



# *Many Musics in Europe*

E | M | C | European Music Council | Conseil Européen de la Musique | Europäischer Musikrat

in cooperation with



MAGYAR ZENEI TANÁCS  
HUNGARIAN MUSIC COUNCIL

**Documentation of the conference**  
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## Foreword

Dear Reader,

When – on behalf of the Hungarian Music Council – I had the pleasure to invite the European Music Council to come to Budapest and hold its annual meeting and conference there, it was with *hope, concern and pride*.

With *hope* – that the EMC has embarked on a positive, developing path, when it is able to focus parallelly on its 'hardware' = its structure, and on its 'software' = its major concerns regarding music, the music life and its cultural, economical and political environment.

With *concern* – how all the high-flying aims, the fully understandable expectations of members, the requests expressed by our umbrella organisation, the International Music Council, are to be met, both during these few days spent in Budapest and on the long run.

And with *pride* – that my home country is able to offer the ground to major structural developments as well as the living proof of the existence of Many Musics; and moreover that my 'home organisation', the EMC, has the ambition and hopefully the ability to become the spokesperson of European music life.

The days spent, the thoughts shared in Budapest were not only meant for those being present, but for all those being interested in the music life, be that from the perspective of a musician or a politician, a member of the audience, an administrator of a music organisation or a representative of the music industry. The days in Budapest were just a few from the constant flow of time and sound. And this flow continues in the time you, Dear Reader, devote to this publication and with the music you listen to right now or recall in your memories... It is great to meet you as part of this constant flow!

Beata Schanda  
EMC Chairperson from 2002-2005  
Hungarian Music Council

## 1. Introduction

The conference 'Many Musics in Europe' was organised by the European Music Council and took place on 22-23 April 2005 in the beautiful city of Budapest, Hungary.

The conference intended to intensify the relation between European political institutions and representatives of music organisations. To cover the whole European political field, representatives from the European Parliament, the Council of Europe and the European Commission were invited to exchange with cultural operators, music professionals and youth representatives. Lectures, discussion rounds and workshops gave insight into important issues concerning culture in Europe: the cultural diversity within the European music sector became obvious.

The host of the conference, the Hungarian Music Council, presented a grandiose concert under the title 'Many Music in Hungary' demonstrating the great variety of musical expression in Hungary.

This documentation is intended to give insight into the events of the conference by using excerpts of conference papers, PowerPoint presentations and summaries of the discussions. The pictures of this documentation illustrate the good spirit of the conference and the active involvement of the conference participants.



## 2. Opening

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Adrienne Csengery, president of the Hungarian Music Council, warmly welcomes the participants to Budapest. She looks back at other international conferences that took place in Budapest and expresses her great pleasure to host the annual conference of the European Music Council (EMC). On behalf of the Hungarian Music Council, Adrienne Csengery invites all the attendees to the concert 'Many Musics in Hungary' that will provide an insight into the musical diversity of Hungary.

In the frame of the opening Jeroen Schrijner, President of Europa Cantat (an active member of the EMC), takes the opportunity to announce the opening of the Europa Cantat Central-Eastern European Centre in Budapest.

Beata Schanda, chairperson of the EMC, welcomes all the participants and thanks the Hungarian Music Council for hosting the conference. She wishes an interesting and fruitful meeting and introduces Christina Coker, chief executive officer of Youth Music, UK who will give a key note speech on the topic 'Cultural diversity in a globalising world - needs and means to guarantee Many Musics in Europe'.

### 3. Cultural diversity in a globalising world - Needs and means to guarantee Many Musics in Europe

Keynote speech by Christina Coker



Youth Music is an independent charity with a UK remit set up in 1999 to provide high quality and diverse music-making opportunities for 0-18 year olds. It serves as funder, development agency and national advocate. Youth Music targets young people living in areas of social and economic need who might otherwise lack opportunity and predominantly supports activities which are held outside school hours.

“First of all, whatever our perspectives, that there are so many musics in Europe is undoubtedly a reflection of the fact that we all exist in the context of a wider global international community. Secondly, whatever our individual perspectives, I hope we would all agree that supporting cultural diversity in Europe is now not optional but is an essential prerequisite for all of us going forward positively in the 21<sup>st</sup> Century.”

At the start of her speech Christina Coker looks at the backdrop of our globalising world to reflect on why there is such a pressing need to address issues of cultural diversity very specifically and to affirm the particular contribution that music has to play.

The incredible rapid growth that we have all seen over the last 10 to 20 years in two particular areas – firstly, mobility and migration across national borders and, secondly, the advances in communications technology, are highlighted. Both these have had significant impact. In ‘headline’ terms, mobility and migration have produced within nations, communities which are increasingly diverse in their ethnic and cultural composition. On one hand, there are many positive examples of how enriching this can be – where migration and mobility have enabled greater understanding, learning and harmonious co-existence within diverse communities. However, at the other end of the spectrum, there are also many negative examples where tensions – indeed highly inflammatory situations – have arisen, causing many (including those in government) to focus on finding effective ways of overtly promoting social cohesion.

Now – making a sweeping generalisation and being extremely simplistic – the positive situation is based on people feeling understood, valued, respected and enabled to contribute, whilst the negative situation is based on the exact opposite.

And what of the second area of rapid growth communications technology – a significant driving force in our globalisation? Communications networks are now vast – the internet (world wide web, so eminently descriptive), mobile phones etc. have changed and continue to change the way we live, the way we communicate, the way we do business. However, as communications have opened up – potentially turning us all into global citizens with access to seemingly limitless streams of information – people are often struggling to find meaningful contexts in which they can converge, connect and communicate at local and regional levels within communities and across cultural traditions. This interesting paradox can now be seen impacting significantly on cultural life.

What particular contribution does music have to make? **Music provides one of the most important social, cultural and educational meeting places for our disparate and too often disunited international communities in the 21<sup>st</sup> century.**

Today there are more musics of many different origins now so easily accessible through a variety of media – music ancient and modern, music from/or influenced by all parts of the globe, music being created in real time on-line via the internet, and so on. Many musicians now, as has been the case across the centuries, continue to be stimulated by musical and cultural traditions not only within but beyond their own heritage. Now they are also particularly excited to be collaborating with musicians from different cultural traditions, through which they each extend their respective musical languages or develop new expressions. It would seem that there is much more to be gained than lost.

In so much of the music-making activity there is stark evidence of music providing a meeting place where people from very different backgrounds converge, connect and, perhaps most importantly – and what music itself does best – communicate. Converge, connect and communicate – all these 3 Cs responding to basic natural human impulses.

## Needs and means in supporting cultural diversity

### Needs

#### ***Music education – formal and non-formal sectors & links to community music***

- acknowledge and accord value and respect to different musics and encourage the involvement and support of those (whether children or adults) who can bring a real understanding and context to the various musical or cultural traditions represented.
- forge meaningful links between those working in formal music education and those in non-formal education (including community -based activity).
- ensure appropriate training and professional development opportunities are provided to support, across a range of musics, music leaders in formal and non-formal education sectors.

#### ***Encouraging Collaborations and Partnerships***

Encouraging collaboration and partnerships in a community and social context sits at the heart of the main body of Youth Music's activity.

#### ***Wider Opportunities***

Musicians from a range of stylistic and cultural traditions work alongside teachers in schools to provide whole classes of pupils aged 7-11 with a broader based music education.

#### ***Youth Music Action Zones***

24 Youth Music Action Zones have been initiated in England and Wales. Each zone draws together musicians, music organisations (large and small) providing music making opportunities in different styles and cultural traditions. There are symphony orchestras, south asian classical musicians, acapella gospel singers, folk groups, african drummers, samba bands, steel bands, community recording studios, Dj's, rappers and so on – a pretty eclectic mix. And in this mix, are musicians and music organisations who would not naturally work together. Some indeed were not even aware of each other even though being geographically quite close; some would not be inclined to collaborate, perhaps having some fairly fixed negative views about the "other" musics and what they thought "other" musicians might be like. It's been fascinating to see the zones develop and views change.

### Means

Examples given are projects carried out/ supported by Youth Music UK.

#### ***Advocating at the highest levels***

e.g. Youth Music has been at the forefront of discussions convened by central government, to create a broader definition of music education. The resulting definition is clearly promoting music as part of living culture, championing the power of music in a wider social context and embracing many musics.

### **MusicLeader**

Networks of musicians to share practice and take up professional development opportunities, to converge, connect and communicate

These networks also provide a mechanism for drawing together existing training providers (formal and non-formal) and how they can best meet the needs of the diverse range of musicians in their areas.

In support of cultural diversity and guaranteeing many musics, collaborations and partnerships play an important part. From her experiences at Youth Music Christina Coker passes on three lessons learnt:

- to allow time for collaborations to develop – mistrust and apprehension are natural reactions; ensure ongoing support to the partners to help guide and sometimes moderate discussions during the collaboration
- to ensure people - musicians, organisations - play to their musical and cultural strengths; encourage all to make a real commitment to be open about exploring other musics on the basis of equal respect and cooperation
- to dispel the sense of hierarchy within music – particularly the element that one type of music is somehow intrinsically better or of more value than another.

### **Guarantee Policy and Funding**

- Explicit support from policy makers and funders for many musics, demonstrating that value and respect are being accorded to all and that efforts are being made to redress any significant historical imbalances in support.
- Joint thinking, leading to joint funding and commitment from the government departments and ministries responsible for culture, education and social issues, thereby at a political level, making a collective statement about placing music in the wider social context.

And a further observation/reminder – not all music activity needs to be funded in order to flourish.



“Importantly, whatever we do going forward, partnerships and collaboration will be key. So too will be our determination to continue using our resources and energies as a catalyst for change and development. What kind of exciting musical meeting places might we in our various organisations now encourage ... places we can provide to help others **converge, connect** and **communicate** with the aim of guaranteeing many musics in Europe?. If we are serious about wanting to make real progress, we must take up this challenge.”

**Christina Coker**



## 4. Many Musics in Politics

Panel Discussion

### The Panellists and their background

**Christina Coker** – CEO Youth Musik (keynote)

**Jérémy Diss** – representative of the Council of Europe, involved with the project 'Creating Cultural Capital', which intends to set up "cultural development agencies" in underprivileged areas in Europe

**Laszlo Gyimesi** – Executive Committee Member of the International Federation of Musicians (FIM), Secretary General of Hungarian Trade Union of Musicians and Dancers, which supports working possibilities for Hungarian artists and provides information from other countries through the FIM-Network

**Ruth Hieronymi** – Member of the EU Parliament, which is currently discussing the directive of services (inside EU), the GATS and WTO agreements (international) and the budget for the support of cultural cooperation in the EU from 2007 – 2013

**Attila Zongor** – director of CCP Hungary, replacing Thomas Glaser, director of the EU Commission representation in Budapest; the Commission is currently facing radical changes as the budget for the years 2007-2013 is to be defined in the near future.



*The discussion focused on three general lines, as suggested by **moderator Einar Solbu**. Some of the aspects were discussed controversially. Only the major items are summed up here.*

*1) A professional line - how can musical diversity be sustained and enhanced within the areas of music education, music production and music dissemination? What are relevant obstacles in these areas?*

- Recognition of professional qualifications throughout Europe is a necessary condition to improve the mobility of artists.
- Appropriate training and professional development opportunities must be provided to support music leaders in formal and non-formal education sectors across a range of music styles.

*2) A community line - how can local communities enhance musical diversity? What might the challenges be to succeed?*

- It is necessary to clearly promote music as part of living culture, championing the power of music in a wider social context and embracing many music styles.
- All kinds of music deserve recognition, respect and accorded value at all levels
- Collaboration and partnerships in communities and social contexts are very fruitful sometimes, even without important financial resources.

*3) A policy line - what is required on state level and on various international levels to ensure cultural diversity? What challenges and obstacles need to be overcome?*

- The currently discussed legal framework agreements on European as well as on international level (e.g. service directive in EU, GATS) might endanger cultural diversity on a global level. However, they contribute to facilitate the mobility of artists. They have to be observed carefully by the cultural sector.
- A definition is needed from the professional sector about which cultural activities need protection and which activities are self-supporting.
- In order to achieve a significant increase of the budget for 'Culture 2007', the national governments of the so-called net contributors have to be addressed.

## 5. Many Musics in Concert

"Many Musics in Hungary" organised by the Hungarian Music Council



With an outstanding concert evening organised by the host of this year's conference, the Hungarian Music Council, the first evening became a big success and paved the way for a very fruitful weekend in Budapest.

Names of performing artists and groups:

Victoria Chamber Choir, conductor: Adam Cser

Krisztina Jónás, soprano

Anna Mérey, violin

Oláh Szabolcs Quartet

Ewald Brass

Renáta Konyicska, piano

Levente Molnár, baritone

Ibolya Balla, piano

Márton Szilágyi, pipe

Valkó Band

Kálmán Balogh & The Gipsy Cimbalom Band



## 6. Many Musics in Practice I

Presentation of model projects of EMC members

In the forefront of the conference the EMC published a call for proposals asking its members to hand in innovative and creative model projects. Chosen projects were presented during the conference some of which were awarded. The price consists in an invitation to present the project at the 'World Forum on Music' in Los Angeles, U.S.A, in October 2005. With the awarded model projects the EMC will be able to give an overview on the activities of EMC members during the Forum in Los Angeles.

### The Projects

Association Européenne des Conservatoires de Musique

#### **ERASMUS - Thematic Network for Music 'Polifonia'**

Polifonia is a Thematic Network in the frame of the ERASMUS Programme of the EU. The partnership in 'Polifonia' involves more than 60 organisations in professional music training and the music profession in 32 European countries. Its main focus lies on the fine-tuning of the Bologna Declaration Process (Bachelor-Master structure) for the music sector.

#### **Harmos (awarded)**

For the European and world-wide promotion of the Virtual School of Music, the Fundación Albéniz has developed the HARMOS project, an ambitious project aiming to reuse information produced by public education institutions in the area of intangible Cultural Heritage, by creating a digital collection in a multilingual format and making it available online together with other services.

Dutch Music Council

#### **Continental Ministries Europe**

Continental Ministries Europe organises every year several (gospel) music projects. These projects are cross cultural bridge builders, as every group has international members travelling through Europe giving daily concerts in several countries.

Europa Cantat

#### **Cœurs en chœurs (Hearts in Choirs) - A Cœur Joie/ Handivoix (awarded)**

A Cœur Joie, a French choir organisation, organises a huge concert in Paris on May 6<sup>th</sup> 2006. Different organisations are involved, dealing with handicapped people (different handicaps, including mental handicaps, blindness, physical handicaps and multi-handicaps). About 300 singers, able and disabled, will be singing in one big choir.

The basic idea is that singing together reduces the distance created between people by disabilities.

#### **Musicians without Borders - Singing the Bridge - Unisono**

Musicians without Borders is an international network of amateur and professional musicians who use music in different ways to bridge differences of culture, religion, race and ideology. The work of the choir Pontanima is presented; Pontanima is a choir from Sarajevo made up of people from various ethnic and religious backgrounds. They perform the sacred music of Bosnia's many religious traditions to help healing the wounds of war and to remove the fear of other cultures and faiths.

Estonian Music Council/Estonian Song and Dance Celebration Foundation/  
Estonian Choral Association (*audience award*)

#### **10th Estonian Youth Song Celebration 'World tree' in the summer of 2007**

This is expected to be the biggest joint youth choir of the world combining the voices of 20 000 young people. The total number of performers in the last Song and Dance Celebration in 2004 was 34 000 and they performed in front of an audience of 200 000.





European Music School Union (EMU)/  
National Association of Music Schools Hungary  
**European Youth Music Festival 2007**

In the course of some 15 years, EMU and its member associations have been able to build up an enormous experience in organising youth music festivals. EMU developed minimum requirements and suggestions to build a catalogue that will collect all the crucial knowledge that has been gathered during the organisation of festivals. In 2007 the European Youth Music Festival will take place in Hungary – in Budapest, Székesfehérvár and Kecskemét.

Finnish Music Council (*awarded*)

**Mirror – Contemporary music promotion programme**

The main idea of the project is to build a bridge between music schools and composers to promote contemporary music for children. A composers-in-residence at Finnish music schools was installed to understand the demands of music written for children and to produce new music suitable for children of different age and technical skills. For the pupils the collaboration offers an opportunity to become more familiar with the creative process of composing; it makes contemporary music a natural part of their instrumental studies.

Swedish Music Council (*awarded*)

**The Annual Prizes for Swedish Community Music and Arts Schools**

The Swedish Music Council distributes two classes of annual prizes:  
a) prizes for an overall achievement distributed annually to encourage communities not to cut down the money for the music schools  
b) prizes for a specific project in small community music schools which cannot compete with the diversity of music schools in big cities

Swiss Music Council/Cultural exchange office for the promotion of Culture

**Respect Sounds**

Respect Sounds is an event where more than 600 young pupils group together and sing popular songs from all over the world. The children as well as the teachers, the children's relatives, the audience and the media experience the joy and power of active singing. A huge voice for tolerance and respect is raised by singing songs from more than 15 different countries in 12 different languages.

International Association of Schools of Jazz (IASJ) (*awarded*)

**Jazz Combo of the 15th Annual IASJ Jazz Meeting**

The IASJ put together a Jazz combo consisting of jazz students from all over the world to go on tour and perform concerts together.

Working Group Youth

**Music in the Life of People - Poster exhibition**

The WGY presented a poster exhibition. The motif of the posters included statements from people of different ages and from all over Europe expressing their relation to music and their wishes for music.

Greek Music Council

**Mousiko Polytropo**

Mousiko Polytropo presented a live performance. For more information please see p. 17

## 7. Many Musics in Organisation

### Workshops

#### a Youth Participation

Working Group Youth/ Sonja Greiner

The purpose of the workshop is to do a practical 'exercise' in the form of a generation game which will show the challenges and advantages of working together across generations. The game was prepared by the Working Group Youth, a group of youth representatives from the members of the European Music Council. One of their main aims is to increase youth participation in music organisations in Europe.

Over the last years the Working Group Youth has been encouraging organisations to increase youth participation and involve young people in the decision-making processes on different levels. Discussions at different occasions and a questionnaire distributed to all EMC members showed that sometimes prejudices on both sides get in the way of youth participation.

One side thinks that "young people are not experienced enough" the other side believes that "elder people are neither creative nor flexible", they are "boring and not interested in the opinion of young people". The generation game is a 'reality test' to try out how it feels to work across generations and what challenges are encountered. First of all it shall demonstrate how fruitful cooperation can be.

#### The game

For the game 2 groups of 5 people are formed (by distributing 5 yellow and 5 blue papers among the participants and asking them to get together as groups). Each group receives 2 papers with tasks of different kinds. The group members have to decide which tasks they want to solve (it is not possible to solve all of them in the given time of 45 minutes). Different amounts of points can be earned with the tasks. 'Winning', however, is only one aspect of the game, the experience of working together across generations is the main focus.



#### The tasks (in extracts)

- Ask a young Hungarian about his or her favourite music club in Budapest
- Find out the average age of your group
- Find out the phone number of the Budapest Tourist office.
- Show an ugly grimace
- Invent and present a short rap about Budapest
- Find a Hungarian outside of your group and ask him or her to dance a Czardas with your group
- Sing the ring tone of a handy that belongs to somebody in your group
- Propose a well-known musician for an UNESCO deputy of music. Why him or her?
- Find a Hungarian outside of your group who sings with you the first line of the Hungarian National Hymn
- Sing the first two lines of the National Hymn of a Person of your group



© pictures by Sonja Greiner

## Short summary of evaluation round

It was very interesting to observe the two groups from the outside. One group first spent quite a long time on deciding which tasks they wanted to do, the other group very quickly came up with the first answers. It also became clear that the groups needed a little time to 'warm up' and get to know each other a little, the participants became more excited and more daring towards the end. For the jury and observers, the two raps presented by the two groups were probably the most rewarding results. It was great to see such a mixed group perform a rap together, especially since some of them had probably never done that before. It was also a great idea that many questions required the participants to get in contact with Hungarians (there happened to be one young Hungarian on each of the groups, but they also had to get people from the 'outside' for certain tasks, such as the Hungarian dance).

### *Recommendation*

Offer a similar game to all participants during the next conference as kind of a 'warm-up' as this is a different way of getting to know each other at the beginning of a conference weekend.

The participants were delighted with the experience. They thought it was a great idea to have an active, participatory game, quite a change to what you normally experience in such conferences. Most participants felt that *a priori* the age of the participants in the groups was not so important, though one young participant felt that he always had a lot of ideas but found it helpful to have an older member help him 'sort out' these ideas and make the right choice. It was also remarked that the ways of finding solutions were sometimes different, for example when they had to find out a telephone number, the young Hungarian got out her mobile phone where others would have gone out to look for a telephone book or a guidebook of Budapest.

## **b Funding opportunities for cultural operators**

Geoffrey Brown (Cultural Contact Point, UK)

Attila Zongor (Cultural Contact Point, Hungary)

Cultural contact points have been established in various European countries to give basic information about the cultural programme of the EU.

Two leaders of Cultural Contact Points, Geoffrey Brown (UK) and Attila Zongor (HU) give background information on various funding possibilities in Europe. They explain EU procedures, including project and structural funding opportunities. Further information is given on the programme Culture 2000 as well as on trans-national and regional funds. The workshop participants gain practical information on application procedures and common difficulties.

### *Recommendations*

- Every organisation should draw attention to the EMC recommendations about the Culture 2007 programme.
- It may be very fruitful to look for opportunities in the structural funds, for national programmes and for special EU programmes that may hold cultural aims as side-effects. These funds may have larger funding opportunities than Culture 2000.
- Make use of the different expertise that different Cultural Contact Points have. Check those in the countries of your project partners. Their focus might differ from that of your usual Contact Point.
- [www.culture.info](http://www.culture.info), Culture 2000 and other such Websites provide very useful information as to who has done what in the past, who has been successful, what sort of projects have been filed, etc.

## c Mobility of Artists

Timo Klemettinen

One major aspect of Europe's identity is cultural diversity. To guarantee an exchange of information, goods and artists the possibility to move freely is essential. In this workshop different ways how to ensure mobility are compiled.

The Website [www.on-the-move.org](http://www.on-the-move.org) (OTM) was examined more closely.

### **on the move**

#### BACKGROUND

OTM was set up by the Informal European Theatre Meeting (IETM) and launched in 2003. In 2004, it became an independent association. OTM works with partners, organisations who provide public information to the arts sector. Partners contribute to the content and editorial work of OTM. The partners are: Relais Culture Europe, France; Goethe-Institute, Brussels; Visiting Arts, UK; Finnish Theatre Information Centre; Lasipalatsi, Helsinki; Centre National du Theatre, France.

#### SERVICES

OTM is an information portal and an essential resource for funding of travel and project grants. It provides professional mobility opportunities as well as 'artists residencies'. The addressee might find project or festival partners and he will find a choice of competitions and international training workshops posted on the site. OTM edits a free monthly newsletter.

#### TARGET GROUP

artists, practitioners, musicians designers in theatre, music or dance, cultural operators (e.g. a project/ festival/ company organiser, funding body, residential art centre, network or information centre and many more...)

#### *Recommendation*

- subscribe to the electronic newsletter

### **Taxation and minimum wage levels**

Except in France, many countries have extra withholding tax on foreign artists or additional taxation on food, accommodation, travel expenses, etc. This is an obstacle to free movement of artists.

Minimum wages?

It may be advisable to accept minimum wage levels for artists in order to avoid unfair competition between foreign and domestic artists.

#### *Recommendations*

- Address national governments about the different taxation systems.
- EMC and all members should lay emphasis on the status of the artist as drawn up by IAEA and UNESCO.
- EMC might conduct a survey about the situation in the various countries.

### **Bologna and qualifications**

The so called Bologna declaration demands standardised professional qualifications throughout Europe. The unification of qualification levels causes problems to students confronted with the old and the new system at the same time.

#### *Recommendations*

- Always focus on the individual persons, despite all the rules and standardisations.
- Make online vacancy announcements available through (EMC) links; and in order of this to be effective, translate essential vacancy terminology into other languages if needed.
- EFMET is to continue its work as a platform for the exchange of information.
- Can EFMET link organisations and officials with each other by means of smart information technology?

## 7. Many Musics in Practice II

### Mousiko Polytropo

“Mousiko Polytropo” is a group of students at the Department of Music Studies of Aristotle University of Thessaloniki interested in the practical realisation and application of in-class theoretical knowledge. As we believe that an integrated music education should include the richness of our tradition, we try to experience Greek folklore tradition and transmit it. In our own tradition, however, there is a unity of speech and movement, and this is the reason why we don't perform the songs in a static way but we present them in a scenic form.

Our effort has inquired, musical, educational and artistic content. First, the members of ‘Mousiko Polytropo’ collect folk songs by original performers by making field recordings. From these songs those eligible for learning in a traditional way are chosen for the programme. By ‘traditional way’ we mean learning by hearing only, without the intervention of musical notation. These songs are eventually organised into some sort of a scenic presentation, each one related to a different subject.

What is special about the team and derives from teamwork is the creation of a new experience and a new function of folklore songs, which are expressed in a place different from where we usually encounter folklore singing, i.e. the theatre. We consciously seek to revive old ways of poetic expression and folklore singing, and to focus musical education on our own ‘Greek music language’.

*Jannis Kaimakis*

© pictures by Sonja Greiner

### Info Market

Tables and stands were provided for the EMC members to present their material and to get in contact with colleagues from other organisations. An impression of the variety of activities among the EMC members was demonstrated, experiences were exchanged and future cooperation was discussed.

## Imprint

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