

SOUNDS *in Europe*

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MUSIC – A PUBLIC AFFAIR?!

- * 3rd European Forum on Music in Glasgow
- * UNESCO and Music
- * Make Music! Be Heard!
- * Policy Map of Music Legislations
- * Music for Car Parks



European Music Council

*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.

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REGENERATING EUROPE THROUGH MUSIC

ROI (Return on Investment) has become a buzzword in the neoliberal Europe of the 21st century. In fact, it is merely a variant on the old Biblical theme that you can only reap what you sow. Perhaps we can still learn something from this old wisdom; nothing comes automatically.

The same goes for the notion that we can control everything better if we classify everything and can put it all into tables; if you measure you know for certain!

It goes without saying that we must use the available (public) funds prudently and that every policy must receive thorough consideration and be implemented wisely. But sometimes we need to be bold enough to look a little further than the bare figures, particularly when important matters like education and culture are concerned.

Back to the beginning: Return on Investment. If we briefly leave aside the pecuniary return and concentrate on the 'social return', we of course get a different picture of what these investments bring about: education is basically the key to every individual's social development and in many respects it creates a basis for a person's further life.

You could say the same of culture and particularly music. In his recent book entitled "De filosofie van het luisteren" (The philosophy of listening), Dutch philosopher Hub Zwart says that "Music plays a decisive role in our history: from the creation of man to the political and scientific revolutions of our time. We must not just decipher, measure and read the world, we must above all listen to it as well."

So the return on our investment in culture and in music education might well be far greater than we suspect at first sight. In that case, the recent decisions by the governments of Switzerland and the Basque country to invest robustly in music schools is an encouraging signal. The same applies to new insights and concrete projects involving the use of music, as in the treatment of dementia. Or the use of

music as a remedy for treating traumas; after all, music has multiple components – artistic, educational, social, economic and emotional to name a few – but in many cases only a small number of these components are used as a starting point for framing policy. Moreover, a decision is often made to go for short-term results, which means that a large part of the added value remains in the background. This is a terrible mistake that regrettably sometimes results in shortsighted measures with disastrous consequences.

It is important for the European Music Council to continue spotlighting the added value of music. It can do so by providing a forum for all interesting developments in the various aspects of musical activity, from composition and personally engaging in or learning music to listening to it and experiencing it.

The EMC is willing and able to make an important contribution to a new investment climate in Europe, one where the return on investment will be measured by its real value. Perhaps we should start thinking about a 'European Agenda for Music' that goes beyond just economic results. Via culture and via music in particular, we can rediscover or regenerate Europe!

// **Stef Coninx**
Chairman of the EMC
Director of the Flanders Music Centre; Belgium

IST MUSIK GEGENSTAND DES ÖFFENTLICHEN INTERESSES UND DAMIT EINE ‘PUBLIC AFFAIR’? IS MUSIC A MATTER OF PUBLIC INTEREST AND THEREFORE A ‘PUBLIC AFFAIR’?

Diese Frage kann und muss klar mit „Ja!“ beantwortet werden. In unserer Gesellschaft stellt Musik seit jeher ein wichtiges kulturelles Gut dar, das geschützt und gefördert werden muss. Gerade auf europäischer Ebene ist uns das ein wichtiges Anliegen.

Denn Musik ist Teil des europäischen kulturellen Erbes und spiegelt die immense Vielfalt unseres Kontinents wider. Von Beethoven bis Balkan Beats geht die riesige Palette, ständig kommt Neues hinzu, wird Altes ab- und wieder aufgewertet. Immer und überall präsent und jedem zugänglich kann sich jeder individuell herausuchen, was ihm gefällt. So bereichert Musik, ist zugleich Ausdruck und Stifter von Identität.

Darüber hinaus hat Musik die wertvolle Fähigkeit, Menschen unterschiedlichster Länder und Kulturen zusammenzubringen. Ohne Mühe überquert sie natürliche und politische Grenzen, nimmt soziale und sogar sprachliche Hürden mit Leichtigkeit. Musik ist die internationale Sprache, die jeder versteht und mit dieser Eigenschaft idealer Kulturträger und -vermittler.

Musik verbindet Einheit und Vielfalt, Eigenheit und Offenheit, Tradition und Veränderung, Individualität und Gemeinsamkeit – alles Werte, die wir für die Europäische Union beanspruchen. Es gibt also genug gute Gründe für eine explizite Berücksichtigung der Musik innerhalb der Kulturpolitik.

Leider wird in finanziellen Krisen oftmals zuerst im Bereich Kultur und damit auch an der Musik gespart. Und das, obwohl Kunst und Musik gerade in Zeiten der sozialen Unsicherheit Menschen ansprechen, ihnen Hoffnung und Inspiration geben können. Ein schlagkräftiges Argument in der Debatte für mehr Kulturförderung ist außerdem, dass die Kultur- und Musikbranche zu einem wichtigen Wirtschaftsfaktor geworden ist, der zunehmend zum Bruttosozialprodukt europäischer Volkswirtschaften beiträgt. Investitionen in die Kulturwirtschaft schaffen Arbeitsplätze, fördern Kreativität und Innovation.

Das Bewusstsein über den Wert von Kultur im europäischen Einigungsprozess wird immer stärker. Kultur ist zu einem politischen Thema in der EU geworden. Mit den Programmen KULTUR und MEDIA wird die kulturelle Vielfalt in Europa und die grenzüberschreitende Zusammenarbeit auf kultureller Ebene ausdrücklich gefördert. Ein Beispiel dafür ist der „European Border Breakers Award“, der junge Nachwuchskünstler ehrt, die mit ihrer Musik über die Grenzen ihres Landes hinaus erfolgreich sind. Auch das bekannte European Union Baroque Orchestra profitiert von der finanziellen Unterstützung der EU.

Damit die EU weiterhin eine erfolgreiche Kulturpolitik gestalten kann, ist es essentiell, dass dem Programm für die neue Förderperiode 2014–20, „Creative Europe“, genügend finanzielle Mittel zur Verfügung gestellt werden. Gerade kleinere Künstler und selbstständige Musiker konnte das Programm in der Vergangenheit bei Projekten unterstützen und das soll auch weiterhin geschehen. Daher muss in jedem Fall verhindert werden, dass das von der Kommission vorgeschlagene und vom Parlament unterstützte Budget von „Creative Europe“ gekürzt wird. Hier sind die Mitgliedsstaaten gefordert. Auch in Krisenzeiten muss unser Ziel eine starke Kulturpolitik sein – aufgrund ihres großen Wertes für das europäische Projekt.

This question can and must be answered with a definite “yes”! Music has always been an important cultural commodity in our society, one that needs safeguarding and promoting. This is particularly important at the European level. As part of Europe’s cultural heritage, music reflects the great diversity of our continent. Ranging from Beethoven to Balkan Beats, this great spectrum is constantly being added to, changed and reevaluated.

Music is ubiquitous and easily accessible, there’s something in it for everyone’s taste. It enriches, both forges and fosters identity.

Music also has the gift of bringing people together, of uniting the most diverse cultures. It effortlessly transcends natural and political borders, overcoming social and even language barriers with ease. Understood by everyone, music is the international language; it’s the perfect medium and mediator for culture. Music joins together unity and diversity, singularity and multiplicity, tradition and change, individualism and community – values which we in the European Union uphold. These are the many good reasons why music should explicitly be taken into consideration in cultural policy.

Unfortunately in times of financial crisis the first savings tend to be made in the cultural sector, hence also the music sector, despite the fact that art and music tend to provide hope and inspiration at precisely these times of social uncertainty. Moreover, a poignant argument in the debate on the support for culture is that culture, and the music sector in particular, has become an important economic factor, increasingly contributing to the gross national product of national economies across Europe. Investment in the cultural sector creates jobs, and stimulates creativity and innovation.

Awareness of the value of culture in the European integration process is forever growing. Culture has become a political theme of the European Union. Europe’s cultural diversity and cross-border cooperation at the cultural level is assertively promoted through the EU’s CULTURE and MEDIA programmes. The “European Border Breakers Award” is a prime example of this, honouring young emerging artists who have been successful beyond the borders of their own countries. The famous European Union Baroque Orchestra also benefits from the financial support of the European Union.

In order for the European Union to continue building a successful cultural policy, it is essential that sufficient financial means be made available for the next 2014-2020 funding period for “Creative Europe”. This programme has supported small-scale artists and self-employed musicians up to now and this effort should continue. The Commission’s Parliament-backed proposal to cut the “Creative Europe” budget must by all means be prevented. Member states are being called upon to help with this. Even in times of crisis, a strong cultural policy must remain our goal. It’s too great a value for the European project to be neglected.

// **Doris Pack**
Member of the European Parliament (MEP)
Chair of the Committee on Culture and Education

// Translation by Erika Ferrand-Cooper

YOUTH: AN UNDERUSED RESOURCE?

What would you like to change in your organisation?

Evidence suggests the answer is likely to include one of the following: “use more social media”, “implement digital sources”, “obtain specialised knowledge and experience of upcoming technologies”, “grow smart and sustainable”, or even “attract more young people”.

It certainly isn't easy to constantly keep up in these extremely fast-moving times. But here's the good news: you can appoint more high-qualified young people to help your organisation accomplish these challenges.

Currently, there are lots of young people across Europe looking for work, many with a good education, open mind, knowledge of different languages, ability to adapt to new technologies and methodologies and a willingness to travel and move around.

The 1st Forum on Youth and Music in Europe, organised by the Youth Committee of the European Music Council formerly known as the Working Group Youth (WGY), in October 2010 in Turin, gathered more than 60 people from all over Europe to exchange ideas and write the “Manifesto for Youth and Music in Europe” with the aim of highlighting some of the issues facing young music professionals at present. Little surprise then that they found the major issue is lack of employment opportunities.

So are young people the answer to many of the issues facing music organisations at present?

As we are all too well aware, music organisations are suffering from recent (national and international) budget cuts which have reduced the number of new recruitment opportunities for young professionals. However, as a youth group, we fight against pessimistic and fatalistic thinking. We believe that providing opportunities for young people is the shared responsibility of organisations, youth, politicians and society alike.

What can be done to make the situation better?

Young people, for example, must investigate the possibilities provided by organisations and politicians, and be more open to sharing this information. This is exactly what we the Youth Committee are trying to do through our blog, Facebook page and events. We have been pleased to see an increase in the number of internships and traineeships being offered in recent months (e.g. UNICEF internship programme for graduate and post-graduate students, “Eurobrussels traineeships” for Brussels-based organisations and UNESCO “International Voluntary Service” at the international level; “Sibelius Academy



Percussion quartett “Out of time” in the frame of the 2010 European Youth Forum on Music.

© EMC

Finland” and “Freiwilliges Soziales Jahr Kultur” at the national level). Other platforms include the web portal for traineeships throughout Europe, “PLOTEUS”.

We believe that traineeships and internships offer good opportunities, both necessary and helpful to young people in the transition period between studies and their first job.

And here’s the rub, where do young well-trained people find a job?

Initiatives like the job portal “EURES” are great. We believe organisations can contribute, not in creating more jobs, but in hiring more young people. Consciously looking for young people to fill vacancies helps an organisation constantly refresh itself and offers job opportunities for young people without special programmes. It should be the responsibility of states and the European Union to work alongside arts organisations to create more job opportunities for young people.

European Choral Association – Europa Cantat (ECA-EC) is one of these organisations that are leading the way for young people. We asked Sonja Greiner, Secretary General of ECA-EC, about the role of young people within the organisation and the importance of their involvement:

YC: Do you think your organisation is responsible for providing work opportunities to young people?

SG: We think it is important – though I would not say we are responsible for providing work opportunities. We feel responsible for providing training opportunities (both for young managers and for young musicians) but we do not feel that we can be responsible for providing work opportunities on a large scale.

We organise competitions for young conductors, offer short internships, have a young volunteer each year under the German scheme of “Freiwilliges Soziales Jahr Kultur” and when we have a job opportunity – which is rare – we do explicitly write to all the good young people we have met through these initiatives.

YC: How do you make use of young people’s talents?

SG: We have a Youth Committee to include young people’s opinions, knowledge and talent in the work of our association. We involve them in our working groups to discuss content issues and we ask them to edit one issue of our magazine each year.

We also encourage them to be candidates for the Board. And we made a point of involving them in the design, preparation and organisation of our “Youth Event Management Programme”.

YC: Would your organisation look different without them? How?

SG: Young people often bring a ‘fresh wind’ into the office. We would have a more traditional ‘image’ in our graphic documents and some ideas might never have come up (e.g. the idea to organise a competition for young choral conductors came from a young conductor who was an intern in our office at the time). Without the young volunteers, who spend 12 months in our organisation, we would not have been able to organise a number of events in our host town.



Youth Session at the 2nd European Forum on Music in Istanbul.

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YC: What is the added value that young people bring to your organisation?

SG: They help us bring our message across to young people in a more ‘young way’, as well as keeping us up-to-date on modern technology and communication; they bring in fresh ideas, they question traditions and make us consider whether there is a reason for traditions or whether they could or should be changed; they can bring in a lot of enthusiasm and energy; they often ‘fight for their ideas’ which may seem tedious but often helps to really get down to the basic issues in a discussion.

YC: How can you involve youth even more?

SG: We are working on a system that is flexible enough for young people’s lives and at the same time gives us a more stable group to work with. We also want to build a bigger pool of young people who could potentially become members of our Youth Committee or take over other youth tasks.

YC: We thank you for the interview!

To further address the issues surrounding youth employment opportunities, the Youth Committee are holding a special Youth Day on Thursday, 18th April in Glasgow in the frame of the European Forum on Music and will provide an opportunity for young music professionals from across Europe to come together to share experiences and learn more about what employment and training opportunities are currently available in the sector across Europe.

► For more information on the Youth Day or the EMC Youth Committee please visit www.emc-imc.org/youth-committee

// **Eline De Langhe**
Committee Member of the European Council Youth Committee



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Partners of the **Make Music! Be Heard!** project are:



The **Make Music! Be Heard!** project is supported by:





MAKE MUSIC! BE HEARD!



The European Music Youth Committee's (formerly WGY) successful "Access!" project motivated youth from across Europe to speak up for their interests and address their concerns, and was the first step of a long vision of integrating young people into decision making processes at all levels within the European music sector.

The project too helped to significantly raise the profile of youth within the EMC network. Nevertheless, despite its cause having been taken seriously by many EMC members, there is a lot of room for improvement in the sector which continues to exclude young people from decision making processes. For every organisation which has embraced the idea, there are many more which remain old-fashioned, hierarchical institutions which only engage with youth when offering them low-paid (or even unpaid) internships. In order to address this situation and to give a stronger voice to young people within the network, the EMC Youth Committee has developed a new 12-month project: "Make Music! Be Heard!" which seeks to build upon the success of "Access!", strengthening youth participation in European music networks by giving 18-30 year old musicians, cultural managers and music teachers from within the EMC network the know-how and confidence to make a stand for their needs and rights. It will give them the courage to play a part in decision making processes concerning their education, careers, and future, and to not simply be left to deal with the outcomes of decisions made on their behalf, whilst at the same time helping the 'older generation' recognise the benefits of including young people in all aspects of an organisation's operation.

These aims will be achieved through capacity building of youth within the EMC network; knowledge building amongst managerial staff of music organisations on youth issues; dissemination of information on youth participation as well as current opportunities for youth: putting the "Manifesto for Youth and Music in Europe", the main outcome of the "Access!" project, into practice; engaging young people in policy work relating to youth and music by bringing them into contact with political decision makers at local, regional, national and European level.

With the support of the project partners – International Music Council (FR); Jeunesses Musicales International (BE); European Choral Association – Europa Cantat (DE); Creative Scotland (GB); Flanders Music Centre (BE); Superact (GB); and CHROMA/

Zebroek (FR) – the EMC Youth Committee is hoping to facilitate the democratisation of the music sector in Europe, particularly music networks, ensuring that young people have a part to play in decision making processes at all levels, and are not simply left to deal with the outcomes of decisions made without them.

Main project activities

April 2013

Youth Day at the European Forum on Music on the theme: Bridging the gap from education and training to employment

May – November 2013

1 week work placements for youth at EMC member organisations

May – November 2013

Manifesto presentations across Europe

December 2013

Wrap-up meeting in conjunction with the ordinary meeting of the UNESCO Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions

► For more information about the project visit:
www.emc-imc.org/emc-youth-committee

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IMAX Cinema, Glasgow Science Centre.

© David Ross

2013 »EUROPEAN FORUM ON MUSIC – RE»GENERATING EUROPE THROUGH MUSIC«

The European Music Council (EMC) is delighted
to welcome you to our host city of Glasgow

There are few cities in Europe that can claim title to both “European City of Culture” and UNESCO “City of Music”, but Glasgow’s regeneration through music owes much to these inestimable honours, recognising the value of music and culture to a city and its people. Glasgow was usually thought of as Scotland’s industrial heart through its shipbuilding and engineering prowess, but now rightly takes its place as one of Europe’s most creative and cultural centres.

Glasgow won the title of “European City of Culture” in 1990 and added the “European City of Architecture” title in 1999, recognising it as the home of Charles Rennie Mackintosh and the world famous Glasgow School of Art. A recent accolade from the National Geographic Magazine called Glasgow the “coolest city in the UK” whilst Condé Nast added Glasgow to its top 20 European cities to visit. As a resident of this amazing city now for over 40 years, I am so proud that it is being recognised for what it is and the incredible passion with which it embraces its music and culture. The lasting legacy of 1990 is of course, the Glasgow Royal Concert Hall which simply would not have been built otherwise, while the continuing growth of live music results in the opening of a new 12 000 seat venue, the Hydro, in time for Glasgow’s hosting of the Commonwealth Games in 2014.

The UNESCO “City of Music” designation came in 2008 recognising that Glasgow’s music was at the core of its identity. Just to consider the internationally acclaimed organisations that choose Glasgow as their home underlines why Glasgow leads for Scotland’s music in a global market. The Royal Scottish National Orchestra,

Scottish Ballet, Scottish Opera, the Scottish Ensemble, BBC Scottish Symphony Orchestra, the Royal Conservatoire of Scotland, the National Theatre of Scotland, DF Concerts/T in the Park, Celtic Connections – now the world’s biggest winter festival, Showcase Scotland, and your hosts, the Scottish Music Centre are all here and that is the short list! I could add the many musicians who live and work here making it the creative hub it now is.

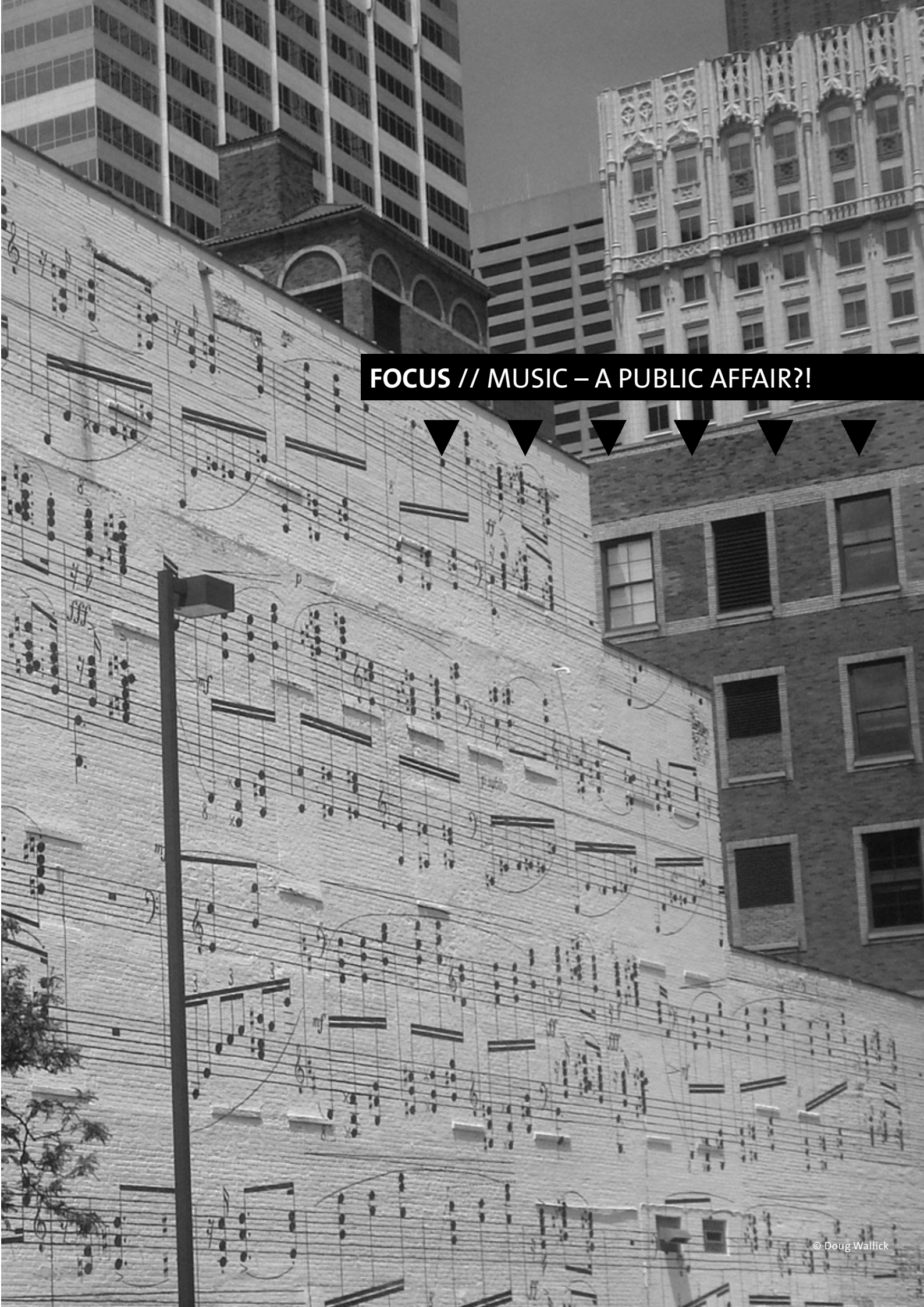
I and my colleagues from the Scottish Music Centre, led by their CEO Gill Maxwell cannot wait to welcome you to our city in April, safe in the knowledge that you will not only have a fantastic experience of music and culture, but you will have a great time amongst friends, old and new.

Welcome to Glasgow!

europa
forum
on music

► For more information on the forum and registration please visit www.emc-imc.org/efm

// **Ian Smith**
Portfolio Manager for Music and IP Development, Creative Scotland
Treasurer of the EMC



FOCUS // MUSIC – A PUBLIC AFFAIR?!





© Markus Koehler

SUPPORTING MUSIC – A PUBLIC DUTY?

Take food and drink away from a human,
and his days are numbered.
Deprive him of cultural offerings,
are his days numbered as well?



This seemingly absurd question starts making sense when you consider how every aspect of life is increasingly being given a monetary value. This is not just a spreading mindset, but also a growing day-to-day reality. Former German President, Johannes Rau, summed up this trend in these words: “We know the price of more and more things, but the true value of less and less.” The instrumentalisation of societal action in the areas of education and culture has reached a level which matches that of the corporate world. Public music schools to educational and cultural institutions analyse and discuss problems, and decisions are increasingly based solely on economic realities. The good management criterion is without a doubt essential in the attribution of public funds. However, this pillar of investment in culture and education must not become the only or prevailing criterion.

The human right to all-encompassing fulfilment of one’s own potential is the second pillar which together with the third pillar – the importance for societal development – form the trio of decision-making for investment in culture and education. Investment in the cultural sector is still largely referred to as subsidies, which highlights the fact that the value of cultural education for individual advancement and for a sustainable society is still not recognised.

The general awareness of the value and relevance of ‘public service’ is vanishing, bringing the issue of the public sector’s core task to the forefront. The planned privatisation of water management in the European Union yet again demonstrates how far this tendency has already spread. The idea that education and culture represent a public task, for which the government is responsible, and which therefore should be publicly funded (at least the vast majority of it) is indeed no longer a given. Education and culture are instead being increasingly shifted to the private sphere of the individual, or rather left to the workings of the free market. This is demonstrated by the shift towards projects, which has become the ever-popular way of pretending to fulfil the public task. The ‘projectitis’ plaguing the public funding for the education and culture sector will be detrimental to the system in the long-term, and can be damaging to cultural education infrastructures in the mid-term at the very least. It turns cultural education contents into mere one-shot events. Projects can of course trigger change. However, they cannot replace the on-going and qualitative work in spaces where the public may first come in contact with the arts and culture.

Due democratic process with regard to the use of public funds is a developable instrument for highlighting the setting of priorities for public action as a public responsibility. For the education sector, this

includes strengthening places where people may first encounter the arts, e.g. day-care centres, schools, music schools.

The European Union plays a Janus-faced role here: on the one side, it promotes market liberalisation, on the other side it ratified the “2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions” at the community level. In its political dealings however, there is a clear imbalance in favour of deregulation efforts. The idea that Europe’s unity in diversity cannot be accomplished at the economic level alone, but rather and above all through the awareness and encounter of its cultural diversity, should be fostered.

Music can be used in many ways: for the well-being of humans, for example in recognising and appreciating beauty, in the intellectual, spiritual, emotional and bodily uplifting of an individual, in leading to better self-awareness and in enhancing interaction with others, as well as to the detriment of humans, in, for example, the form of manipulatory Muzak in department stores or public spaces, all the way through its use as an instrument of torture.

Unconditional support of music seems unthinkable. Yet, unconditional support of music would open space for freedom, which we need more than ever in a world filled with regulations. Allowing developments to occur, which we can neither know nor judge in advance, opens up opportunities for something new, and for a better understanding of oneself and others. We don’t need the 101st study to see why music is essential for both the individual as well as society. However, we do need the renewal of the “Culture Social Contract” to turn Sunday sermons into Monday actions. The societal debate on public tasks within the scope of essential public service as well as the support of sustainable and needs-based funding for cultural education infrastructure is an important part of this renewal. It’s time for action. It’s time to support and foster the wealth of cultural diversity that makes Europe so rich and which we value so greatly.

Unconditional support of music would open space for freedom, which we need more than ever in a world filled with regulations

// **Christian Höppner**
Vice-Chair of the European Music Council
Secretary General of the German Music Council

► Translation by Erika Ferrand-Cooper

EDUCATING AND RAISING AWARENESS

The Need for Regulations and Rights for Artists' Works



When considering the music sector in Europe, the question of balance between market forces and public intervention springs naturally to mind. Even if the business it generates and its contribution to community GDP justify analysis in market terms, its cultural dimension also makes it an issue of general interest for society as a whole.

At all stages of the production and distribution chain, public authorities have a role to play. From the creation (composers, performers) to the access to works (performing arts and recorded music), there are dimensions and links that need protecting from the pure and simple unleashing of market forces. Such is the case with diversity, whether it be a question of preserving past heritage, creating new works, accessing repertoires or providing career opportunities for artists. This is also the case where the status of those involved in creation is concerned (composers, performers), who are today caught in a vice between producers and publishers on the one hand, and 'consumers' on the other. The following five examples illustrate the responsibility of public authorities in ensuring that music remains a good which is accessible to all, in its diversity and wealth. In the current crisis, some European governments have decided to make the cultural sector a target for savings. This is a mistake on more than one score. To begin with, since the proportion of state budgets earmarked for culture is extremely limited, savings are relative. Furthermore, although it is easy to dismantle musical institutions (theatres, operas, orchestras, places where music is diffused, conservatories and music schools), rebuilding them from scratch requires years of continuous work backed by unwavering political will. Lastly, the disappearance of such institutions, also brings about the destruction of highly qualified jobs, with the risk of seeing associated skills disappear too, as well as the heritage they nurture, thus jeopardising any reconstruction even more. Public authorities need to be driven by a real future-focused vision and preserve what basically is a service of general interest for citizens.

Access to music in all its diversity is considered by the public as an essential, even fundamental right, and this is good news. Music accompanies many important moments in our existence and gives rhythm to our daily lives. It enriches images and widely contributes to their emotional scope. Its presence is felt as being natural in almost all places we go and it makes up a considerable proportion of broadcasting time on radios, televisions and, now, the Internet. Despite this, the public does not always perceive all the talent, work and effort which go into the artists' contribution before the music actually reaches its audience. This is shown by the fact that online piracy is still too widespread, resulting in a loss of revenue, which artists simply need in order to live. Here, public authorities have a role to play in educating and raising awareness, as well as in seeing that possible statutory sanctions are in line with offences.



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In their relations with the record industry, musicians are more often than not confronted with great difficulties when it comes to contracts. As a general rule, only leading artists manage to negotiate a decent percentage for royalties. Virtually all artists receive only a modest one-time payment for the recording of their music in exchange for the exclusive rights left to the producer, which in particular include ‘available on

In relations with the record industry, musicians are more often than not confronted with great difficulties when it comes to contracts.

demand’. Recognised internationally by the WIPO Performances and Phonograms Treaty (WPPT) of 1996 and already part of the

‘Community acquis’, this right concerns access to a given recording, at any time and from any place chosen by the user. Purchasing via downloading (iTunes model) and certain forms of listening by streaming, which come under this right, represent a considerable and growing portion of the recorded music market. These new means of access to music do not generate any revenue for the vast majority of performers and this is not right. An unwaivable, equitable amount paid to the artist from the sales price of the service could be the answer to this problem. The blatant injustice that was created through this treaty could thus be countered, as recommended in the Cavada report (article 48) adopted by the European Parliament on 11th September 2012.

Musicians are constantly on the go to reach their audiences, which makes them regular plane travellers. Unlike the United States, European Union regulations do not provide clear provisions on the travel conditions for instruments taken into the cabin (i.e. reserved, paid seat). This leads to unpredictable situations in which arbitrary decisions are often made by ground or flight staff at the time of travel.

This in turn may effect an artist’s possibility of performing. In the long run, it also impacts the diversity of the offer made to the public. When EU regulation 266/2004 concerning the rights of airline passengers comes up for review, it will be up to the Commission and Parliament to implement a clear framework similar to that introduced into the American Federal Aviation Administration’s (FAA) regulations in 2012.

Lastly, to be a professional performer one needs a job-status. Performers can be either salaried workers or self-employed. Depending on the country, these positions can be mutually exclusive or can co-exist, but the conditions in which the service is provided are the same in both cases. Unfortunately, for artists, being qualified as self-employed has harmful effects. It not only denies them certain rights and access to social welfare, which salaried workers have, in certain member states, government agencies in charge of competition consider that these services should be subject to the principle of free competition as well. This prevents unions from promulgating or negotiating minimum wages on behalf of the artists concerned. Given that recourse to freelance work does not generally stem from a choice but is the result of a number of constraints, in particular imposed by the employer (or, in this case, the co-contracting party) who wishes to avoid paying social contributions, the fact that self-employed musicians are deprived of their fundamental right to union representation and collective bargaining is shocking. This is an extremely important social and cultural issue which the Commission and European Parliament have to address.

// **Benoît Machuel**
Secretary General of the International Federation of Musicians (FIM)

MUSIC AND AUTHORS' RIGHTS



Writing an article on whether music is a public affair raises interesting questions and demands a fair degree of reflection. Understanding a 'public affair' as a matter of general interest on social and political issues, it is advisable to first analyse what became a public affair in music. For the purpose of this essay two specific aspects frequently discussed in public are elaborated. First, the fact that music creators sometimes transmit messages of a social and political nature and

therefore require a strong legal framework for artistic freedom and freedom of speech. Secondly, the question of how music creators earn a living through the use of their works and therefore the role of copyright, i.e. the authors' rights.

Music becomes a public affair when the right of authors and performers to artistic and literary freedom is infringed upon and violated by third parties. Recent events in Russia¹ clearly demonstrate

that freedom of speech and artistic expression are not respected and that international conventions are far from being implemented. In 2011, Freemuse, the international organisation that works against censorship, registered more than 100 incidents involving authors and artists, including abusive practices by governments or local authorities. This included harassment and intimidation, prohibition of radio airplay or appearance on stage, as well as the arrests and imprisonment of musicians. The role of music in the popular uprisings in the Arab world is demonstrated by Egyptian composer Ramy Essam, the voice of Tahrir Square. Because of his music and his messages Ramy had been tortured and imprisoned by security forces. Indeed, music is often central to protest movements and music creators are censored, persecuted and imprisoned by authoritarian regimes. Should Europe be held responsible for its inaction?

Yes. Music is a universal language. When music writers are persecuted in one country others must help. Initiatives in Sweden and Norway are working to offer safe havens for music writers who are persecuted in their homelands. The Swedish government, for instance, has given the National Arts Council a mandate to be proactive in this and the four municipalities of Stockholm, Uppsala, Gothenburg and Malmö are working on setting up safe havens for writers before 2013. More regions are currently showing great interest for a similar commitment. These are positive examples and others should follow. Certainly positioning Europe as a pole for music creation and freedom of art will help us to further develop Europe's cultural diversity.

Music also becomes a public affair when publicly funded companies apply the practices of coercive agreements and buy-out contracts. This growing business practice, especially in the audiovisual sector, requires music creators to sign away important parts of their rights to their creation – a significant source of revenue – in order to receive a commission for creating a work. These modern day issues do not only affect composers and songwriters directly, they also create a system of patronage and are contrary to the spirit of Europe's law on authors' rights. This practice is a modern method of intimidation and a way of censoring music creators' rights, as it deprives them of an important part of their income. Sadly enough, music creators are not the only ones affected by these practices; journalists, screenwriters and many other creators are faced with this same predicament.² So, what is the role of copyright, or better yet, authors' rights in all this and what legitimates granting music authors a set of exclusive economic and moral rights? Firstly, the understanding that creators have an unwaivable, moral connection to their work and that only with exclusive rights do individual creators have a chance at bargaining with commercial exploiters of their works. The problem of coercive contracts clearly demonstrates the need for strong legal protection. Secondly, from a utilitarian viewpoint, granting authors a set of exclusive rights ensures that they are rewarded by the use of their works and provides them with an incentive to continue their work and to fully concentrate on pursuing their career as creators.

While there is certainly merit in saying that "teenagers who download music aren't ripping authors and performers off, the major record companies have already done that"³ – this does not mean that copyright and authors' rights are obsolete. On the contrary, granting authors a set of exclusive moral and economic rights is the strongest legal protection creators can get. This is why music writers are greatly concerned that their rights, i.e. the exclusive right to determine how their work is used and the moral rights to have the right to be credited and to object to derogatory treatment, are now being questioned by some political parties.⁴ Without a doubt, the digitalisation as well as dematerialisation of musical works is challenging the current regimes



Singer Ramy Essam.

© Hossam El-Hamalawy

Music is often central to protest movements.

and a European, if not a worldwide, harmonisation of copyright and authors' rights laws should be envisioned. In the music sector, the industry must work hard in order to create the long awaited Global Repertoire Database. Collective rights management must be operated along the highest transparency and accountability standards. Recent proposals by the European Commission are a step in the right direction. However, other issues such as the scope of exceptions, the liability of intermediaries and methods of enforcement also need to be examined at a global rather than at a national level. In all that, the concerns of music writers with regard to unfair contracts, 360 deals and the need for a strong authors' rights law must be taken into consideration.

Music is a public affair as much as music is a universal language. Europe cannot deny its responsibility when authors and performers are persecuted a couple of hundred kilometres from its borders. Creating safe havens, fostering legal rights for authors and performers and making Europe a magnet for artistic musical creation will help us to keep the lead in spreading our core European cultural values: respect for cultural diversity, artistic freedom and democracy.

1 See Pussy Riot arrests

2 See the "Fair Trade for Creators" petition:
<http://www.change.org/petitions/fair-trade-for-creators>

3 Jane C. Ginsburg. The Authors' Place in the Future of Copyright. Willamette University College of Law, 10 September 2008

4 See the rise of the Pirate Party in Germany and Sweden and their respective political programmes

// Patrick Ager
Secretary General of the European Composer
and Songwriter Alliance (ECSA)

UNESCO AND MUSIC

For “the United Nations Educational, Scientific and Cultural Organisation” (UNESCO) music simply is “a public affair”. As an intergovernmental organisation, composed of 195 Member States, everything this UN agency does has a public incidence, in all its areas of competence: education, sciences, social sciences, communication and information and... culture.

In all these fields, UNESCO functions as a laboratory of ideas, standard setter, catalyst for international cooperation, clearing house and capacity-builder in its Member States. The purpose of this article will be best served by focusing on UNESCO’s standard-setting and capacity-building functions.

Within the United Nations system, UNESCO has a unique mandate and expertise to promote culture and creativity as transformative forces for peace and sustainable development. UNESCO has gained worldwide reputation as standard-setter especially in the

Within the United Nations system, UNESCO has a unique mandate and expertise to promote culture

field of culture by establishing an impressive normative framework: recommendations, declarations, conventions etc. Although the impact of these instruments varies from mere suggestions

(expressed by the word “should”) to imposing changes in national legislations (“shall”), all of them resonate within society, in one form or another. Although there is no specific UNESCO instrument on music, the music field is included in the notions of intangible heritage (traditions), arts education, cultural diversity, cultural expressions, cultural industries etc.

UNESCO’s unique set of normative instruments establishes a cultural governance system within a human rights-based approach, building on shared values, mutual commitments respecting cultural diversity, the free flow of ideas and collective responsibility. UNESCO Member States have adopted six (!) cultural conventions, the implementation of which engages States in dialogue and cooperation at the international level, thereby facilitating inclusive governance, knowledge sharing and best practices at policy level, and contributing to conflict prevention. UNESCO’s Conventions, Recommendations and Declarations provide tools for the implementation of sound national policies with socio-economic impact at the national and local levels. When UNESCO offers advice for policy development and acts as capacity-builder, it promotes policies and regulatory frameworks derived from the internationally agreed principles contained in its conventions.

UNESCO supports the emergence of dynamic cultural industries and markets as positive outcomes of globalisation, in particular through the “2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions”. A central objective of this Convention is to create an enabling environment where artists, cultural professionals, practitioners and citizens worldwide can create, produce, distribute, disseminate and enjoy a broad range of cultural goods, services and activities. To reach this goal, the Convention calls for cultural policies to nurture creativity, to provide access to creators to participate in domestic and international marketplaces and to ensure that artistic works are accessible to a wide public.

Therefore UNESCO encourages investments in the artistic and creative potential of individuals and institutions notably in developing countries, securing access and the full participation of all, in particular small and medium-sized cultural enterprises in the global South. This involves supporting the development of policy frameworks as well as technical and infrastructural capacities.

The “International Fund for Cultural Diversity” (IFCD) is a key feature. Its purpose is to promote sustainable development and poverty reduction in developing countries by supporting projects, programmes and activities that foster the emergence of a dynamic cultural sector. Since its launch in 2010, the Fund disbursed about \$ 3 million to fund 48 projects across 36 developing countries worldwide. A first publication highlighting some of the most exciting successes of the IFCD to date is available under the title “Investing in creativity. Transforming societies”, which is also the Fund’s new tagline. As you can imagine, this publication includes a number of examples from the vibrant music field...

Let me also draw your attention to what I believe to be a highly useful tool published by UNESCO for policy makers: the “Policy guide to develop cultural and creative industries”. This guide presents in a simple and practical manner ways and means to develop and support a local creative economy movement in developing countries. It is intended for use as resource for policy makers at the national and local level and covers the different stages of designing and implementing cultural and creative industry policies. It presents concepts and practical suggestions that are needed to go from strategies of cultural and creative industry policy to actual implementation. It facilitates quick and easy access to the various areas of policy intervention: legal and regulatory, training and education, funding, infrastructure development, investments, competition and innovation, market access and development. The guide is available in Spanish (especially developed for the Latin American region) and in French (with a focus on the African continent). Many of us are looking forward to the English version!

As Irina Bokova notes in her foreword to the first edition of the “Basic Texts of the 2005 Convention”, “Making the Convention work is the responsibility of all. [...] The Parties (governments – author’s note) alone cannot ensure the protection and promotion of the diversity of cultural expressions. Policy will be effective only if it is meaningful for civil society, for individual creators, for groups of cultural entrepreneurs and for citizens. Governments must help ensure ‘space’ for artistic creation and for freedom of expression and association.” Is there a better way of expressing how much ‘a public affair’ music and culture in general is to UNESCO?

// **Silja Fischer**
Secretary General of the International Music Council (IMC)



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INTERVIEW ON EU CULTURE POLICY

Xavier Troussard, Head of the EU Commission's Unit on Cultural Policy and Intercultural Dialogue at the Directorate General Culture and Education, and Ann Branch, Head of the EU Commission's Unit on the Creative Europe programme – Culture – at the Directorate General Culture and Education, talk to EMC Secretary General Simone Dudit about the EU's strategies for culture in times of austerity and on the "audience development" priority of the proposed Creative Europe programme.

Simone Dudit (SD): Culture, and thus music, lie within the competences of the EU member states, yet culture has a unifying effect on the European countries. The cultural diversity of the EU is one of its biggest assets and a factor that brings people together – this is reflected in the 2008 European Agenda for Culture. However, in 2010, Commission President José Manuel Barroso published the EU 2020 strategy which lacks focus on culture. Is the EU Agenda for Culture still valid?

Xavier Troussard (XT): Yes, of course the agenda is still valid. One should first look at who is responsible for what. If you look at the treaty of the EU, it tells us two things:

1. the EU may support the actions of member states in this field
2. the EU has to look at the cultural implications of whatever it does

The agenda was an attempt at bringing together the actors at different levels, the EU, the member states and the sector itself, to set joint priorities. The agenda was a way to respect the competences where they lie but to articulate them towards common objectives. The objectives of the Agenda are long-lasting, 2020 or not 2020, we have to deal with diversity and if we want to promote diversity we have to promote intercultural dialogue. If we believe that culture is a major driver of creativity we have to continue, especially if we want

an innovative European Union. And if we believe that culture has a role to play in the external relations of the EU, we also have to take it into account. There is no time frame for implementing the Agenda; we do however regularly review working methods, for instance an evaluation process was launched – but this is about the mechanics, not about the objectives.

SD: The EU 2020 strategy does not even mention the word culture. What's the future of the EU Agenda for Culture?

XT: Whenever the EU Commission publishes a policy document, the culture sector looks at whether the word culture appears in the text, and if so, then how many times.

Admittedly, it's a bit deluding that culture is not formally recognised, but there are many reasons for this, one of which is that the EU 2020 strategy is not sectoral. In the growth and jobs agenda however, the potential of culture, heritage, and the culture and creative sector is well recognised. The vision on culture is taken up in the digital agenda, in the innovation union and in the pact against poverty as well. Culture is not per se an identified priority like research or education but it is able to make a contribution in many ways. That is its strength, but politically it might be its weakness: it tends to disappear under

other headings. However, since 2007 we have continued to work with other services within the Commission to precisely make sure that culture fits into the strategy for EU 2020.

One first eloquent result was that the Commission proposed, in a context framed by the EU 2020 priorities, a significant 37% increase of funding for culture with its “Creative Europe” Programme proposal.

Another illustration is the communication on the “Promoting cultural and creative sectors for growth and jobs in the EU”. Here you see how the Commission has mobilised a number of policies which are not cultural policies with a view of strengthening the capacity of the culture and creative sectors whether in the non for profit or in the for profit area.

The Agenda stands as an EU commitment and the Commission is still pursuing its objectives in mobilising all policies that can contribute to it.

The crucial test will be the financial framework and the way in which different instruments will or will not be open to support partnerships with culture or culture projects – and this is still being debated. The EU Commissions proposals are open, however, these are currently still under negotiation between the Parliament and the Council.

The danger here is that, in times of economic downturn, culture tends to be seen as the ‘cherry on the cake’, as an expendable luxury.

SD: Could you give us some concrete examples of which future instruments are, according to the EU Commission’s proposal, open to cultural collaboration?

XT: We have an inclusive approach in the Commission’s proposals on Research (Horizon 2020), Entrepreneurship, SMEs (COSME), Education (Erasmus for All), Cohesion Policy (structural funds) and External Relations. We have secured in all the spending fields the recognition of the potential of partnerships with or investments in the culture sector. Current negotiations may expand or restrict this, especially in the context of a shrinking budget. This may lead to negative priorities. The danger here is that, in times of economic downturn, culture tends to be seen as the ‘cherry on the cake’, as an expendable luxury.

SD: Do you see the potential for the EU to demonstrate, through such an open approach, that it is not only an economic project but that it has an added value for the citizens of Europe and that culture can therefore once again bring a positive element to the European project?

XT: EU Commission President Barroso is personally convinced that the political project is deeply rooted in a specific cultural environment. It is not by chance that we are the only continent where this political experiment has occurred. One of Barroso’s teachers was Denis de Rougemont, and just like Rougemont, Barroso is convinced that the political European project is a cultural project. This is also why in his speech at the EU Parliament on the state of the Union, he referred to the need to have artists and intellectuals again enter the debate on Europe.

The deep crisis is not only about the economic downturn but also a general crisis of democracies and at the European level the difficulty in recognising the emergence of a European agora. The more we have cultural exchanges the more we will have the opportunity to experience otherness, the more we will be able to engage as European citizens. Through those programmes, managed by DG EAC in the field of Education, Youth and Culture, it is clear that the EU offers its citizens and actors an opportunity to experience that Europe is much more than just a market.

SD: One instrument to enable cultural exchange is the EU’s culture programme. For the new programmes starting in 2014, the EU Commission proposed “Creative Europe” with a strong emphasis on audience development – how broadly do you approach this term? Who is the audience?

Ann Branch (AB): The audience is everyone. We recognise that there are different angles to it. Each cultural sector and each institution has to define its own challenges. In Creative Europe there is an indication towards young people and underrepresented groups. This can be socially excluded groups but it is a very diverse question. To give an example: some concert halls are doing concerts of gaming music targeting the middle-aged male gamers to get a first interest into classical music.

More generally, it is also about the ‘non-audience’. Cultural participation data from the Eurostat pocket book on cultural statistics (2011) shows that 60% of the population across Europe do not attend a single live performance or visit a cultural heritage site in any given year. And when we look at active participation it is less than 20% who actively engage in some kind of artistic activity whether it is playing an instrument or partaking in an amateur drama group. Yet, evidence shows that active participation has the most significant impact in the long run and has the most life-changing effect. There is also a strong link between cultural participation and levels of education. In reaching ‘non-audiences’, we will have to try reaching people with lower levels of education.

SD: To what extent will “Creative Europe” be able to facilitate projects on arts and music education?

AB: Certainly, under the audience participation priority we will be quite flexible.

XT: There are two entry points to culture and education. One is to have a cultural operator which integrates in its audience development strategies diverse partnerships based on the needs of the cultural operator. The other one is centred around the needs of the education stakeholders. We would also like to develop more partnership possibilities that build on culture as an asset in the interest of the education system as a whole. This is for example building on how practices and experience in the cultural field within schools is a factor of motivation and adds to the learning environment. We are starting to have some evidences for instance that children who are involved in theatre at school have better grades than those who do not. What we want to push is a reflection within the education system about what could bring the partnership with the arts and the culture sector to the learning environment, and therefore to the response that Europe should be able to give to structural problems that we face in education such as early school leaving.

AB: And one must not forget the eight lifelong learning key competences that are supposed to be mainstreamed into the education curricula, one of which is cultural expression and awareness. There is an OMC group looking into this¹.

SD: So could one summarise that “Erasmus for All” is targeting the formal education sector, such as the school environment, whereas “Creative Europe” is more for the non-formal arts education sector?

XT: “Erasmus for All” focusses on the field of education. Here you can have cooperation on curricula in the arts, teacher exchange on art in school as well as – and this will be strengthened in the new programme – creative partnerships. The emphasis is on partnerships between higher education and businesses but on a wider level. The need to open up the education system to partnerships will also be a drift that the policy and programme will support.

We are trying to attract the interest of the education sector, as we already have a strong interest from the culture sector. What we lack

is clear recognition and more documented evaluation of what art can bring to the education environment.

In “Creative Europe”, the key partnerships will primarily be between the culture and creative sectors, but in order to meet the set objectives they may seek other partners.

AB: There will be some flexibility because we already see projects that are working in schools, others are working with teachers, there is so much diversity – and we need to remain flexible also to see what the sector thinks. We want to have a bottom-up approach in response to the priorities we have set – also in terms of target groups because each sector has its own challenges in terms of audience (e.g. ageing, social exclusion, gender, etc.) for every art form in every country, in every region, and in every city.

Some will also look into digital means of reaching new audiences, whereas others will work very closely together with their local community through physical meetings.

SD: What challenges do you anticipate for a European programme to match a very local need for audience development and to embed it in a broader European context?

AB: A lot of the art forms which people are consuming are either from a local and/or national, or at the other extreme, commercial Anglo-Saxon repertoire. There is nothing wrong with either and not all cultural works are intended to cross borders, but we do have a big ‘missing middle’, a massive wealth of European cultural works that are not circulating – and this is a big missed opportunity – culturally, socially and economically.

What also should be considered is the digital shift and that the sector needs to adapt – there are different distribution models now, and social media in particular, is changing our behavioural patterns. People no longer want to be passive receivers, they want interaction. There is so much competition for ‘leisure time’ that the sector needs to adapt to the realities of the 21st century, and the programme wants to help that adjustment.

Contrary to what some people sometimes think, we are not saying that every performance should have a big audience because if you are doing participatory arts projects to reach non-audiences, your audience is of course going to be smaller. It’s the quality of the experience which is important.

SD: You have referred at times to a ‘systemic effect’ – what do you mean by this?

AB: We are hoping for a systemic effect with “Creative Europe”, also in relation to audience development. Despite the fact that we only have a relatively small budget for the programme, if you focus it on the right priorities, and on limited numbers, you can influence priorities at a national level. For instance, at the audience development conference of the EU in October 2012 we prepared the sector for this important priority in the new programme – i.e. audience development –, and we can already see that a number of organisations are responding to and reflecting on this topic in their work. It has helped trigger a series of additional events nationally. When we say “Europe thinks this is important” it makes people think, though it does not necessarily mean that they agree. If we choose the wrong priority, there will be no systemic effect. But if we hit the nail on the head, it can help generate significant spill-over dynamics at the national level.

XT: We tend to look at art from the perspective of the result, however, art is often more a process. The participatory trend is also an opportunity to open up the ‘making of’ as a new way of looking at art. The space for development has become totally dissociated from the notion of interaction with an audience and we have to address both at the same time – that is the challenge.



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SD: So your understanding of the term ‘audience’ is very broad as it also includes the participatory audience?

AB: There is no ‘one-size-fits-all’. A lot of interesting work is going on, much of it intuitively, but we believe that there is probably an advantage towards more 360° strategies, where you start thinking about the audience from programming through the creative process, to feedback afterwards, including evaluation. Wouldn’t it be wonderful if every single person in Europe attended at least one live performance each year, and visited at least one heritage site? Just think what this could mean culturally, socially and economically.

SD: We thank you for the interview.

- 1 OMC – Open Method of Coordination – a working group of representatives of EU member states. In 2013, a new group started to work on the key competence of “cultural awareness and expression”, and will produce in 2014 a good practice manual for culture and education authorities at national and European level.
- 2 Conference organised by the European Commission “European Audiences: 2020 and beyond”. Conference conclusions are available online <http://ec.europa.eu/culture/news/documents/conclusions-conference.pdf>

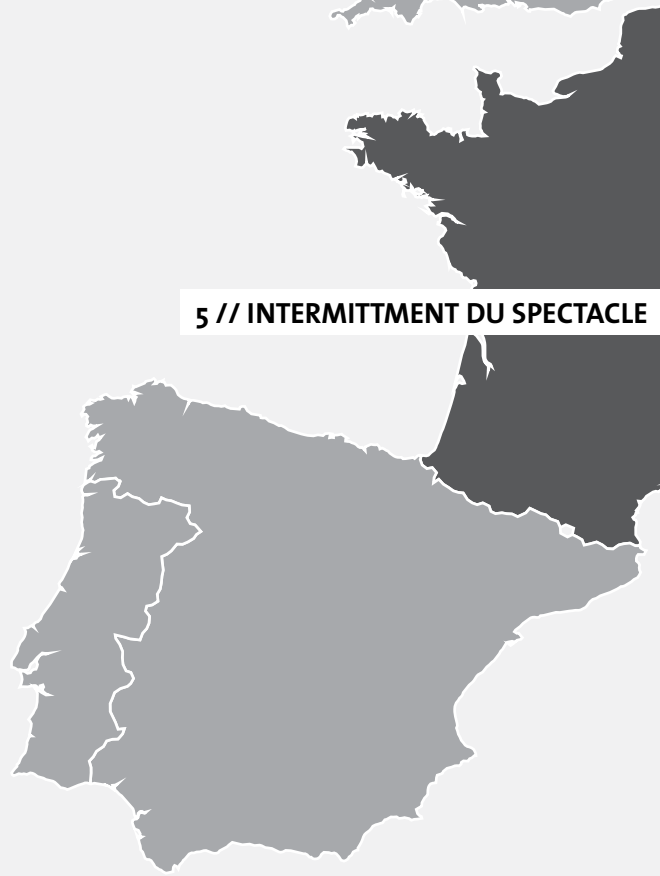
// sd

POLICY MAP



This map shows legislative measures that have a positive impact on music activities in the different European countries.

This list is by no means exhaustive. If you have knowledge of other laws in any country that supports music, please let us know and write to info@emc-imc.org



5 // INTERMITTMENT DU SPECTACLE

Continue reading on the next page ▶



11 // LAW ON ADULT EDUCATION

4 // BASIC EDUCATION IN THE ARTS

2 // TAX RETURNS ON EDUCATION

9 // SONG AND DANCE CELEBRATION LAW

3 // MUSIC LAW

10 // CKV 2 PROGRAMME

6 // SOCIAL SECURITY FOR ARTISTS

1 // ACTION PLAN FOR
MUSIC IN FLANDERS

7 // NATIONAL PUBLIC EDUCATION AGENDA

12 // MUSIC EDUCATION AS AN
ARTICLE OF THE CONSTITUTION

8 // FUS MUSICA

LEGEND



Belgium

1 // Action Plan for Music in Flanders

The plenary meeting of the Flemish parliament approved the resolution "Action plan for music in Flanders". This resolution proposes 15 concrete recommendations and offers useful and effective guidelines for a sustainable and stimulating government music policy.



Estonia

2 // Tax Returns on Education

The Estonian tax law allows you to claim back tax on expenses on education for people under the age of 26. This also includes sports training, arts education and music education. The Hobby School and Private School laws allow for payment for education at these schools to also be eligible too.



Denmark

3 // Music Law (Musikloven)

By law, every single of the 98 municipalities in Denmark has its own music school for young people (up to 25 years), and therefore every citizen is offered the possibility to send his/her children to music education courses. Furthermore, all primary schools in the country provide mandatory music lessons.



Finland

4 // Basic Education in the Arts

Basic Education in the Arts is a goal-orientated programme teaching children skills in self-expression and capabilities for further education in their individual field of art. Public and private education providers receive government grants based on the number of lesson hours given.



France

5 // Intermittent du Spectacle

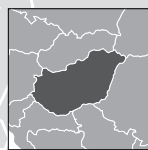
In France there is a special tax system in place for performing arts professionals which takes into account the non-continuous nature of their work and allows them to receive unemployment benefits on their inactive days.



Germany

6 // Social Security for Artists (Künstlersozialkasse)

The "Artists' social security law" gives freelance artists and authors access to the social security system of regular employees, though the artist is required to pay the employee's contribution only. The employer's contribution is paid for by the artists' social fund, which is financed by companies benefitting from any artistic work or services.



Hungary

7 // National Public Education Agenda

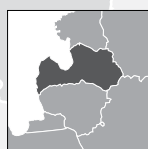
Despite current discussions on media law and changes in the constitution having raised concern on freedom of (artistic) expression and democratic principles, the "National Public Education Agenda" has been a positive recent development. Since 2013, it assures music education in lower classes of primary schools, doubling the number of music lessons by specialised music teachers for children between 6 and 10 years, and integrating choral rehearsals into the official timetable.



Italy

8 // FUS Musica (FUS Musica)

The main musical activities are financed by state law.



Latvia

9 // Song and Dance Celebration Law

The "Song and Dance Celebration Law" ensures the sustainability of the tradition of the Latvian Song and Dance Celebration tradition. Ensured within this law is the financing through public funding, which includes remuneration and social security for the group leaders of choirs, bands and dance groups.



The Netherlands

10 // CKV 2 programme

Immense budget cuts led to the closing of many community music schools. Only a few survived thanks to the "CKV 2 programme". Due to the closing of the other schools, many music teachers started private lessons/small music schools. The VAT of 21% is dropped for lessons for students under the age of 21.



Norway

11 // Law on Adult Education (Lov om voksenoppl ring)

All music groups, whether a choir, metal band or jazz orchestra, with members over the age of 14, are eligible for state subsidies for every hour of rehearsal, with extra grants given to rehearsals with a teacher, or to groups with special needs.



Switzerland

12 // Music education as an article of the constitution

The support for music education and high quality music lessons in schools by the Cantons and the Federation has been guaranteed in the Swiss constitution since autumn 2012 (art. 67 a). See also "Music education as an article of the constitution" (page 26)



FOR INSPIRATION



MUSICAL EDUCATION AS AN ARTICLE OF THE CONSTITUTION

Both music making and musical education are in fact a strong part of public life. Wherever one goes, in public or private, music is learned, consumed or practiced. It is obvious that music is to a large extent part of public interest. And any matter that is of public interest can be transformed into a political issue.

Music as a school subject has continuously been repressed in Switzerland over the past years. Furthermore, the quality of music teacher training has been neglected. Since there is no legislative basis for them, music schools have been facing an insecure future. The communities that run the music schools have been complaining about the high costs of running such establishments. And access to these schools has become more and more difficult, especially for children of less fortunate families. Some years ago, the promotion of young talented musicians was so to speak non-existent.

A small group of representatives from the most influential Swiss music organisations, headed by the former president of the Associations of Swiss Music Schools (ASMS), gathered together in 2006. Their intention was to catch up with the school subject sports which has had its own constitutional article since 1970. So, they decided to launch a people's initiative with the aim of creating a similar article for the subject music. They immediately started to build up a network among music associations and in June 2007 the people's "youth and music" initiative was launched. In December 2008 the initiative was submitted to the Federal Chancellery with 154 000 signatures.

+ People's initiative

The people's initiative allows every citizen in Switzerland to propose a modification of the constitution. To be valid it must be signed by at least 100 000 people and, within a period of 18 months, submitted to the Federal Chancellery.

In 2010 a community of interests was founded including 21 national music associations, representing 650 000 members, professional and amateur musicians, teachers and artists.

In the political debate between 2010 and 2012 neither the government nor the state parliament approved the initiative. The main reason for the dissenting opinions was the issue of task sharing between the cantons and the confederation (educational matters are the responsibility of the cantons). In early 2012, the government opened new perspectives by submitting an alternative proposal that took into consideration the sovereignty of the cantons. This new proposal was finally adopted by both national chambers. An additional paragraph (§2 see box on the right) provides a rule to the task sharing between the confederation and the cantons. The essence of the initiative remained perfectly intact, since §1 and §3 are identical to §1 and §2 of the original version.

+ Alternative Proposal:

Art. 67a (new) Musical Education

1. The Confederation and the Cantons shall promote music education, especially for children and youth.
2. Within the scope of their powers, they shall endeavour to ensure high-quality musical education. Should the Cantons fail to achieve harmonisation of the goals of music education at schools by means of coordination, the Confederation shall issue regulations to achieve such harmonisation.
3. With the participation of the Cantons, the Confederation shall specify regulations for the access of youth to music-making and the promotion of musically talented persons.

The new article

Since all political authorities had approved the new proposal, the people's initiative was withdrawn in order to uphold the possibility of a constitutional article being created. With a very small budget, campaigning for the vote was organised top down. The 21 delegates mobilised their associations to promote local musical events and meetings. Local politicians were in charge of lobbying activities. On 23rd September the national vote came through with an overwhelming 72,7%. All the cantons, without exception, approved the new constitutional "Musical Education" article with clear majorities.

The new article in the Swiss constitution will raise the issue of musical education in three fields:

- ▶ Schools: providing musical education of a high standard at all levels and well-adapted teacher training throughout the country.
- ▶ Music Schools: access to musical education in music schools for all children regardless of their social or financial background.
- ▶ Talents: financial and educational support for talented young musicians.

The law-making process

For the first time in Switzerland, musical education is stipulated in the national constitution. National and cantonal law-making processes are now to follow. The national office of culture has involved several associations in an expert group representing the cantons, cities, schools, music schools (represented by the ASMS), music conservatories, the Swiss Council of Music and others. They are now preparing the legislation process. The ASMS will take the lead in initiating cantonal laws that will provide music schools with an official status and will endow them with the same rights and responsibilities as other state-recognised schools. The law-making procedure will end in December 2015 and the new laws should be enacted in 2016.

// Niklaus Rüegg

Editor of the Swiss Music Journal (SMZ) and Communication Officer at the Association of Swiss Music Schools (ASMS)

UITPAS

Offer, dissemination and participation

Flemish cultural policy is characterised, among other things, by its support for the production and spread of cultural activities and by measures aimed at increasing participation in them. It is indeed our firm conviction that art and culture, and therefore music as well, generate added social value for individual and social development. Art and culture, from this perspective, have common grounds with broader social themes, such as welfare, cultural diversity, social cohesion, and poverty reduction.

For this reason, culture has been written into the Belgian Constitution as a basic right. This means that we also devote attention to those target groups that are hampered by certain barriers. We are referring to, amongst others, prisoners, people in poverty, disabled people and people of non-western ethnic/cultural origin. Their participation in art and culture is substantially lower than that of the white middle-class.

It is also important for cultural policy to support what is happening at the local level, since most people have a tendency to participate in activities close to home. This is certainly the case for deprived groups that are also faced with barriers to mobility.

People in poverty

Many municipalities and cities invest in the cultural participation of people in poverty. Financial help is provided to them often in the form of cards or passes. The card or pass holder is identified as a low-income person when she/he wants to buy a ticket and can therefore obtain a discount rate to attend a performance or concert. Such systems have proved useful and to some extent lower the barrier to cultural participation.

The disadvantage however is the identification and subsequent stigmatisation of the card or pass holder, since the idea of having to identify oneself as a person in poverty creates a new barrier.

UITPAS

To remedy this, Flanders has launched a pilot project consisting of an activity card for all publics. A UiTPAS card can be bought by the residents of Aalst, a medium-sized city with regional functions, and in three of its surrounding municipalities. This leisure pass works like a kind of 'bonus' card. Bonus points can be collected at cultural sites and activities by anyone who has the card. The points can then be traded in for an advantage (such as a second ticket for a cultural centre at

half price, a free swimming session, free entrance to an exhibition, etc.). The leisure pass covers all the free-time activities provided by the region's culture, youth and sports sectors. Upon purchase, the pass can be earmarked for reduced rates if for instance the holder comes from a low-income bracket. This is not visible on the card itself; however when a pass holder goes to buy a ticket, a discount rate will automatically be applied when the card is scanned. Through this pilot project we want to examine whether such a leisure pass will encourage people in poverty to participate in culture without stigmatising them.

The UiTPAS card is also a powerful marketing instrument for local authorities and local establishments that offer leisure activities. The pass provides access to information on free-time activities via magazines, digital newsletters, websites with leisure activity calendars and brochures with current discounts and other offers.

The pilot project also links together several leisure sectors, thus encouraging local institutions, authorities, organisations and associations to work together. Initial results are positive: over 4000 local residents have already bought an UiTPAS card. What is more, they are using their UiTPAS cards frequently. And a greater number of low-income people are participating more often than before in local leisure activities as well.

Help and Guidance

The UiTPAS card has thus helped to remove the financial barrier. However, other barriers, such as mobility, access to information and guidance need to be jointly addressed as well. Public outreach is the key to making this system a success. That is why we promote cooperation between providers and organisations for the poor, and we support the involvement of the target group throughout the process. As a result, organisations that help low-income groups and cultural organisations work together. They consider the offer, make a selection and discuss how to publicise it. In this way the UiTPAS card offers an integrated approach. Local government invests in the system (hardware, software) and provides financial support for the target group, thus providing easy access to leisure activities and stimulating interest in culture as well.

The ultimate goal is to proactively enable as many people as possible to taste and enjoy art and culture. We hope to provide a rich and diverse cultural offer for a diverse public, since art and culture should be for everyone.

// **Joke Schauvliege**
Flemish Minister for
Environment, Nature and
Culture

MUSIC IN ITALY

In Italy, music as a cultural activity is promoted throughout the country in cities and in small towns by numerous different bodies, both, public and private, which differ in the way they are organised and in their artistic and cultural orientation. This rich, well-structured choice of activities (37 144 shows staged in 2011) has met with widespread public approval as is shown by the 11 701 789 tickets that were bought, and the 2 174 417 people who attended the shows free of charge that year. The overall sum invested reached € 325 118 483,89. Compared to previous years, the data which was gathered and studied by the Società Italiana degli Autori ed Editori (SIAE) shows signs that the sector is holding up quite well, despite the current economic crisis. Most of these activities are carried out with support from the state, as well as from central, regional and local government bodies. The aim of national legislation (Law number 800 of 1967, with its subsequent modifications) and that of many regions is to contribute to the growth of musical culture. This has led to the staging of operatic and symphonic seasons, concert seasons, festivals, competitions, courses etc., with a concentration on offering so-called 'cultured musical activities'. However, regulations by smaller local government bodies (provinces and local councils) often tend to provide support to popular 'consumer' music as well.

The musical education system is centred around 58 state music conservatories and 21 state-recognised music colleges, as well as numerous public and private music schools and institutions which can be found throughout the country. More recently, high schools specialising in musical studies – the "Licei Musicali" – were founded. Together with middle schools which offer music, they are to shape the basis of musical training in Italy. The recent legislative reforms have led to constant evolution in this area. Once the reforms are fully in place, a general improvement will hopefully be apparent.

Musical culture is not widespread in Italy, partly as a result of the old educational system. The state as well as private bodies and associations have had to supplement the schools' efforts by proposing and carrying out projects of great educational value, in an attempt to provide more readily available basic training in music for members of the general public. It is also important to mention that one of the most interesting and impelling areas of discussion in Italy concerns classical music and the creation of initiatives that can help to form a new audience, bearing in mind that music, a cultural heritage that each of us possesses right from birth, accompanies us throughout our lives, regardless of how much we know about it. Proposed projects have aimed not only at fostering a more informed way of listening – often carried out using original material that has been especially commissioned from contemporary composers – but above all at promoting a more direct and widespread use of music, particularly in group activities, which are important for the development of well-adjusted members of society.

On 28th March 2010, in Rome, the President of the Republic himself, Giorgio Napolitano, urged a stronger commitment in Italy to supporting musical education and activities which we believe in and which we need.



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*Sinfonieorchester und Chor Giuseppe Verdi di Milano*

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A dichotomy exists in Italy between musical training and production – which is shown by the existence of two distinct ministries, the Ministry for University Education and Research (MIUR) and the Ministry for Cultural Heritage and Activities (MiBAC), and by the need to rebalance the relationship between the costs of education (music conservatories, state-recognised music colleges, local schools, etc.) and those of production (theatres, orchestras, associations organising concerts, festivals, etc.). It is therefore imperative to introduce a new kind of policy which can identify ways of bringing society nearer to the artistic world and to the world of education, in order to create a new relationship between music and the community – and to integrate models that have been successful in other countries.

// **Francesantonio Pollice**
Board member of the National Music Council of Italy (CIDIM), Italy

THE IMPACT OF A MAJOR FESTIVAL ON A TOWN LIKE TURIN



Europa Cantat Festival XVIII in Turin, 2012.
© Europa Cantat

The “Europa Cantat Festival” took place in Turin, Italy this year. It was the 18th edition of the major choral festival organised by the European Choral Association – Europa Cantat in cooperation with local partners (in this case, with the help of Feniarco, the Italian Choral Association), and which takes place every three years in another country. Various tasks and roles were undertaken by the 5700 people involved in the festival which counted over 4000 direct participants (singers, conductors and composers) from 42 countries, 871 guest artists including vocal groups and instrumentalists, 131 clinicians in the training and studying activities. The Music Expo, dedicated to music publishing, implicated 25 international publishers. There were 322 local volunteers as well and 150 international staff, among them 24 young aspiring music managers, and about 50 journalists came from around the world. In short, participants joyfully invaded Turin, taking part in 41 long workshops lasting 4 to 8 days, 47 one-day discovery workshops, 111 scheduled free concerts and lots of Open Singing, turning it into a ‘Singing City’ for 10 days.

The festival proved equally important at other levels. Direct financial investment amounted to € 2,3 million, spent mostly in 2012. The institutions (City of Turin, Piedmont Region, Italian Ministry of Cultural Activities and Heritage, European Union, Compagnia di San Paolo and others) allocated € 0,9 million, while the remaining € 1,4 million came from self-financing, primarily through the collection of participation fees (60% of the total budget), which included costs for food and accommodation for a part of the participants. The local economy was boosted by festival participants as well as the public at large through the purchase of a wide range of services and consumer goods, including meals and hotels which were directly paid by another part of the participants. Travel costs to Turin also have to be taken into account (about € 0,8 million). Global spending therefore amounted to approximately € 5,5 million, greatly surpassing what the city and the region ‘invested’ in the festival, not to mention ‘intangible’ returns such as the fact that many people who did not know anything about Turin before, discovered the beauties of the city. Many will return as tourists or tell their friends and family that Turin is worth a trip.

Culture can thus have an obvious impact on local economy and the satisfaction expressed by the city’s economic actors should be

mentioned here as well. Indeed, most residents tend to vacate the city centre during the summer months, which results in a drop in revenues for shopkeepers and other operators. Instead, this far-reaching cultural event brought a large number of people to Turin. These visitors often stayed for several days, choosing to spend their free time in museums, clothing shops, tourist attractions, historical cafés and ice cream parlours, not to mention looking for the most original souvenir!

The use of theatres and concert halls was also important from an economic point of view. Contrary to the planned summer closure, they opened their spaces to workshops and concerts, increasing their turnover and offering job opportunities to workers in the sector as well as in satellite activities (instrument rental, security services, portage, media, etc.).

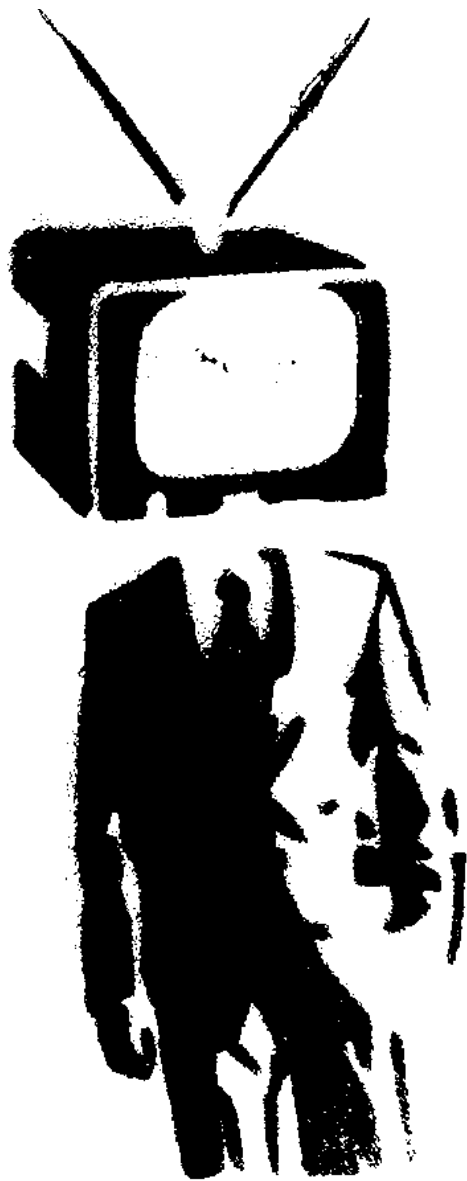
The festival fulfilled its role, offering qualified and varied music, a high-profile organisation and provided a positive image. Both the city and the region responded in a warm and welcoming way, with widespread participation in concerts, events and in particular the daily open singing on the Piazza San Carlo. Indeed, the square became the heart of the festival transforming it into a huge, musical, open-air ‘lounge’ where every night between 2500 and 5000 thrilled people came to sing, applaud and enjoy themselves.

This festival went well beyond the usual network of choral lovers and involved the entire city. Institutions, the mayor and the councilors of the city and region expressed great satisfaction and admiration for such an event: “It had a great emotional impact and it was joyful and orderly at the same time. It opened to new musical languages but it was also rigorous and respectful of the old traditions of singing and the voice”. The festival was incident-free and the local police and security services were able to safely monitor and join in our ‘festa’. This is not just a detail but a clear sign that participants knew how to behave, stay together and live the music intensely.

// **Michela Francescutto**
Communication manager of Festival Europa Cantat XVIII in Turin, 2012

Both the city and the region responded in a warm and welcoming way

MUSIC IN THE AIR



If it can be agreed upon that music in all its aspects forms part of the staple diet of most people, then television has the duty to deliver a minimum of it and cater to music lovers of all kinds, inform them about trends and discoveries, and keep them tuned into many more events than just another appearance of Anna Netrebko or Jonas Kaufmann. High-profile events are obviously sexy and rating-enhancing, however they should not rule out all the forms and formats that have been invented to transport music, such as master classes, rehearsal programmes, in-depth profiles of artists, young people's concerts, not to mention information on today's creations, i.e. contemporary music. Entertainment values began to corrupt content a long time ago, and as Neil Postman already pointed out nearly thirty years ago, we are about to "amuse ourselves to death".

It apparently takes an enormous amount of courage today to admit that one likes culture, classical music, and to be seen as a TV programme controller, even though the ratings are usually poor. Even the Zeitgeist seems subject to commercial considerations. Yet, as J.F. Galbraith rightly said in his "Culture of Content": "[the fact] that the

market does not provide socially optimal results has in fact been long recognized by economists". Just imagine, future generations would never be able to discover a phenomenon like Maria Callas or Igor Stravinsky without the moving pictures that exist.

Obviously television, even in its all-pervasive forms of supplying music, cannot become a substitute for the lack of parental attention or the near extinction of music lessons in schools. However, public-service television should at least do a lot better than it currently does, since there is a lot of evidence on the healing powers of music and its potential to release emotions, which can neither be experienced on Twitter nor on Facebook. A notable amount of long-term studies by Professor H.G. Bastian is worth mentioning here. Largely ignored by politicians, these studies clearly show that music making is positive for society. Children who appreciate music are in general better focused, more sociable, less aggressive, more inventive and develop a personality of their own at an early age. Needless to say that they also provide better results at school.

When doing research for my recent documentary "Music in the Air"¹, I discovered that the BBC, in true Reithian fashion, had opened its regular broadcasts to include a lot of music and dance as early as 1937! But more surprising was the fact that commercial television in the USA dressed itself up with Toscanini in the 1940s and Bernstein in the 1950s. NBC hand-picked musicians to create an orchestra for the great conductor and CBS commissioned 58 young people's concerts with Bernstein and broadcast most of them on prime time. I also came across a pristine tape of Stravinsky conducting his own "Firebird" during one of his rare appearances in Europe towards the end of his life. Where may we find similar footage of Penderecki, Ades or Rautavaara twenty years from now? Or a Norton lecture by Wolfgang Rihm?

Television also used to commission new music, and a good number of made-for-television works were produced, of which Britten's "Owen Wingrave" stands out. It was studio recorded in 1970 by the BBC with the composer himself conducting and Peter Pears singing one of the leading parts, after which it eventually also made its way to the stage.

Ballet obviously cannot exist without moving pictures and therefore is a natural for television, one should think. Curiously enough, live performances can now be enjoyed, not on a television screen, but rather in any number of cinemas around the world. Television programmers often remind us that the full length classics are just too long for their schedules. Arte used to have a half-hour slot for dance but even that is gone.

Maybe television is not the right medium for transmitting music after all? Or has it simply lost that part of an educated or interested audience because it has short changed these viewers so often? In fact, were television to put on a major performance at prime time today, it would probably not get enough of an audience, but what is enough and what is the quality of an audience?

¹ A fairly good account of the glorious past is presented in my documentary "Music in the Air – A History of Classical Music on Television", made for the IMZ in celebration of its 50th anniversary and released on DVD by Arthaus-Musik.

// **Reiner E. Moritz**
Film Director and Author



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THE VOICE OF OUR MEMORY

In 2011, Koor&Stem, the Flemish organisation for vocal and choral music, asked composer Hanne Deneire to become the project leader of “The Voice of Our Memory”, an initiative that aims at providing a bridge between the choral world and the care sector. A highly necessary one, as dementia is expected to be one of the major public health challenges of the coming decades. One in five people will eventually develop some form of the illness. In the meantime, music and singing provide unique instruments to improve the quality of life for people living with dementia. Hanne Deneire introduces the project.

How do you sing with people suffering from dementia? How is it different from singing with any other amateur choir? How do you select the repertoire? Apart from the singing, what else should you provide for the ‘contact singers’ in your choir? We spent a year searching for the answers to these questions. Observations in several care homes in Flanders and in contact choirs organised by local governments offered valuable insights into this new form of singing together.

We introduced the term “contact choir” because we needed an appropriate name for these types of choirs, and we did not like the negative connotation of ‘memory choir’. A contact choir is a setting created to facilitate singing together, and to enhance contact between elderly people, people with dementia, their families, informal caretakers, volunteers and caregivers.

As people age, the flexibility of their vocal cords decreases, which causes their voices to sound lower. Therefore, make sure the songs you select are transposed to a lower pitch, so that everyone can sing along without having to strain their voices.

As they grow older, people tend to talk and think more calmly, adopting a slower pace of living. Therefore, if you want everyone to feel included during the rehearsal, you may need to adjust your pace. Incidentally, the whole session should be held in a relaxed atmosphere, allowing the participants to share their thoughts, as some of the songs will undoubtedly bring back plenty of memories. It may also be a good idea to adjust the pace of the songs themselves. Although this may sound funny to young people’s ears, it will allow the participants to hear and sing each and every word of the song, which they often remember well.

For this project, we recorded a CD containing 20 well-known songs, which were sped and pitched down to make sure they are easy to sing along to. The words may sometimes sound a bit strange, but that is all forgotten once you see the contact choir in action. The

participants derive so much joy from being part of the choir and get to develop unique contacts along the way. They clearly enjoy the attention, while the choir also allows them to be themselves and to try out something new, inspired and motivated by the music. Before or after the singing there are plenty of opportunities to meet with fellow-sufferers, or for caretakers and family members to share experiences.

Before and after the actual rehearsals, we are able to witness the warm interaction between the participants. They do not avoid the subject and feel free to talk openly about their experiences and the obstacles they might have come across. You can also drop in on other days for a cup of coffee, or for a proverbial ‘cup of comfort’: the doors to this house are always open. The Foton volunteers are available during rehearsals, but also before and after, creating a warm atmosphere and welcoming environment for the choir participants. This project can definitely serve as an example and inspiration to many communities.

Singing with people suffering from dementia recognises the need of these people to be included and involved in society. It allows them the opportunity to re-establish interaction with their own partners, but also with friends or with fellow-sufferers, focusing on their remaining abilities as opposed to their disabilities.

For this project we developed a practical guide, a CD, scores and song books. With the guide “The Voice of Our Memory” we aim at providing inspiration and tips to anyone who would like to start a contact choir. It is not our intention to dictate the course of action, our only goal is to offer some ideas on how to get started. Target audiences range from volunteers, sons/daughters to staff members, choir singers and directors. These are only basic outlines, it is up to you and your creativity to fill in the gaps. “The Voice of Our Memory” was initiated by the Centre of Expertise on Dementia and Koor&Stem, the Flemish organisation for vocal and choral music, in collaboration with the following partners: the regional Centre of Expertise on Dementia West-Flanders-Foton, Imelda Hospital and care home “Den Olm”. The project is supported by the Province of Antwerp, Cera and the Forum for Amateur Arts.

// **Koenraad De Meulder**
Director of Koor&Stem, Belgium

► For more information, visit www.zingenmetdementie.be

BANDSTAND MARATHON – COMMUNITIES IN TUNE

As the largest closing event of the London 2012 Festival and the finale of the Olympic Summer in the UK, Superact's "Bandstand Marathon" project brought together communities through a nationwide music celebration day.

For 2012, the Department of Communities and Local Government had approached Superact as they felt "Bandstand Marathon" encapsulated the type of initiative that met their objectives for community cohesion. Their support meant that we could extend the event by 2 hours, running from 1pm – 5pm on Sunday, 9th September, showcase a much wider selection of live music from local communities and cultures and work with "Making Music", the UK's largest organisation for amateur and voluntary musicians. The extension also allowed us to include the option for each event to host a community participation activity such as an instrument amnesty or open rehearsal.

Secretary of State for Communities and Local Government, Eric Pickles said: "2012 has been the year for all our communities to come together, from the Queen's Diamond Jubilee, to the Olympic Torch Relay and of course the Games themselves, reinforcing our shared identity and celebrating our great country. We have seen how these big national events can have a positive impact on local communities, bringing people out into our parks and onto the streets in their thousands, bringing a sense of joy and championing all those things we share together rather than keep us apart."

The Mayor of London Boris Johnson said: "The Bandstand Marathon was an imaginative, creative triumph and a wonderful way to highlight the collective contribution of the whole nation to the success of The Games. I hope it inspires Londoners to dust off those

unplayed instruments and use all of those beautiful bandstands in parks across our capital."

The project is continuing into 2013 and beyond with sights already set on the Olympic Games in Rio 2016, uniting the world through music on bandstands! The aim moving forward is to engage other UK government departments such as the Department for Education and the Department for Culture, Media and Sport to look at how a nationwide community music day can break down barriers between communities and encourage those that haven't engaged in music to have a go and participate in some form of community music making activity.

Community music has been identified as an important strategy in the current Governments community cohesion policy and Superact is at the forefront of this initiative. The project is bringing together various government Departments, Local Authorities and private sector partners to deliver a platform for community musicians to showcase their talents and encourage sustainable music participation in local communities. This has not only raised Superact's profile within the UK but also internationally, with project gaining recognition in the House of Commons and the House of Lords in the UK. The inclusion of the project in national policy has also attracted additional funding from other supporters such as Arts Council England which is also helping to ensure the future legacy of the project.

// **Nick Smith**
Director of Superact, UK



Abergavenny Borough Band in Olympic Park.

© LOCOG

SINGING: A CITY AFFAIR

Aarya is launching “Singing Cities” along with Berlin, Brussels, Namsos, Norway and Newcastle Gateshead. “Singing Cities” adhere to the declaration by decision of their city halls to offer continuous singing activities to all citizens, and organise yearly voice festivals. Why singing is an affair for city halls is easy to grasp, but how it becomes one less so.

City halls require evidence

Public music policy must be informed by established objective evidence. An important aspect of this evidence-based policy is the use of rigorous scientific studies to identify programmes and practices capable of improving its outcomes. Much research is published in scientific articles. But the rigorous compilation and translation of this science into accessible advocacy documents remains to be done. First, scientific reviews have to be conducted and maintained. Then, the benefits for individuals and finally, the benefits for communities have to be established.

The Aarya Foundation started this process for singing. Its scientific committee fosters a better understanding of 1) anatomy, physiology, and neurology of the singing voice, 2) acoustics of singing, both solo and in a group, 3) development of singing across the lifespan, 4) singing and well-being, and 5) music perception and production. These five areas will be the scope of five scientific reviews.

Collaboration is strength

Not only do the committee members come from nine different European research centres, not only do we collaborate with related initiatives such as Koor&Stem’s project within Europa Choral Association – Europa Cantat’s “Voice” programme, our approaches of city halls are also coordinated by local music consortia who maintain strong relationships with their local authorities. Typically, as is the case in our four launching cities, local consortia include leading singing associations, venues, ensembles, festivals and sometimes even the city halls themselves. United we stand, divided we fall.

The tone makes the music

It’s not what you say but the way you say it. To paraphrase John Dryden: “Our advocacy projects just and lively images of human nature; it represents its passions, humours and changes of fortune for the authorities’ delight and instruction”.

Cities help citizens who help themselves. Most people in charge of our public affairs have good intentions and cope with numerous

requests competing for limited resources. Let’s help music by helping the authorities to help music! Let’s engage in a jolly collaboration with city halls! And they will endorse an initiative which builds up social cohesion, creates a sustainable legacy, promotes their cities and shares scarce resources.

Continuous grassroots activities build up singing communities

The provision of appropriate and equal opportunities for singing activity is a long-term endeavour. It takes a year for a “Singing City” to research existing singing education and performance activities and to report on the ‘singing status quo’. It takes another year to formulate the objectives of continuous activities in collaboration with existing education and performance facilities, non-singers and non-singing communities, and to develop the ‘singing roadmap’. Only then, do “Singing City” start to increase the scope of healthy offers, to strengthen worthwhile but weak facilities, and to establish new capabilities. Finally, a “Singing City” scales up its efforts and fully deploys its ‘singing roadmap’.

Yearly festivals celebrate the voice

“Singing Cities” events promote local music education through singing creation and performance. They are inclusive, not exclusive, and ensure singing together across generations, gender, diverse ethnicities and cultural communities, faith and non-faith groups, affluent and deprived neighbourhoods, different abilities and disabilities, professionals and amateurs. We’ve rolled up our sleeves and are busy preparing the first festivals. You are invited!

- ▶ Newcastle Gateshead, **Singing the Living**, June 2013, more: edward.milner@thesagegateshead.org
- ▶ Namsos, Norway, **With Life for Culture**, November 2013, more: terje.adde@namsos.kommune.no
- ▶ Brussels, **Singing Brussels**, December 2013, more: prixhon@aarya.biz
- ▶ Berlin, **Chor@Berlin**, February 2014, more: jsandig@radialsystem.de

// **Philippe Rixhon**
The Aarya Foundation, UK

MUSIC FOR CAR PARKS

A Concertgebouw Brugge participatory project

In “Music for car parks”, Concertgebouw Brugge and the European car park company Interparking invite everyone to compose a soundscape for hundreds of European car parks.

This composition competition fits in perfectly with the Concertgebouw’s artistic activities for the 2012-13 season. Its slogan, ‘do it yourself’, provides people with the opportunity to get their creative juices flowing and to participate actively. This, incidentally, was already possible earlier this season, with Bach choirs and Gregorian chants. Moreover, since 2011, the Concertgebouw welcomes everyone to its interactive “Sound Factory” museum, where visitors of all ages can use sound installations to create their very own sound world.

Direct inspiration for “Music for Car Parks” came from the upcoming May 2012 visit of New York’s celebrated “Bang on a Can” ensemble. They will be performing their arrangement of Brian Eno’s “Music for Airports”. This electronic work was composed in the mid-70s after Eno had spent several hours stuck at the Cologne airport, where he was greatly irritated by the insipid music that was then resounding around the great glass hall. “Music for Airports” provides a wonderful counterbalance to an airport’s prevailing restlessness, its constant ebb and flow of people. The long sustained notes and the continuous, soothing repetitions call for a welcoming halt to this unrelenting movement. Every traveller hears a different piece of the whole: a piece that paradoxically has echoes of home in a place that is taking the traveller away from that haven.

The aim of the “Music for Car Parks” competition is in keeping with its illustrious predecessor: to furnish new, high-quality, ambient music that adds a note of creativity to the daily lives of millions of

public car park users. The winning composition will be suitable for playing in a loop and will provide a soundscape in which coincidental sounds also have their place. This concept is clearly in the tradition of Satie’s “Musique d’Ameublement” and Cage’s philosophy of music.

The functional soundscape must comply with clear guidelines. It must give the car park user a calm, comfortable feeling and add quality to the space. “Music for Car Parks” must be enjoyable without having to be listened to from start to finish and it must not be dominantly present. “Music for Car Parks” must stimulate car park users subtly and give them an inspiring artistic experience.

This collaboration between an art centre, a commercial company and various media partners allows artistic concepts to reach a wider audience and gives concrete, creative added value to everyday life. The winning composer will not only be awarded a prize, he/she will also get invaluable publicity. The public will be closely involved in the selection process, via the awarding of an ‘audience’ prize. Social media are already generating the necessary excitement among potential participants, both at home and abroad.

You can hear the resulting “Music for Car Parks” as of 7th May 2013 in your nearest Interparking car park!



// **Stefan Gruyaert**
Communication Officer at Concertgebouw Brugge, Belgium

THE ISRAELI MUSIC CELEBRATION – A VISION, A DREAM, A REALITY

Since the 1930s, even before the creation of the state of Israel, Israeli composers have searched for a unique and recognisable musical creation, one that would continue the flavours of the Israeli-Jewish traditions, but which would also be part of the evolution of 20th century music in Europe and America.

The first generation of composers, mainly new immigrants from Europe, combined in their own personal way, traditional European aesthetics and traditional Jewish music from their various communities. The second generation of composers, while expanding their search for a new musical identity, turned further towards contemporary and global aspects of aesthetics. The third generation, in the spirit of post-modernism, was pluralistic and free of any public ideology, to the point that its aesthetics were less and less recognisable.

The Vision

In 1998, at the approach of Israel's 50th anniversary, a musical committee formed to come up with a way of highlighting the musical creations that have come into existence in Israel since the beginning of the new era towards building the young state. After much thought, and collaboration with the main leaders in the field – musicians, orchestra managers and others – the idea of devoting a day to Israeli music created in Israel, by Israeli artists, and performed by Israeli orchestras unfolded. This day was to be open to the public free of charge. The date decided upon for the event was scheduled prior to the orchestral concert season, and at the time of the High Holy Days with which the Jewish New Year begins.

The first edition of the “Israeli Music Day” took place on one single day, in which different symphonic concerts were held at one major site in Jerusalem where several concert halls stand. Works by 9 different composers were performed from noon to night. The composers were all winners of the “Israel Award”.

The major orchestras were not eager to participate, considering it a bit of an obligation.

A symphony by Josef Tal, the oldest Israeli composer at the time, was performed as the first concert of the day and no more than 10 people sat in the audience.

The anxiety level of the music day's initiators was high, and with it concern for its future, though it seemed clear to all (myself included), that establishing this tradition was our obligation, and we could be the only ones to undertake it.

By the end of the day, everything had panned out and the final concert was a great success hosting a full house.

The Dream

The dream (at least my personal dream) was for the “Music Celebration” to expand, to draw a great deal of attention nationwide, and to include collaboration with different arts each year (dance, visual arts, literature, etc.) and that people from all over the country would get acquainted with Israeli music.

Becoming a Reality

The “Music Celebration” grew to a two day event in its second year. It expanded to include an original opera set, and was no longer referred to as the “Israel Music Day”, but rather as the “Israeli Music Celebration”. Orchestras requested to be considered as participants of the event, while composers handed scores to its artistic director. No one questioned whether such an event should take place, and the Celebration's existence had become a known fact.

Under Professor Michael Wollpe, the artistic director of the event (2006 to 2011), the Celebration hosted different musical

genres, all created by Israelis – from Hebrew melodies, jazz and electric music, to world music and diverse experimental music. These selections stood beside a great collection of contemporary ‘classical’ Israeli music. Six years after its beginning, the Celebration had become a five-day event, taking place in five different locations country-wide. Each day hosted different types of concerts, each location, different kinds of audiences, including school children who participated in workshops offered by composers.

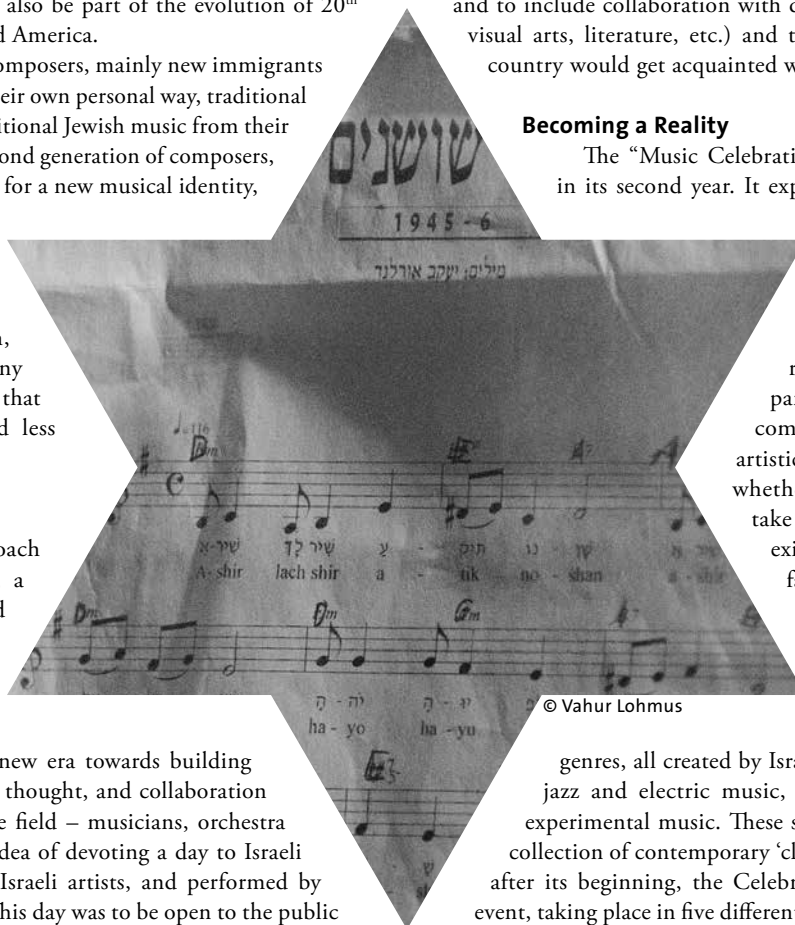
Dr. Boaz Ben Moshe has been the artistic director of this event for the past two years. He is carrying on the tradition, and ensures that the range of participating musical genres continues to be enhanced.

The “Israeli Music Celebration” has been one of the primary prisms through which the evolution of Israeli music has been analysed and recognised. Each of the 15 annual festivals held thus far has showcased different generations of composers, alongside contemporary music which is being created in Israel today.

It is still free of charge to all, and is considered a gift of love to the public. We welcome you all to join us during this special time in Israel each year. The next “Musical Celebration” will begin on 8th September 2013.

// Raaya Simran

Director of Israel National Music Committee and
Department of the Israel Culture and Sports Ministry



CREATING PERFORMERS TO CREATE AUDIENCES – CREATING AUDIENCES TO CREATE PERFORMERS

Performer versus audience

The separation between the performer and the audience in the history of humanity is very narrow and recent, even in the musical aspect itself. In fact, music appears as a self-consuming art, that's to say people have a good time. They enjoy making music and participating in it. Not so long ago, specialisations gradually appeared, and the performer-improviser-composer became a composer and the performer started to play before a passive public or an audience. Consequently, performance and concert halls appeared and with them protocol and rituals that created, even imposed, greater distance between the audience and the performer. This resulted in a pyramidal structure with 'professional' musicians at the top and a 'non-musician' audience (passive subject) at the base.

However, upon further examination, it appears that this barrier did not exist in certain spheres, and still does not exist in certain sectors today. An example of this is liturgical music where the audience is partly or totally involved in the performance (Gregorian chants, Bach cantatas, etc.), another example is music and songs sung in bars, cafés, etc.

And of those performance-imposed barriers that do exist, some are timidly broken by composers who interact with their audiences and who seem to be inspired by the choral model, with examples of this ranging from Britten to the present. The easiest way for an audience to participate in a performance is by singing; the people in the audience only need their voice and the desire to sing.

The "Songbridge" project for elite children choirs (led by Erkki Pohjola, the Tapiola Choir's former conductor) runs along these lines by asking participating composers to include a part for audience participation in their works. In short, "Songbridge" brings together two or more elite children choirs that each present a new work commissioned from a composer from their home country. These new works are mainly performed by the choirs participating in the project, who work together for several days before the performance. At the time of the concert, the works are sung by the choirs that have commissioned them and a short fragment is sung by the audience who was given the part before the concert.

As you may know or may have the chance to experience yourself, big European choral festivals, such as the international "Choralies" or the triennial "Europa Cantat", invite their audiences (composed of both 'singers' and 'non-singers') to learn and sing along at some point in the day, usually before a performance.

Teaching and training performers / Teaching and training audiences

The pervious nature of performance, that's to say the permeability between the performer and the audience, is at times not fully taken into account. Yet, as we know, widespread musical education of the general population results in a pyramid with elite musicians at the top and amateur musicians at its base. According to this scheme, everyone is a musician, everyone is a performer and the amateur musicians at the base are the audience of the elite musicians at the top. Therefore, as anthropologists and musicologists have been asserting for a long time, people can be considered as musical animals.

The 'informal' training of men and women provided by music institutions must be acknowledged here. In guaranteeing the basic right to create music, music institutions of all sorts train people to be an optimal audience. Furthermore, these amateur musicians, who play in orchestras and chamber groups or who sing in choirs, offer their music to the general public and in doing so fulfil an important task by developing new audiences for music groups and professional performers.

Amateur musicians are therefore both the best audience and the creators of new audiences. Their musical interpretations are close interpretations, decentralised, and socially transversal (because their performances are free-of-charge or at an affordable price).

The "Xarxa D'Art Escèniques Amateurs De Catalunya" (ESPAI a), an amateur performing arts network in Catalonia functions along these lines. It collaborates with 16 theatres operated by non-profit associations that schedule theatre, dance, band and choral performances, all at the amateur level. It schedules 80 performances a year throughout the country and is supported by the Catalan Ministry of Culture.

The Public as Consumers of Culture – Culture as Entertainment – Cultural Industries

Market law has of late turned culture into an entertainment product, a product for consumption. And more recently, due to the economic crisis and government policies created to address the crisis, culture has become a luxury product – for example, in Spain, cultural products were taxed at 4%; this tax rose to 21% in 2012.

Instead of creating a well-rounded active population, the result is a passive audience that consumes entertainment products. A look at polling statistics on cultural habits over the years shows that the notion of active participation (for example singing in a choir, playing in an orchestra or band, etc.) is rather recent.

How can music be considered as a matter of public interest (when 'res publica' is more 'res economica')?

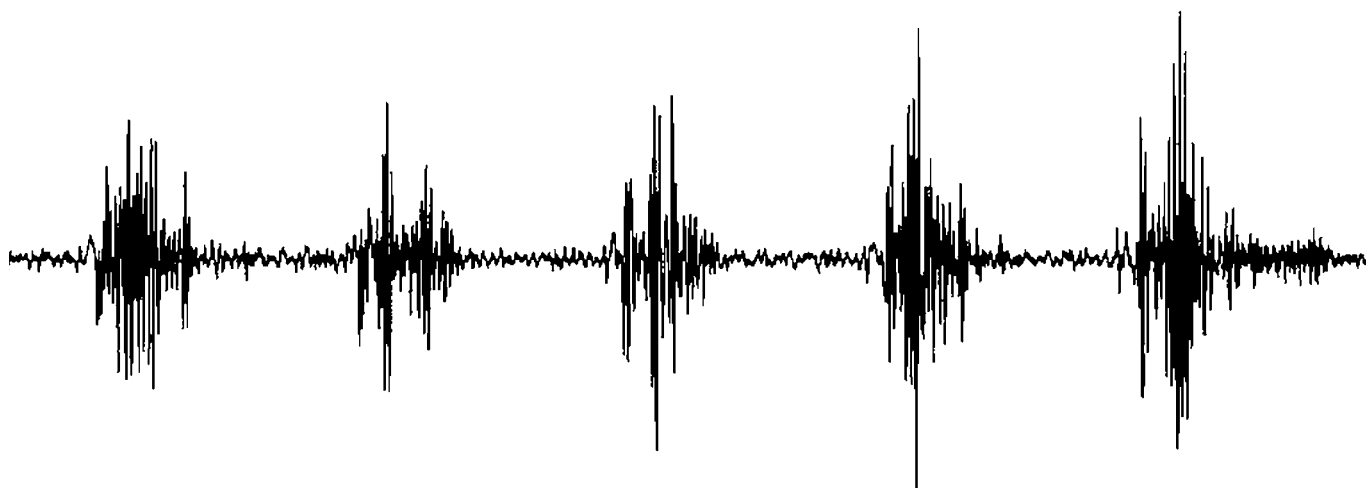
It is important to recognise that 'cultural industries', which can be considered of public interest since, being an industry, they create jobs (as well as artists) and wealth, need markets in which to grow and become better established.

This strange logic shows that the only way to obtain a cultural elite (good professional artists) is to provide cultural-musical training to the population as a whole and at the same time this training provides the base for the consumption market for the ensuing cultural industries. Amateur activity is after all the best way to discover new talent and the best advertising for these 'industries'.

To sum up, amateurs' musicians are the best audience and best creators of new audiences. The mechanisms and platforms of formal and informal musical training can thus be considered a public affair.

// **Martí Ferrer i Bosch**

President of Moviment Coral Català (MCC) - Catalan Choral Umbrella Organisation, Head of the Mediterranean Office for Choral Singing



COOPERATION AND OPENNESS THROUGH MUSIC

Music is omnipresent. It surrounds everyday life in the most diverse places and circumstances. Music shoulders multiple roles. It is a job, a leisure activity, an income and revenue producer, a tax source, a meeting place, a vehicle for education, a means for promoting cohesion.

The European Orchestra Federation (EOFed) represents the amateur music making scene in Europe and in particular the orchestras of the classical-symphonic type but not limited to this genre of music. Members are symphony and chamber orchestras, salon orchestras, youth and seniors orchestras, school ensembles and even company ensembles. EOFed advocates music making among all people, for and by everybody. It lobbies for the recognition of musical activities as a valuable free time occupation as much as sport is recognised as a valuable leisure activity. The recognition of music making by civil society often results in support by authorities, financially through subsidies or by cost free access to premises for rehearsals and concerts. Music making is a leisure activity which is part of what individuals perceive as quality of life. The existence of amateur orchestras in a given place or region is an element of the quality of life of that area and therefore of the attractiveness of the place to live in. Amateur orchestras are an aspect of the competitiveness of a place, town or region and thus part of policy making. Authorities have a genuine interest in promoting the quality of leisure activities and among those amateur music making. It is therefore fully justified that amateur orchestras receive public funding. Music is a Public Affair!

EOFed stands for cooperation and openness. Such forward looking openness has again been shown in its 9th European Orchestra Festival held in Tallinn in April 2012. 750 participants from 10 countries made music in workshops covering baroque, classical, romantic and contemporary music as well as jazz, crossover and Estonian folk music. In a special workshop moderated by the 'composer in residence', participants created a new piece of music – "Noah's Arch"© – which was first performed in a public concert. Symphonic style orchestras have the capability and the resources for a large range of ensemble set ups and very different kinds of music. In former festivals there were workshops on salon music and on the appropriate way of playing

Viennese waltz. Future EOFed Festivals will continue to surprise with more unexpected ideas and experiments! Musicians and all people involved in making music should be curious, open-minded and interested in what is happening today while taking care of what came before. Music from earlier centuries is the soil on which new ideas grow and rise. Some will last, some not as it has always been.

EOFed runs a significant 'public service' for its members, which consists in an international lending scheme for sheet music. Some national associations have their own music libraries. The material is available to orchestras which are members of a national association member of EOFed. It is a kind-of public service with restricted access. The availability of sheet music in good condition is a strong argument for joining an orchestra association and thus EOFed. A recent seminar of EOFed librarians revealed that despite the existence of many downloadable sources, physical sheet music is still much in demand.

Future EOFed projects will deal with the issue of conducting amateur orchestras (2013) and creativity in musical composition/composing music for amateur orchestras (2014). The Irish Association of Youth Orchestras (IAYO) will host the 10th European Orchestra Festival. Following the 2012 festival in Tallinn, up to a thousand participants from all corners of Europe are expected to enjoy making music together on The Green Island in 2015.

All this and more is of public relevance and EOFed is a part of it. It is the task and obligation of musicians of all strands and standings to speak out in public for and on behalf of music. Music: A Public Affair – YES, very much so!

// **Daniel A. Kellerhals**
President of the European Orchestra Federation (EOFed), Switzerland

ISTANBUL ► LIMASSOL ► BUDAPEST

What do Istanbul, Limassol and Budapest have in common? – Frankly, I couldn't say without further investigation, but what I can say is that all three cities were hosts to the European music sector in 2012, starting with Istanbul in April. Nearly 150 participants from across the European music sector gathered to take part in the 2nd European Forum on Music organised by the European Music Council and the Borusan Arts & Culture Centre and opened by UNESCO Director General Irina Bokova claiming the importance of musical diversity for societies in a globalised world. The opening keynote speeches by Melih Fereli and Martin Greve challenged the title of the conference “Transcending Boundaries – Building Bridges” since the bridge is an overused metaphor, especially in the Istanbul context where experience has shown that bridges can also be built for the wrong reasons. Nevertheless, using the image later, Fereli concluded that education can build a bridge towards the future. Greve reflected on the endless discussions on identity (‘imagined communities’, ‘patchwork identity’, etc.) and concluded: “Let's forget about boundaries and bridges. Let's forget about cultures. Let's forget about Europe. Let's forget about all other imagined communities, let's focus on human beings and their music.”

The Forum provided a programme packed with panel discussions, workshops, project and paper presentations and wonderful concerts. Several recommendations evolved including a debate on artists' mobility which revealed the need for co-operation between the cultural sector and administrations. International NGO's in the cultural field can play the middleman's role when it comes for instance to visa issues. Further topics that were open to discussion were music education, public and private funding, and “Bridging Generations in Employment” which addressed the difficulties faced by young professionals in starting a career in the cultural sector as well as the digital revolution affecting the economic, social and legal framework as well as the aesthetics and the use of music. Seven concerts were held during the Forum providing musical highlights that took the audience on an outstanding journey of “Songs passing through Istanbul” – every single concert gave insight into the excellence of the contemporary Turkish music scene.

Plenty of concerts by 24 young bands took place within the scope of the “Euro-Med Youth Music Expo” in September 2012. This event was held in Limassol, Cyprus and was organised by Epiligi Cultural Movement of Limassol, Jeunesses Musicales International (JMI) and the Arab Academy of Music. EU Commissioner for Culture Androulla Vassiliou launched the opening of this first ever “Euro-Med Youth Music Expo”, which included impressive concerts of promising young bands from across Europe and the Mediterranean. Various good practices of Euro-Arab cooperation in youth music were presented to the audience, which counted 150 youth musicians, 80 representatives of Arab and European music organisations, and 24 bands performing 4 different music genres.

Swedish band “Kolonien” at Euro-Med Youth Music Expo 2012.

© Pavlos Vrionides

In this frame, the European and International Music Councils organised a capacity building workshop for music organisations in the Mediterranean area. The aim of the workshop, which included different sessions, was to strengthen the infrastructure of the region's musical scene by building knowledge, creating networking opportunities as well as raising the awareness of lobby work and how to effectively implement it.

Budapest calling! A month later, European networks active in music education met in Budapest in October 2012, in the beautiful setting of the Palace of Arts for a 2-day seminar organised by the European Music School Union (EMU), in partnership with the European Music Council (EMC) and with participation from the Association Européenne des Conservatoires (AEC). Based on EMC's “Bonn Declaration for Music Education in Europe”, the seminar examined UNESCO and EU strategies for music education including how and what kind of funding can guarantee access to music education. Laura Cassio of the EU Commission explained that the new “Erasmus for All” programme proposed by the EU Commission will target creative interdisciplinary partnerships. The seminar participants shared their conviction that music education is essential, and Andrea Creech (Institute of Education, London) disclosed how “research can be a tool for advocacy” demonstrating how research data can support the argument for music education in projects such as “Sing up”, “Musical Futures” and “PlayMusic”. The key message for successful advocacy is that music is for everyone and musical development is possible for anyone. A picture of a broad variety of interwoven threads coming together at intersections illustrated the complexity of advocacy as well as the need to join forces to campaign together.

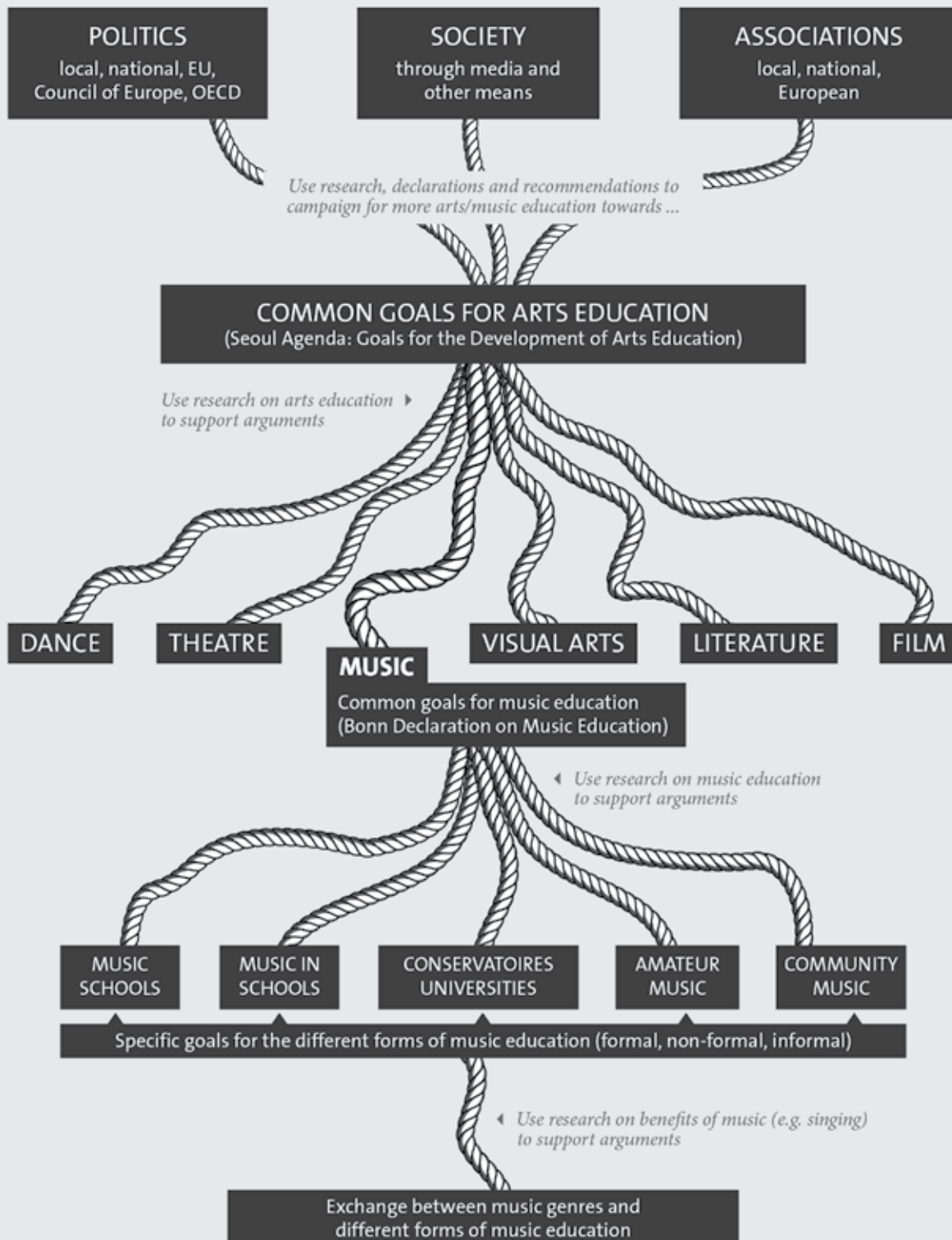
Yes, 2012 was a busy year, but moreover an extraordinarily interesting, productive, international and European year for the EMC and its member organisations.

// dr



CAMPAIGNING FOR MUSIC EDUCATION

– IN THE BROADER CONTEXT OF CAMPAIGNING FOR ARTS EDUCATION –



A selection of European and international music events in 2013

21st EAS Conference/ISME European Regional Conference: "The Reflective Music Teacher"

13th – 16th February, 2013, Leuven, Belgium

The annual conference focuses on general music education – on the reflective skills of music teachers and the question of how to achieve high quality of music education in classrooms and communities.

European Association for Music in Schools (EAS), Herestraat 53, 3000 Leuven, Belgium, T. +32 162 339 67, info@eas-music.org, www.eas-music.org

Creators Conference

19th – 20th February 2013, Brussels, Belgium

A conference on freedom of speech, technology and authors' rights.

European Composer & Songwriter Alliance (ECSA), Avenue de la Toison d'Or 60C, 1060 Brussels, Belgium, info@composeralliance.org, T. +32 254 403 33, www.composeralliance.org

International Federation for Choral Music (IFCM) General Assembly

12th March 2013, Dallas, Texas, USA

The meeting will take place in connection to the American Choral Directors Association National Conference on 12th March 2013 in Dallas, Texas, USA.

Along with the General Assembly, the IFCM Board will meet on 11th and 13th March, and IFCM Executive Committee will meet on 10th March.

International Federation for Choral Music (IFCM), 1040 West Harrison St., Rm. L018, MC255 Chicago, IL 60607-7130, USA, office@ifcm.net, www.ifcm.net

REMA Showcase

15th and 16th March 2013, Marseille, France

The Réseau Européen de Musique Ancienne (REMA) showcase gives 8 young and talented ensembles the opportunity to perform a short programme to REMA members. This is a unique opportunity for them to meet at once such an amount of promoters.

Réseau Européen de Musique Ancienne/European Early Music Network (REMA/ EEMN), Helena De Winter, Executive Secretary, 22 avenue de Paris, 78003 Versailles Cedex, France, T. +33 139 207 8 03, info@rema-eemn.net, www.rema-eemn.net

4th Inclusion and Choral Singing Conference: Learning Difficulties

16th March 2013, Barcelona, Spain

An intensive day full of lectures, discussions, workshops and concerts dealing with the value of choral singing as a tool for inclusion, cohesion and social change in relation to learning difficulties.

Moviment Coral Català (MCC) – Mediterranean Office for Choral Singing, Plaça Víctor Balaguer, 5è-6a, 08003, Barcelona, Spain, mcc@mcc.cat, T. +34 933 196 7 28, www.mcc.cat

European Day of Early Music

21st March 2013

On 21st March 2013, for the first time, the European Day of Early Music will take place. This day, birthday of Johann Sebastian Bach and beginning of spring, is a celebration of early music. Many events will be organised simultaneously all over Europe. The event is under the patronage of Mrs Androulla Vassiliou, member of the European Commission.

Réseau Européen de Musique Ancienne/European Early Music Network (REMA/ EEMN), Helena De Winter, Executive Secretary, 22 avenue de Paris, 78003 Versailles Cedex, France, T. +33 139 207 8 03, info@rema-eemn.net, www.rema-eemn.net

PodiJac

25th March, 7th May and 25th September 2013 Brussels, Belgium

PodiJac is a new project that promotes young Flemish musical talents and offers a platform to upcoming performers. The Flemish Music Council (MRVL), the Royal Flemish Academie of Belgium (KVAB), the Flemish association for music education (IVME) and the Social Work for Performers (SWUK) co-operate to facilitate access to art and science for a wider audience, especially for young people. Each concert will be linked to a historical or scientific lecture.

The Royal Flemish Academy of Belgium, Ellen Serrien, ellen.serrien@kvab.be, Paleis der Academiën, Hertogsstraat 1, 1000 Brussels, Belgium, T. +32 255 023 22, www.kvab.be

European Festivals Association (EFA) General Assembly and Conference 2013

18th – 21st April 2013, Granada, Spain

The European Festivals Association (EFA) is holding its 2013 General Assembly and conference from 18th – 21st April 2013 in Granada, Spain, hosted by the Festival Internacional de Música y Danza de Granada .

The General Assembly is the most important moment for 111 EFA members from 43 countries and invited guests to come together, exchange, network, explore the grounds for future collaboration and discuss the state of play of the festival business. European Festivals Association (EFA), Kleine Gentstraat 46, 9051 Gent, Belgium, T: +32 924 180 80, info@efa-aeef.eu, www.efa-aeef.eu

13th International Choral Festival "Tallinn 2013"

18th – 21st April 2013, Tallinn, Estonia

Tallinn Choral Festival includes competition for all choir categories and concerts in schools, churches and concert halls. Competition is judged by an international jury, and the best choirs will get monetary prizes. Artistic director of the festival is Mikk Üleoja, chief conductor of Estonian National Male Choir. Estonian Choral Association, Kaie Tanner, Roosikrantsi 13, 10119 Tallinn, Estonia, T. +372 627 44 51, kooriyhing@kul.ee, www.kooriyhing.ee

**European Federation of National Youth Orchestras (EFNYO)
General Assembly**

16th – 19th May 2013, Bucharest, Romania

The next conference of the EFNYO takes place in Bucharest, Romania, between 16th and 19th May 2013. The main topics will be: Developing partnerships with youth orchestra initiatives in Eastern European countries.

European Federation of National Youth Orchestras, Vivenotweg 12, 3411 Klosterneuburg–Weidling, Austria,
T: +43 224 326 6 26, info@efnyo.org

68th Jeunesses Musicales international (JMI) Annual General Assembly

17th – 22nd May 2013, Montréal, Canada

The 68th Annual General Assembly of JMI is hosted by Jeunesses Musicales Canada.

Jeunesses Musicales Canada, 305, Avenue du Mont-Royal Est, Montréal (Québec), H2T 1P8, Canada, info@jmcanada.ca, www.jmcanada.ca

International Rostrum of Composers (60th session)

28th – 31st May 2013, Prague, Czech Republic

The International Rostrum of Composers is one of the most important projects for the promotion of contemporary music and creations. Initiated in 1954 and organised by IMC, it is an international forum of representatives of broadcasting organisations who come together for the purpose of exchanging and broadcasting contemporary Western art music.

International Music Council, Silja Fischer, 1 rue Miollis, 75732 Paris cedex 15, France, +33 145 684 8 50, info@imc-cim.org, www.imc-cim.org, http://bit.ly/Wvg9Iy

23rd International Association of Schools of Jazz (IASJ)

Jazz Meeting

29th June – 5th July 2013, Herning and Aarhus, Denmark

Over 100 jazz musicians in all stages of their musical career are expected to participate. The final concerts of the bands formed by the participants, will perform from 4th – 5th July 2013 in the Royal Conservatory of Aarhus. All members of the IASJ are invited to participate and visitors are welcome.

DSI Swinging Europe, Linda Stenholt Jensen, Nørregade 7D, 7400 Herning, Denmark, linda@swinging-europe.dk, T. +45 962 886 77, www.iasj.com

Opera: “A Laugh to Cry”

18th and 19th July 2013, Teatro São Luíz/

Festival de Teatro de Almada, Lisbon, Portugal

27th September 2013, Warsaw Autumn Festival, Warsaw, Poland

9th – 24th October 2013, Pietå, Sweden

“A Laugh to Cry” composed by Miguel Azguime takes place on the edge of dream and reality, between the visible and the invisible, it explores some primary concerns of the human being, conveyed to our times within the globalized world, constituting a reflection on the hegemonic power of memory destruction, devastation of the Earth and even on the extinction of human kind. “A Laugh to Cry” is a metaphysical theatre, which puts into music and on stage eternal archetypes, in an exorcism of mutation of paradigms.

Miso Music Portugal, Paula Azguime, Rua do Douro 92 – Rebelva, 2775-318 Parede, Portugal, T. +351 214 575 0 68, www.misomusic.com

Mediterranean Voices Conference and 5th IFCM Multicultural and Ethnic Choral Conference

29th July – 2nd August 2013, Girona, Spain

During 4 days, there will be concerts, documentaries screenings, panels, workshops and exhibitions of current topics related to vocal and choral traditions in the Mediterranean area.

Moviment Coral Català – Mediterranean Office for Choral Singing, Plaça Víctor Balaguer, 5è-6a, 08003, Barcelona, Spain, voices@mcc.cat, www.mcc.cat

Imagine Festival

1st – 3rd August 2013, Kristiansand, Norway

The international Imagine Festival will be hosted at the Kilden Performing Arts Centre where young bands from 7 countries will battle for a place on the podium in an all-styles musical marathon.

Jeunesses Musicales International (JMI), Rue Defacqz 1, 1000 Brussels, Belgium, T. +32 251 397 74, www.imaginefestival.net

33rd Christian Artists Seminar

3rd – 8th August 2013, Bad Honnef, Germany

The seminar, organised by CNV trade union for the arts and culture, brings 30 workshops in the field of Music plus another 30 in other forms of art to Bad Honnef. The new program is available at www.christianartists.org.

CNV trade union for the arts and culture, Postbox 81065, 3009 GB Rotterdam, The Netherlands, T. +31 104 568 6 88, www.christianartists.org

Jeunesses Musicales (JM) Jazz World Orchestra 2013

4th – 18th August 2013, Rossignol, Belgium

This year's Jeunesses Musicales (JM) Jazz World Orchestra will bring together young and talented jazz musicians from all around the world to Belgium for 2 weeks of masterclasses, workshops and concerts at Gaume Jazz Festival in Rossignol, among others.

Jeunesses Musicales International (JMI)/JM Jazz World, Rue Defacqz 1, 1000 Brussels, Belgium, T. +32 251 397 74, info@jmjazzworld.com, www.jmjazzworld.com

European String Conference

28th August – 1st September 2013, Oxford, UK

The European String Teachers Association's (ESTA) International Conference in Oxford will feature leading string teachers and performers from all over Europe and beyond, together with a series of unmissable concerts. The main conference themes will be ensemble training, repertoire development, and “Style and Idea”. Conference accommodation will be at Christ Church, a 5-minute walk away from the conference venue.

European String Teachers Association (ESTA) UK, 30 Wentworth Close, Watford, WD17 4LW, UK, admin@estastrings.org.uk, www.esta2013.org

Gaudeamus Muziekweek

1st – 8th September 2013, Utrecht, The Netherlands

International festival for new music and young composers, including competition for Gaudeamus Prize.

Gaudeamus Muziekweek, Loevenhoutsedijk 301, 3552 XE Utrecht, The Netherlands, T. +31 308 200 1 11, info@muziekweek.nl, www.muziekweek.nl

ECPNM 6th European Competition for Live Electronic Music Projects**7th September 2013, Utrecht, The Netherlands**

Annual competition for composers to write new works for harp and live-electronics. Final concert during Gaudeamus Muziekweek 2013. Winning work will tour through Europe. Deadline 1st April 2013.

ECPNM, Loevenhoutsedijk 301, 3552 XE Utrecht, The Netherlands, T. +31 308 200 1 11, info@muziekweek.nl, www.muziekweek.nl

Dance Screen Festival**12th – 15th September 2013, San Francisco, USA**

Dance Screen is providing opportunities for partnerships between the dance and filmmaking communities as well as offering and encouraging promotional, educational and engaging opportunities for both the general public and professional participants of the festival.

International Music + Media Centre, Stiftgasse 29, 1070 Vienna, +43 188 903 15, office@imz.at, www.imz.at

Confédération Internationale de Musique Electroacoustique (CIME/ICEM) General Assembly 2013**October 2013, Krakow, Poland**

CIME/ICEM, 1 rue Henri Sellier, 18000 Bourges, France, cime.icem@gmail.com, www.cime-icem.net

Young Audiences Music Award – YAMA 2013**3rd November 2013, Brussels, Belgium**

An annual event recognising the best young audiences productions around the world.

Jeunesses Musicales International (JMI), Rue Defacqz 1, 1000 Brussels, Belgium, T. +32 251 397 74, info@yama-award.com, www.yama-award.com

Association Européenne des Conservatoires (AEC) Annual Congress and General Assembly 2013**7th – 9th November 2013, Palermo, Sicily, Italy**

Association Européenne des Conservatoires, 20, Avenue des Celtes/Keltenlaan 20, 1040 Etterbeek, Brussels, Belgium, info@aec-music.eu, www.aec-music.eu

International Society for Contemporary Music (ISCM) World New Music Days 2013**7th – 16th November 2013, Košice, Bratislava and Vienna**

The International Society for Contemporary Music (ISCM) is an international network of members from around fifty countries, devoted to the promotion and presentation of contemporary music, founded in 1922. ISCM is proud that the most important event in the realm of contemporary music will in the year 2013 originate from a shared effort and in the spirit of togetherness in the host countries.

ISCM WNMD 2013 Office, c/o ISCM Slovak section, Medena 29, 81102 Bratislava, Slovakia, T. +42 191 061 30 05, office@iscmwnmd2013.org, www.iscmwnmd2013.org

European Choral Association – Europa Cantat General Assembly and Conference on the project VOICE**8th – 10th November 2013, Pécs, Hungary**

The European Choral Association – Europa Cantat (ECA – EC) will organise its 2013 General Assembly in the City of Pécs in Hungary, which will also host the Eurochoir 2013 and the festival EUROPA CANTAT XIX in 2015. In connection

with the General Assembly the association will organise a conference on the multiannual cooperation project VOICE – Vision on Innovation for Choral Music in Europe (see www.thevoiceproject.eu).

European Choral Association – Europa Cantat General Secretariat, Weberstr. 50a, 53113 Bonn, Germany, info@eca-ec.org, T. +49 228 912 56 63, www.eca-ec.org

Ad Libitum International Festival**9th – 12th November 2013, Warsaw, Poland**

The 8th edition of the Ad Libitum international festival is focused on improvised music and organised by Foundation of Polish Music Council. Main stars of this festival edition will be Barry Guy and London Jazz Composers with Evan Parker, Trevor Watts, Maya Homburger, Paul Lytton and others.

Centre for Contemporary Art Zamek Ujazdowski and Foundation of Polish Music Council, Joanna Grotkowska, Pl. Piłsudskiego 9, 00-078 Warszawa, fprm@prm.art.pl, www.ad-libitum.pl

IAMIC Annual Meeting, General Assembly and Annual Conference**10th – 12th November 2013, Bratislava, Slovakia and Vienna, Austria**

Theme of International Association of Music Information centres (IAMIC) annual conference will be “Contribution of Music Information Centres to Success”. The conference will be organised by Slovak Music Centre and Austrian Music Centre (MICA).

International Association of Music Information Centres (IAMIC), Steenstraat 25, 1000 Brussels, Belgium, T. +32 250 490 99, iamic@iamic.net, www.iamic.net

World Choral Day**8th December 2013, worldwide**

One day dedicated to the celebration of choral singing, just sing and register your event on the website. Every year more than 300 concerts all over the world.

World Choral Day, T: +39 033 159 45 04, project.manager@worldchoralday.org, www.worldchoralday.org

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The 5th IMC World Forum on Music will take place on 21st to 24th November 2013 in Brisbane, Australia. The 5th IMC World Forum on Music will be co-organised by the International Music Council, the Music Council of Australia and Queensland Conservatorium Research Centre, Griffith University. The outcomes of this World Forum will feed into The Brisbane Declaration that will be approved by the IMC General Assembly after the World Forum and set out the some of the key priorities and actions for the musical world up to 2020. For more information visit the IMC website www.imc-cim.org.

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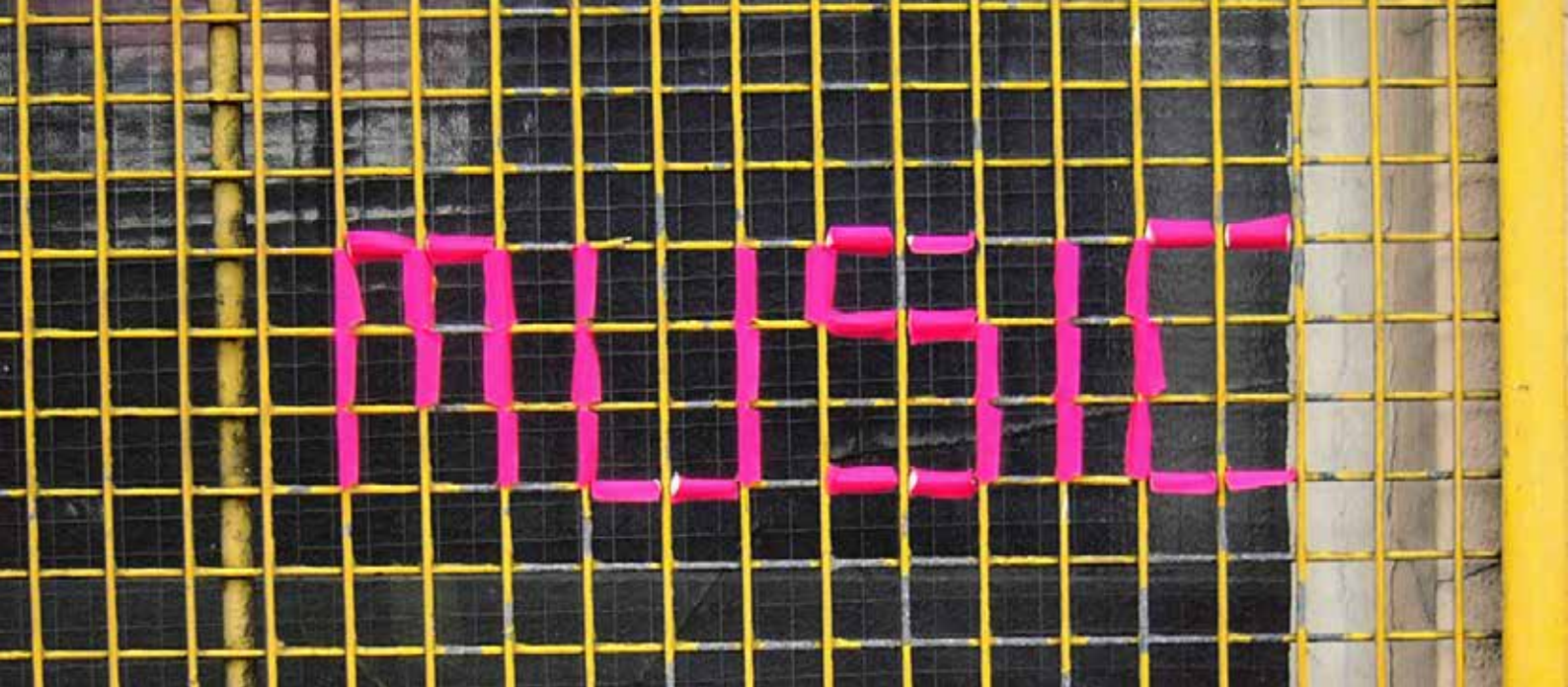
The 4th European Forum on Music and 2014 EMC Annual Meeting will take place on April 2013 in Bern, Switzerland, and will be hosted by the European Orchestra Federation (EoFed).

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