

# SOUNDS

*in Europe*

ISSUE #11 // 2016

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## MUSIC AND MIGRATION

- ★ 10 Things You Need to Consider ...
- ★ Culture for Sustainable Development
- ★ TTIP and Culture
- ★ 6<sup>th</sup> European Forum on Music
- ★ The Calais Sessions
- ★ Music and Resilience Support (MARS)

*A Regional Group of the  
International Music Council*

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.

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.

## IMPRINT

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**ARTISTIC EXCELLENCE  
COULD BE SEEN AS ONE OF  
THE RESULTS OF THE  
PERMANENT MIGRATION  
OF CREATORS AND IDEAS.**

In a short period of time, humankind has gradually spread from its cradle in southern Africa to all the continents and has even stepped off our planet to reach beyond. This motion, movement or journey is embedded in all kinds of human artistic expression: from cave-art representing hunters, through to Homer's *Odyssey*, from medieval chronicles of European and Arab travelers like Marco Polo and Ibn-Batuta to Jules Verne's novels, as well as in films produced by the Lumière Brothers, just to mention a few.

The art of music, being linked to the dimension of time, directly expresses this movement. The term movement, in classical music theory, is part of a compound musical form. A number of rhythms and tempos (adagio, allegro, presto, ritardando, da capo or finale) can also

be used to express the dynamism of a journey throughout a musical work. Musical dynamics, as a motion of the volume of sound (but not exclusively limited to it) is an integral part of the vast palette of musical expression as well.

Throughout history, travelling from place to place has been part of musical occupations. In order to attain a certain level of musical education, young musicians usually travel to

meet their instructor and later, as professionals, travel to present their mastership to audiences in various cities and countries. Thus, the vagabond life of Troubadours and Minstrels and famous composers and performers like Handel, Mozart, Chopin or Paganini can be compared to modern musicians of all kinds, delivering hundreds of concerts all over the world, who live an "on the wheels" life.

**Music must play an important role in keeping our society together based on common values and history.**

This constant change in geographic location benefits both the travelers and the local populations. It brings new inspiration, personal enrichment, dialogue and creative 'cross-fertilisation' into the communities through the development and filtering of new ideas, which are at the base of innovation and excellence. Artistic excellence, so characteristic of the European musical expression, could therefore be seen as one of the results of the permanent migration of creators and ideas.

And thus, once a musical piece has been deeply explored, formulated and transformed, it starts its "horizontal" journey of being spread to broad audiences. One of the missions endowed upon new technologies and digitalisation is to substitute or facilitate this movement of ideas and content among people. By sending and posting musical content online, artists and musicians are now partaking in the virtual migration of their works.

On behalf of the EMC Board and Secretariat, I would like to welcome you to the new issue of *SOUNDS in Europe* dedicated to music and migration, the two intertwined categories jointly shaping modern humanity. In this period of great displacement of peoples, it is time to remember our roots and nature. Music must play an important role in keeping our society together based on common values and history.

► **Nenad Bogdanovic**  
Board Member, European Music Council (2013–2016)  
Executive Director, Cyprus Symphony Orchestra Foundation  
Head, Creative Europe Desk Cyprus

19–22 maja 2016: 6<sup>TH</sup> Europejskie Forum Muzyki

MUSICAL HOMELANDS:

MUZYCZNE OJCZYZNY:

NOWE TERYTORIA

NEW TERRITORIES

19<sup>TH</sup> – 22<sup>ND</sup> May 2016: 6<sup>TH</sup> European Forum on Music

„Muzyczna ojczyzna” to zakotwiczenie w muzyce, które każdemu z nas jest dane w najwcześniejszym dzieciństwie, według psychologów poczynając od okresu prenatalnego, i rozwija się wraz z człowiekiem od okresu komunikacji pozawerbalnej do... właściwie nie wiadomo do kiedy, bo pamięć przechowuje związki konkretnej muzyki z najbardziej intymnymi wydarzeniami życia. W ten sposób muzyka staje się najsilniejszym, a w każdym razie najtrwalszym obok języka, zakorzeniem w kulturze, ale też tworzy składnik osobowości o silnie zindywidualizowanych cechach.

Problemy dominujące dziś w Europie byłyby pewnie w Polsce czasu realnego socjalizmu nazwane kpiarsko „kłopotami wzrostu”. Ich przyczyny to z jednej strony relatywna zamożność krajów naszego kontynentu, z drugiej jednak kumulacja napięć powodowanych żywiołowym zderzeniem kultur. I właśnie kultura ma w tym procesie niebiałą, może nawet decydującą rolę do odegrania. Także muzyka i muzycy mogą świadomie uczestniczyć w procesie budowy nowej świadomości i otwarcia na odmiennosc.

Miejscem 6<sup>th</sup> European Forum on Music 2016 będzie Wrocław. Miasto jest w tym roku Europejską Stolicą Kultury i realizuje bogaty program pod hasłem wzajemnego poznania, zbliżenia i dialogu międzykulturowego Europejczyków w imię poszukiwania nowej tożsamości zjednoczonej Europy. Wrocław to szczególna metropolia, w której po latach świetności i rozwoju nastąpiła katastrofa o niewyobrażalnej wręcz skali. Z II wojny światowej miasto wyszło doszczętnie zrujnowane – i materialnie, i duchowo. Straciło swoich mieszkańców, tych, którzy tworzyli jego wielkość przez pokolenia. Przyszli nowi. Przestraszeni, niepewni jutra, obcy. Zlepieni z wielu rejonów powojennego kraju latami budowali nową tożsamość, tworzyli swoistą kulturę, spajającą w jedno spuściznę niemiecką, żydowską i polską. Wymownym efektem tego dziejowego procesu będzie miejsce naszego spotkania – nowe, z rozmachem zaprojektowane Narodowe Forum Muzyki.

Rozwijając ideę programową Europejskiej Stolicy Kultury zwrócimy uwagę na muzyczne kompetencje kulturowe, formowane w każdym z nas na skutek wzrastania i wychowania w specyficznym, dla

A ‘musical homeland’ is the anchorage in music which is given to us in our earliest childhood. According to psychologists, starting in the prenatal period, it develops along with the person from the period of non-verbal communication until... nobody exactly knows when, as our memory preserves specific pieces and types of music associated with the most intimate events of our lives. In this way, music (along with language) becomes our strongest, or at least the most durable rooting in culture, and it also forms a strongly individualised component of our personalities.

The problems prevailing in Europe today would have probably mockingly been called ‘growth defects’ during the times of real socialism. Their causes are on the one hand the relative wealth of the countries of our continent, yet on the other, a culmination of tensions caused by the exuberant clash of cultures. And it is culture which itself has a not trivial, but maybe even a deciding role to play in this process. Likewise music and musicians can take a conscious role in the process of building a new consciousness and openness for otherness.

The location of the 6<sup>th</sup> European Forum on Music will be Wrocław. This year the city is the European Capital of Culture and is realising a rich programme under the slogan of a mutual understanding, rapprochement, and intercultural dialogue between Europeans, in the name of searching for a new identity of the united Europe. Wrocław is a distinctive metropolis which, following years of grandness and progress, was hit by a catastrophe of unimaginable scale. The city came out of WWII completely destroyed – both physically and in spirit. It had lost its residents, those who for generations had created its greatness. New ones came. Frightened, unsure of tomorrow, alien. Conglomerated from several regions of a post-war country, for years they built a new identity, created a characteristic culture, welding a German, Jewish and Polish legacy into one. A meaningful product of this historical process will be the venue of our meeting – the new, designed on a big scale, National Forum of Music.

Elaborating on the idea of the European capital of culture programme we will pay attention to musical cultural competences, shaped in each of us as a result of growing and being brought up in

każdego nieco innym środowisku. Wspólnota doświadczenia pozwala nam się porozumieć językiem muzyki, a różnorodność przyswojonych form muzycznej wypowiedzi jest podstawą bogactwa rozumianych treści. Zagadką są obszary niewiedzy – mogą wyzwalać ciekawość poznania nowych wartości, ale są też źródłem nieufności i odrzucenia, barierą utrudniającą komunikację.

Zatem pierwszy człon tematu naszego spotkania, „Muzyczne ojczyzny”, wobec braku szeroko zakrojonych badań, jest apelem o refleksję nad istniejącym stanem rzeczy i zapewne doprowadzi raczej do stawiania pytań, niż formułowania odpowiedzi. To przede wszystkim domena intelektualnej analizy i oceny, najlepiej rozwiniętej na terenie muzyki tradycyjnej, ale domagająca się uogólnienia na całość muzycznego doświadczenia. Analiza tego fenomenu prowadzi do kapitalnych zagadnień:

- ★ poczucia wspólnoty;
- ★ akceptacji odmienności i nowości;
- ★ zdolności poszerzania zakresu rozumienia (przeżycia);
- ★ narzędzi i barier komunikowania się z indywidualnościami o odmiennym doświadczeniu;
- ★ możliwości świadomego kształtowania przestrzeni wspólnoty doświadczenia, na przykład więzi w oparciu o przynależność do kultury europejskiej;
- ★ odrębności preferencji muzycznych, zdeterminowanych doświadczeniem danym, a nie świadomie wybranym;
- ★ ograniczającego i unifikującego wpływu mass-medium;
- ★ możliwości wpływania na poszerzenie obszaru „muzycznej ojczyzny” u dzieci.

Człon drugi tematu, „Nowe terytoria”, kieruje uwagę ku nowości – muzycznych języków, stylów, wykorzystywanych technologii, warunków narzucanych masowymi procesami społecznymi. To przede wszystkim żywioł twórczości, czyli przetwarzanej w praktykę wizji nowej muzyki. Zatem mowa będzie o przyszłości, w czym głos należy do wielkich twórców. Zdefiniowania zagadnienia podjął się Jerzy Kornowicz, jeden z najwybitniejszych polskich kompozytorów. Według niego „Nowe terytoria”, to wszystko, z czym „muzyczna ojczyzna” jest konfrontowana:

- ★ z obfitością języków dźwiękowych muzyki nowej;
- ★ z „innymi ojczyznami” – zakorzenionymi kodami kulturowymi różnych regionów świata;
- ★ z internetem i mediami elektronicznymi, z ich tempem przepływu informacji i obojętnością aksjologiczną;
- ★ z estetyką formacji demokratycznych z silną rolą kultury popularnej;
- ★ z artystyczną rangą codzienności i błahości.

Budzi to ciekawość – jak każda wypowiedź świetnego artysty, inspiruje też do odważnego projektowania dalszego biegu muzycznych spraw.

Ciekawy, o własnej wartości kontrapunkt dla tych rozważań stanowią koncerty festiwalu Musica Electronica Nova oraz przesłuchania 63<sup>rd</sup> International Rostrum of Composers, organizowane przez Międzynarodową Radę Muzyczną po raz pierwszy w tym samym czasie i miejscu co European Forum on Music.

#### // Grzegorz Michalski

Muzykolog, organizator życia muzycznego, publicysta, wiceminister Kultury i Sztuki (1990–1992), dyrektor Narodowego Instytutu Fryderyka Chopina (2001–2008), członek Zarządu Polskiej Rady Muzycznej.

Musicologist, organiser of musical life, publicist, Vice-minister for culture and Arts (1990-1992), Director of the National Fryderyk Chopin Institute (2001-2008), member of the Board of the Polish Music Council.

Translated by Julia Osada

P O L S K A  
R A D A  
M U Z Y C Z N A  
P O L I S H  
M U S I C  
C O U N C I L



WROCLAW 2016  
European Capital of Culture

European  
Music Council

a particular environment, somewhat different for each of us. Shared experience allows us to intercommunicate using the language of music, and the diversity of assimilated forms of musical expression is the basis of the richness of understood content. Puzzling are the spheres of ignorance – they can unleash an interest in acquiring new values, but are also a source of mistrust and rejection, a barrier which makes communication difficult.

Thus the first element of the topic of our meeting “Musical Homelands”, in view of a lack of broadly devised research, is a call for reflection on the existing state of affairs, and will no doubt lead to questions being asked, rather than answers being formulated. This is primarily the domain of intellectual analysis and evaluation, best developed in the field of traditional music, but requiring generalisation for the musical experience as a whole. An analysis of this phenomenon leads to excellent issues being raised:

- ★ a sense of community;
- ★ the ability to extend the scope of our understanding (and experience);
- ★ the tools for, and obstacles on the way to, communication with individuals whose experience has been different;
- ★ the possibility of consciously forming a community of shared experience (e.g. based on the bonds of European culture);
- ★ the different individual musical preferences, determined largely by what we have experienced, and not – by what we have consciously chosen;
- ★ the limiting and unifying influence of mass-media;
- ★ the possibility of extending and moving the boundaries of a ‘musical homeland’ in children’s psyche.

The second element of the topic, ‘New Territories’, directs our attention towards novelty – musical languages, styles, exploited technologies, conditions imposed by mass social processes. This is primarily an element of creativity, in other words transforming in to praxis, a vision of new music. Thus we will speak about the future, wherein the voice belongs to great creators. Jerzy Kornowicz, one of Poland’s most distinguished composers, took it upon himself to define these issues. According to him, ‘New Territories’ are all that our “musical homeland is confronted with within our lifetime”.

- ★ the wealth and variety of sound languages in new music;
- ★ ‘other homelands’ – deep-rooted cultural codes functioning in different regions of the world;
- ★ the internet and electronic media, with their fast pace of information flow and their axiologically indifferent status;
- ★ the aesthetic of democratic societies with the domination of popular culture;
- ★ the artistic dimension of everyday, trivial matters – the culture of ‘petty topics’.

It stirs up interest – as does every statement of a fine artist, it also inspires a bold design of the subsequent course of musical matters. An interesting counterpoint, in its own right, for these considerations will be the concerts of the Musica Electronica Nova Festival as well as the listening sessions of the 63<sup>rd</sup> International Rostrum of Composers, organised by the International Music Council, to be held for the first time at the same time and location as the European Forum on Music.

# ROSTRUM+

Listen. Create. Share!

Rostrum+ is a cooperation project coordinated by the International Music Council (IMC) that aims at rethinking the ways in which contemporary music connects with audiences through radio networks by exploring new strategies to develop audiences, promote new music, enhance skills of radio professionals and inspire cooperation between musicians, higher music education institutions and broadcasting companies. The project's springboard is the International Rostrum of Composers (IRC) which, for over 60 years, has united delegates of national broadcasting companies from all over the world to exchange and foster the circulation of contemporary music. After listening to the presented works, delegates select the most outstanding works which will later be broadcast by all participating radios.

Despite being only a year old, Rostrum+ has already proved to be an extraordinary tool to take contemporary music beyond its boundaries.

The first IRC edition in the framework of Rostrum+ was held in Tallinn in 2015. Over 30 radio producers from five continents gathered to exchange music productions and discuss about the future of contemporary music on the radio. Among the new features, a special listening session 'Windows on the World' presented works from countries where contemporary music is not broadcast on the radio. At the same time, a listening station *IRCSound*, installed in the lobby of ERR Radio House, provided a larger audience with the opportunity to discover presented works.

As Rostrum+ seeks to build new audiences, another new feature was experimented: Listen. Vote. Win. The works presented at the Tallinn IRC were placed on-line as free streaming, thereby offering them exceptional exposure as well. Listeners were invited to vote for their favourite work and five of them won a special prize.

Rostrum+ is also fostering creation through IRCCreate in which a selected young composer receives a joint commission. This year Matej Bonin (Slovenia) was commissioned by IMC and Swedish Radio. Matej travelled to Sweden to meet the *NEO Ensemble* for which he

will compose. Once the work completed, he will return to assist them in the rehearsals for the world premier. Jan Erik Mikalsen (Norway), selected composer in the general category, was awarded the chance to work on an Alla Breve composition by a co-IMC/Radio France commission.

IRCEdu is the educational side of the project. In collaboration with composers and radio delegates, the Belgrade, Birmingham and Palermo music academies started to introduce works presented at the IRC in their academic programmes. These works will be studied and then performed in a series of local concerts.

Moreover, once a year, these music academies will host a training session led by the Music Director of the Center for Fine Arts (BOZAR) in Brussels, who will coach students and teachers for a special Rostrum+ concert at BOZAR, which will include two works from the IRC catalogue and a brand new creation by the students.

The 63<sup>rd</sup> IRC will be held in Wrocław (16–21 May 2016) in cooperation with the European Music Council, the National Forum on Music and Polish Radio. It will see part of its activities integrated into the 6<sup>th</sup> European Forum on Music. This edition will again offer new opportunities by inspiring interaction between radio producers and music professionals attending the forum, letting them share and learn from each other and debate about the place of new music in our contemporary world, just as the Forum's theme suggests: Musical Homelands: New Territories.

// **Davide Grosso**  
Project Coordinator  
International Music Council  
[www.rostrumplus.net](http://www.rostrumplus.net) | [www.imc-cim.org](http://www.imc-cim.org)



# AMDP – A PERSONAL EXPERIENCE



**A young entrepreneur selected by the International Music Council (IMC) to travel to Europe for a study tour**

Creative industries in Southern Africa have been at the front of the entrepreneurship & start-up movement and are making waves in the new economy on the continent. The African Music Development Programme (AMDP) of the IMC has shed light on this generation of young tech-savvy creatives who are grabbing every opportunity offered by the digital era to connect the arts to business. Emmanuel Mwanyongo is one of them and tells us about his invitation to pitch at the 5<sup>th</sup> European Forum on Music in Latvia themed “Access to Music is Digital?”. The AMDP is supported by the ACP Cultures+ programme of the European Union, that led the interview with Emmanuel Mwanyongo.

**ACPCultures+:** *The African Music Development Programme offered you the opportunity to travel to Latvia. Do you often travel?*

**Emmanuel Mwanyongo:** I am a guy who loves travelling so much but it's quite ironic that by this time last year, I had only visited one country apart from my motherland (Malawi) and that is our neighbouring country, Zambia. However, I have been so lucky this year to visit Zimbabwe and Latvia all courtesy of the International Music Council (IMC) through its initiative, the African Music Development Programme (AMDP).

*When did you know that you were selected for the study tour?*

The IMC organised the inaugural Impact Music Conference in Harare, Zimbabwe and I was privileged to be one of the two young, African aspiring creative entrepreneurs selected to pitch at the conference. I was very excited to hear that I would travel by air – prior to this trip, I had never been inside a plane apart from the little experience we get from movies. It was really amazing to see the other side of Africa and we had a successful conference.

A few weeks after the Zimbabwe conference, I came across an announcement on the AMDP Facebook page offering an opportunity for one young African creative entrepreneur to make a presentation at the 5<sup>th</sup> European Forum on Music in Latvia themed “Access to Music is Digital?” Thinking about travelling to Europe excited me and without hesitation, I submitted my application. The rest is history! My application was successful and travel preparations began.

*What has been the most difficult moment of your journey?*

Getting a visa for Latvia was the biggest hurdle in the preparations. Malawi does not have diplomatic ties with Latvia so I had to travel to another country to get the required Schengen visa. That meant travelling to South Africa to apply for the visa at the Latvian Consulate and that was not a viable option at that moment. Lucky enough, the Embassy of Sweden in Zambia made reservations for me and I was allowed to apply at their embassy. That meant travelling on road for over a thousand kilometres from Blantyre (Malawi) to Lusaka (Zambia). And all this was worth it as I was granted a one year Schengen visa afterwards.

*What about the journey?*

9<sup>th</sup> June 2015, the long journey finally began. This was my first time to travel outside Africa and I was excited to experience life on another continent. I was mesmerised with the infrastructure in Addis Ababa, as we made our first stop. It was my first time in East Africa as

well. Arriving in Frankfurt, the next day gave me uncontrollable chills down my spine. It was totally a different world from where I come from. Everything was different – a different planet altogether. At this moment, it really hit me that we had arrived in Europe.

I arrived in Riga, Latvia, a few hours later and the experience I had at Frankfurt airport continued. I was amazed with how organised the people are. From the way taxi drivers carry themselves and the reception at the hotel, everything was like a dream. Latvia is so rich in culture and the people appreciate music so much. I was lucky that my hotel was located in Old Town Riga, which is the centre of culture and tourist attraction in Riga. Being the culture enthusiast that I am, it all worked perfectly!

The day had finally arrived, Thursday, 11<sup>th</sup> June 2015 and the 5<sup>th</sup> European Forum on Music had begun. The opening ceremony was thrilling! We were treated to an evening with Latvian traditional music and dances performed by students and graduates of the Ethnomusicology class of the Jazeps Vitols Latvian Academy of Music (JVLMA). The opening ceremony made me feel at home.

*What did you discover?*

The following day presentations and panel discussions would commence at Jazeps Vitols Latvian Academy of Music (JVLMA). I also made my presentation on this day centred on the current status of digital music sales in Africa and Kwacha Box – a digital platform I am currently developing which would help artists and record labels make a little money in this digital era. I was very happy that a lot of the participants were interested to find out more on the scope digital sales in Malawi and Africa at large as well the Kwacha Box project.

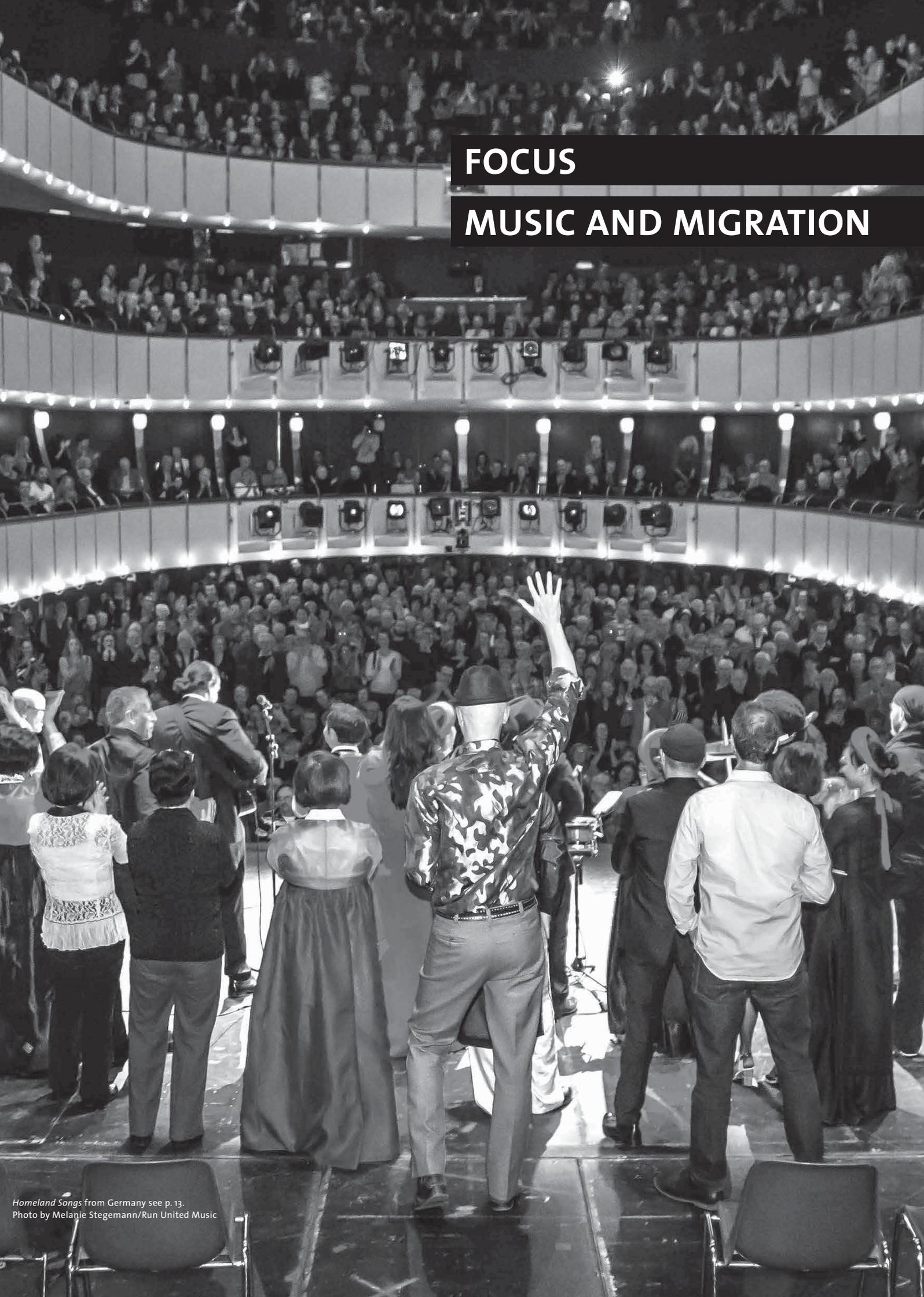
Next day we travelled to Cēsis, a small city in Latvia where the conference continued. Like the previous day, this day was full of lessons. I began to appreciate the importance of music education (something we do not really have in Malawi) and this started giving me thoughts of starting a music information centre in my country. The highlight of this day for me was watching an orchestra performing live in a newly opened state of the art concert hall. This was the first time I watched an orchestra, apart from movies of course and I also appreciated the concert hall – something we do not have yet in my country. We also had a medieval feast at the Cēsis Medieval Castle Gardens which was a very refreshing session and also initiated more dialogue with delegates from the IMC and EMC.

Sunday, 14<sup>th</sup> June 2015, I was privileged to attend the EMC Annual Meeting and this was also the day to say goodbye to the new friends I made in the course of the conference. As the delegates started leaving one after the other, I had my own city tour of Riga as my flight was scheduled for Monday.

I arrived back home two days later jet-lagged but very much invigorated with the knowledge and friendships I got in Europe. This trip changed the way I view the world and rejuvenated the passion I have for music. After my experience in Europe, my life shall definitely never be the same again!

// ACP Cultures+, a programme implemented by the Secretariat of the ACP Group of States and financed by the European Union  
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**FOCUS**

**MUSIC AND MIGRATION**

# What Are We Talking about here?

**Is It about Ideas and Attitudes that Shape the Discussion on Music and Migration Society?**

**M**igration, from a sociological standpoint, is the “movement from one land, area or place to another”. This expression is currently part of our daily lives. It’s in the news, in the press, on the radio and on TV. Yet this precise definition seems to insufficiently illustrate the (present) phenomenon. What does migration mean for society? Does it change us? Karl Ermert provides us with some insight into the meaning of this term.

In Germany, politicians have discovered that musical culture comprises an array of cultural and social activities, beyond the simple artistic-cultural aspect. Music provides a sense of ‘homeland’, as music in its own right as well as an individual social field of action. This does not come as a big surprise to the music sector. What is new, however, is the scope under which this notion is being examined. What, if any, are the ramifications of the influx of peoples from other geographical regions, and how are they changing our society? Is there concern for the greater challenges and changes brought about in [German] music culture? Shouldn’t we be excited over the potential and possibilities these migrants bring with them? What do we need to know, what can we do?

## **What are we actually talking about when we talk about migration?**

We are talking about a phenomenon that takes place, in Germany (just like anywhere else), every year by the millions. Due to its geographic location in the middle of Europe, Germany has always been a hub for (im)migration, sometimes of individuals, sometimes of entire peoples. More specifically, mass migrations have occurred as a consequence of war and out of political circumstances, the most significant of which took place in Germany under National Socialism and during WWII. Furthermore, millions of people have also migrated to and emigrated from Germany for economic reasons as well. National figures from the federal bureau of statistics provide an overview of the situation in Germany over the last decade. Between 2008 and 2013, the yearly immigration and emigration of German nationals and non-nationals rose from approximately 1.4 million to over 2 million. Net immigration grew from minus 55,000 to plus

430,000 individuals. This is a positive factor from an economic and socio-political standpoint. Otherwise the demographic age gap in the German population would be even greater than what it is.

The current movement of refugees into Germany is particularly significant and marked by an almost global dimension. Yet migratory movements to and from Germany for economic and political reasons are nothing new; they are the norm. What on the other hand hasn’t been the norm, has been the decade-long political position that Germany was not a ‘country of immigration’ despite (benefiting from) the immigration of millions of migrant labourers as of the 1960s, who were more commonly referred to as ‘guest workers’. The current more realistic stance on immigration has only been adopted since the turn of the 21<sup>st</sup> century.

## **What are we actually talking about when we refer to a ‘migration society’?**

This manner of speaking is problematic. It gives the impression that we’re talking about a society that is primarily constituted of migrants, or more precisely shaped by immigrants. Whereas in reality, just under ten percent of the population in Germany is made up of non-German nationals, and roughly a fifth of the population has a ‘migrant background’, i.e. they themselves migrated or at least one of their parents migrated to Germany. Furthermore, the proportion of people with a migrant background is inversely related to age groups, hence, more individuals have a migrant background in younger age cohorts. Where less than 10% of individuals in the 65-years and older group have a migrant background, this figure lies at 35% in the up-to-10-years group, representing a good third of the overall population (2014 figures, as per Destatis 2015). Moreover, individuals with migrant backgrounds are not equally distributed over the geographic territory. Their share is much higher in Western Germany and in big cities, and much lower in Eastern Germany and in rural areas than the national average. With the exception of kindergartens and schools in specific neighbourhoods of industrial conurbations in former West Germany, there is no reason to assert that [German] society on the whole has been economically, socially or culturally permeated by

migration. Whoever proclaims this as being the case, has fallen into a selective social-pathological perception, which can be defined as the Pegida-Syndrome.

Speaking of a migration society in this way, may infer that we perceive the fact that an individual or her/his parent(s) stem or don't stem from a migrant background as a defining factor of certain parts of [German] society. This view marks these individuals as 'different', turning them into 'others' only because of the fact that they have a migrant background. The fact that these individuals can also be defined as parents, friends, work colleagues, employees, entrepreneurs, union workers, newspaper readers, smart or stupid, educated or less educated, poorer or richer, and more or less musically inclined, becomes secondary. This focus on 'ethnicity', this ethnocentrism, is rather widespread, and is usually void of any negative intention, yet almost always preconscious. It is however misleading. The 'Migranten-Milieu-Studie' (Migrant-Milieu-Study) by the SINUS-Institut dated 2007/2008 has for instance already demonstrated this. "The primary finding is that individuals with a migrant background (just like indigenous i.e. native Germans) have a remarkable variety of lifestyles and views. Empirically speaking, there is no justification behind placing these individuals into a 'special' group in our society." (Wippermann/Flaig, 2009, pg. 5) The conclusion that can be drawn here is that individuals from similar milieus will most likely resemble each other more, than those with similar migrant backgrounds.

The image of a pluralistic society, highlighted by this citation, proves that the German population contains a wide spectrum of various social cultures and life styles, normative orientations and behaviours, regardless of whether the individuals with a migrant background are taken into consideration or not.

This situation may not please us as individuals, and certainly goes against political mindsets, which in the current political arena prefer to put forth the image of a uniform society, with norms and standards to which, in principle, each individual has to abide to if s/he wants to belong. Yet, from a sociological stand point, the diversity described here is actually a durable and incidentally long-standing fact.

### Why 'transculturality'?

Work in cultural education, including musical education and cultural work, brings forth a recurring question. Under what premises should knowledge, competencies and skills be transferred, i.e. which must be taken into account. Intercultural musical training has distanced itself from the naïve assumptions of 1980s inferring that a connection between an individual's geographical origins and social as well as cultural habitus could, or should, be taken into consideration, even respected. Since then, it has been recognised that acknowledging presupposed societal disparities and 'respecting' different identities leads to theoretical contradictions. By recognising and valuing difference and otherness, those identified in such terms are transformed into 'others', in turn possibly leading to their exclusion. This dilemma cannot truly be dissipated by the concept of 'interculturality'. (cf. Gaupp 2012, for example) The concept of 'transculturality', as per Wolfgang Welsch who proposes a "Model of [cultural] permeation and interdependence" (Welsch 2010), however, aims at taking contemporary life better into consideration. Each modern individual, not just migrants, lives, at least since global communication, in multifaceted cultural relationships and no longer solely identifies with a single national or ethnic identity. "De facto, our cultures no longer have any kind of uniformity or separateness, rather they permeate one another, and are further characterised by mixtures." (Welsch 2010) Welsch talks of "hybridisation". "The cultural content of each country potentially contains content from other countries." (Welsch, 2010) The majority of Germans do not even think in this

way. More broadly speaking, this notion hasn't even started to make its way into the daily lives of everyone. This concept is however more relevant in describing the ever increasing internal social and cultural differences at the local level, as well as the global interdependence of markets, politics and cultures than previous concepts with premises based on the basic uniformity of cultures as per Johann Gottfried Herders' theories.

### What does this mean for 'Integration'?

How does this approach tie into musical education and cultural work? More specifically, is it in line with the perfectly normal and correct intention of involving exactly those groups of individuals who haven't been sufficiently reached? 'Individuals with migrant backgrounds' most likely belong to these groups. Integration is no longer viewed as a continuous predominant notion, as a one-way street entailing alignment with the 'dominant culture' of the majority at its centre. This no longer means that allegedly comprehensible 'other' migrant cultures should necessarily be annexed to one's own cultural way of thinking. The best way of not falling into the exotisation trap is to do away with any 'special treatment'. Integration works best when topics, discussions or projects are designed in such a way that all stakeholders can contribute their skills, preferences and even their concerns. "Integration, [is then, ...] above all a reciprocal form of exchange and invites everyone to partake in social activities and fields deemed important to society." (Pries, 2015, pg. 26) Allowing this sociological insight on migration to play a role in the musical field is a durable, worthwhile and exciting task for the future.

For those who are shaping the transmission of musical culture, e.g. teachers and trainers, ensemble directors, choir conductors, this theory of cultural and historical knowledge allows for 'meaning-ful' coordination, for articulation of intrinsic and extrinsic differences, e.g. in literature, which is played, sung and enjoyed, into the practical exercises and attitudes of instrumental ensembles and choirs. But first and foremost, we need openness and respect amongst all stakeholders, conscious open attitudes that break down the fear of 'others' and which also do not underestimate self-worth, including their own self-worth.

#### // Karl Ermert

Historian Karl Ermert is specialised in German philology and educational sciences

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Calais Sessions see p. 32  
Photo by Sarah Hickson

# Music and Migration

The world we live in is an evolving, exciting and enchanting place whilst also violent, confusing and unjust. The after-effects of current global events, be it the cataclysmic civil war in Syria, the devastating refugee crisis, or the numerous terrorist attacks across the world, are driven by mistrust and misunderstanding. They are sparked by a lack of dialogue and communication between different cultures and people, and exacerbated by marginalisation and discrimination. The notion of “us” versus “them” is suffocating and omnipresent. Therefore the sharing of different cultures and the celebration of cultural diversity is essential in empowering and integrating marginalised communities, thus breaking down the discriminatory barriers, which fan the flames of intolerance and misunderstanding. Music can and does play a key role in this process as it offers a shared emotional language, not predicated on the meaning of words, but on how it makes us feel.

Our world is experiencing one of the worst refugee crises in history. Millions of people are currently displaced around the globe, fleeing from war, persecution, poverty and hunger. Migration is not a new phenomenon but when people move en masse, their cultural traditions move with them and this can be unsettling for host communities. As new people and cultures take root in old, established communities, it is not surprising that feelings of alienation can occur on both sides. Music can act as a valuable tool for integration, especially community music-making, as it offers a fun and engaging way to connect people from different backgrounds with varying levels of skills and knowledge. It can also mobilise communities around common issues. From Northern Ireland to Bosnia to Rwanda, music has long been used as an instrument for peace and reconciliation, as can be seen from the work of Musicians without Borders. However, this is often a reactive process in the aftermath of conflict. In order to ensure the cohesion and social inclusion of future generations as well as to deal with conflict as it arises, we need to promote greater intercultural dialogue through the medium of arts, especially music, as a theme in schools as well as youth and community settings, and across different generations as well as different faiths and ethnicities.

Music can be an effective first step for intercultural dialogue, a form of welcoming of others and an invitation for them to share their culture. Music can help build the bridges between different cultures, genders and generations. When you cannot understand another language, another culture, another history or another way of

life, you can still instinctively understand its music. The practice of music crosses ethnic divides and provides neutral space for people to meet through shared talents and passions, creating new hybrid forms in the process, as seen with Damon Albarn’s project, Africa Express, which is a series of collaborations between Western and African artists, many of whom possess multicultural heritage. From Britain to Nigeria, America to Mali and France to Somalia, these collaborations create a fusion of different sounds and techniques, giving insight into the cultures and traditions of different artists around the globe, and creating brilliant, innovative music.

Music can help explain that multiculturalism is not a threat and promote the beauty and richness of diversity. Moreover, music has always been subject to the influences of migration. From the great composers of the 19<sup>th</sup> century who lived, worked and travelled from one corner of Europe to the other, to the Spanish flamenco singers whose musical heritage is embedded deep in Romani, Jewish and Moorish inspiration all the way through to London’s Notting Hill carnival (Europe’s largest street festival) which celebrates Afro-Caribbean and British culture side by side, migration has positively influenced the evolution of the music business and festivals such as WOMAD. Music is constantly evolving and so therefore echoes the constant movement of people.

All of Europe needs to work together in order to prevent and tackle marginalisation, intolerance, racism and radicalisation, which are exacerbated by mass migration. The power of music is such that Beethoven professed that ‘he who divines its secret is freed from the unhappiness that haunts the whole world of men’. It is no surprise then that in the refugee camps in Calais and Dunkirk, which I have visited, volunteers and aid convoys have brought musical instruments for the dispossessed inhabitants to play. Music dispels animosity and hostility, causing us to sing and dance instead of fight. Music is the carriage of empathy, understanding and communication and the cradle of inclusion. Music is the universal language of all.

// Julie Ward

Member of the European Parliament

Rapporteur for the European Parliament of the report on “the role of intercultural dialogue, cultural diversity and education in promoting EU fundamental values” adopted by the European Parliament on January 19<sup>th</sup> 2016



# Homeland Songs from Germany



One of the most interesting periods in recently deceased David Bowie's body of work is from the time he spent in Berlin. Popular mythology repeatedly suggests that, while in Berlin, Bowie took a long trip into the dark capital of heroin and German expressionism. Obviously Bowie did kind of systematically explore the city, and he was especially sensitive to its musical landscape. This is audible in pieces like "Neukoln", "The Secret Life of Arabia" and "Yassassin" (Turkish for long life) where he included, in an atmospheric way, traces of Turkish and Arabian folk music he learned while strolling the streets. At the same time, the more advanced parts of the German music scene from Kraftwerk to "Krautrock" were more interested in reinventing a new westernised sort of being German. Although so called 'ethnic music' is without any doubt present especially in the urban soundscapes of the Federal Republic, it has in general even today seldom entered into pop music. The situation is different in other countries where immigration is prominent. In the United Kingdom and France, there is a strong and continuous interest in 'world music' and one may find a considerable body of 'crossover'. Rachid Taha has even managed to become one of the most well-known musicians in France – since his beginnings in the band Carte de Sejour, his music has consisted of a very special blend of Arab song-writing and punk-style playing.

The reasons for this striking difference are to be found in the social reference frame, more than in music itself. Of course, it has to be taken into account that Germany's colonial episode (however cruel



Photo by Melanie Stegemann/Run United Music

it was) ended in 1919. Even more important, the consequences of mass immigration were only acknowledged by the Federal Republic as of 1998. Before then, Germany considered its population rather uniform. At present, Germany finds itself amidst a dramatic demographic change. If you take a look at the children under six in all the cities of former western Germany, the kids with an 'immigration background' establish the majority. When it comes to 'ethnic music', especially during the 1980s, the German state surprisingly supported the practice of folklore. The idea literally was to train people in their 'own culture' with regard to their assumed return to their 'home country'. But after the return finally didn't happen, the image of folklore changed – in the mean time it has come under scrutiny and is often considered to be an obstacle to 'integration' and a factor in the development of 'hybrid identities'.

All in all, the 'ethnic music' produced by people with an immigration background was never regarded as belonging to the German cultural sphere. Thus, nobody even knows for example about the existence of the formerly well-known Cologne-based music label "*Türküola*" which from the 1960s onwards very successfully marketed pop singers of Turkish origin living in Germany to Turkish audiences in Germany as well as in Turkey.

My colleague, label manager Jochen Kühling and I, had the idea of introducing 'ethnic music' as the sound of a new kind of Germany. We were not pleased with the ignorance of 'ethnic music' especially since there is a whole gamut of active choirs and bands in German cities that focus on regional singing ranging from Poland, Turkey, Greece, and former Yugoslavia to Portugal, as well as from Korea, Vietnam, Mozambique etc. – all countries from which both the Federal Republic and the German Democratic Republic recruited workers. In recent times, young people born in Germany from immigrant parents have discovered and newly researched 'their' heritage and have even brought new regional forms of folklore to Germany.

Meanwhile, the popularity of so-called German 'Volksmusik' – which never was folklore but only a kitschy collection of commercial feel-good songs – has been dramatically declining with younger people. A space emerged in which to ascertain that the 'ethnic music'

which immigrated to Germany has now become German music. How can Gentleman, the famous reggae singer of German origin, claim Jamaican music and still proudly be considered German, whereas the Fado, Gnawa, Dalmatian Klapa, Vietnamese Quan Ho, Byzantine, and Ottoman singing styles now long rooted in the heart of Germany still be seen as 'foreign'?

"Heimatlieder aus Deutschland" ('Homeland Songs from Germany') has become a very successful show touring opera houses and theatres nationally. We always emphasize that the 200 musicians involved in the project do not produce some kind of display of multicultural well-being. Instead, they represent music from the very gut of German cities, the true 'Volksmusik' that portrays the multiplicity and abundance of a society of immigration. Singing has always been a way to maintain community and common singing brings forth the sense of a new community. We therefore do not see our project as simply the collection of traditional songs, we want to put folklore in motion. We have asked well-known German electronic musicians to remix the songs in order to reflect the traces that the collective singing of early immigrants has left in the consciousness of society.

When musicians gather together, they eventually start playing together. This is what happened during our tour and we are very excited to see where this will lead. We are now interested in consciously redefining the thoroughly problematic term 'world music'. Did you know 'Weltmusik' was actually a German invention? The term was coined by Karlheinz Stockhausen in the early 1970s. It's time to reclaim it!

#### // Mark Terkessidis

Author, Journalist, Psychologist and Social Researcher focussing on youth and pop culture, migration and racism

# 10 Things You Need to Consider ...

## if you are an artist looking to work with our community<sup>1</sup>

**R**ISE, refugees, survivors and ex-detainees, undertakes projects that benefit the welfare of refugees, asylum seekers and ex-detainees in Australia.

By creating various pathways of opportunity, the RISE team have helped to sustain a more cohesive refugee community in Australia.

The RISE model was created by refugees, which enabled them to foster first hand knowledge, experiences and expertise for their own benefit. Importantly, each member of their Board of Directors comes from a diverse refugee background with strong connections within the community. Many of their workers also experienced the difficulties of settling in Australia and have in-depth knowledge of the Australian political, legal, social and community welfare system.

RISE represents and is connected with over 30 community groups (including Afghan, Burmese, Eritrean, Ethiopian, Iranian, Iraqi, Kenyan, Rohingya, Somali, Sudanese, Syrian and Tamil) in order to develop and create integrated projects. Since its establishment, RISE has provided support to more than 2600 members.

In the following text, the RISE team has formulated a call for increased self reflection by confronting artists and project leaders who are planning to work with refugees.

There has been a huge influx of artists approaching us in order to find participants for their next project. The artist often claims to want to show 'the human side of the story' through a false sense of neutrality and limited understanding of their own bias, privilege and frameworks.

### 1. Process not product

We are not a resource to feed into your next artistic project. You may be talented at your particular craft but do not assume that this automatically translates to an ethical, responsible and self-determining process. Understand community cultural development methodology but also understand that it is not a full-proof methodology. Who and what institutions are benefiting from the exchange?

### 2. Critically interrogate your intention

Our struggle is not an opportunity, or our bodies' a currency, by which to build your career. Rather than merely focusing on the 'other' ('where do I find refugees'.. etc) Subject your own intention to critical, reflexive analysis. What is your motivation to work with this particular subject matter? Why at this particular time?

### 3. Realise your own privilege

What biases and intentions, even if you consider these 'good' intentions, do you carry with you? What social positionality (and power) do you bring to the space? Know how much space you take up. Know when to step back.

### 4. Participation is not always progressive or empowering

Your project may have elements of participation but know how this can just as easily be limiting, tokenistic and condescending. Your demands on our community sharing our stories may be just as easily disempowering. What frameworks have you already imposed on participation? What power dynamics are you reinforcing with such a framework? What relationships are you creating (eg. informant vs expert, enunciated vs enunciator)

### 5. Presentation vs representation

Know the difference!

### 6. It is not a safe-space just because you say it is

This requires long term grass-roots work, solidarity and commitment.

### 7. Do not expect us to be grateful

We are not your next interesting arts project. Our community is not sitting waiting for our struggle to be acknowledged by your individual consciousness nor highlighted through your art practice.

### 8. Do not reduce us to an issue

We are whole humans with various experiences, knowledge and skills. We can speak on many things; do not reduce us to one narrative.

### 9. Do your research

Know the solidarity work already being done. Know the nuanced differences between organisations and projects. Just because we may work with the same community doesn't mean we work in the same way.

### 10. Art is not neutral

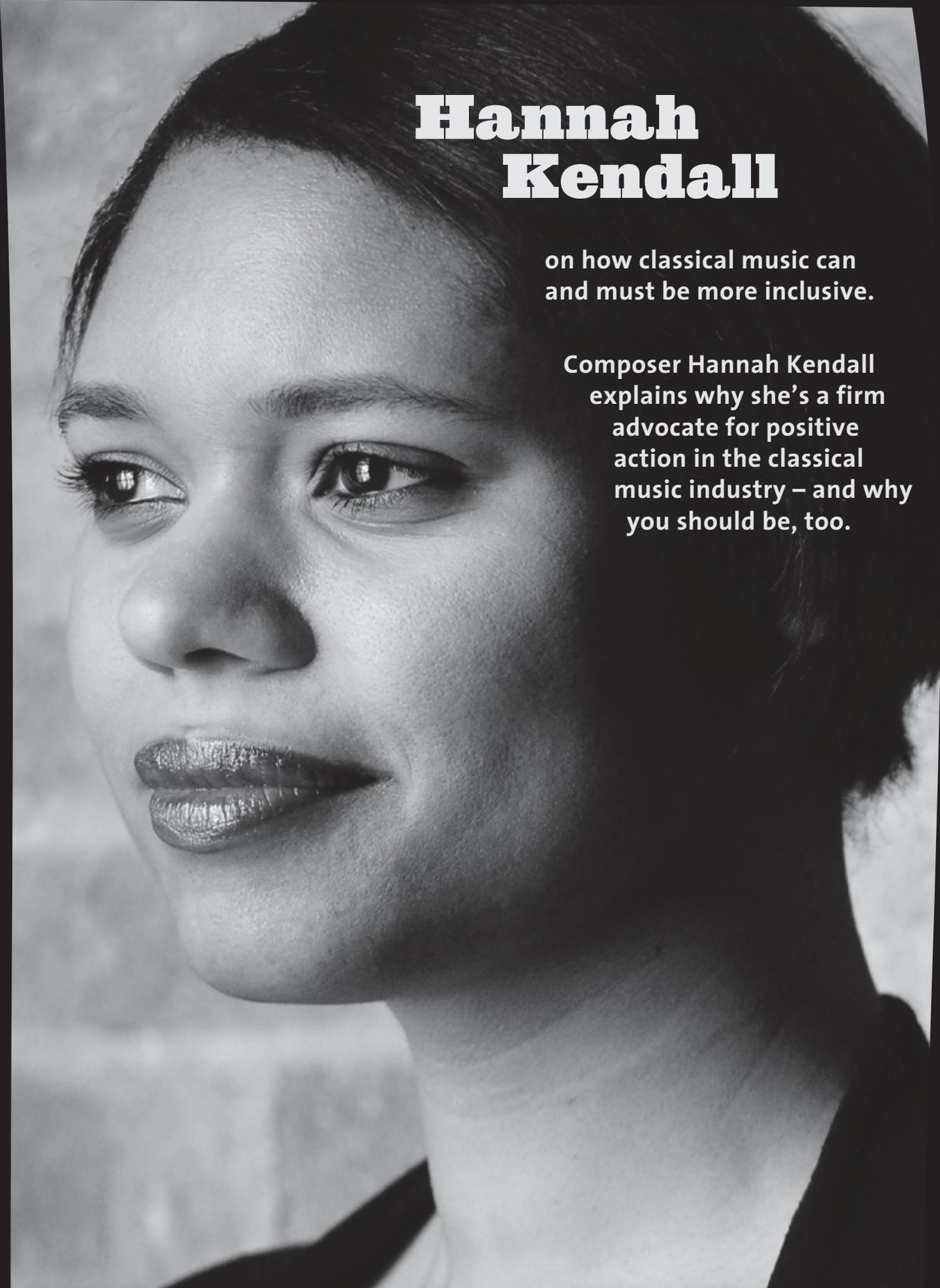
Our community has been politicised and any art work done with/by us is inherently political. If you wish to build with our community know that your artistic practice cannot be neutral.

### // Tania Canas

RISE Arts Director  
riserefugee.org

- 1 These points are intended for artists who are not refugees or asylum seekers.



A black and white close-up portrait of Hannah Kendall, looking slightly to the left. Her hair is dark and pulled back. The lighting is soft, highlighting her facial features.

# Hannah Kendall

on how classical music can  
and must be more inclusive.

Composer Hannah Kendall  
explains why she's a firm  
advocate for positive  
action in the classical  
music industry – and why  
you should be, too.

**‘D**iversity is a reality: inclusion is a choice’. Bold, powerful words that have stuck with me ever since I heard them quoted by Stephen Frost, former Head of Diversity and Inclusion at the London 2012 Olympics. Yet the existence of clear racial, socio-economic and gender imbalances in classical music suggests that our sector is still neither inclusive nor representative of society’s diversity. The classical music world might not be purposefully exclusive, but nonetheless, for various reasons, it is.

I believe that the only way we can change this is through positive action – that is, taking measures to enable and encourage the engagement of people from groups with a track record of low participation in areas such as the arts. A good example of this is the introduction of ‘blind’ auditions for US orchestras in the 1970s, which resulted in a 25 per cent increase of female musicians over the next 20 years.

I like the term ‘positive action’, mostly because of the word ‘action’. To me, it seems like a systematic and logical way of instilling change, but I know that the idea still tends to rub people up the wrong way, including people from the minorities concerned.

### **I know of a number of classical organisations implementing positive action very successfully**

Nevertheless, I also know of a number of classical organisations implementing positive action very successfully, including the charity London Music Masters (LMM), where I’m one of the Directors. At LMM, we aim to enable opportunity, diversity and excellence in classical music by providing music lessons in inner-city London primary schools that have a high percentage of pupils from low socio-economic and minority backgrounds. Our 500 students are incredibly diverse, and many have gone on to gain scholarships at junior conservatoires and specialist music schools.

### **Currently only around 16 per cent of music creators registered with the Performing Rights Society are women**

Another example of positive action in practice is PRS for Music Foundation’s Women Make Music programme, which was set up to tackle the considerable gender imbalance in composition (currently only around 16 per cent of music creators registered with the Performing Rights Society are women). Through financial support, the initiative encourages and enables more women to write music. I’m a composer, and this programme – plus the Ambache Charitable Trust, which is active in raising the profile of women composers – is supporting me as I write my new opera.

In a way, I suppose my opera is an example of positive action, too. The Knife of Dawn is a chamber opera based on the life of Martin Carter, a Guyanese/Caribbean poet and political activist. My mother’s family is from Guyana, and while I wanted to draw on my own heritage and bring to light Carter’s incredible life story and poetry, I also had the very specific aim of creating a new work for a classical singer of African-Caribbean heritage. And there’s no way that I would have been able to start work on this monumental project without these initial funds from programmes that encourage positive action.

### **There seems to be an assumption that if positive action gets its way, the ‘best’ people won’t be put forward**

So why are people so uncomfortable with the concept? I’ve had many conversations with friends and contemporaries about the idea and found that responses are generally negative. Individual success cases are usually listed, including me (‘But you’re doing well, Hannah, so it’s obviously possible’). There also seems to be an automatic assumption that if positive action gets its way, the ‘best’ people won’t be put forward for opportunities – or that there will be a reduction in quality or talent if someone from a minority group is put forward for a position or commission. I think this is a very dangerous message.

I have no qualms about being offered a commission because I’m a woman or from a minority background, because I’m confident in my abilities as a musician. I studied music at a top ten UK university and I studied composition at one of the best conservatoires in the world. You might not like my music, but I’ve certainly been trained well! And when I’ve received commissions in the past as the result of positive action, all anyone would know about it is the positive reception my works have had. We need to dispel the myth that where positive action is involved, someone is getting an opportunity just because they’re a woman or from a minority background. They’re getting the opportunity because they’re good enough to receive it, but might not otherwise.

**Our audiences will become more diverse when we see more diversity amongst our performers and music creators.**

### **Chineke!’s debut was a wholly positive experience**

I feel privileged to have been in the audience for a superb first concert from Chineke!, Europe’s first all-Black and Minority Ethnic (BME) orchestra. Their debut at London’s Southbank Centre was a wholly positive experience: one of the most vibrant, rich, engaging, full and diverse classical concerts I’ve ever been to, with a standing ovation before any music was even played. It was also the first time mine was not one of just a handful of brown faces in an audience. Isn’t this what we want for classical music?

Our audiences will become more diverse when we see more diversity amongst our performers and music creators. The musicians who chose to be involved with Chineke! showed us that they weren’t concerned with being viewed as a token ensemble. Rather, they saw it as an opportunity to demonstrate and celebrate their first-class performing skills. Their sold-out house suggests that the public is perhaps ready for more of this than we think.

### **More needs to be done to go beyond these conversations around diversity**

That’s what I’m calling for. More needs to be done to go beyond these conversations around diversity. If you work in music, ask yourself: When fixing performers for a concert, are you thinking about having a fully representative group of players? When you recruit for a senior executive team member, do you think about how diverse your shortlist is? Which composers have you commissioned recently, and is it time to tip the balance?

Positive action is an effective short-term solution to enable long-term change. Positive action is choosing inclusion rather than accepting exclusion.

#### **// Hannah Kendall**

is an award-winning British composer whose first opera, *The Knife of Dawn*, premieres in London in October 2016.

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# THE OTHER IN AND AMONGST US

What is there left to say? Is it of any use adding yet another article to the incessant flow of information focusing on refugees, migrants, inter-cultural and inter-religious challenges and desperate attempts to find solutions on the international, European, national and local levels. The pressure of this constant information, readily available and updated 24/7, some from questionable sources, increases citizens' insecurity, as they watch decision makers struggle to find and enforce compromises.

What is particularly depressing is the incurring rise of populist and nationalist movements, feeding on fears and uncertainty for their own simplistic and self-serving agendas. In the European Union, governments are refusing to support their partner countries, demanding 'cultural' exceptions, and even threatening to leave the union altogether. Countries are mutually pointing fingers at each other. We are shamelessly throwing away our European project of solidarity. A project

**We are shamelessly  
throwing away our  
European project  
of solidarity.**

that is intended not for good times only, but to protect and support us when the going gets rough.

To offer the millions of people currently fleeing war, famine and repression a safe haven and to build sustainable situations in their countries of origin is a challenge we Europeans, with the help of our international partners, have the capacity to respond to. And for those who will stay with us, we must build inclusive communities, a task authorities have been attacking often only half-heartedly in the past. The thing however is, while one war may end, people will always be forced to flee their homes. Regional imbalances, reinforced by increasing climatic challenges, will but promote migration.

Instead of increasing estrangement and hostility between countries, now is the time for us all to stand together to find solutions to joint problems which affect us all as citizens of this world, as fellow human beings.

## And what about culture in all this?

Culture in general is increasingly cited, often in problematic discourses. It is up to us to discuss (inter)cultural issues at hand without playing into a populist agenda and to take ownership in a constructive, open manner. From a cultural and artistic perspective, diversity is a positive factor, promoting creativity and innovation and enriching our arts and societies. It has been enriching the arts, from the very first instruments, wandering bards on towards contemporary society.

This is, amongst others, a reason why the arts and culture are in a position to lead in creating inclusive societies, linking people and valorising their differences. Be this a community arts project, learning an instrument to participate in joint music making, choirs, amateur theatre groups or simply experiencing the magic of an artistic experience, a joint listening-seeing-feeling that goes beyond social or cultural backgrounds and reminds us of our humanity.

Arts and culture create a sense of belonging, of inclusion, of participating in a community. These are crucial factors to combat the growing sense of alienation and isolation in societies in general. And for many refugees, arts can additionally play a role in healing wounds from traumatic experiences in their homes and while fleeing.

Culture Action Europe has been engaged in the area of inter-cultural dialogue and inclusion for many years. As a co-initiator of the Platform for Intercultural Europe, which had to dissolve in 2013 due to lack of funding, we are continuing work in this field. As we observed when partnering in the European project "*Brokering Migrants' Cultural Participation*" in the arts, the path towards inclusion and cultural diversity in arts organisations, on the management and audience levels, and in programming, is still long for some institutions. We must view our own sector critically and not resort to mutual shoulder-clapping.

However, we are thankful and proud that the arts and culture sector is vibrant and active in the field of inclusion and integration, demonstrating excellent results and true engagement. Culture Action Europe is currently compiling examples of activities to make this extraordinary work visible. Special focus will be placed on the links between long-standing initiatives that promote inclusive societies and their link to work with refugees who have just arrived.

On European political level, Parliament is doing its best to drive change, and ensure the voices of Education and Culture are heard and perceived. Member of European Parliament, Julie Ward's report on "the role of intercultural dialogue, cultural diversity and education in promoting European Union fundamental values" was adopted on 19<sup>th</sup> January 2016 (see article p. 12). The European Commission is refocusing its efforts in this field in the framework of Creative Europe and many other programmes.

A cultural shift will occur – is occurring – as it has been throughout the history of our societies. Beyond political and logistical challenges, it is up to us as a society, as cultural players and as individuals, to promote the richness of (inter)cultural exchanges, the thrill of bringing together influences and new perspectives in a sustainable manner. It is up to us to create and promote stories of success and hope. On the other side, we must also succeed in responding to a need for simplicity and 'grounding', helping people understand and feel rooted in their realities and experience a sense of peace, peace which has been disrupted by perceived turbulence and rapid change. We must help people discover the 'other' within themselves, to accept diversity and the unknown without reacting with fear or aggressiveness. A task the arts are champions in.

Culture, the arts – and music – can be a driving force in finding a way to reconcile these opposing forces, demonstrating that the culture of solidarity and diversity which Europe stands for will always be stronger than fear.

// **Katherine Heid**  
Head of Political Development, Culture Action Europe



# CULTURE

## in the new 2030 Agenda for Sustainable Development



**In September 2015, the United Nations General Assembly adopted Transforming Our World: the 2030 Agenda for Sustainable Development.**

Comprising 17 Sustainable Development Goals (SDGs) and 169 targets, this document will guide international, national and local sustainable development policies and strategies over the next 15 years. Whereas its predecessor, the Millennium Development Goals (MDGs), adopted in 2000, were mainly targeted at developing countries, the new SDGs are meant to influence policies both in the Global South and the Global North, including Europe.

For several years, cultural organisations have regretted the total absence of cultural aspects in the MDGs, which resulted in limited acknowledgement of the place of culture in well-being and a lack of

**The new Sustainable Development Goals (SDGs) are meant to influence policies both in the Global South and the Global North, including Europe.**

resources for policies in this area. Because of this, since 2013 the global campaign *“The Future We Want Includes Culture”* petitioned for the inclusion of culture in the new 2030 Agenda for Sustainable Development. The campaign was led by several international civil society networks, including the International Music Council (IMC), the International Federation of Arts Councils and Culture Agencies (IFACCA), Culture Action

Europe and the Agenda 21 for Culture. Its declarations were endorsed by over 900 organisations and thousands of individuals.

From this perspective, some of the features of the recently-adopted 2030 Agenda can be seen as achievements. The Preamble refers to the need to respect cultural diversity, recognises that all cultures and civilisations can contribute to and enable sustainable development, and establishes a commitment to foster intercultural understanding, tolerance and mutual respect. Furthermore, some of the specific targets contained in the new SDGs explicitly or implicitly refer to culture:

- ▶ **Target 4.7** stresses that education should promote a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture’s contribution to sustainable development.
- ▶ **Target 8.3** suggests that creativity and innovation should be encouraged by development-oriented policies together with productive activities, decent job creation and entrepreneurship.
- ▶ **Targets 8.9 and 12.b** refer to the need to promote sustainable tourism, including through local culture and products.
- ▶ **Target 11.4** highlights the need to strengthen efforts to protect and safeguard the world’s cultural and natural heritage.
- ▶ **Target 16.4** refers to the need to strengthen the recovery and return of stolen assets (e.g. cultural goods).

- ▶ **Target 16.10** commits to ensuring public access to information, which should involve recognising the importance of libraries.

And yet, although important progress has been made, the new 2030 Agenda fails to fully recognise cultural aspects as a major component of sustainable development. For many years, cultural actors have called for culture to be included as one of the four fundamental dimensions of development, alongside the economic, social and environmental aspects. They have advocated for the integration of the values of creativity, heritage, knowledge and diversity in all approaches to development, and for synergies with social inclusion, community empowerment, economic growth and environmental preservation, among others, to be acknowledged.

This should have led to a stronger position for culture in the new Agenda. However, none of the 17 new Goals has culture as its central theme – whereas the 2030 Agenda has Goals devoted to clean energy, decent work, innovation and natural ecosystems, among others, cultural life is not recognised as a core component of sustainable development policies. In this respect, it can be argued that the new Agenda does not fully integrate the evidence gathered by the international community over the past decades, regarding the positive role of culture in development.

Therefore, after assessing the 2030 Agenda, members of the campaign *“The Future We Want Includes Culture”* argue that further work is necessary. Following the adoption of the SDGs, new thematic, regional and national development strategies will be designed, in which cultural aspects should be integrated. In order to successfully achieve this, cultural professionals and organisations should be actively involved in all consultation exercises. The negotiation of the 2030 Agenda has also pointed to the need to make indicators and research on the role of culture in development more readily available, and for key messages in this area to be presented to audiences outside the culture sector.

Finally, the recent advocacy campaign has allowed individuals, civil society organisations and international networks to join their voices at the global level to call for culture to be taken into account in all approaches to sustainable development – and this is, again, something to build upon.

// **Jordi Baltà**  
Committee on Culture, United Cities and  
Local Governments (Agenda 21 for Culture)

**None of the 17 new Goals has culture as its central theme.**

# CHLORINE CHICKEN OR ECONOMIC GROWTH?

The negotiations between Europe and the US on the TTIP free trade agreement are widely discussed. What is the effect of TTIP on culture?

In 2013, the European Union started negotiations for a free trade agreement (Transatlantic Trade and Investment Partnership – TTIP) with the United States. According to the European Commission for which the Commissioner for trade Cecilia Malmström is the leading political negotiating partner, 31 million European jobs already directly depend on exports, and it is expected that a trade deal between the US and Europe would make it easier and cheaper for EU companies to export to the US, get investment from the US, and to import goods and services needed for final products and services<sup>1</sup>.

At the same time there is great concern that TTIP could affect consumers rights, environmental, health and workers standards, and that it will only be beneficial for big enterprises. A major point of criticism is the investor-to-state dispute settlement (ISDS) to which the EU presented an alternative on 12 November 2015, the “new investment court system” that according to the EU will “ensure that all actors can have full trust in

the system. Built around the same key elements as domestic and international courts, it enshrines governments’ right to regulate and ensures transparency and accountability”<sup>2</sup>. This proposal is now an important component of the negotiations between the EU and the US.

The EU addressed the accusation of non-transparency by providing its texts to the Members of the European Parliament and by publishing major texts and results of the negotiations on its website. Unfortunately, this is a one-sided endeavor as the US has not provided access to its texts and proposals. Therefore, the plea for more transparency must continue.

## Culture and TTIP

In May 2013, the European Parliament voted for the exclusion of culture and the audiovisual sector from the TTIP negotiations and in June 2013 the Council of the European Union agreed that audiovisual services would not be covered in the mandate given to the European Commission. This means that culture as a whole is not excluded just audiovisual services. However, the EU wants to include a concrete reference to the right of the parties to take measures necessary to achieve legitimate public policy objectives for promoting cultural diversity as laid down in the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

In July 2014, the EU published a paper on TTIP and culture which claims that the protection and promotion of cultural diversity are key aims of the EU. In signing the 2005 UNESCO Convention, the EU is legally-bound to promote cultural diversity which means that in trade talks the EU takes a position which enables the support and promotion of cultural activities.

Furthermore this paper states that “the EU will be able to exclude from the talks any sectors with a strong cultural component” (p.4). However, it also is clear that the so-called ‘cultural exception’ has no legal status under EU law but the concept of ‘promotion of cultural diversity’ applies.

In an explanatory publication on the “myths” of TTIP the EU clarifies that TTIP would:

- ▶ leave out the audiovisual sector from any commitments the EU makes to open up the EU market to US exporters
- ▶ uphold laws on books that fix the prices publishers charge
- ▶ ensure governments can continue subsidizing cultural industries and the arts just as they do currently<sup>3</sup>

Bearing in mind that the US is a very strong negotiating partner that has not signed the UNESCO Convention, it is of utmost importance that the EU remains vigilant in its negotiations.

// sd

For further reading:

- ▶ Culture Action Europe guide through TTIP negotiations: <http://bit.ly/1VqbWtt>
- ▶ International Music Council review: <http://bit.ly/247Yoo1>
- ▶ Joint statement by Austria’s art and cultural associations: <http://bit.ly/1WKSyBQ>
- ▶ Statement of the German speaking national music councils: <http://bit.ly/1NnZTKu>
- ▶ Statement of the European Association of Conservatoires: <http://bit.ly/1r4tPuK>

1 [ec.europa.eu/trade/policy/in-focus/ttip/about-ttip/](http://ec.europa.eu/trade/policy/in-focus/ttip/about-ttip/)

2 [trade.ec.europa.eu/doclib/press/index.cfm?id=1364](http://trade.ec.europa.eu/doclib/press/index.cfm?id=1364)

3 [trade.ec.europa.eu/doclib/docs/2015/march/tradoc\\_153266.pdf](http://trade.ec.europa.eu/doclib/docs/2015/march/tradoc_153266.pdf)

# STATEMENT OF THE EUROPEAN MUSIC COUNCIL (EMC)

The European Music Council welcomes the EU's commitment to the protection and promotion of cultural diversity within the TTIP negotiations, and would like to appeal to the EU to consider the following aspects for the next rounds of negotiations.

## General exception of Culture from the TTIP negotiations

Until now only the audiovisual services have been excluded from the TTIP negotiations (film, TV and radio), whilst other sectors, such as music (in all its forms), literature, museums, theatre, libraries, etc. have not. To ensure that culture is not affected by the trade agreement, a general exception for culture in all binding TTIP chapters should be agreed. The suggested reference of the EU in the preamble to the UNESCO Convention is not sufficiently binding and it is even more doubtful that the US will accept a reference made to a Convention they have not signed.

As TTIP uses a negative list approach, a general exclusion of culture is needed. If such a general exception is not possible, the EU should consider a positive list approach instead.

## Future-proof and technology-neutral definitions

Technological developments have fundamentally changed the way in which culture is created, distributed and consumed. It is not possible to predict from a present-day perspective what technologies and distribution platforms will become relevant in the next ten, twenty or thirty years. As a result, it is essential to define exceptions for culture and media on a technology-neutral basis. It must be considered beyond doubt that a book is a cultural asset, irrespective of whether it is published in print form or as an e-book. The same applies with regards to the film, TV, radio and

music sectors. In view of the dominant position of US entertainment, media and Internet corporations, it is precisely in these sectors that the US has a particularly keen interest in seeing the market opened up as widely as possible. With regards to online services in the realm of film, TV, radio and music, it must also be considered self-evident that these are cultural services, and not, as the US argues, information and telecommunications services for the purpose of data transmission. It is therefore important that TTIP does not affect the right to regulate.

## Investment protection clause

Although the EMC welcomes the proposal made by the European Commission on a new investment court system, TTIP does not need any provisions on investment protection or investor-state arbitration clauses. In both, the US and the EU and EU Member States, the principle of the rule of law applies. Likewise, in the US and the EU, there exist established judicial systems. Recourse to the law is available to all.

## No negotiations on authors' rights or neighbouring rights

In an international context, copyright and neighbouring rights are negotiated within the framework of the World Intellectual Property Organization (WIPO); here, international agreements on authors' rights and neighbouring rights are concluded. As for what additional benefit a chapter in the TTIP relating to rules on authors' rights and neighbouring rights might offer is not clear, particularly since European author's rights and the US copyright system are fundamentally different. The basic principles of European authors' rights, which prioritise the author and the author's economic and ideal rights, are not negotiable.

## Transparency

The EMC welcomes the efforts of the EU to be more transparent and to provide access to proposals for the negotiations.

However, it also observes with great concern that these efforts are unilateral and that the US negotiation party does not make its proposed texts accessible, only in dedicated reading rooms and not even to representatives of national governments.

# Against Xenophobia and Pro Diversity

**In the summer of 2015, we, the organisers of WOMEX – the World Music Expo, issued a press statement ‘Against Xenophobia and Pro Diversity’. To usher such a statement was a deviation from our routine not to comment directly on political debates.**

## WOMEX 2016

- The EMC will host a stand at WOMEX 2016, which is being held from 19<sup>th</sup> to 23<sup>rd</sup> October in Santiago de Compostela, Spain. As a service to its members, it will also present their work and activities. EMC members that are interested in sharing the stand or sending their materials for display are invited to get in touch with the secretariat.

Working in the field of global music with our company Piranha Arts from Berlin, we organise a label, conferences, and festivals such as Berlin’s ‘Karneval der Kulturen’ street parade and festival. So you can imagine that political debates on xenophobia are always relevant to us and affect our daily work – and we all have clear opinions on that.

But usually we would not use our event’s name to make our personal opinions public. We would rather let our festivals’, musicians’ and in case of WOMEX, the community’s work speak for itself: WOMEX is a festival, market platform and gathering where 2,500 music professionals from more than 90 countries celebrate the diversity of music and network with

each other for what has now been 21 editions – the outcome of this is our most useful tool against xenophobia: cross-cultural collaborations and concerts all over the planet. Most of the time this speaks for itself.

However, in light of the recent debate on how to welcome refugees coming to Europe, and especially with WOMEX being held

in Budapest in 2015, we felt the urge to comment on the debate and to make crystal clear the message of our work. We focused on the basic humanitarian principles that we in the community agree on (otherwise there could be no multicultural music), and we made it into a collective effort. Regarding this, we owe thanks to the European Music Council, the European Jazz Network, Zone Franche, the European Forum of Worldwide Music Festivals, Hangvető, the World Music Forum NL (who read aloud our text during their gathering) and many, many more.

We invite everyone working in the field to do the same: affirm humanitarian principles clearly wherever you can, but do not mistake yourself for a politician. We can offer the good experiences we create by not using the name of our community to promote our own opinion, but make a collective statement and point out to the message our cultural work conveys. In our opinion, this is the best way to contribute to a debate and make a stand without compromising the core of your cultural work. In the end, all of us should still let the most important part of our work take center stage: the music.

Coming back to the statement: we needed to look into the sustainability of such an effort further – to have a prolonged effect, a one-time statement is not enough. To achieve more, we organised special conference sessions on the topic, established an open circle of activists on such matters within our community, and we are currently in talks to make our statement a worldwide message affirmed by the entire global music scene. We are therefore especially delighted, the EMC has decided to share our message!

// **Paul Bräuer**  
Director of Communications, Piranha Arts



## Statement Published by the WOMEX Organisers

**W**e, the WOMEX organisers share the concerns of many regarding the refugee crisis in the Middle East and Europe. Western societies need to overcome the fears and the selfishness. This is a basic humanitarian principle we believe to share with our entire community. The world music community has always been committed to the issue of refugees, as migration has contributed to the development of musical diversity around the world.

In the light of WOMEX being in Budapest this year, the recent debate on how to welcome refugees coming to Europe has also raised concerns to WOMEX delegates and reporting media. WOMEX has released an international press statement in the name of the organisers as well as the entire community.

We heavily disagree with state actions at the Hungarian and other European state's borders and beyond. It is not necessary that people in need suffer or even die at borders and we condemn all violence against refugees as well as actions that prolong this suffering. We call upon the Hungarian government the European Union and all its member states to prevent such mistreatment of people and to take actions to welcome them and help them. We offer our cross-cultural projects as another view to encourage welcoming more refugees and let foreign cultures into your lives as an enriching element – the notion that foreign cultures or religions are a threat is the wrong way!

» *We clearly stand up against all forms of xenophobia, and this is only the least we can do. More importantly, it is our aim to set positive examples and stimulate mutual cross-cultural understanding through concrete, targeted and grassroots action. WOMEX impacts the city and the region where the event takes place as well as a global community through our international conference and public concerts to be held in Budapest and reported on all over the world. This year's artists, who come from 50 countries, demonstrate how essential diversity is: it is a building block of harmony. We feel signals like this are needed more than ever before.* « (Alexander Walter, WOMEX Director)

And Balázs Weyer of local organisers Hangvető adds:

» *Amidst the turbulence and concerns of the past weeks, unprecedented numbers of Hungarian and international volunteers have showed their solidarity to refugees. Some of these efforts are triggered by musicians of various genres who came together to mobilise their fans, organised aid chains and were personally present in the crisis zones. We have witnessed several moving moments that show how music can change mindsets, build trust and organise actual help. One of those moments has been the pop-up concert of Bea Palya. The singer, who was on stage at the WOMEX 15 Opening, played for and with refugees in a transit zone. Look at the pictures that show the capacity of music to build bridges in an instant. It's our responsibility to use this capacity whenever it's needed.*

### Immediate help

Culture, art and music are our most powerful means, but looking at the suffering along refugees' routes (as well as in other parts of the world) more immediate action is also needed. This responsibility especially lies with those who have the power and the means to help. However, we think everybody needs to contribute to end and prevent further suffering of our fellow human sisters and brothers. As regards the means of WOMEX our most powerful weapon is our cultural work

but in addition we release this statement and we took and will take some measures to foster immediate help for refugees:

- ▶ sharing the knowledge on how and where to help
- ▶ helping our delegates with their additional initiatives wherever we have the ability to do so
- ▶ by promoting statements pro diversity and against racism which our delegates organise
- ▶ by taking a stand in public wherever we are actually heard
- ▶ as well as by supporting individual migrant aid initiatives in our office's home in Berlin, in London as well as in our host city Budapest.
- ▶ by sharing the opportunities to help as well as organising a possibility to donate on site at WOMEX as well as online. A special counter will be set up on site at the daytime venue Balna in Budapest
- ▶ As we believe in printed communication we will have ready special postcards for all delegates. They will contain parts of the above statement and leave room for the delegates' and the public individual additions – with the joint aim be sent to the local authorities altogether (with the help of WOMEX).
- ▶ WOMEX offers its reach and communication channels for further initiatives, petitions and more – and we encourage our delegates to take such actions!

### Cultural Means

We – the organisers – and many delegates we talk to aim to strengthen the role of culture in this debate and see their work in an even broader context than the refugee debate suggests. The world music community is able to – and needs to – contribute to cross-cultural understanding. We hope, and in fact we are sure about it, that you are in it with us, by hosting, participating in and promoting the WOMEX community and spreading its values through art.

It is our – the organisers – opinion that the music and cultural work is our strongest means – by holding WOMEX in different countries in Europe – even in countries whose state's government's actions we condemn, we can change something for the better. First of all by our reach throughout the community of world music professionals. But also, more locally, by setting positive examples in our host city and strengthen the local community of a scene which is pro diversity – public audience as well as professionals.

Programme points that we highlighted in this respect were:

- ▶ A Roma-themed WOMEX opening "Gypsy HeartBeats" produced by our local partner Hangvető
- ▶ Our initiative of a "change the world through music" network meeting
- ▶ The Professional Excellence Award, which honoured Ramin Sadighi of Hermes Records, who has played a key role in building Iran's music scene.
- ▶ The Artists Award that went to Cheikh Lo, who has his own experience as a refugee and raised his powerful voice for all those in need.

### // WOMEX – the World Music Expo

'Against Xenophobia and Pro Diversity', September 10<sup>th</sup>, 2015

*Tenses changed in this reprint for better readability.*

*Delegates gathering in Front of Balna conference hall for a group photo to reaffirm the collective statement pro diversity and against xenophobia at WOMEX 15 in Budapest, Hungary.*

Photo by Jacob Crawford

# EUROPE IS CULTURAL ...

## *But how about the European Union?*

Globally speaking, all European Union policies are bound to the 'Europe 2020' strategy (launched in 2010) and the Juncker Plan that focus on smart, sustainable and inclusive growth. The strategy's targets include employment, research & development, climate change and energy sustainability, education (reduction of early school leaving) and the fight against poverty and social exclusion. When it comes to culture and the support of culture related activities, the European Union adheres to the principle of subsidiarity, which means that the European Union will only complement member states' activities in the field of culture in areas where the member states do not take action themselves. The European Union's general policy guidelines in the field of culture are reflected in the 'European Agenda for Culture' that was adopted in 2007. The agenda's objectives are the promotion of cultural diversity and intercultural dialogue, the promotion of culture as a catalyst for creativity in the framework of the Lisbon Strategy for growth, as well as employment, innovation and competitiveness. Even though the European Union's 2020 strategy was adopted after the European Agenda for Culture, the agenda still provides the guiding principles for EU policy with regards to culture.

In 2014, new funding programmes entered into force in the European Union. 'Creative Europe' is an umbrella fund for cultural projects (strand Culture) and for audiovisual projects (strand MEDIA). It contributes to the implementation of both the Europe 2020 strategy and the European Agenda for Culture.

At first, there was a lot of debate surrounding the new language of the programme, which used business-minded vocabulary that is very alien to those working in the cultural field across Europe. One big fear was that the programme itself would become more business-minded and lose its cultural aspect. New priorities such as professionalisation (new business models) and audience development were introduced, and have to be addressed by the projects wishing to receive funding. Creative Europe offers the opportunity for small and medium-sized enterprises to become beneficiaries as well. It also introduces a 'financial guarantee facility' that provides guarantees to banks that supply loans to culture and creative industry initiatives. So, there is definitely an opening towards creative and cultural business, however within the Culture strand of the programme the big bulk of the money still goes to projects that focus on transnational cooperation. Yet, the high number of applications received, especially for cooperation projects, has become an issue since this has led to a decline in success rates. But on another note, through its cross-sectoral aspect, the programme provides the opportunity to react to current developments in Europe, e.g. the call for proposals – 'Support for Refugee Integration'. Moreover, the Directorate-General for Education and Culture (DG EAC) is preparing pilot projects for the music industry to provide for music industry initiatives in the years to come. As the programme will run until 2020, a mid-term evaluation will start

soon. According to EU representatives, it will be important to prove Creative Europe's contribution to the 2020 strategy as this could (and probably will) form the basis for decisions on future programmes, and whether or not there will still be a programme (or programme strand) that supports cultural initiatives. As stated in the introduction, the European Union is not obligated to actively support culture.

Clearly in the current political context, where the European Union faces enormous disruptions in its larger community because of financial as well as migration and refugee issues, the question arises, 'Can a strategy focusing on growth be sustained and supported by all member states?' What general strategy for the European Union's future could

actually be shared by all member states? And in practical terms: on what kind of strategy they would be ready to spend money? Therefore, in order to defend continuous support for cultural initiatives by the European Union, it is equally important for the culture sector to get involved in the general discussion on future European Union strategies.

Interestingly enough, according to the 'Analysis of the Perception of the EU and EU's Policies Abroad', Europe is seen as very cultural by the outside world, whereas the European Union is not, as stated by Diego Marani (Policy Officer, European External Action Service) at the European Culture Forum 2016. So, it may be worth taking a few steps back, to take a look from the outside, in order to (re)identify the connecting elements in Europe and see if these aspects could also help define the European Union's future policies.

Refocusing the European Union on its cultural values is the key principle behind the 'European Alliance for Culture and the Arts', which was formed by civil society actors in the field of culture. This alliance appeals to policy makers to re-think the European approach and include culture and the arts in their overall strategic goals and priorities. By doing so, the European Union thus acknowledges its essential role in the development of European societies. Over the next years, the Alliance will continue to campaign at the European Union and national levels to highlight the urgent need to put culture and the arts at the heart of EU policies. EMC joined the Alliance upon its launch at the European Union's Culture Forum in April 2016 and will continue to actively support and contribute to it.

Anyone interested can join! Just sign the appeal! European and international organisations can also become members of the Alliance and engage in future activities.

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- ▶ <https://allianceforculture.com>
- ▶ [http://ec.europa.eu/dgs/fpi/documents/showcases/eu\\_perceptions\\_study\\_final\\_report\\_all\\_annexes.pdf](http://ec.europa.eu/dgs/fpi/documents/showcases/eu_perceptions_study_final_report_all_annexes.pdf)



# FOR INSPIRATION



# ARABIAN FRAGRANCES

## Fayha Resilience

About five months ago I went on a field trip to Lebanon, where I spent five days traveling from the Mediterranean shores of Tripoli and Beirut in the west to the Bekaa Valley in the East and up to the mountains in the North. I spent all of my time, 24/7, with a group of youngsters (known as Fayha) who are trying to make a difference in the lives of Syrian refugees all over the country. For their social projects, Fayha recently received the 2015 Music Rights Award presented by the International Music Council.

Fayha (Arabic for 'fragrant') is not a humanitarian organisation, nor an iNGO nor even a government initiative. Fayha initially set out to do something different back in 2003. Fayha is actually a choir, and a pretty good (and award winning) one at that. A choir made up of singers from various cultural and religious backgrounds who come together to sing. In less than fifteen years they have become a family, a family that is very close and whose members takes care of each other. This family has set out to showcase Arabic Music in

all its facets and beauty and wants to do the same for their country as well as the whole Arab region – a region that faces extreme prejudice from all over the world. The singers come from various socio-economic,

religious and political backgrounds and this diversity reflects their natural openness and tolerance.

When the Syrian conflict erupted and (new) refugees started pouring into Lebanon, Fayha didn't think twice about extending that care to those affected. Fayha has since established dozens of community choirs, as well as choirs specifically made up of Syrian refugee children living in camps. These choirs rehearse weekly and aside from singing, the conductors (members of the Fayha, coached by their maestro Barkev Taslakian) instill values like friendship, solidarity, admiration, and purpose.

The story of Fayha is one of music used as resilience support and psychosocial intervention, something the International Music Council has high on its agenda right now. In just five days, I have seen and felt firsthand the power that music has if combined with kindness, goodness, and expertise. Music can't end conflicts outright, but it sure can mitigate the devastating effects it has on communities. Moreover, it can help prevent the loss of a new generation.

// **Jesse Boere**

Global Academic Fellow in Music at New York University Abu Dhabi  
Executive Board Member of the International Music Council

### Appeal

- ▶ After thirteen successful years, Fayha Choir is facing the threat of losing its voice. Methods to ensure the choir's stable income must be drawn up, but while we wait, each and every one of you is needed. With your help, we aim to raise \$100,000. This money will guarantee that we keep ownership and maintenance of our activity centre where we diligently rehearse. The money will also cover expenditures that will lead to more concert performances. Find out more on Facebook: [www.facebook.com/Fayhachoir](http://www.facebook.com/Fayhachoir)



Photo by Nada Raphael

# MUSIC AND RESILIENCE SUPPORT (MARS)

A European Contribution to the Musical Care System for Asylum Seekers and Other Marginalised Communities



*Supervision of a cello lesson. The young teacher on the right is a Syrian refugee involved in the Community Music programme in Beddawi refugee camp, Tripoli, Lebanon. August 2014.*

Photo by IMC

As refugees and asylum seekers flock to Europe, in many cases fleeing traumatic life situations and events, a new European partnership has formed to research and develop an Online Resource Centre and a Specialised Training Course for workers and organisations involved in supporting and caring for these suffering communities through psycho-social music interventions.

MARS is funded by the European Union's Erasmus+ Programme and coordinated by the International Music Council, Paris. It calls into cooperation highly competent organisations working for the promotion of musical rights, education and well-being: Nordoff-Robbins Music Therapy UK, the Catalan Choral Movement, Spain, Associazione Prima Materia and Euridea Education Agency, Italy. The sixth partner, National Institution for Social Care and Vocational Training, Lebanon, brings a unique contribution, with its 40 years of caring for the country's refugee populations, historically Palestinian and currently also Syrian.

Drawing on the experience of 'Music and Resilience', developing community music and therapy resources for refugees in Lebanon, a project honoured with the 'Musical Rights Award' by IMC in 2013, MARS aims to equip community musicians, music therapists and other health/education workers with the skills and competencies to work in problematic multicultural contexts, between hosting and hosted communities, in order to plan and carry out well-matched interventions for the protection in particular of youth, exploiting the well documented power of music to bridge cultural gaps and stimulate empowerment and resilience.

*String instrumentalists enjoy a relaxing moment before a rehearsal in a Bedawi refugee camp in Tripoli, Lebanon. August 2014.*

Photo by IMC

The pilot student group will be selected in April 2016, and participate in a 10-day resident seminar in Italy in July 2016, after which training will continue online and through work placements until July 2017. Ultimately, we hope this will result in an increased offer of this type of intervention for the benefit of suffering communities, wherever they may be.

// **Deborah Parker**

MARS Coordinator, Associazione Prima Materia, Italy  
[www.musicandresilience.net](http://www.musicandresilience.net)



# » TIME TO MAKE

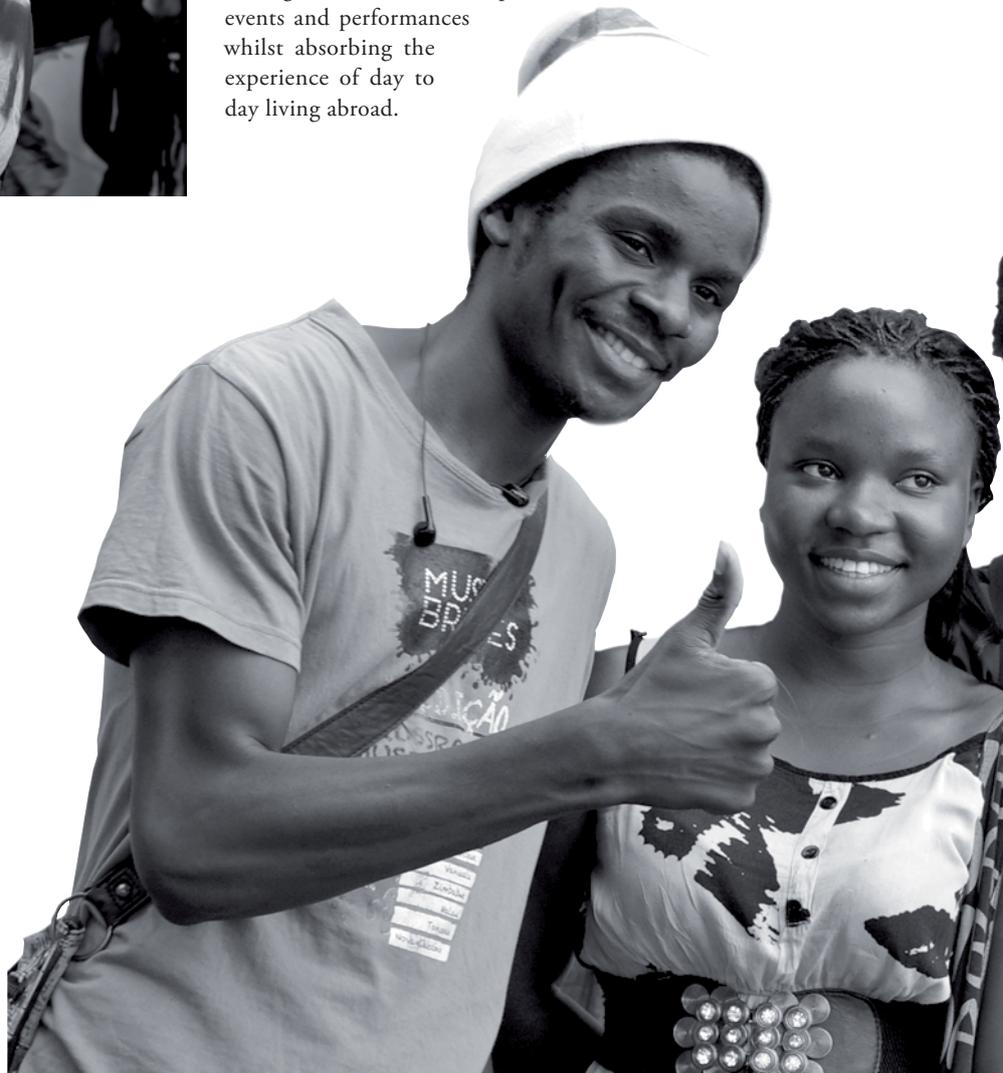
## Jeunesses Musicales



Today, more urgent than ever, there is a global call for peace, tolerance and dialogue. This is a cause to be actively pursued sooner rather than later. With increased turmoil across the Middle East and Africa coupled with a rise in international terrorism, the gates have opened to a new era in which forced migration no longer represents a short-term contingency but a long-lasting reality. In the West, this has resulted in a widespread resurgence of right-wing nationalism, threatening to set back the hard won social strides made in the last seven decades.

So, what can we do to counter these geopolitical currents? Jeunesses Musicales International (JMI) believes that through a series of small but significant actions, we can bring about positive change. These actions aim at raising individual awareness and appreciation of our differences, in turn fostering a culture of global solidarity and peace.

Music has long garnered praise as a means to facilitate social cohesion and the MOVE project (Musicians and Organisers Volunteer Exchange) is no exception. Created by Jeunesses Musicales Norway in collaboration with the Norwegian Peace Corps, Projeto Guri (Brazil), Music Crossroads Malawi and Music Crossroads Mozambique, this project involves the participation of young people, between the age of 18 and 25, in an international exchange programme where participants spend up to six months overseas in a foreign music academy. There they share and receive lessons in music practice and theory, contributing to the organisation of workshops, events and performances whilst absorbing the experience of day to day living abroad.



Photos by JM Norway

# A MOVE«

## International

*“Aside from culture shock and extreme heat, these two months have certainly been the most interesting ones of my life. I’m really looking forward to the rest!”*

Claus Solbakken (Norway), in Maputo, Mozambique.

Before travelling abroad, the young volunteers receive a crash course in the basics of social work, communication and cultural awareness. Coming from musical backgrounds, they are also equipped with knowledge of the different teaching systems they will encounter in the various academies and what to expect.

*“I’m meeting different kinds of people and experiencing another way of living. It is important to never have a negative mind, but always accept the situation and allow changes in all areas of your life style.”*

Rebecca Mwalwenje (Malawi), in Trøndertun, Norway

Living with and amongst ‘others’ for an extended period of time, the volunteers are able to share and learn in a meaningful way that will truly shape the rest of their lives. JMI believes that the impact of projects like MOVE can already be felt in political attitudes of many Millennials around the globe who have benefited from growing up in a world in which they can get to know, understand and appreciate others for their differences rather than being lured into simply fearing the unknown.

// **Matt Clark**  
Programme and Marketing  
Jeunesses Musicales International



## MUSIC ACROSS THE BORDERS

### LIVEUROPE

Launched in 2014, Liveurope is a platform that fosters the circulation of new European music. The network is spread across 13 live music venues – from London to Prague and Oslo to Lisbon – with the aim of introducing young talent to new audiences.

“Although an artist might be popular in their own home country, breaking through national borders is often difficult. With financial support, we encourage our member venues to book outside of their comfort zone, geographically and why not also artistically”, explains the project communications officer Marika Hautala from Ancienne Belgique, Brussels, from where the programme is run.

During its first year of existence, Liveurope brought nearly 400 up-and-coming European acts onto the stage. Providing the often needed push for an international career, member venues from across the continent hosted names that are now among the hottest in today’s music scene. The concert halls were filled by Ibeyi, Iceage and John Coffey, to mention but a few.

Compared to the preceding concert season, there is an encouraging growth of 23% in shows by emerging artists organised by member venues. Moreover, the average number of nationalities rose from 9 to 12.

Besides day-to-day concert bookings, the involved concert halls are building themed events around the platform. The Liveurope showcase in Stodoła (Warsaw) and Europe Day in Ancienne Belgique (Brussels) are just the beginning of a success story. This May, the latter will go bigger and better. In addition to its home venue, Europe Day festivities will take place in Liveurope member venues in Copenhagen, Lisbon, Budapest and Dortmund.

Looking ahead to the future, the platform is equally striving to become the defining quality label for European music venues. “We are in the process of discussing the possibilities of recruiting new members. If all goes well, the network will soon sprout to cover some new, interesting grounds in Europe”, reveals Hautala.

// **Marika Hautala**  
Communications Officer at Liveurope



*Dawid Podsiadło performing in the Liveurope showcase in Warsaw.*  
Photo by Jasio Iwanow



# TINGITANA – A PLACE TO CELEBRATE DIFFERENCES

Tingitana, the Festival of Cultures, just celebrated its first edition from 3<sup>rd</sup> to 6<sup>th</sup> September 2015 in the autonomous city of Ceuta, Spain

A group of people from Ceuta came up with the idea one sunny afternoon a few years ago. As professionals from the cultural sector, they had a grand scheme of bringing joy to their land by organising a festival with coexistence and culture at its heart.

The need for social change and betterment, the desire to enjoy the cultural variety of the city, the pleasure of meeting people in a cultural context are amongst the driving forces behind this project.

Its name comes from the peninsula on which Ceuta and the Moroccan prefectures of Tangier-Asilah, Fahs Anjra, M'Diq-Fnideq and Tetouan are located. It symbolises the joint participation of artists from both sides of the border, and refers to a shared past where the predominant culture was Roman, thus underlining our varied cultural roots and a rich common heritage.

Ceuta is located on the North coast of Africa, borders Morocco to the West and is separated from the Iberian peninsula by the strait of Gibraltar. Its location has made it an important commercial trade and military way-point for many cultures, beginning with the Carthaginians in 5<sup>th</sup> century BC, followed by the Romans, (together with Gibraltar on the European side, the city formed one of the famous *Pillars of Hercules*), the Vandal tribes, Visigoths, Byzantines, Berbers, Almoravids, Almohads, Portuguese, etc.

Today, its population consists of Christians, Muslims, and small minorities of Jews and Indian Hindus. These cultures have coexisted in peace for a long time now, each celebrating their own festivities. Yet a meeting point has been missing. A joint celebration has been lacking, one that values and highlights our multiculturalism and exoticism, a common place that celebrates our multicultural richness through culture and arts. And that was the purpose behind Tingitana.

Tingitana aims at becoming an incentive to artistic creation among young people, by genuinely showcasing the local scene and giving amateur artists the chance of sharing their work with visiting professional artists who stem from different parts of the world.

This is perhaps the hallmark of our project: to provide a framework and be the starting point for permanent artistic and social actions that facilitate creativity and which promote cultural integration.

This social perspective led us to invite local, national and international social organisations to work together on this event. Several non-profit associations took part in the associations market. They organised forums and conferences. They also helped the South African immigrants, who are temporarily residing in Ceuta, to become amateur actors starring in cultural activities. This shed new light on and contributed to a different view of the immigrants, raising awareness through art.

Three stages, over 150 international, national and local artists from different disciplines and about 70 cultural activities were offered

in our program. World music concerts, tribal dances, social theatre and circus, painting and photo exhibitions, short films, conferences, fashion, sports, gastronomy, workshops, a children's corner with special events, artisan market, literature area, storytelling, social forums, lectures, street entertainment, and more promoted the festival's motto: Enjoy our own multicultural environment with the whole family.

More than three thousand people, not only from Ceuta, but also from Morocco and different parts of the Spanish peninsula, participated in the festival daily. People of all ages and colours enjoyed the arts and culture together in a very positive light.

This first edition showcased the best side of our diversity. Music, dance, arts, culture... and the work and effort of artists, promoters, associations, crews and volunteers brought in a cool breeze that gave us a magical atmosphere.

We can say the project has been a success so far and we now know more than ever how much we need a cultural meeting point like Tingitana to continue doing things together and to get to know our neighbours better. One of the best things was, of course, working with a great team of wonderful people who gave it all to make the event perfect. Plus, having so many cultural and social associations working together turned it into a festival free-of-charge for everyone made by everyone headed by Elsa Rovayo, the well-known artist La Shica<sup>1</sup>, as one of the artistic directors. We must extend our big THANKS to everybody.

We would like Tingitana to become a yearly gathering for the cultural enjoyment of citizens and visitors alike, on or around September 2<sup>nd</sup> which is Ceuta Day. We aspire to be on the map of multicultural and world music events at the national and international level. We hope to bring forth knowledge of the city's true landscape and connect its local artistic and associative panorama with that of other parts of the world.

Although, Tingitana has just been born, we hope it will continue to grow! There certainly is a long journey ahead. We now have to work hard to find the economic support we need because we would love to be Tingitanians for a long time to come.

Tingitana is organised by Música Cruda (Raw Music), a cultural association founded in Ceuta for the promotion of the arts and cultural activity. It primarily relies on the support and sponsorship of the Council for Education and Culture of the autonomous city of Ceuta, as well as backing from local government and representatives from various cultural communities present in Ceuta.

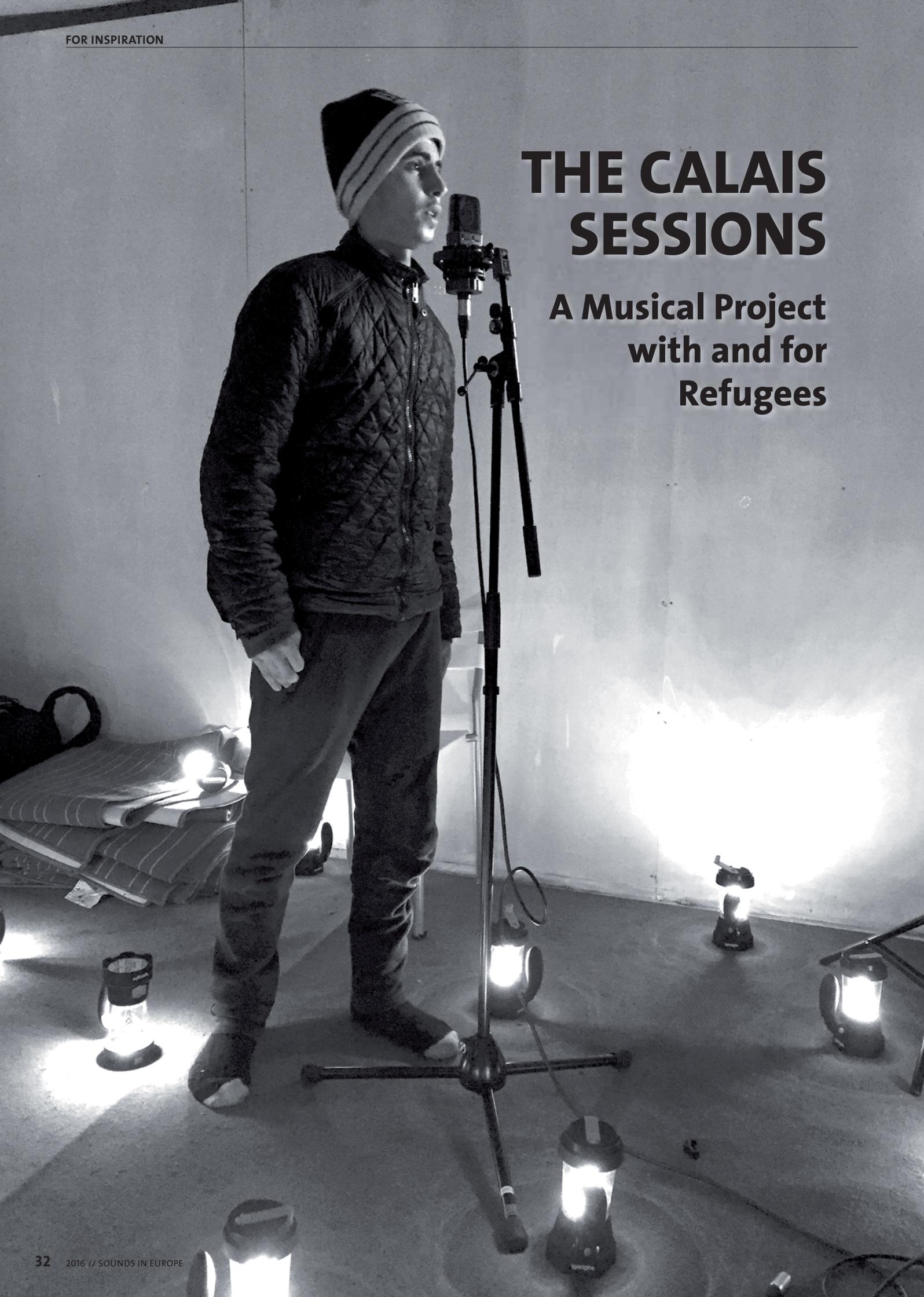
Música Cruda is part of ACCES (Association of venues in Spain), which is also a member of Live DMA (Association of venues and festivals in Europe).

// **Esther Úbeda**  
Co-director  
Web: [www.tingitana.org](http://www.tingitana.org)  
Email: [tingitana@tingitana.org](mailto:tingitana@tingitana.org)

1 [www.lashica.com](http://www.lashica.com)

# THE CALAIS SESSIONS

A Musical Project  
with and for  
Refugees



The essence of this project is to find musicians in the refugee camp known as the 'Jungle' located in Calais, France, and collaborate with them to write, rehearse and perform songs. Then to record them onto an album.

Spending time with the musicians living in the 'Jungle' in Calais is a privilege. All of us in 'The Calais Sessions' share the same passion for music. Unlike us, the camp musicians have no platform – no stage, no radio play and no chance of being paid. In fleeing from war and persecution, homes, careers and everyday lives have been lost. Voices go unheard or misrepresented, especially in the political minefield of the 'Jungle'. I however get to return from these regular music sessions, which started in September 2015, and go to the concert stage as a member of the Allegri Quartet. It is so unfair.

Our strategy to find musicians is to walk around the camp with instruments in hand. A darbuka drum is especially powerful. When we found 21-year old Abdullah, a (stateless) Kuwaiti Bedouin, he was leaning up against a bike, outside his tent, singing an expressively nuanced Mawwal.

Once we gathered the musicians together, we had to find a place to set up a makeshift studio to record the sessions.

"From an audio engineer's point of view, recording in an environment such as the Jungle is probably the least idealistic set-up" as Damien, 'the sound guy', assessed the situation.

The recorded tracks are being sold as an album to help fund the camp's needs – to buy wind up torches for example. It was never a project that was about playing for them, but rather with them.

Some of the unforgettable moments include: recording the ladies of the Ethiopian/Eritrean church; the look on the faces of the Afghan guys when a load of Brits provided them a backing band for well known Afghan pop; the scars of an Afghan musician at the hands of the Taliban just for playing music; two young sisters (9 and 12) writing



Photo by Sarah Hickson

the lyrics in Farsi for the 'Khandahar' track. The music recorded at the Calais Sessions is the most beautiful and treasured I've ever been part of creating. I hope, through their music, people will see them in a more truthful light.

// **Vanessa Lucas-Smith**

Project management and creative leadership of The Calais Sessions

'The Calais Sessions' album is now on pre-sale here:

[thecalaisessions.bandcamp.com/releases](http://thecalaisessions.bandcamp.com/releases)

For more information, please visit the project's website at [www.thecalaisessions.com](http://www.thecalaisessions.com)



Photo by Teddy Powell

*"Musically speaking, I'm self taught. The pain I have been through and the injustice I have experienced have prompted me to express my heart's sorrows through song." (Abdullah)*

Photo by Vanessa Lucas-Smith

# FOR AN OPEN EUROPE

## The European Music Council in 2015 – a Short Review

Last year, it seems that while we were busy working on increasing our visibility and further engaging with our members, the European landscape in which we operate changed. With the support of the European Commission and, of course, the German authorities, we were able to implement a series of new activities that the EMC board and team had envisioned. At the very same time, the European project once again faced massive challenges. While working hard on fulfilling our commitments to our funders, we also had to once again reflect on the role of music in our rapidly changing societies and how we, as the umbrella organisation for music life, can contribute to a peaceful and integrative Europe. But let's take things one by one, beginning with a look at some of last year's major activities.

To start with, the audience development workshop held in Warsaw was an important event for EMC. Initially planned as a smaller workshop mainly for EMC members, we were able to turn it into a two day conference by teaming up with Jeunesses Musicales Poland. With further support from the city of Warsaw, delegates got a chance to not only learn more about the topic, but also to get an insight into how various Polish cultural institutions deal with it. The workshop was closely followed by the European Forum on Music in Riga, which was the European Capital of Culture in 2014, with activities still ongoing at the time of the forum, delegates experienced first-hand how culture

was and is celebrated in the Latvian capital. The musical programme at the conference showcased a wide range of musical styles, all the way from traditional Latvian music to electronic performances. Under the title of *"Access to music is digital?"*, discussions revolved around topics related to digitisation, such as the simplified accessibility of music or the role of technology in musical inclusion.

Besides welcoming the interested public and our members to these meetings, we carried out some new activities for the first time last year. One of these is the EMC staff exchange programme that allows for work exchanges between EMC member organisations. The scheme was well received and created new cooperation between individual organisations. We also started a process of reviewing our youth involvement strategy to try and reach out to more emerging professionals in our network. More than this, we also hosted a reception for representatives of the various bodies of the European Union in Brussels for the first time in 2015. It was an initial attempt at trying to intensify relations with the European Union while at the same time creating networking opportunities for EMC members. Recent political developments, such as the TTIP negotiations, have led us to search for more direct ways to communicate with decision-makers at the European level.

**A culturally diverse and rich Europe is an open Europe!**

All of the activities mentioned above reflect our ongoing commitment to promote the importance of music and culture as a tool for social cohesion and a driver for the European unification process. Whereas we are well aware that these are not remedies with an immediate effect for the many challenges Europe has to face – especially in 2015 – the role they play in the development of our societies is crucial. Be it by building bridges between the increasing number of people from various cultural backgrounds already living together today in Europe, by promoting the values at the core of the European project or simply by giving meaning to our joint efforts in coping with the many difficult situations all around the globe. At the EMC, we are deeply impressed by all those already investing their time and energy in making the lives of the currently numerous people in great distress a little better. We also encourage all those involved in music, in any genre or area, of any size and standing, to think about the contribution they can bring to the development of peaceful and integrative societies – however small it may seem. At the same time, we call upon the European Union and national governments to not rely on short term solutions and reactionary policies, but to think about the bigger picture of a flourishing Europe in the years to come. And music and culture - this is our firm belief – is an integral part of it! Finally, to close this review of the last year with the words of the EMC statement published after the EMC Board meeting in Budapest 2015: A culturally diverse and rich Europe is an open Europe!

// ts

5<sup>th</sup> European Forum on Music, Riga 2015  
Photo by Eduards Kapsha



# PROMOTING AND PROTECTING CREATIVITY

## IMC Review 2015

### Key events of the International Music Council in 2015

Pursuing its strategic objective to affirm culture as the fourth pillar of development, IMC continued in 2015 its participation in a group of 9 cultural networks which, at the invitation of UNESCO, run a global campaign: 'The Future We Want Includes Culture'. This campaign advocated the inclusion of culture in the post-2015 Sustainable Development Goals, which were finally adopted in September 2015 by the UN General Assembly under the title "Agenda 2030". More on the campaign, its achievements and the way ahead in the article by Jordi Baltà in the present issue, see page 19.

Serving the same strategic objective, IMC continued to coordinate the African Music Development Programme (AMDP), which unites 9 partners in Africa and Europe to help build a sustainable music sector in Africa with focus on increased employability of its actors. AMDP is primarily funded by the ACP-EU Support Programme to ACP Cultural Sectors (ACPCultures+) with additional financial input from IMC and its project partners. In its second year of implementation, AMDP saw its activities reinforced by grants from the International Fund for Cultural Diversity (running under the 2005 UNESCO Convention) and the UNESCO Participation Programme. More information on AMDP can be found on [www.amdpmusic.net](http://www.amdpmusic.net) or [www.facebook.com/amdpmusic](http://www.facebook.com/amdpmusic).

Promoting and protecting creativity and creators' rights was IMC's second strategic objective in the past biennium. The IMC Board developed an important statement on authors' and performers' rights, which was discussed with Regional Music Councils before it was made public in a major communication effort on 1<sup>st</sup> October 2015, International Music Day. The Facebook post reached more than 345.000 people!

The 2015 edition of the International Rostrum of Composers (Tallinn, Estonia, May 12-15, see below) set the stage for the launch of a new European cooperation project: Rostrum+. This project aims to promote contemporary classical music and strengthen this sector in Europe and beyond. More on Rostrum+ in the article by Davide Grosso in this issue, see page 7.

In October 2015, IMC was awarded a grant by the European Union's Erasmus+ programme for a 2-year cooperation project aiming to develop existing strategies and

techniques of psycho-social music intervention into a full training course, under the title "Music and Resilience Support" (MARS), see page 27.

The 36<sup>th</sup> IMC General Assembly was held in Rabat, Morocco from November 11<sup>th</sup> to 13<sup>th</sup>.

It adopted a series of key decisions that will pave the way towards its vision as the world's leading professional organisation dedicated to promoting the value of music in the lives of all people. Over the next four years leading up to IMC's 70<sup>th</sup> anniversary in 2019, IMC will – in cooperation with its members and through its Regional Music Councils – focus its efforts on implementing "The Five Music Rights in Action". This programme comprises 10 strategic objectives to be realised along three major lines of action: mapping, operationalizing and promoting the Five Music Rights. Within this scope, very special attention will be given to the elaboration of a digital agenda for music.

The General Assembly took place in conjunction with the 2<sup>nd</sup> edition of Visa for Music, an Africa-Middle East music meeting. IMC operated a stand at the Visa for Music exhibition to promote its activities and those of its members, co-organised two panel discussions and provided a platform for members to present their five projects to professionals participating in Visa for Music.

### What's on the 2016 agenda?

IMC has launched the implementation of the above-mentioned programme "The Five Music Rights in Action".

2016 will be the third and last year of AMDP which will see new opportunities for work placements and internships, more training workshops and student exchange as well as the second edition of the IMPACT Music Conference. In addition, new or existing studies and publications will be (re-)published. AMDP will conclude with the African Forum on Music in September.

This year, IMC and its respective project partners will continue working together for Rostrum+ and MARS.

IMC will also use every occasion to uphold its Five Music Rights: in conferences, debates, meetings etc. organised by members, partners, other networks or public authorities. Your support in promoting these rights is highly valued!

// **Silja Fischer**  
IMC Secretary General

LOOKING BACK  
AT A SUCCESSFUL  
2015

LOOKING  
FORWARD TO  
AN EXCITING  
2016

### AMDP highlights in 2015

- ▶ media and stage management trainings in Zanzibar (January/February),
- ▶ first IMPACT Music Conference during the Harare International Festival of Arts (May),
- ▶ music management trainings at the Music Crossroads Academies in Malawi and Mozambique (March/September/December),
- ▶ a sound engineering workshop connected with practical training at the Lake of Stars Festival (September),
- ▶ student exchange between the Technical University of Kenya and Makerere University in Uganda (June/July),
- ▶ long-term work placements and short-term internships for young music professionals and music students from Kenya, Côte d'Ivoire and Congo at the Kolatier festival and Arterial Creative Economy Conference in Yaoundé (October).

### A new Executive Board was elected at the General Assembly:

- ▶ Paul Dujardin (Belgium), President
- ▶ Alfons Karabuda (Sweden), Executive Vice-president
- ▶ Husham Sharaf (Iraq/Jordan), Vice-president
- ▶ Maria del Carmen Gil (Cuba/ Puerto Rico), Vice-president
- ▶ Emily Achieng' Akuno (Kenya), Treasurer
- ▶ Jesse Boere (Netherlands/UAE)
- ▶ Hugues Gervais Ondaye (Congo)
- ▶ Evis Sammoutis (Cyprus/USA)
- ▶ Ahti Vanttinen (Finland)
- ▶ Daphne Wassink (The Netherlands)
- ▶ Yu Long (China).

## PINBOARD

### A Selection of European and International Music Events in 2016

#### **Ethno World**

**March – November 2016**

This year's camps for young traditional/folk/ethnic musicians will take place from March to November in Australia, Bosnia-Herzegovina, Catalonia, Croatia, Denmark, England, Estonia, Finland, Flanders, Germany, India, Norway, Portugal and Sweden.

Jeunesses Musicales International (JMI), Rue Defacqz 1, 1000 Brussels, Belgium / +32 2 513 97 74 / mail@jmi.net / info@ethno-world.org / www.ethno-world.org

#### **International Rostrum of Composers**

**16<sup>th</sup> – 21<sup>st</sup> May 2016, Wrocław, Poland**

The International Rostrum of Composers (IRC) is organised by the International Music Council with the financial assistance of participating radio networks. It is an international forum of representatives of broadcasting organisations who come together for the purpose of exchanging and broadcasting contemporary music.

International Music Council, 1 rue Miollis, 75732 Paris cedex 15, France +33 1 45 68 48 50 / rostrum@imc-cim.org / www.imc-cim.org

#### **YO!Fest 2016**

**20<sup>th</sup> – 21<sup>st</sup> May 2016, Strasbourg, France**

2016 marks the 7<sup>th</sup> edition of YO!Fest, the political youth festival organised by the European Youth Forum, under the motto "*Together we can make a change*". Unleashing young people's creativity by combining politics, culture, education and fun in a multicultural festival atmosphere, YO!Fest aims once again at mobilising young people and youth organisations across Europe. Co-created for young people by young people, the YO!Fest will include: political debates, interactive exchanges and workshops, live music, theatre, dance and circus performances, games and educational activities.

Jeunesses Musicales International (JMI), Rue Defacqz 1, 1000 Brussels, Belgium / +32 2 513 97 74 / mail@jmi.net / www.yofestebc.eu/AISBL

#### **Classical:Next**

**25<sup>th</sup> – 28<sup>th</sup> May 2016, Rotterdam, The Netherlands**

Classical:NEXT was born out of the simple idea of bringing the diverse scenes of classical music together and offering them a forum to exchange and develop new ways for classical and contemporary music.

Classical:NEXT, c/o Piranha Arts, Kreuzbergstr. 30, 10965 Berlin, Germany / +49 30 318 614 47 / next@classicalnext.com / www.classicalnext.com

#### **Creators Conference**

**31<sup>st</sup> May 2016, Brussels, Belgium**

A conference on authors' rights, freedom of expression and the digital future

The European Composer and Songwriter Alliance (ECSA), in alliance with the European Writers' Council (EWC), the European Federation of Journalists (EFJ), the Federation of European Film Director (FERA) and the Federation of Screenwriters of Europe (FSE), is organizing the 2016 edition of its flagship event, the Creators Conference. It is organised with the support of the EU Creative Europe programme. The initiative aims at creating a forum for authors, politicians, industry stakeholders and all interested parties to meet and discuss key issues related to author's rights, freedom of expression and the EU digital single market.

ECSA OFFICE, Avenue Toison d'Or, 60C, 1060 Brussels / +32 2 544 03 33 audrey.dewael@composeralliance.org / www.composeralliance.org

#### **midem 50<sup>th</sup> – Tune in to the future of music**

**3<sup>rd</sup> – 6<sup>th</sup> June 2016, Palais des Festivals, Cannes, France**

As the essential relationship broker of the music industry, midem offers participants the full toolkit to successfully forge business connections, promote music at an international level, sign deals, and discover upcoming trends, talent and services to shape the future of music.

Reed MIDEM, 27/33 Quai Alphonse Le Gallo, 92100 Boulogne-Billancourt, France / +33 1 79 71 99 99 / conf.midem@reedmidem.com / www.midem.com/en/homepage

#### **Atelier for Young Festival Managers**

**2<sup>nd</sup> – 8<sup>th</sup> June 2016, Budapest, Hungary**

**1<sup>st</sup> – 7<sup>th</sup> December 2016, Chiang Mai, Thailand**

The Atelier for Young Festival Managers is an intense and rigorous 7-day training platform that addresses emerging artistic festival directors or those with ambitions in programming or in programming related departments within a festival. It is all about formulating experiences and passing on knowledge to the next generation of festival makers. Knowledge about programming a festival as well as thematic focus on the very essence of arts festivals - the arts and the artist, will be at the heart of this atelier.

European Festivals Association (EFA), Kleine Gentstraat 46, 9051 Gent, Belgium / +32 9 241 8080 / info@efa-aeu.eu / www.efa-aeu.eu/en/festivals

#### **Summer NAMM**

**23<sup>rd</sup> – 25<sup>th</sup> June 2016, Nashville, USA**

Showcasing a complete product landscape set within one of America's most musical cities – Nashville, Tennessee – Summer NAMM celebrates the local community music store and honours the industry's Top 100 Dealers.

NAMM, 5790 Armada Drive, Carlsbad, CA 92008, USA / +1.760.438.8001 / https://www.namm.org

#### **IASJ JAZZ MEETING**

**26<sup>th</sup> June – 1<sup>st</sup> July 2016, Boston, USA**

Hosted by the Berklee Global Jazz Institute, Berklee Boston, USA  
The International Association of Schools of Jazz, IAS, 2595CA The Hague, The Netherlands / +31703151484 / info@iasj.com / www.iasj.com

#### **JM Jazz World Orchestra**

**28<sup>th</sup> June – 5<sup>th</sup> July 2016, Weikersheim, Germany**

JM Jazz World is an international jazz big band for the world's best young musicians. Led by acclaimed international artistic directors, the orchestra meets for a weeks' rehearsal before heading off on a tour of the international jazz circuit.

2016's inspiring musical and intercultural experience will be hosted by JM Germany at the JMI World Meeting Centre in Weikersheim, Germany.

Jeunesses Musicales International, Rue Defacqz 1, 1000 Brussels, Belgium / +32 2 513 9774 / info@jmjazzworld.com / www.jmjazzworld.com

**International Choral Festival****13<sup>th</sup> July, 2016, Missoula, MT, USA**

The International Choral Festival is a non-competitive event produced by volunteers in a beautiful mountain setting that connects musicians from diverse cultural traditions with regional audiences and local community hosts.

International Choral Festival of Missoula, PO Box 8203, Missoula, MT 59807, USA / +1 406 721 7985 /

info@choralfestival.org / www.choralfestival.org

**17<sup>th</sup> Biennial International Conference on Baroque Music****13<sup>th</sup> – 17<sup>th</sup> July 2016, Canterbury, United Kingdom**

The 17<sup>th</sup> Biennale International Conference of Baroque Music is being hosted by Canterbury Christ Church University. Since it began in the 1980s, the conference has become a renowned and widely recognised musicological event, focusing on all aspects of Baroque music and providing a platform for both long established and emerging scholars. [www.canterbury.ac.uk/arts-and-humanities/music-and-performing-arts/research/conferences/17th-biennial-international-conference-on-baroque-music.aspx](http://www.canterbury.ac.uk/arts-and-humanities/music-and-performing-arts/research/conferences/17th-biennial-international-conference-on-baroque-music.aspx)

**ISME World Conference 2016****24<sup>th</sup> – 29<sup>th</sup> July 2016, Glasgow, United Kingdom**

The International Society for Music Education (ISME) believes that living music in all its many diverse aspects is a vital part of people's lives everywhere.

ISME and its Glasgow host, The Royal Conservatoire of Scotland, are looking forward to welcoming the music education community to Glasgow for the 32<sup>nd</sup> World Conference on Music Education.

ISME, Suite 148, 45, Glenferrie Road, Malvern, VICTORIA 3144, Australia / [isme@isme.org](mailto:isme@isme.org) / [www.isme2016glasgow.org](http://www.isme2016glasgow.org)

**The Cabrillo Festival of Contemporary Music****31<sup>st</sup> July – 13<sup>th</sup> August 2016, Santa Cruz, California, USA**

During the first two weeks of August every year, audiences are joined by both preeminent and emerging composers, an orchestra of dedicated professional musicians led by famed conductor Marin Alsop, and renowned guest artists from across the globe to give voice to works which are rarely more than a year or two old, and sometimes still wet on the page.

Cabrillo Festival of Contemporary Music, 147 South River Street, Suite 232, CA 95060 Santa Cruz / +1831 420 5260 / [cabrillomusic.org](http://cabrillomusic.org)

**THE OPERA ZIMRIYA****7<sup>th</sup> – 11<sup>th</sup> August 2016, Tel Aviv, Israel**

For the first time in the history of the Zimriya, the International Zimriya will be dedicated to the Opera. Choirs and singers will sing opera choruses. The Haifa Symphony Orchestra will accompany all of the workshops as well as the final concert.

The Zimriya, 16 Hanaziv Street, Tel Aviv 6701808, Israel / +972-3-6041808 / [harzimco@netvision.net.il](mailto:harzimco@netvision.net.il) / [www.zimriya.org](http://www.zimriya.org)

**Young Euro Classic****17<sup>th</sup> August – 3<sup>rd</sup> September 2016, Berlin, Germany**

Never before has Young Euro Classic featured as many great, internationally celebrated youth orchestras, first-rate conductors and high-carat soloists as in 2016.

The European Union Youth Orchestra, 6A Pont Street, London, SW1X 9EL, United Kingdom / +44 20 7235 7671 / [info@yecl.de](mailto:info@yecl.de) / [www.euyo.eu](http://www.euyo.eu)

**International Relations Coordinators Meeting****15<sup>th</sup> – 18<sup>th</sup> September 2016, Krakow, Poland**

The IRC Meeting 2016 will take place at the Academy of Music in Krakow, Poland. The meeting is meant for administrative or teaching staff members in European conservatoires who deal with international relations and European programmes (such as ERASMUS), as well as for institutions not familiar with these programmes, but who have an interest in becoming involved.

Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), Avenue des Celtes / Keltenlaan 20, 1040 Brussels, Belgium / + 32 27371670 / [info@aec-music.eu](mailto:info@aec-music.eu) / [www.aec-music.eu](http://www.aec-music.eu)

**European Jazz Conference****22<sup>nd</sup> – 25<sup>th</sup> September 2016, Wrocław, Poland**

This year's theme is "LISTEN UP!". The concept of listening will be approached from different angles: from listening to your community/audience when you are an artist or a presenter, to the way in which listening as a social and personal experience has changed in modern concert halls and with new streaming technologies.

Europe Jazz Network, 9, rue Gabrielle Jossierand, 93500 Pantin, France [www.europejazz.net](http://www.europejazz.net)

**22<sup>nd</sup> Edition of WOMEX****19<sup>th</sup> – 23<sup>rd</sup> October 2016, Santiago de Compostela, Galicia, Spain**

WOMEX is an international networking platform for the world music industry. This annual five-day event comprises a bustling trade fair, showcase festival, conference, and film programme, as well as festive opening and awards ceremonies.

Piranha Arts AG, Kreuzbergstr. 30, 10965 Berlin, Germany / +49 30 318 614 – 30 / [womex@womex.com](mailto:womex@womex.com) / [www.womex.com](http://www.womex.com)

**YAMawards – The Young Audiences Music Awards 2016****25<sup>th</sup> October 2016, Larvik, Norway**

The Young Audiences Music Awards (YAMawards) honours creativity and innovation in the field of musical productions for young audiences, from all corners of the world, created by professional ensembles of all forms, from solo artist to orchestra.

Jeunesses Musicales International (JMI), Rue Defacqz 1, 1000 Brussels, Belgium / +32 2 513 97 74 / [info@yamawards.org](mailto:info@yamawards.org) / [www.yamawards.org](http://www.yamawards.org)

**YAM Session****25<sup>th</sup> – 27<sup>th</sup> October 2016, Larvik, Norway**

YAMsession is an annual international event for creative professionals working in the field of young audience development. Whether you are a musician, a programmer, a producer, a booker, an educator or an organiser, this is the one event that you don't want to miss!

Jeunesses Musicales International (JMI), Rue Defacqz 1, 1000 Brussels, Belgium / +32 2 513 97 74 / [mail@jmi.net](mailto:mail@jmi.net) / [www.jmi.net](http://www.jmi.net)

**AEC Annual Congress and General Assembly****10<sup>th</sup> – 12<sup>th</sup> November 2016, Gothenburg, Sweden**

AEC's Annual Congress and General Assembly 2016 will take place at the Academy of Music and Drama of the University of Gothenburg in Sweden.

Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), Avenue des Celtes, Keltenlaan 20, 1040 Brussels, Belgium / + 32 27371670 / [info@aec-music.eu](mailto:info@aec-music.eu) / [www.aec-music.eu](http://www.aec-music.eu)

## EMC Staff Exchange Programme – Ongoing

This successful programme for the professionalisation of the music sector in Europe has now been fully rolled out. The EMC Staff Exchange Programme offers staff or board members from within the EMC network the opportunity to get an insight into the work of like-minded music organisations from across Europe.

This programme is an opportunity to:

- ▶ get an insight into how organisations similar to yours are run
- ▶ promote the work of your organisation abroad
- ▶ develop mutual projects or policy activities
- ▶ establish new contacts and make new friends!

*“The work placement was an enriching process which helped me to re-focus my priorities.”*

*“I am thrilled that I was offered an amazing opportunity like this...”*

// For more testimonials of the first exchanges and further information, take a look at the Staff Exchange Programme page on EMC’s website [www.emc-imc.org/projects/staff-exchange-programme](http://www.emc-imc.org/projects/staff-exchange-programme)

## EMC – European Forum on Music 2017

8<sup>th</sup> – 11<sup>th</sup> June 2017, Paphos, Cyprus

In 2017, the European Forum on Music (EFM) will take place in Cyprus in the European Capital of Culture Paphos. EFM is the meeting place for the European music sector to exchange on the latest developments in cultural policy, music industry, music education, participation, access and creation. The forum will provide the opportunity to exchange, discuss, present projects and get to know your fellow music practitioners from all over Europe.

## Music Forum of the Americas – Decolonising Music

8<sup>th</sup> – 10<sup>th</sup> October 2016, San Juan, Puerto Rico

This is the first forum hosted by the Music Council of the Three Americas, a regional council of the International Music Council. The event will take place at the Puerto Rico Conservatory of Music in San Juan, Puerto Rico.

// [www.imc-cim.org/comta](http://www.imc-cim.org/comta)

## African Forum on Music

29<sup>th</sup> September – 2<sup>nd</sup> October 2016, Segou, Mali

The African Music Council presents the 1<sup>st</sup> African Forum on Music which will take place in Segou, Mali. Around 50 delegates are expected to take part in this international event hosted by the Malian contemporary art festival “Segou’ Art”. Over three days, a series of workshops, conferences, round tables and concerts will bring arts professionals and practitioners, journalists, cultural institutions and musicians together to discuss the current state of the music sector in Africa and possible channels for development.

// [www.amdpmusic.net](http://www.amdpmusic.net)

## MARS Resident Training Course

Providing high level, specialised and certified training in psychosocial music intervention within under-resourced, deprived and marginalised communities, the Music and Resilience Support (MARS) project, which is coordinated by the International Music Council, is offering a resident training course in Italy in July 2016.

// [www.musicandresilience.net](http://www.musicandresilience.net)

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Photo by Sarah Hickson

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