with, he did not know whether he would be able to bring this idea back to his home country during his lifetime. But now his dream is one real and significant step closer. After decades during which all musical expression was suppressed, the first state music institute in Afghanistan represents a milestone on the way to a new, blossoming musical life in Afghanistan.

Apart from general schooling at primary level, the institute offers intensive musical training, which culminates after 10 years with a teaching qualification, and after two more years of further study with an art diploma. Western classical music is taught alongside traditional Afghan music. Gender, ethnic origin, social background or religion play no part in whether a pupil is accepted by the school. Sarmast is proud of the fact that this year 25 girls were registered. Women also teach at the music institute – something that just a few years ago was completely unthinkable considering girls were not even allowed to go to school.

Every year, a certain number of places are reserved for orphans and children who work on the streets. They receive a grant which allows them not only to survive but also covers the “loss of earnings” from the street so that they can continue to feed their families and thus are not forced to drop out of school. Is the first Afghan institute for music an artistic project or a social one? For Sarmast, the answer is clear: “The aim of our institute is to train professional musicians. Whether the children are from the streets or are registered by their parents, their musical talent and motivation are what matters and not their social need. But everybody should have the same chance to benefit from our offer.”

Sarmast has managed to obtain several big sponsors and promoters for his music institute. The World Bank, the Afghan Government, the Goethe Institute, the German Foreign Ministry, the Society of Music Merchants (SOMM), the London National College of Music, the US Embassy, international associations of musical instrument manufacturers and many more were all convinced by the project's sustainability. It has the full support of the Afghan Government and Monash University of Australia. The idea is that when the first years



Photo by Circe Film/ANIM

receive their teaching and art diplomas they will form their own orchestras, teach at the institute themselves, enrich the independent music scene in Afghanistan and thus develop music as an economic factor for Afghanistan.

At the moment, the most important concern is to find music teachers from abroad who are willing to spend the next 10 years in Afghanistan and to find funds for them since, because there was no professional musical training in Afghanistan in the past few decades, there are no qualified teachers at the moment. This is why, says Sarmast, the media are his biggest enemy, even if he acknowledges that the attention of the media has also been very important for the further development of his music institute. He says that international terror is present in Kabul, perhaps more than elsewhere, but it does not mean that people cannot go out onto the streets, or that foreigners should not go to the country at all. Life in Kabul is generally calm and peaceful, he insists, and there are not bloodbaths every day as the media tend to convey.

The European Music Council supports Dr Ahmad Sarmast in his quest for appropriate teachers, thus helping to ensure that the first state music institute in Afghanistan continues to exist.

// rj

► Further information at [www.afghanistannationalinstituteofmusic.org](http://www.afghanistannationalinstituteofmusic.org) or [www.emc-imc.org](http://www.emc-imc.org)  
The article was first published in German in the NMZ 12/09

»The project is a spearhead in giving the Afghan people the right to again celebrate their own music without the risk of being punished. «

# BUSKERS FOR BOCHABELA

**Musicians from here, for children there / Muzikanten van hier voor kinderen daar. 13–22 February 2009 and continuing...**

## Street music for Bochabela

**A fundraising project by the Violet Youth Orchestra, the Deeltijds Kunstonderwijs and Jeugd&Muziek Vlaanderen in cooperation with the Flemish radio station Klara.**

During a concert tour in South Africa, the desolate townships that Peter Guy, the American bass player, saw left such an impression on him, that he decided to give his life a different direction. In July 1998, he founded The Bochabela String Orchestra with 20 children from the townships. Driving a small bus, he took children from the streets, gave them an instrument, and taught them music. Through this, the children found a way to escape the bleak reality of the townships – unemployment and AIDS – and experienced the fun and engagement of making music. The most talented got a real chance to make a career as a professional musician. The Bochabela String Orchestra offers the children hope for a better future, boosting their self-esteem as they discover the power of music through a violin.

The formula of the orchestra has remained the same but Bochabela has gained increasing notoriety throughout South Africa, and by the end of 2008 it had no fewer than 360 members. The South African musician and lecturer, Elene Coetzer, then started driving around with Peter in order to provide more music lessons. The project is now supported by the University of Bloemfontein and WesBank University. However, despite the success – perhaps, even, because of it – there is a great need for additional resources in order to buy and repair instruments; for a new bus and its maintenance; and for extra teachers... Furthermore, there is mounting interest from other cities in South African to establish similar projects, but this takes time and that requires money.

Fundraising activities reached a peak in early spring 2009 when young musicians and their teachers from Flemish music schools organised diverse activities to raise money for the youth orchestra from Bloemfontein. Special musical performances at a number of train stations (and on the trains) were closely followed by the media. With funds from the government, 19 children from the South African orchestra were able to fly to Belgium to play in concerts in major Flemish cities with their twin youth orchestra 'Violet'. They received extra publicity from the Flemish classical radio station, Klara, and on Flemish TV.

Thanks to these 'national busking sessions,' local activities by amateur musicians; fundraising in the stations; postcard sales and the concerts themselves, the Bochabela Orchestra has increased its numbers from 350 to 500, and over 160 instruments have been purchased. The project will continue for the near future, with teachers and instrument makers being sent to Bloemfontein.

'Buskers for Bochabela, musicians from here, for children there' encompasses Flemish musical organisations of all kinds that want to give young South African musicians more financial support. The project sends Flemish musicians onto the streets to raise funds by playing music, whereas in South Africa children are taken from the streets to play music.

The project wants to award this special prize to Peter Guy, the man who has made The Bochabela String Orchestra his life project.

► More information at [www.bochabela.be](http://www.bochabela.be) and [www.violetvioletje.com](http://www.violetvioletje.com)

// Geert Adriaenssens



Photo by Joe Voets

**»The project supports the right for all children and adults to free expression in music, to a music education and to musical involvement (through participation, listening, creation, and information)«**



# TRANSPOSITION

**‘Transposition’ is a project about change. In the course of three years, we will try to build strategies for development and cooperation between some of the leading Vietnamese music institutions and selected Norwegian counterparts.**

By establishing a dialogue between the artistic expertises of the two communities, we hope to be able to establish a mutual understanding that will enrich and broaden our understanding of the function of music in the 21st century. ([www.transposition.no](http://www.transposition.no))

Since 2007, a number of Norwegian and Vietnamese music institutions have been cooperating on a project that came into existence after the conductor Jonathan Stockhammer told Geir Johnson, director of the Ultima Oslo Contemporary Music Festival, about his engagements in Vietnam. He talked about idealistic and enthusiastic orchestral musicians who had to work hard under difficult conditions.

Aside from its rich folk music scene, Vietnam used to have strong links with Western classical music because the country’s French colonial history. However, in the long years of war and isolation, this part of the country’s cultural life suffered a severe decline. When Stockhammer visited Vietnam, the symphony orchestras of Hanoi and Ho Chi Minh City had poor-quality instruments and difficulties in getting hold of strings, reeds and other equipment. A lack of expertise and currency made repairing existing instruments or purchasing new ones almost impossible. Furthermore, the entire music scene was hungry for new impulses regarding repertoire, teaching and administration.

Stockhammer’s descriptions made Geir Johnson want to go to Vietnam, where he proposed a project of development to the orchestras and conservatories of Vietnam’s two main cities - and to the Norwegian Embassy, who agreed that it was a good idea. An application for financial backing was then made by Ultima to the Norwegian Ministry of Foreign Affairs, who awarded funding for 2007 - 2009.

An important aspect of the project was to spend as little money as possible on administration. So far, the only employees have been the two part-time coordinators in Norway and Vietnam. Any other administration is taken care of by Transposition’s partner organisations. In Norway, they are the Ultima Festival, the Norwegian MIC (Music Information Centre), the Barratt Due Institute of Music, the Military Bands of the Norwegian Armed Forces, the BIT20 Ensemble, the Norwegian Society of Composers, the Bodø Sinfonietta, and the National Centre for Arts and Culture Education. The Vietnamese counterparts are the Vietnam National Academy of Music, the Vietnam National Symphony Orchestra, the Ho Chi Minh City Conservatory of Music, and the Ho Chi Minh City Ballet Symphony Orchestra and Opera.

The collaboration is based on an institution-to-institution principle: the Barratt Due Institute shares new pedagogical ideas and gives master-classes at the music academy in Hanoi, whilst the Norwegian military bands coach the wind and percussion players in the two orchestras. The Vietnamese students and musicians travelled



Photo by transposition

to Norway and participated in summer courses, having placement periods in Norwegian ensembles.

The project’s ‘library’ aspect - which received a special commendation at the IMC Musical Rights Awards in October - is managed by the Norwegian Music Information Centre. Its task is to assist the libraries of the four Vietnamese institutions involved with Transposition. Using Western currency is a huge problem in Vietnam - and there is no music-publishing industry or any music shops, which means that there is very little sheet music available. The goal is therefore very definite and simple: with the small amount of money available, to provide the four Vietnamese libraries with as much music, literature and recordings as possible.

In this respect, the MIC’s international network has played an important role. Generous discounts from publishers and dealers, as well as donations from members of the International Association of Music Libraries, have resulted in 750 sets of orchestral materials for the Vietnamese orchestras being donated, and the conservatories have already received more than 600 titles of sheet music and music literature.

The Transposition Project is now entering its second phase, and the Norwegian Ministry of Foreign Affairs is providing funding for a further three years. Some changes have taken place. For example, two new partners have joined the project: the Institute of Musicology in Hanoi and the Trondheim Soloists in Norway. As well as that, the Arctic Symphony Orchestra and Opera in Bodø will take the place of the Bodø Sinfonietta. Geir Johnson, who is now leaving his position as the director of the Ultima Festival, has decided to base the Transposition project to the Norwegian Music Information Centre - its official address from 1<sup>st</sup> January, 2010.

// Hilde Holbæk-Hansen  
▶ [www.transposition.no](http://www.transposition.no)

**»Rights addressed are those to learn musical languages and skills and to have access to musical involvement through participation, listening, creation and information. «**

# TUNED UP LAWS FOR MUSICIANS

## Hungarian legislation to adapt the principles of the UNESCO Recommendation concerning the Status of the Artist...

**‘Tuned up Laws for Musicians’ was an ambitious project that aimed to gain legislation that would make law certain principles from the 1980 UNESCO Recommendations about the ‘Status of the Artist’.**

In particular, those which invite “governments to help create and sustain not only a climate encouraging freedom of artistic expression, but also the material conditions facilitating the release of this creative talent”; and which affirm “the need to improve the social security, labour and tax conditions of the artist, whether employed or self-employed, taking into account the contribution to cultural development which the artist makes”.

The project was initiated by the Hungarian Musicians’ and Dancers’ Union in 2000, who acted as the project’s principal organisation. It was later recognised and endorsed by practically all of the significant trade unions and professional organisations that represent performing artists in Hungary.

The core objective of Tuned up Laws for Musicians was to get the Hungarian parliament implement legislation in the following areas:

- a) A general and long term commitment of the state to (i) grant financial support to all non-profit organisations that deliver live performances to the public as their main activity; (ii) adopt, as the basis of such state support, objective and accountable criteria, regardless of the size and operational form of organisations, whilst encouraging freedom of artistic expression and cultural diversity.
- b) The recognition of the right of performing artists to partake in devising cultural policies in the field of performing arts.
- c) Regulations regarding the employment, taxation and social security of musicians, and other performing artists that take into account the nature of living and working as a professional artist.

Actual work that the project undertook consisted primarily of the following activities:

- a) turning the principles of the UNESCO Recommendations into material objectives taking into account the particular needs of musicians and other performing artists - as well as the realities of Hungary’s economic and social development;
- b) devising draft laws that utilised the ideology of the project;
- c) congregating the largest possible coalition of musicians and other performing artist to support these draft laws;

- d) lobbying for people at governmental and parliamentary levels to endorse these draft laws and adopt it as legislation.

As a result of Tuned up Laws for Musicians, the Hungarian parliament has, over the past four years, adopted and enacted two major laws; the 2005 Simplified Contribution to Public Dues (SIMCO) Act and the 2008 Performing Arts Act. Together, these laws have successfully accomplished the core objective of the project.

### The 2005 Simplified Contribution to Public Dues (SIMCO) Act

SIMCO is a preferential income tax and social security contribution scheme for musicians, other professional artists (and journalists), which takes into account the income earning particularities of artists. Compared to regular schemes, they pay half the contribution yet remain entitled to full health care and old age pension. SIMCO is completely neutral to the various forms of employment, applicable to all contractual arrangements under which an artist is possibly retained: short or long term commissions, labour contracts, self-employment or small unlimited partnerships agreements, etc.

### The 2008 Performing Arts Act

The underpinning of this Act is a general commitment from the state to grant financial support to all non-profit organisations that deliver live, public performances as their main activity. All musical genres are eligible for support (classical, chamber, jazz, traditional, folk), ensuring that cultural diversity continues to flourish.

The Act has seen the establishment of the Performing Arts Council, which acts as the main advisory board to the minister of culture in devising cultural policies in the field of performing arts. It is made up of artists and representatives of arts unions and other professional organisations, higher education art schools, and communities.

It supplements existing labour regulations with sector-specific labour rights providing substantially improved and tailor-made protection for artists.

The Act creates a company tax shelter for sponsors, and makes subsidies up to a maximum of 80% deductible from box office revenues.

// László Gyimesi

**»As a result, in the past four years the Hungarian parliament has enacted two major laws (...) which, together, successfully accomplish the core objectives of the project. The programme supports the right for musical artists to obtain just recognition and remuneration for their work.«**

# THE SUPPORTMUSIC COALITION



*Brian Rothschild, E.D. of the John Lennon Educational Tour Bus, Yoko Ono, artist and musician, announcing the dedication of the John Lennon 70th birthday year (2010) to music education advocacy and Mary Luehrsen, E.D. of the NAMM Foundation at the Jan. 14 2010 SupportMusic Coalition webcast; available for viewing at [www.nammfoundation.org](http://www.nammfoundation.org)*

Photo by Namm

**SupportMusic.com is a public service initiative that impacts resolve and support for music education in local communities in the U.S. and with international affiliates.**

This advocacy effort developed by NAMM, the international music products association, and MENC, the national music education association, now unites over 200 international, national and regional organisations comprised of parents and community leaders seeking to improve access and opportunity in music and arts learning. Tens of thousands of concerned citizens visit the website every month and use its resources to keep music education strong in their schools and communities.

The SupportMusic Coalition is building a proactive and unified approach to federal, state and local level advocacy for music education as a core academic subject in schools. The coalition is united in its support of a complete education that includes music and arts instruction for all children.

Affiliates gather regularly via conference call to discuss local, state and federal challenges in defending school music programs, offering each other strategies for success. Coalition affiliates relay

upcoming advocacy efforts and follow up together on opportunities where collective advocacy is needed. Each call introduces new affiliates and offers all groups time to promote particular programs of interest. A January 2010 webcast featured guests Quincy Jones and Yoko Ono expressing their commitment to music education advocacy; the webcast can be viewed at [www.nammfoundation.org](http://www.nammfoundation.org)

The coalition invites individuals and all interested arts, education, civic engagement and youth-serving organisations to become affiliates, and encourages affiliate organisations to actively participate via task force efforts, dissemination of pertinent information to constituents and members, and by adding tools and materials to [www.supportmusic.com](http://www.supportmusic.com) that advance the advocacy mission and messages.

SupportMusic.com helps concerned citizens and fledgling advocates 'build their case' for their local programs by providing successful approaches and relevant research that substantiate the importance of music and the arts as part of learning.

// **Mary Luehrsen**  
▶ [www.supportmusic.com](http://www.supportmusic.com)

**»200 organisations (...) share (...) efforts and follow up together on opportunities where collective advocacy is needed. The project supports the right for all children and adults to free expression in music, to a music education and to musical involvement through participation, listening, creation, and information.«**



# RESONAARI CREATES EQUALITY IN THE STUDY OF MUSIC AND MUSICIANSHIP

**The Special Music Centre Resonaari (Helsinki, Finland) is an expert in special music education and music for special needs groups in general.**

At its heart is the Resonaari Music School, where more than 180 pupils with special needs receive weekly tuition in a musical instrument. Irrespective of the pupils' disabilities; learning or comprehension problems; or other special needs, the Resonaari Music School gives them an opportunity to engage in the goal-oriented and systematic study of music.

The Resonaari Music School follows the Finnish national curriculum for music schools and consequently enjoys official music school status, i.e., it has the right to provide basic education in the arts. Although the tuition is based on the national curriculum, a personal study plan is, in view of the pupils' special needs, drawn up for each individual pupil. The Resonaari Music School gives learners with special needs the chance to enjoy goal-oriented tuition in the practice of a musical instrument – and in this way it creates educational equality and equality of learning.

## Research & Development and networking

Apart from its music school, Resonaari also carries out 'Research and Development' (R&D) in special music education. Many of its development projects have been running for a number of years, and the Figurenotes method has proven to be a magnificent teaching aid in special music education. It has also been gratifying to see that the reach Figurenotes and related applications has spread outside Resonaari into areas such as mainstream music education; instrumental tuition; early childhood music education; music education in schools and music therapy.

The R&D projects that are being carried out right now at Resonaari focus primarily on special music education and its criteria and definition – but also on the development of new applications and approaches. Examples of these include the development of band work with the elderly, the development of rhythm teaching, and teaching material projects.



Photo by Pekka Elomaa

The dissemination of the approaches and operating principles developed at Resonaari has been greatly enhanced by the centre's active collaboration with associations, schools, colleges, universities and others operating in the field of music. In addition to networking at home in Finland, Resonaari has extensive international partners. Apart from in Finland, the Figurenotes book has also been published in Japan, Italy and Estonia. Each year, Resonaari receives visitors from numerous countries and it regularly participates in, among other things, international education projects. Right now, it is closely involved in joint R&D projects in Scotland and in an EU-funded initiative in Estonia and Latvia.

## Cultural social work and a positive cultural revolution

In defining its operations and curriculum, Resonaari has begun to talk about cultural social work. From a socio-cultural perspective, the significance of music education is regarded as being more than simply the teaching of musical skills and knowledge. Researchers are now asking what else learning music can mean to an individual. How does the exploitation of the learning potential of a special-needs learner affect his/her immediate circle - at home and at school for example - and how does the stimulation of a special-needs learner, both as a musician and more widely as an active member of the community, affect the community in which he/she lives?

Special music education permits special-needs learners to participate in education, and in this way it influences the whole field of musical culture. Learners with diverse abilities are increasingly emerging as artists like any other; diversity in music is therefore becoming more and more widespread. It is also a challenge to reassess the criteria for defining the concept of a 'musician' – successful inclusive education and special teaching methods can ensure that a person with special needs can be an artist in the fullest sense of the word, as diversely and as professionally as any other - even though the player may have a disability or difficulty in understanding, operating and learning.

The aim of the Special Music Education Programme at Resonaari is to help bring about a musical cultural revolution via special-needs music makers and musicians – a positive cultural revolution. The programme also seeks, through action, to have an influence on the whole community's attitudes towards 'difference' so that it begins to be seen as a strength and an asset – and above all, to make people aware that the learning and studying of music should be a basic human right.

// **Markku Kaikkonen**  
Director *Special Music Centre Resonaari*

► More information on [www.resonaari.fi](http://www.resonaari.fi)

**»Resonaari is a place where the students' talents, not their needs, take center stage. It addresses all five musical rights.«**

## YOUNG PEOPLE IN SWEDEN WAG THE CITIES

**In Malmö, in the very south of Sweden – just the crossing of a bridge away from Copenhagen the headquarters of the Swedish NGO Spiritus Mundi are located.**

Since its creation in 2003, the organisation has engaged in producing projects, exchange programmes and workshops within the field of music, culture and dialogue.

In 2008, Spiritus Mundi launched *Wag the City*, a three-year initiative that creates unique meeting points across social, cultural and geographical borders. In the autumn of the same year, the Young Culture Ambassadors programme was started in Malmö as part of *Wag the City*. Young people aged between 13 and 19 meet twice a week to engage with creativity, social issues and cultural dialogue.

Young Culture Ambassadors is carried out by *Wag the City*, music and drama coaches, several Malmö youth organisations (for example Amnesty International) and with the participation of several Malmö schools. Approximately 80 students from different districts in the city are participating in the project, which will run until summer 2010.

In the Young Culture Ambassadors programmes, young people are acquainted with a number of youth organisations, their work and their issues of interest, and they also write music and texts with music coaches. In the autumn of 2009, work to create a musical/drama production began. The musical will premiere in May 2010.

The goal is to create a show that is strong in artistic terms and where all expressions – costume, scenery, script – are rooted in the young people themselves, says Erik Gavelin, the producer of the musical.

An important aspect of the programme - enhanced by the elements of music and theatre - is that it boosts the self-esteem of the participants and raises their confidence. In an evaluation, one young person said "I have grown and I dare to do more, and I have heard others say the same."

"It felt like I really was a rock star. I will never forget my performance," raved another when talking about his performance at the live event that marked the end of the first year of Young Culture Ambassadors.

Each semester of the Young Culture Ambassadors programme, features specially-invited guests who hold lectures, workshops and discussions on cultural dialogue. So far, the Young Culture Ambassadors have been visited by local dignitaries, such as the cultural editor of the biggest daily newspaper in the region, *Sydsvenskan*, and the manager of Malmö City Theatre, as well as by international actors such as Jan Henningsson, the Senior Advisor for Foreign Affairs at the MENA department (Middle East & North Africa) and the former Managing Director at the Swedish Institute in Alexandria, Egypt; and Veronika Wand-Danielsson, Ambassador and Head of the Mission of Sweden to NATO.

"It was very stimulating to discuss international security policy with active and engaged young people, who showed great open-mindedness and a strong interest in international cooperation. It



Photo by Spiritus Mundi

bodes well for the future," said Veronika Wand-Danielsson about her encounter with the Young Culture Ambassadors.

*Wag the City* does not only operate in Malmö, but also in Botkyrka, a suburb of Stockholm, the capital of Sweden. During the first six months of 2008, *Wag the City* produced a music project with 60 young people from different parts of Botkyrka. They wrote and recorded music together, resulting in a CD of seven songs, a live performance and a TV show that followed the process from the first shy steps to the sparkling concert finale and was aired on Swedish public access television.

In the autumn of 2009, *Wag the City* continued its work in Botkyrka when *Wag the City Botkyrka* was launched. *Wag the City Botkyrka* has a similar agenda to that of the Young Culture Ambassadors programme. 70 students aged from 13 to 19 from different parts of Botkyrka are involved. The young people in Botkyrka will also write and perform a musical/drama production and will participate in one of the Malmö musical numbers.

Both Young Culture Ambassadors and *Wag the City Botkyrka* will lead to the creation of a musical in each city, but the underlying importance of the projects is to be found in the new meeting points that have been created. The musical and cultural expressions are the means, method and tool for the successful interaction of the young people.

// Henrik Melius

► [www.spiritusmundi.nu](http://www.spiritusmundi.nu)

**»Wag the city trains Young Culture Ambassadors that in the future will work with intercultural dialogue and culture communication on a national and international level. Wag the City addresses all five musical rights. «**

# THE MUSIC WORLD MET IN TUNIS

3RD WORLD FORUM ON MUSIC OFFERED PLATFORM FOR KNOWLEDGE-BUILDING AND SHARING



*The rich musical diversity present in Tunisia was wonderfully reflected in the artistic programme: ranging from liturgical music to music from the classical modern Tunisian and Arab repertoire, from Bedouin and Sufi chants to contemporary creation. Here: Sufi chants presented in Sidi Bou Said.*

Photos by EMC

**The 150 participants from 59 nations were unanimous in affirming that the 3<sup>rd</sup> World Forum on Music (Tunis, October 17-22 2009) fully met the expectations of the audience and the ambitions of the organisers: to offer an outstanding knowledge-building and knowledge-sharing platform and to contribute to setting the stage for the free celebration of music in the world.**

Organised by the International Music Council and hosted by the Ministry of Culture and Heritage Preservation of the Tunisian Republic, the 3<sup>rd</sup> Forum followed the path set by previous editions and went to the heart of a number of issues that are crucial to the music world today. Under the title “Access to musical diversity”, the Forum dealt with the impact of the 2005 UNESCO Convention on Cultural Diversity for national and international cultural policies; the challenges and opportunities that come with the digital music distribution; cultural policies seen from European, African and Arab perspectives; the role of advocacy for music education; and questions related to audience development for art music worldwide. The speakers, who came from all over the world, were experts of international stature.

The first session looked at the implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Special attention was given to the convention’s objectives to support cultural diversity within national borders,

cultural development in developing countries, and international cultural exchanges. Panelists representing governments, civil society organisations, academic scholars and musical practitioners looked into the threats and opportunities of the convention and how civil society players such as IMC and its members could position themselves in the debate. Project presentations illustrated efforts to promote musical diversity in different regions of the world.

Under the title “Riding the digital tiger”, another Forum session dealt with creativity and innovation in music distribution and continued the discussion started at the previous Forum (Beijing, 2007) while highlighting in particular the new developments in digital distribution such as social networks, locally and internationally available online shops and new subscription services. The presentations by an independent record company, a music export office, a digital aggregator and an on-line self-marketing service offered hands-on experience and eye-opening information to the participants. The audience noted, however, that the digital revolution was not happening everywhere due to the lack of equal distribution and equal access to the Internet throughout the world.

The changing paradigms of cultural policy from regional perspectives were on the agenda of a high-level panel featuring the Tunisian Minister of Culture, His Excellency Abderraouf Basti, the Head of the Unit for Cultural Policy and Intercultural Dialogue at the European Commission, Xavier Troussard, and the Executive





## New members of the IMC Board

Next to the 3rd World Forum on Music, the General Assembly of the International Music Council took place and elected new members to the Executive Board.

Members of the IMC Board for the period 2009-2011 are:

**Frans de Ruiter**  
(The Netherlands), President

**Beata Schanda**  
(Hungary), Executive Vice-President

**Liane Hentschke**  
(Brazil), Vice-President

**Fethi Zghonda**  
(Tunisia), Vice-President

**Lars Grunth**  
(Denmark), Treasurer

**Fernando Condon**  
(Uruguay)

**Sonja Greiner**  
(Germany)

**Gary Ingle**  
(USA)

**Timo Klemettinen**  
(Finland)

**Lupwishi Mbuyamba**  
(Democratic Republic of Congo/Mozambique)

**Henrik Melius** (Sweden)

**Blasko Smilevski**  
(Republic of Macedonia/Belgium)

Director of the Observatory on Cultural Policies in Africa, Lupwishi Mbuyamba. Forum participants were given the opportunity to hear about the latest trends of culture and music politics in Africa, Europe and Tunisia and to learn more about inter-regional cooperation for cultural development. The example of Tunisia, where 1,5% of the State budget is allocated to culture, should be advocated by IMC members to national governments worldwide. In times of economic crisis phenomena, giving priority to cultural policies and to the investment in culture, arts and creative economy will be a critical success factor for all societies as they build a sustainable future.

Another Forum session looked closely at music education globally in relation to advocacy, policy development, network and partnerships, with speakers from all five continents. The session demonstrated that advocacy for music education can also be subject to controversial approaches. IMC members presented projects to illustrate the changing paradigms in music education practice, in different educational and cultural contexts. A number of recommendations transpired from this session, for example the need to translate into practice the Road Map for Arts Education, to adapt it to the music education sector and to strengthen the role of the music educator as a facilitator of advocacy efforts.

The session on challenges to art music aimed to map out the state of affairs of the art music in different parts of the world with regards to their audiences. It also explored the challenges and possibilities to

develop the art music. The discussion revealed divergent approaches to the role of new technologies and stressed the growing importance of live music experiences.

The newly elected Board of the International Music Council is now called upon to take into consideration the set of recommendations that emerged from the Forum sessions.

On October 18, the Forum was the stage for the presentation ceremony of the inaugural IMC Musical Rights Awards for projects or programmes that give exemplary support to one or more of the IMC's five music rights: the rights for all persons to free expression in music, to a music education, to participate in various ways in music making and listening, and the rights for musical artists to develop their art, to communicate, and to be fairly remunerated. Three top winners were celebrated and six projects received a Special Commendation (see special section in this magazine, p. 33).

The 3rd World Forum on Music saw for the first time ever the participation of a number of youth delegates who seized the occasion to gather and discuss the role of youth in the work of IMC and its members. The young delegates highly appreciated IMC's appeal to members to include youth in their Forum delegation. The initiative will for sure be repeated on the occasion of the next Forum.

// **Silja Fischer**  
Secretary General of the International Music Council

# KEEP EXCHANGING!



*“Every culture is born of a meeting, a mingling or a confrontation. It is isolation that leads to the death of civilisations”*

This sentence by Octavio Paz was at the heart of the EMC’s activities in 2009, which was devoted to the ExTra! Exchange Traditions project. Knowing the music of the other enables the discovery of one’s own culture without resorting to stereotype, but from a human perspective. As Christian Höppner states in his article Cultural Diversity: The Foundation for European Unity (see current Sounds magazine on page 19), “Europe is more than the sum of its cultural identities”. This means it is indispensable to create an active exchange between the cultures present on European ground. The main aim of the project was to enhance the exchange of musical traditions that exist in Europe nowadays and to place a special focus on minority and migrant cultures, which form a vital part of the musical diversity in Europe. In the past, traditions developed and travelled from one region to another thanks to the travelling culture of some of our ancestors. Today, this travelling culture is slightly different, but the travelling and dissemination of traditions has been made much easier by modern ways of transports and of communication. Still, there is today a need of initiative to instigate a real exchange between traditions, in order to go beyond simple peaceful cohabitation. This was the objective of the ExTra! project coordinated by the European Music Council during three years (2006–2009).

The last event of the official project period brought together the members of the European Music Council, the ExTra! cooperation partners and further participants in the final conference “Immigration and Multiculturalism. The Musical Dimension”, which took place in Athens, Greece, from 23–26 April 2009.

Umayya Abu-Hanna, who is Palestinian but lives in Finland, opened the conference by painting an ironic and self-critical picture of our multicultural society. She called on her audience not to think in categories between which bridges have to be built, but to be open for all things new as well as old, and to approach other people and cultures on an equal footing.

This is what the ExTra! project tried to do during the past three years: to initiate activities in order to exchange traditions and musical practices rather than just putting them next to each others on a stage. The musicians had the opportunity to work, talk and live together. Therefore, the building of a common ground for creating artistic value was the strength of this project. The artists involved were able to discover interesting elements about the musical tradition of the others as well as about their own, noting the common use of a certain instrument, of a certain technique (exchange sessions in France) or the knowledge of a particular song (concert series in Italy) despite coming from a different culture, and sometimes from a country thousands of kilometres away.

Although the official period of this exciting project has now come to an end, the issues remain topical. A number of activities are still going on, with some of them having been re-created in a slightly different way or been transformed into their own project.

*Tengu Daiko, japanese drums from Japan*

Photo Landesmusikrat Hamburg

Some of the ExTra! activities were designed with long-term objectives:

- the research publication as both a tool for students and teachers and an exciting window onto our musically diverse Europe
- the download platform as a geographically-boundless shared-music database is still open and new artists are welcome to propose contributions at [www.manymusics.org/extra](http://www.manymusics.org/extra)
- the ExTra! final documentation illustrated by project pictures, can be downloaded from the ExTra! website [www.extra-project.eu](http://www.extra-project.eu). You can also order your personal paper copy from the EMC secretariat.
- the ExTra! recommendations, as a political document systematising the project's outcomes, can be found on page 24 of this magazine

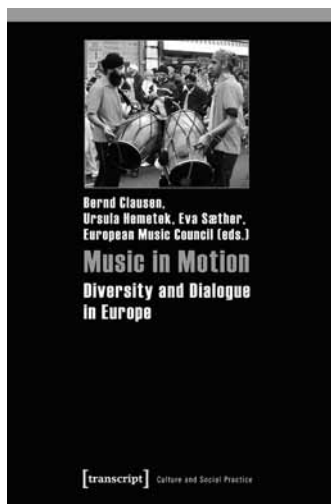
### Music in Motion. Diversity and Dialogue in Europe

One of the outcomes of the ExTra! project is that the research publication will have a long-term effect. The publication was released in April 2009 and it deals with the musical activities of minorities and their impact on musical traditions in Europe.

Etienne Balibar and Svanibor Pettan open the publication with a political as well as disciplinary background. Balibar presents a philosophical view on European immigration policy in "Is there such a thing as European racism?" and Pettan links all the articles to the contemporary ethnomusicological discourse. *Music in Motion* also raises questions such as: How are the musical traditions of minorities integrated in education and public musical life? Can music facilitate transcultural dialogue? To what extent does musical practice reassert the own cultural tradition in a foreign environment? The answers to these questions can be found in various thematic approaches; with model projects providing a

practical insight into the life and work with music of migrant and minority cultures across Europe. The articles deal with matters such as Turkish music in different European countries (Martin Greve, Dorit Klebe, Hande Saglam), the anthem of the Roma people (Ursula Hemetek), Jewish music in Europe (Philip V. Bohlman) as well as the music of African immigrants in Europe (Wolfgang Bender). Diverse education approaches to learning and teaching the music of minorities are presented and the use of the media is also explored.

The publication was coordinated by the European Music Council together with an Editorial Board<sup>1</sup>. This publications aims to awaken the interest of European citizens for extra-European traditions that are now on their territory thanks to immigration processes, as well as to raise the awareness of migrants living in Europe for the traditions of other cultures. *Music in Motion*. can be ordered at [www.extra-project.eu](http://www.extra-project.eu). 34,80 €, ISBN 978-3-8376-1074-1



### Exchange more traditions!

#### more

One of the ExTra! project partners, the Cité de la musique in Paris, just launched a new EU-funded cooperation project called *more: music orality roots europe*. This two-year project includes two symposia, two summer schools and a closing event, which will take place in May 2011 in Greece. The basic concept of *more* aims to foster innovative approaches in the field of music education, based on the intercultural power of traditional music practices. Additional information can be found at [www.music-orality-roots.eu](http://www.music-orality-roots.eu).

#### ExTra! Hamburg: exchange traditions within a city

A musical journey in one of the most multicultural cities of Germany: in 2007, the Regional Music Council of Hamburg<sup>2</sup> launched a festival with concerts, workshops and demonstrations for all age groups featuring musicians who come from all over the world but living in Hamburg. The aim of this event is to make visible and tangible the musical treasures represented by such a multicultural population. Thanks to what has now been called a "trip with the ears", the inhabitants can become acquainted with what makes the culture of their fellow citizens – music, instruments, dances – by attending performances, meeting artists and discovering new instruments and new dances at several workshops.

#### Artistic residencies and Exchange sessions in Gannat

During ExTra!, the Association Nationale Cultures et Traditions organised several kinds of events. The ANCT invited Roma musicians to come to the centre of France for artists-in-residence programmes and to meet the inhabitants of the region, some of whom were also from the local Roma community. The ANCT also organised several exchange sessions, inviting musicians from Slovakia and the UK to come and exchange their traditional music and dances with local traditional musicians and dancers. The exchange between students from Newcastle University (one of the very few universities offering a folk music degree) and local young musicians produced long-lasting friendships and musical complicity.

### A new tradition being fostered: the fact of exchanging them!

Although the official period is over, ExTra! was more the start of a longer process than a concentrated group of events. Traditions need to keep being challenged – our current technical tools enable us to make people meet and exchange their culture. The European Music Council is very glad to see that certain activities are being carried on and that partners have made the exchange of musical traditions an important point of their action plan. If you would like to start an ExTra! event, the EMC will be more than happy to help by sending you information and documentation on this cooperation project and on its outcomes. Keep exchanging!

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- 1 Editorial Board of the ExTra! publication: Bernd Clausen (University of Würzburg), Eva Saether (Malmö Academy of Music) and Ursula Hemetek (University of Vienna)
- 2 Landesmusikrat Hamburg: <http://www.landemusikrat-hamburg.de>



# PINBOARD

## A SELECTION OF EUROPEAN AND INTERNATIONAL MUSIC EVENTS IN THE UPCOMING YEAR

### WORKSHOPS/TRAININGS/ACADEMIES

#### \* April

##### **International Children's Choir Competition "Il Garda in Coro"** 20–24 April, Malcesine, Italy

Created for the particular possibilities of children within their own cultural and social experiences.  
Contact: Europa Cantat; Weberstr. 59a; 53113 Bonn; Germany;  
T: +49 228 912 56 63; F: +49 228 912 56 58;  
info@EuropaCantat.org; www.EuropaCantat.org

##### **International Competition for Young Composers** 24 April–16 May, Cologne, Germany

For European composition students born after 1 January 1982.  
Contact: MusikTriennale Köln GmbH; Composition competition, Bischofsgartenstr. 1; 50667 Köln; Germany;  
T: +49 221 20 40 8 390; F: +49 221 20 40 8 395;  
kontakt@musiktriennale.de; www.musiktriennale.de

#### \* May

##### **4th Bucharest International Jazz Competition** 7–13 May, Bucharest, Roumania

For bands up to six musicians (instrumentalists and/or vocalists).  
Contact: International Association of Music Information Centres (IAMIC); Steenstraat 25; 1000 Brussels; Belgium; T: + 32 2 504 90 99; F: +32 2 502 81 03; iamic@iamic.net.; www.iamic.net

##### **2nd World Conference on Arts Education** 25–28 May 2010, Seoul, Korea

Follow-up to the First World Conference on Arts Education,  
Contact: UNESCO; artsedu@unesco.org or 2010artsedu@korea.kr;  
www.artsedu2010.kr/htm/en/con\_info/101\_greeting.jsp

#### \* July

##### **7th International Summer Choir Academy on Orchestra Conducting for Choral Conductors and Choir Atelier for Singers**

##### 15–25 July, Pomáz, Hungary

Contact: Hungarian Choral Castle; Templom tér 3.; H-2013 Pomáz; Hungary; T: +36 26 525613; F: +36 26 525611;  
info@choralcastle.hu; www.choralcastle.hu

##### **The 30th European Christian Artists Summer Seminar**

##### 31 July–5 August, Doorn, The Netherlands

50 professional teachers and artists, each hour 25 parallel workshops and masterclasses in the field of contemporary music, classical music, dance, theatre, visual arts.  
Contact: Christian Artist Seminar Europe; p.a. Continental Art Centre; Robert Kochplaats 342; 3068 JD Rotterdam; The Netherlands; +31 (0)10 456 86 88; +31 (0)10 455 90 22; ca@christianartists.org; http://www.christianartists.org/page/uk/70/Welcome.html

#### \* August

##### **5th International Workshop for Young Composers** 8–16 August, Mazsalaca, Latvia

The workshop's theme will be "Chamber music nowadays: classics, innovation, aesthetics, boundaries".  
Contact: European Composers' Forum (ECF); c/o European House for Culture  
Place Flagey 18; 1050 Brussels; Belgium;  
T: +43 1 966 15 45; F: +43 1966 15 45 12;  
info@composersforum.eu; www.composersforum.eu

##### **Music Orality Roots Europe (MORE)**

##### **Folkworks Summer Schools**

##### 9–14 August 2010, Durham, United Kingdom

With workshops in folk music, song and dance, culminating in a whole day of outdoor music.  
Contact: Cité de la Musique; 221, avenue Jean Jaurès; 75019 Paris; France; +33 1 44 84 45 94 ; +33 1 44 84 89 47; folkworks@thesagegateshead.org; www.music-orality-roots.eu

##### **The 22nd Zimriya World Assembly of Choirs**

##### 16–25 August, Jerusalem, Israel

Choirs from all over the world are invited to participate.  
Contact: World Assembly of Choirs in Israel; 34, Yehezkel Street; 62595 Tel Aviv; Israel; T: +972-3-6041808; F: +972-3-6041688; harzimco@netvision.net.il; www.zimriya.org.il

#### \* September

##### **International Gaudeamus Music Week**

##### 6–12 September, Amsterdam, the Netherlands

Contact: Music Center the Netherlands; Rokin 111; 1012 KN Amsterdam; The Netherlands;  
T: +020 344 60 60; hedendaags@remove-this.mcn.nl; www.muziekcentrumnederland.nl



**\* October****International Organ Competition 2010****10–16 October, Mainz, Germany**

Open to organists born after January 1st, 1975.  
 Contact: Dr Kristina Pfarr, School of Music, Johannes  
 Gutenberg University ; 55099 Mainz; Germany;  
 T: +49 6131 39 28008; F: +49 6131 39-28008;  
 pfarr@uni-mainz.de; www.orgelwettbewerb.hfm-mainz.de

**63rd International Confederation of Accordionists (CIA)****Coupe Mondiale****19–25 October, Varazdin, Croatia**

Contact: International Confederation of Accordionists (CIA);  
 Kyröseläntäkatu 3; FIN-39500 Ikaalinen; Finland;  
 T: +358 3 4400221; F: +358 3 4589071;  
 vjera.odak@mail.inet.hr; www.coupemondiale.org

**Management in International Choral Events****26 October–2 November, St Lô (Normandy) France**

Professional Study Tour for young choral managers and every  
 person interested in choral management at an international level.  
 Contact: POLYFOLLIA; ZA Le Mesnil - Chemin des Carreaux;  
 F-14111 Louvigny; France; T: +33 2 31 73 69 19;  
 helene.leroy@polyfolia.org; www.polyfolia.org

**CONFERENCES/SYMPOSIA  
MEETINGS/SEMINARS****\* April****The European Festivals Association (EFA) General Assembly  
and Conference****8–11 April, Merano, Italy**

The 2010 EFA Conference is entitled: "Festivals for Artists and  
 Citizens: The Balancing Act between Artists' Autonomy and  
 Audiences' Access".  
 Contact: EFA; Kleine Gentstraat 46; B- 9051 Gent; Belgium;  
 T: +32 9 241 8080; F: +32 9 241 8089; info@efa-aeef.eu;  
 www.efa-aeef.eu

**World Federation of International Music Competitions  
(WFIMC)****9–11 April, Calgary and Banff, Canada**

Contact: World Federation of International Music Competitions  
 (WFIMC); 104, rue de Carouge; 1205 Genève; Switzerland;  
 T: +41 22 321 3620; F: +41 22 781 1418; info@wfimc.org;  
 http://fmcim.org

**European Forum on Music "Musical Diversity. Looking Back,  
Looking Forward"****15–18 April, Vienna, Austria**

The European Forum on Music will include the Annual Meeting  
 of the members of the European Music Council.  
 Contact: EMC; Haus der Kultur, Weberstraße 59a; 53113 Bonn;  
 Germany; T: +49 228 96 69 96 64; F: +49 228 96 69 96 65;  
 info@emc.imc.org; www.emc-imc.org

**2nd International Conference "The Education of Instrumental  
and Vocal Teachers – Developing Professional Competences"****16–17 April, Dublin, Ireland**

The conference is aimed at representatives of management,  
 professors, teachers and students.  
 Contact: AEC; PO Box 805; NL-3500 AV Utrecht;  
 The Netherlands; T: +31 30 2361242; F: +31 30 2361290;  
 aecinfo@aecinfo.org; www.aecinfo.org

**European Union of Music Competitions for Youth (EMCY)****General Assembly****16–19 April, Heerlen, Netherlands**

Including EMCY's 40th birthday celebration.  
 Contact: EMCY; Trimburchstr. 2/V; 81249 München; Germany;  
 T: 49 89 871 002 42; F: 49 89 871 002 90; info@emcy.org;  
 www.emcy.org

**Polifonia Innovative Conservatoire Seminar 3****19–22 April, Oostkapelle, The Netherlands**

Part of a three seminar cycle that runs from April 2009 to  
 April 2010. The seminars are designed to bring together the  
 expertise and experience of musicians who teach in higher music  
 education institutions.  
 Contact: AEC; PO Box 805; NL-3500 AV Utrecht;  
 The Netherlands; T: +31 30 2361242; F: +31 30 2361290;  
 aecinfo@aecinfo.org; www.aecinfo.org

**Meeting of the International Federation of Musicians (FIM)****Presidium****22 April, Vienna, Austria**

Contact: FIM; 21 bis, rue Victor Massé; F-75009 Paris; France;  
 T: +33 (0) 145 263 123; F: +33 (0) 145 263 157;  
 office@fim-musicians.com; www.fim-musicians.com

**18th European Association for Music in Schools (EAS) 2010  
Congress and 8th International Student Forum****26–29 April, Bolu, Turkey**

The conferences topic is "Music and Music Education within the  
 Context of Socio-Cultural Changes"  
 Contact: EAS Institut für Musikpädagogik Wien;  
 Metternichgasse 8; 1030 Vienna; Austria; T: +43 1 71155 3703;  
 F: +43 1 71155 3799; eas@mdw.ac.at; www.eas2010.ibu.edu.tr

**38th European String Teachers Association (ESTA)****International Conference****30 April–4 May Bruges, Belgium**

The conference's motto is "Strings in Flanders: Cultural polyphony"  
 Contact: Esta B-Flanders VZW; Carmersstraat 82; 8000 Brugge;  
 Belgium; T: +3250 33 22 04; info@esta-int.com or jacques.  
 piert@telenet.be; www.esta-int.com

**\* May****European Music School Union (EMU) 35th General Assembly  
and Conference 'Music Education in Europe – Music For All****13–16 May, Essen, Germany**

The two events will take place in The European Capital of  
 Culture Essen.  
 Contact: EMU; Postbus 365; 3500 AJ Utrecht;  
 The Netherlands; T: +31 30 2303740; F: +31 30 2303749;  
 office@musicsschoolunion.eu; www.musicsschoolunion.eu



**\* June****International Association of Music Information Centres (IAMIC) Annual Conference****9–12 June, Dublin, Ireland**

Includes working sessions for the member organisations, as well as a one-day public symposium on Friday, 11 June.

Contact: International Association of Music Information Centres (IAMIC); Steenstraat 25; 1000 Brussels; Belgium; T: + 32 2 504 90 99; F: +32 2 502 81 03; [iamic@iamic.net](mailto:iamic@iamic.net); [www.iamic.net](http://www.iamic.net)

**20th Annual International Association of Schools of Jazz (IASJ) Jazz Meeting 2010****27 June–2 July, The Hague, The Netherlands**

The Final Concerts, the jazz sessions and the teachers concert as well as some special concerts will be grouped into a kind of festival under the name of Future Jazz.

Contact: International Association of Schools of Jazz (IASJ); 2595 CA The Hague; The Netherlands; T: + 31 70 315 14 84; F: 31 703151518; [m.changoe@admin.koncon.nl](mailto:m.changoe@admin.koncon.nl); [www.koncon.nl](http://www.koncon.nl)

**\* July****European Seminar for Young Composers****18–24 July, Aosta, Italy**

For composers and aspiring composers interested in choral music, choral conductors with composition and elaboration experience.

Contact: Federazione Nazionale Italiana delle Associazioni Regionali Corali (FENIARCO); Via Altan 39; 33078 S. Vito al Tagliamento (PN); Italy; T: +39 434876724; F: +39 434 877554; [info@feniarco.it](mailto:info@feniarco.it); [www.feniarco.it](http://www.feniarco.it)

**The Mediterranean Voices Conference: Fifth Conference of Ethnic and Multicultural Music of the International Federation for Choral Music (IFCM)****28–31 July, Girona, Spain**

With conferences, demonstrations, round tables, workshops and concerts.

Contact: Moviment Coral Català, Mediterranean Office for Choral Singing; Via Laietana 54, 2n Despatx 214; 08003 Barcelona; Spain; T: +34 93 319 65 28; F: +34 93 319 65 28; [mcc@mcc.cat](mailto:mcc@mcc.cat); <http://www.mcc.cat>

**\* August****16th International Symposium on Electronic Art (ISEA) 2010 RUHR****20–29 August, Ruhr Area, Germany**

Major conference and exhibition event for art, media and technology.

Contact: ISEA2010 RUHR, c/o HMKV; Güntherstraße 65; 44143 Dortmund; Germany; T: +49 231 55 75 21 21; [info@isea2010ruhr.org](mailto:info@isea2010ruhr.org); [www.isea2010ruhr.org](http://www.isea2010ruhr.org)

**European Conference of Promoters of New Music (ECPNM) General Assembly****20–22 August, Ratten (Tirol), Austria**

Contact: ECPNM, c/o Music Center the Netherlands; Rokin 111; 1012 KN Amsterdam; The Netherlands; T: +31-20-3446060; F: +31-20-6733588; [info@ecpnm.com](mailto:info@ecpnm.com); [www.ecpnm.com](http://www.ecpnm.com)

**8th International Youth Chamber Choir Meeting Usedom****20–29 August, Trassenheide/Karlshagen, Usedom, Germany**

For girls' and youth choirs, max 35 persons (incl. staff), age: 16–26.

Contact: Arbeitskreis Musik in der Jugend (AMJ); Adersheimer Str. 60; 38304 Wolfenbüttel; Germany; T: +49 5331 4 60 17; F: +49 5331 4 37 23; [Amj-internationales@t-online.de](mailto:Amj-internationales@t-online.de); [www.amj-musik.de](http://www.amj-musik.de)

**\* September****European Association of Conservatoires (AEC) Annual Meeting for International Relations Coordinators****10–11 September, Istanbul, Turkey**

Contact: AEC; PO Box 805; NL-3500 AV UTRECHT; The Netherlands; T: +31 30 2361242; F: +31 30 2361290; [aecinfo@aecinfo.org](mailto:aecinfo@aecinfo.org); [www.aecinfo.org](http://www.aecinfo.org)

**\* October****Euroscola****20–25 October, Strasbourg, France**

For youth choirs of schools, music schools, conservatories and universities.

Contact: Europa Cantat; Weberstr. 59A; 53113 Bonn; Germany; T: +49 228 912 56 63; F: +49 228 912 56 58; [info@EuropaCantat.org](mailto:info@EuropaCantat.org); [www.EuropaCantat.org](http://www.EuropaCantat.org)

**\* November****European Association of Conservatoires (AEC) Annual Congress 4–6 November, Warsaw, Poland**

Contact: AEC; PO Box 805; NL-3500 AV UTRECHT; The Netherlands; T: +31 30 2361242; F: +31 30 2361290; [aecinfo@aecinfo.org](mailto:aecinfo@aecinfo.org); [www.aecinfo.org](http://www.aecinfo.org)

**FESTIVALS/CONCERTS****\* April****International Society for Contemporary Music (ISCM) World New Music Days 2010****30 April–9 May, Sydney, Australia**

A big international festival that focuses on contemporary music and sound art.

Contact: International Society for Contemporary Music (ISCM); ROKIN 111; 1012 KN Amsterdam; The Netherlands; T: +31 20 3446060; [info@iscm.org](mailto:info@iscm.org); [www.iscm.org](http://www.iscm.org)



**\* May****Hearts in Harmony****15 May, Barcelona, Spain**

Managed and organised by the Secretariat de Corals Infants de Catalunya.

Contact: Moviment Coral Català, Mediterranean Office for Choral Singing; Via Laietana 54, 2n Despatx 214; 08003 Barcelona; Spain; T: +34 93 319 65 28; F: +34 93 319 65 28; [mcc@mcc.cat](mailto:mcc@mcc.cat); [www.mcc.cat/en](http://www.mcc.cat/en)

**\* June****European Union of Music Competitions for Youth (EMCY)****EuroRadio Youth Concert****21 June, Paris, France**

Outstanding EMCY prize winners are invited to perform with a professional orchestra in a concert which is broadcast throughout Europe.

Contact: EMCY; Trimbürgstr. 2/V; 81249 München; Germany; T: +49 89 871 002 42; F: +49 89 871 002 90; [info@emcy.org](mailto:info@emcy.org); [www.emcy.org](http://www.emcy.org)

**\* July****World Youth Choir Summer Session****6 July–3 August, Tenerife, Canary Islands**

Concerts in the Canary Islands, the Basque Country, Madrid, Segovia and Catalonia

Contact: International Centre for Choral Music (ICCM); Av. Jean 1er, N° 2; 5000 Namur; Belgium; T: +32 81 711 600; F: +32 81 711 609; [iccm@ifcm.net](mailto:iccm@ifcm.net); [www.worldyouthchoir.net](http://www.worldyouthchoir.net)

**Youth Choirs in Movement 2****7–11 July 2010, Bonn, Germany**

Singing week for children's and youth choirs, equal voice and mixed, of all levels

Contact: Europa Cantat; Haus der Kultur, Weberstraße 59a; 53113 Bonn; Germany; T: +492289125663; F: +492289125658; [info@EuropaCantat.org](mailto:info@EuropaCantat.org); [www.EuropaCantat.org](http://www.EuropaCantat.org)

**37th Festival Les Cultures du Monde****15–26 July, Gannat, France**

Contact: Association Nationale Cultures et Traditions (ANCT); 92 rue des Moulins; 03800 Gannat; France; T: +33 613547426; F: +33 470 906636; [cultures-traditions@wanadoo.fr](mailto:cultures-traditions@wanadoo.fr); [www.gannat.com](http://www.gannat.com)

**International Singing Week****19–26 July 2010, Vic (Catalonia), Spain**

For high-level mixed choirs or youth choirs and individual singers. There will be some activities for conductors.

Contact: Fundació Estudis Musicals de Vic; c/o Torres I Bages 6; 08500 Vic; Spain; T: +34 93 88 629 71; [scvic2010@gmail.com](mailto:scvic2010@gmail.com)

**\* August****The International Holland Music Sessions Summer Academy****August 1–22, Bergen NH and Alkmaar, The Netherlands**

Contact: The International Holland Music Sessions; P.O. Box 250; 1860 AG Bergen; The Netherlands; T: +31 72 582 13 00; F: +31 72 582 13 09; [infobox@tihms.com](mailto:infobox@tihms.com); [www.tihms.com](http://www.tihms.com)

**Pécs Cantat 2010 – The Singing Cultural Capital of Europe****15–22 August, Pécs, Hungary**

The six workshops at Pécs Cantat are open to choirs, part choirs and individual singers from the age of 10.

Contact: Réka Balog, Pécs Cultural Centre; 2 Színház tér; Pécs, 7621; Hungary; T: +36 72 510 655; F: +36 72 510 655; [balog.reka@pecsikult.hu](mailto:balog.reka@pecsikult.hu); [www.pecscantat.hu](http://www.pecscantat.hu)

**International Singing Week Alpe Adria Cantat****29 August–5 September, Lignano Sabbiadoro (UD), Italy**

Including atelier rehearsals, open singing, concerts of participating choirs for mixed choirs, children's choirs, vocal groups, conductors and individual singers.; Contact: Federazione Nazionale Italiana delle Associazioni Regionali Corali (FENIARCO); Via Altan 39; 33078 S. Vito al Tagliamento (PN); Italy; T: +39434876724; F: +39 434 877554; [info@feniarco.it](mailto:info@feniarco.it); [www.feniarco.it](http://www.feniarco.it)

**\* September****Música Viva Festival 2010****11–25 September, Lisboa, Portugal**

Contact: ECPNM, c/o Music Center the Netherlands; Rokin 111; 1012 KN Amsterdam; The Netherlands; T: +31-20-3446060; F: +31-20-6733588; [info@ecpnm.com](mailto:info@ecpnm.com); [www.ecpnm.com](http://www.ecpnm.com)

## FACING THE MUSIC – SHAPING MUSIC EDUCATION FROM A GLOBAL PERSPECTIVE

A new publication dedicated to musical diversity in music education gets rid of prejudices, questions common terminology and gives practical examples and insight into music education for, through, and with music from all over the world.

In *Facing the Music*, Huib Schippers takes us on a journey that describes the changed realities in which music is being created, taught, learnt, used and listened to in the globalising world.

“What happened [...] in the past fifty years (say, from Elvis to the present) is likely to go into history as the period of the most intense transformation in the global musical landscape to date, brought on by developments in travel and technology, in combination with major social and political changes.”

Schippers explains that musical diversity not only contains lessons about “new arrivals” but that it includes the possibility of an inspiration for reflection on new approaches to music practice and education. Schippers takes a closer look at the Western approach to music education, referring to “music learning and teaching” and relating it to the field of ethnomusicology that uses terms such as transmission and enculturation. He reminds the reader that there exists “music teaching without learning, as well as a great deal of learning without formal teaching”.

An important observation that Schippers makes is that while interaction is an important element when learning in a culturally diverse arena, “no naïve ideal of harmony among all people” may be expected and instead it has to be expected and accepted that friction and confusion may evolve.

*Facing the Music* has seven chapters: An Auto-Ethnography; “World Music” in Education; the Myth of Authentic Traditions; Global Perspectives on Learning & Teaching music; Communities, Curricula & Conservatories; Global Understanding of Learning & Teaching Music; Music Cultures in Motion: A Case Study.

Huib Schippers has a long, diverse and profound history of engagement with music, education and training in various cultures. He is trained as a professional sitar player and is currently the Director of the Queensland Conservatorium Research Centre at Griffith University, Brisbane, Australia. Looking at Schippers’ biography, it is no surprise that he puts his high-level scientific reflections to test with case studies and practical examples. Consequently, the final chapter of *Facing the Music* is a case study providing a practical insight into what happens when one works with “world music” in a re-contextualised setting. The examples given are of African percussion in a community music setting, preparations for the Balinese gamelan in the classroom and professional training in Indian classical music, and are all from the Netherlands. In the epilogue, Schippers gives seven practical hands-on suggestions that were written for classroom music teachers but can easily be transposed to other fields.

With *Facing the Music*, Schippers aims to reach out to all people who are involved with music education: music students, educators, curriculum developers, administrators, policy makers, musicians, researchers, and ethnomusicologists. The book provides a framework for music learning and teaching that is in line with contemporary musical realities.

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- ▶ Huib Schippers  
Facing the Music: Shaping Music Education from a Global Perspective  
240 pages, Oxford University Press, ISBN: 0195379764, 24,99 Euro

## MUSIC ON TROUBLED SOILS PUBLICATION NOW AVAILABLE



In October 2008, the *European Music Council* (EMC) and the *Israeli Music Council* (IMC Israel) jointly organised a three-day conference in Jerusalem, entitled **Music on Troubled Soils**. This event provided a diverse overview of different music projects taking place on ‘troubled soils’. Projects from the Balkans, Cyprus, Palestine, Israel, Saudi Arabia and other parts of the Mediterranean were represented. In all of the projects, music served both as a mediator between peoples, providing a means of dialogue, and as an instrument of development aid to improve social situations and function as a mind-opener. The conference was accompanied by inspiring performances from the *Mozaic choir* (a collaboration between an Arab and a Jewish choir) and the *Derech as-Salam Ensemble* (with musicians from Israel and Palestine) who played songs in Arab and Hebrew.

The EMC has published an extensive documentation on the **Music on Troubled Soils** conference that details the input from expert organisations and gives an overview of model projects that use music to lobby for peace in conflict areas.

Send us an email ([info@emc-imc.org](mailto:info@emc-imc.org)) if you would like your own copy or download it from [www.emc-imc.org/mots](http://www.emc-imc.org/mots).

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## EUROPEAN YOUTH FORUM ON MUSIC – ACCESS!

TURIN, ITALY

14-17 OCTOBER 2010

Organised by the Working Group Youth of the European Music Council in cooperation with Europa Cantat, the Italian Music Council (CIDIM) and Feniarco.

The Working Group Youth of the European Music Council is currently organising its very own event. *Access!* will boost the increasing involvement of youth in music and music organisations. Its goal is to create a platform for young people who are involved in all branches of European musical life. The event's main role is to help provide the stepping stones needed when building up a musical career and also to create a space for future initiatives. The project will culminate in a four-day event in autumn 2010 in Europe's Youth Capital, Turin (Italy), where participants will meet with experienced professionals from the music world. They will *learn, create and network* in sessions with themes of music policy, music management and musicianship.



Members of the Working Group Youth Committee

Photo by WGY

A major outcome of the project will be the drawing up of a *European Agenda for Youth and Music*, a qualitative document outlining young people's current aspirations and hopes about music in Europe and beyond. This document will serve as an inspiration for European music organisations, European politics and set a stimulating agenda for all of Europe's young people.

// WGY

For more information, please visit [www.emc-imc.org/wgy](http://www.emc-imc.org/wgy)

## MUSIC FOR THE MIND

**In developing countries and in those at war, many schools, conservatoires, academies and universities cannot afford to buy sheet music, teaching materials, recordings or instruments.**

Since 2000, the *Fondazione Adkins Chiti – Donne in Musica* has collected new and used music, books and CDs, which have then been sent to many parts of the world.

In 2009, music and materials were collected after the earthquake in l'Aquila for its conservatoire. They will provide the basis for the library, which is currently being rebuilt.

It is true that if our children, grandchildren and future generations are to love and participate in the extraordinary magic and adventure that is music making, listening and creation, they must have the tools with which to learn. Teachers, school children, nuns in convents, choir masters, military band leaders, performers, publishers and record companies all help the foundation to help others. Will you?

Please join those who clear out their bookshelves and send us what they can. It doesn't matter how old the materials are, or whether the music is instrumental, vocal, traditional, classical, operatic or contemporary – they are all needed. Alternatively, if you don't have music to send, you can make a monetary donation (details can be found at [www.donneinmusica.org](http://www.donneinmusica.org)).

With help from UNESCO (BRESCE), *Donna in Musica* is collecting for eight teaching establishments in Serbia during 2010. Each establishment will also receive a dictionary that is currently being compiled, dedicated to Serbian female composers. At the same time, collection of materials for Costa Rica and the preparation of a dictionary of Costa Rican female composers will continue until 2011.

Anything you can donate will be useful in some way and should be sent to the *Donne in Musica* office at Via Proba Petronia 82, 00136 Roma, Italy, and marked either "Music for the Mind SERBIA" or "Music for the Mind COSTA RICA". Every donation is important and gratefully received, and the Foundation will acknowledge each gift, no matter how big or small.

We care – we share!

// Fondazione Adkins Chiti – Donne in Musica

Via Proba Petronia 82

00136 Roma, Italy

[www.donneinmusica.org](http://www.donneinmusica.org)



# MUSIC AND SOCIAL RESPONSIBILITY TWEETS

COLLECTED BY THE WORKING GROUP YOUTH

To make music accessible to the whole world. If I have a musical idea, I should share it with everyone.

**Kjetil Aamann** (Norway)

Music=expression. (There are) no limits at all!!

**Mateja Petelin** (Slovenia)

Music binds, but only for the moment. When the music stops, people need to start taking action or little happens.

**Ernstjan Van Doorn** (The Netherlands)

Music like every collective practice has got a social responsibility. Indeed, you need at least one musician and one auditor. Music has always been coming along with cults, rituals, parties. Even in the most secular, heathen, subversive, alternative events, she creates a kind of "sacred" community.

**Annie Lezoraine** (France)

Music brings people together, makes people from different backgrounds to meet and music is their common ground. Through music, we can express politic thoughts and sing, everything gets sweeter...

**Marie Blanchet** (France)

People can not stand to have an empty head, that is why they have always their TV on, to watch some pictures. Instead they can sing some tunes. As the Serbian proverb says

One who sings, means no evil.

**Svetlana Krstic** (Serbia)

Classical music is for everybody. The thing is, most of them don't know yet, so there's a lot of work to do...

**Gerard Van Beijeren** (The Netherlands)

Musicians and people writing song lyrics have a social responsibility: the one of the message they wish to transmit.

**Beniamino Giglio** (Germany)

It should be a social responsibility to give everyone the chance to make or experience music in some way.

**Anna-Maria Grendel** (Germany)

At births, weddings, funerals, parties and even at war: music is everywhere! Music binds the inhabitants of our planet as much as the air surrounding us...

**Thierry Geneviève-Anastasie** (France)

A tenor has a social responsibility to sing in as many choirs as possible :-)

**Saskia de Vries** (The Netherlands)

Social responsibility means preserving the rich tapestry of music for future generations.

**Chris McNulty** (United Kingdom)

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