



# Creative Europe Culture Music Projects

July 2020

*Creative  
Europe*

**More information on the European Union is available on the Internet (<http://europa.eu>).**

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# Creative Europe Culture

## Music Projects

July 2020

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# FOREWORD

## Music project funded under Creative Europe

Music constitutes an important pillar of European culture and among the cultural and creative sectors it is probably the one that reaches the largest audience. Music has the power to promote cultural diversity, inclusion and creativity and thus fully responds to the objectives and priorities of the Creative Europe programme.

The European Commission supports music under an integrated approach called Music Moves Europe, and it does so in terms of funding, policy support, regulatory measures and dialogue. This brochure presents inspiring examples of music projects funded by Creative Europe across different schemes (European Cooperation projects, Refugee integration projects, European Platforms and European Networks). More than 120 music projects (among which approximately 73 small and 25 large cooperation projects, 2 Refugees integration projects, 9 platforms and 5 networks) have been financed by Creative Europe during the period 2014-2019 for over 80 million EUR. The projects address a wide variety of music genres (opera, jazz, classical music, pop&rock, electronic, traditional music, contemporary music, music for youth, etc.) and a number of common cross-cutting themes (for example gender balance or cultural heritage). The target groups are also very diverse and range from musicians, composers, music professionals, to youth or kids, people with disabilities, and large audiences. All these projects address key challenges that the music ecosystem is facing in the era of digitisation, which has changed the way music is created, produced, distributed, consumed and monetised. Most of the projects promote new co-productions and the distribution of musical repertoire, including new musical works in Europe and beyond. Mobility is another key element: it is intended as circulation of works but

also as creating new professional opportunities for young and emerging artists, allowing them to internationalise their careers in a European-wide context. Many music projects in fact put the artists at the centre of their work, making them more visible and enlarging their professional horizons. Several projects strengthen the cultural and creative sectors' through specific capacity building activities promoting digital competences or entrepreneurial skills or new business models. Audiences are also at the heart of Creative Europe: the programme supports Classical, contemporary music and opera across different projects and schemes inspiring new initiatives that bring the diversity of European music to new audiences. Audience development means not only more people, but also a more diversified and more engaged audience, reaching out to people who never or rarely participate in cultural activities. These projects often promote the participation of citizens, especially young people, through their active and direct involvement in activities, thus fostering the citizens' commitment to cultural and public life. There are for example concrete strategies for tackling women's and the empowerment of underrepresented groups', challenging the capacity of music sector to be more inclusive and in terms of gender balance . These projects have received funding during the period 2014-2018 and their tangible results are now available in this brochure, but other interesting projects have been selected in 2019 and 2020: all of them ultimately help shape and develop EU action in the framework of Music Moves Europe.

Further examples under Creative Europe can be found in the *Creative Europe project result database*.

## Creative Europe

**Creative Europe** is the European Commission's programme for supporting the culture and audio-visual sectors.

The programme was launched in 2014 with a budget of EUR 1.46 billion and will continue until 2020. It is open to EU Member States, as well as some non-EU countries.

**Creative Europe** is divided into two sub-programmes – Culture and MEDIA – which help actors in the cultural and creative sectors to seize opportunities in the digital age and enable them to reach their economic potential.

To this end, the Culture sub-programme supports a comprehensive set of measures that include:

- Cross-border international **cooperation projects** between cultural and creative organisations within the EU and beyond.
- Pan-European **Networks** offering a stable and long-term base for professionals to develop their international skills and strengthen their competitiveness.
- Translation and promotion of European **literary works**.
- **Innovative Platforms** for promoting emerging artists and fostering a truly European programme of cultural and artistic works.
- **Creative Europe** also supports the **European Capitals of Culture and Prizes** such as the European Heritage Label, and the European prizes for literature, architecture, popular and contemporary music.

**The European Platforms** foster the development of emerging artists and stimulate the transnational mobility of cultural and creative players and works. Members of each Platform help to increase the recognition and visibility of the cultural creators with a strong commitment in terms of European programming, with the design of branding strategies and the creation of European quality labels.

## Projects by scheme until December 2019\*



### ACTIONS

**NET:** European Networks

**PLAT:** European Platforms

**REFU:** Refugees and integration projects

**COOP:** Cooperation projects

**LIT:** Literary Translation projects

**EU IN&P:** EU Initiatives and EU Cultural Prizes

\* Statistics for 2019, included in combined figures (above), are provisional



# EEE

## Emerging European Ensembles

### WHO WE ARE

The eeemerging project was co-organised by 8 European partners. Together, the partners conceived and successfully implemented a mechanism for identifying, selecting, training and promoting the best European emerging early music ensembles. This core partnership was deliberately homogeneous and agile, perfectly attuned to the challenges facing the ensembles and the early music sector more generally. eeemerging was a European large scale cooperation project and Ambronay Cultural Centre was the leader.

#### Testimonial

*"A toast for Eeemerging..."  
 For the time we spend together  
 For the chance to create new programs  
 For the cultural exchange  
 For the networking  
 For the European idea and so against nationalism  
 For the amazing possibility to record our debut album  
 For the great recording engineer  
 For the fantastic hall  
 For the wonderful cook  
 For the experience we gather in the field of self management  
 For the interesting travel destinations  
 For the exposure across Europe  
 For the chance to develop our brand  
 For the quality tag of the program  
 We are Eeeeeeeemerging...!"*

PRISMA 2018

### OUR PROJECT

From 2014 to 2018, the eeemerging programme empowered 32 ensembles and accompanied 371 artists representing 25 nationalities. Four objectives were defined: to identify, select, promote and train the most promising emerging ensembles.

The project has pursued the following objectives:

To encourage professional introduction and the promotion of the best emerging ensembles in the EU: to provide the eeemerging ensembles with time and space to rehearse; to improve collective collaboration and create concert programmes; to develop organisation, administration, diffusion, marketing and communication skills and the use of new technologies.

To create jobs and develop the careers of individuals and groups: to prepare the eeemerging ensembles for entering the European market through the creation of a network of places for training, residencies and diffusion.

To promote early music, artistic creativity and multidisciplinary experimentation.

To develop audiences for the co-organisers, their partners and for early music in general, both quantitatively and qualitatively, locally and internationally.

To bring a wider audience to European cultural heritage which might be familiar, little known or totally unknown.

To promote a young, dynamic and community-minded image of Europe.

### GENERAL INFORMATION

**Field:** Early Music  
**N°. and type of members (including project leader):** 8  
**Name of partners (including project leader):**  
 8 European partners: the Centre Culturel de Rencontre d'Ambronay, the National Music University in Bucharest, the Internationale Händel-Festspiele Göttingen, Ars Ramovs Ljubljana, the Collegio Ghislieri in Pavia, the Riga Early Music Centre, Ozango Productions in Strasbourg

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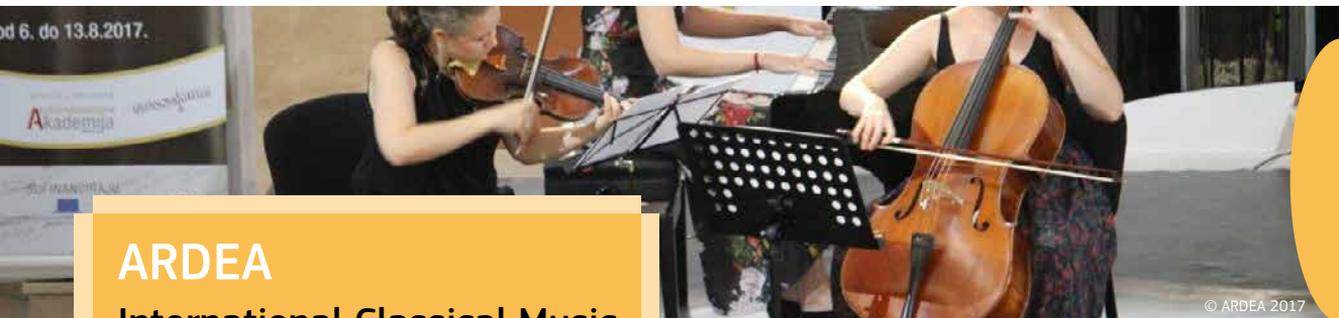
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🌐 [www.eeemerging.eu](http://www.eeemerging.eu)

📱 @eeemerging

📺 @eeemerging





## ARDEA

### International Classical Music Masterclasses ARDEA

#### WHO WE ARE

Partner no.1 - Applicant Organisation - Centre for Education and Culture Akademija Čapljina, Bosnia and Herzegovina, functions as an association of citizens, is supported by the community, city and state institutions and it is the only non-political organisation providing such activities in the region. The fundamental goals of Akademija are: to be active in the field of education and culture through a variety of programmes and activities in order to raise educational and cultural standards in the region.

Partner no.2 - Non-governmental organisation Sve ostalo je glazba (The Rest is Music) was founded in Dubrovnik, Croatia in 2012. Its goals are: to popularise performing arts with a particular focus on classical music, its importance in education and the social environment, and its value in modern stage expression.

Partner no.3 - The Gallus Foundation is a non-governmental foundation in Ljubljana, Slovenia, founded in 1996 by reputable Slovene companies. It is a member of the Slovene Foundations Association - ZSU. Its main mission is to offer professional, versatile, far-reaching support to selected young talents who have the potential for international acclaim, and to support high-quality artistic projects.

#### Testimonial

*"This project is of great interest and value for young students of music and for cultural life and society across Bosnia and Herzegovina. As a young musician (pianist), I have had a chance to work with eminent professors and also meet students from abroad and cooperate with them. I have also had a chance to meet students from Bosnia and Herzegovina and work together with them. After all, I can say that this Masterclass ARDEA is a wonderful project and a big opportunity for all of us and want to thank an organiser and all those who support it."*

**Božidar VLAŠIĆ - participant, born 1998**

#### GENERAL INFORMATION

**Field:** ClassicalMusic

**Nº. and type of members (including project leader):** 3

**Name of partners (including project leader):**

Partner no.1- Applicant Organisation -Centre for Education and Culture Akademija Čapljina, Bosnia and Herzegovina,

Partner no.2- Non-governmental organisation Sve ostalo je glazba (The Rest is Music), Dubrovnik, Croatia,

Partner no.3- The Gallus Foundation is a non-governmental foundation in Ljubljana, Slovenia

#### OUR PROJECT

Ardea's goal is to provide young, talented classical musicians with an excellent and diverse form of musical education and performances. This is to be done by introducing them to master classes with internationally-renowned musicians from different musical backgrounds (piano, guitar, cello and violin), to workshops, and to rehearsals and performances as soloists and chamber musicians. Ardea aims for greater cooperation between three European countries and for an increase in the professional and private capacities of European musicians through training and education.

Ardea's main objectives are:

- Young Musicians – to contribute to developing young musicians' careers and employment prospects; to expand the number and range of musicians trained through its activities, to provide skills, competence and expertise that strengthen the sector; to help expand young European musicians' audiences into an additional European country, and to establish and develop cooperation between Music Universities in Bosnia.
- Society - to connect and establish cooperation between people of different religions, cultures, nations and worldviews through music, to represent the EU as cultural ambassadors, to improve and spread access to cultural activities at a national and European level.

Ardea gives young talented musicians from BiH the opportunity to play together and work with world famous musicians to improve their musical knowledge, so as to reach the level of their EU colleagues, to join and enrich the EU's music scene, but also to actively collaborate with musicians from the EU. Merit scholarships will be offered to a maximum of 5 selected students (from all three music colleges in the country).

Different nations, religions and cultures have been living in Bosnia and Herzegovina for many centuries. Despite periods of conflict, BiH's society has a long tradition of coexistence, tolerance, acceptance and cooperation, which in the past decades was, unfortunately, disrupted by the war and the political situation that prevailed since the mid-nineties. The Ardea Project aims to connect different groups of people through music (peace by piece).

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# Music Up Close Network

connecting orchestral music to young audiences



## OUR PROJECT

MUSIC UP CLOSE NETWORK is an artistic and cultural cooperation project that operates at an international level with the following objectives:

- to create a sustainable European network supporting new creativity and professional orchestral training for young audiences;
- to promote new productions and transnational circulation of new musical works, thereby helping to reach new audiences, especially young people and families;
- to support the internationalisation of artistic careers and strengthen the skills, knowledge and capacity of professionals to operate at a transnational and international level.

## WHO WE ARE

Music Up Close Network is a multi-year cooperation project of European orchestras and international organisations for artistic mobility with the aim of giving concrete answers to the current challenges in the field of orchestral music. The partnership of the network is composed of orchestras, some of which have great experience of projects aimed at young audiences, such as the Netherlands Philharmonic Orchestra, Barcelona Symphony Orchestra, Lille National Orchestra, and Santa Cecilia Symphony Orchestra. Other partners such as the Sarajevo Philharmonic Orchestra, Montenegrin Symphonic Orchestra and Ljubljana International Orchestra are involved to improve their activities at international level. The partners will also carry out activities to promote musical residencies for training young professional musicians in collaboration with Slokar Academy and the International Yehudi Menuhin Foundation. Regesta is the technological partner implementing the web platform and Regione Lazio contributes to the promotion of musical activities in schools and for young people in the region.



## GENERAL INFORMATION

**Field:** Classical Music

**N°. and type of members (including project leader):** 10

**Name of partners (including project leader):**

Accademia Nazionale di Santa Cecilia (IT) / L'AUDITORIUM - Barcelona Symphony Orchestra (ES) / NedPho - Netherlands Philharmonic Orchestra (NL) / Orchestre National de Lille (FR) / Sarajevo Philharmonic Orchestra (BA) / MMC - Montenegrin Symphony Orchestra (ME) / Kulturno Društvo SBA (SI) / IYMF - International Yehudi Menuhin Foundation (BE) / Regesta.exe (IT) / Regione Lazio (IT)

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🌐 www.musicupclose.net

📘 @eeemerging

🐦 #musicupclosenetwork

📷 @musicupclosenetwork

📺 Music up close network





## UTM

### Unlocking the Maze: Raising the Voices of European Communities

© BPO Monster in the Maze

#### WHO WE ARE

The consortium of partners consisted of the London Symphony Orchestra (UK), the Berliner Philharmoniker (Germany) and the Festival d'Aix en Provence (France). As European organisations specialising in classical music and opera, the partners used their collective experience of learning and community education to create a unique European community of artists and musicians.

#### Testimonial

*"The music was fantastic, the orchestra was brilliant. The whole event was phenomenal. It was a great honour to work with Simon Rattle. The three soloists were amazing and it was inspiring to hear them in full flow during the performance. I've been in the choir for many years...but this one pushed the standard to a new level."*

#### GENERAL INFORMATION

**Field:** Opera, Classical Music

**Nº. and type of members (including project leader):** 3

**Name of partners (including project leader):**

London Symphony Orchestra, Berliner Philharmoniker, Festival d'Aix en Provence

#### OUR PROJECT

The LSO, the Berlin Philharmonic and the Festival d'Aix created new productions of large-scale participatory vocal works and inspired the commission of new repertoires for European communities to sing. The productions were performed by community choirs of children and adults from diverse backgrounds, including those new to music making, alongside virtuosic players. Overcoming challenges together through complex, vivid works builds community cohesion and transforms participants into new audiences for orchestral and operatic music.

Across Europe participatory music performance has a low status. Where it is widespread it is often consigned to the margins. Where the tradition is younger, finding quality artists to deliver it can be hard. The partners joined forces to put large-scale participatory vocal works at the centre of their artistic programmes and on main stages, to catalyse bold programming in other organisations and to develop international workforces to deliver it.

Unlocking the Maze profiled a new commission by Jonathan Dove as a case study for work that fuses 'excellence' and 'community' and develops new audiences through this. Each partner's own creative team, ensemble of world-class and pre-professional players, and community singers developed the commission in their own cities with three distinct productions, with Sir Simon Rattle at the helm of all three.

A Community Arts Academy of 15 artists engaged with each production's final rehearsals with structured sessions to explore the challenges and skills involved, their social and artistic value, and their potential as a new concert format. Two conferences in London and in Aix invited wider European organisations and artists to inform the future of participatory concert formats. A digital platform also inspired reflection and exchange between organisations, artists, participants and audiences, and broadened interest across the European music sector.

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# Festivallinks

## Festivallinks

### WHO WE ARE

Festivallinks brings together five small and midsize European (classical) music festivals off the beaten track. The project is coordinated by LUSTR, an innovative cultural agency from the Netherlands, specialising in audience development.

Our goal is to learn more about our audiences and how to reach them. We do so by inspiring each other through exchanging creative and organisational best practices. This process will lead to an audience development tool for small and midsize festivals called ARTSCORE. After two years the results of this unique cooperation will be published and shared with other festivals in Europe.

### OUR PROJECT

Music is everywhere! Never before in history has music been as readily available as it is today, mostly for free or at low costs. The result: a decrease in audience participation. So the question arises: why should the audience still actively participate in live performances?

We found five innovative festivals on the fringes of Europe willing to join us on the quest for answers and inspire their peers and their audiences along the way. In Festivallinks they exchange artistic knowhow and collaborate to tackle their primary challenges.

Through five steps that we call 'movements', we propose a new methodology of exchanging innovative concepts for audience development in Europe. The partners collaborate to make their organisations more audience-centric, more sustainable, and better able to reach new, wider and more diverse audiences. Through peer-to-peer learning and an active sharing of good practices on audience engagement we want to invigorate not only the participating partners, but the entire music sector.

### Testimonial

*"Small is not just beautiful, small is sometimes unique. Festivallinks is about enhancing the invigorating power of small cultural organisations. Five small festivals join forces to share their unique qualities, learn from each other and inspire each other."*

Michael GIELER, International Bach Festival – September 2019



Performance Festivallinks © Evelien van den Bos

### GENERAL INFORMATION

Field: Classical Music

Nº. and type of members (including project leader): 6

Name of partners (including project leader):

LUSTR (project leader), Silence Festival, International Bach Festival, Bach Festival Dordrecht, Sorru in Musica, Varna Summer International Music Festival

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**FESTIVAL  
LINKS**

# EUMUT

## European Music Trails



### WHO WE ARE

The three partners of the European Music Trails from Germany, Norway and Lithuania are connected in the aim of preserving their respective musical heritage and making music more accessible. The Notenspur Leipzig from Germany specialises in musical walking tours through Leipzig's rich musical history and brings together musicians and audiences outside concert halls. For their connecting role, they received the European Heritage Label in 2018 together with nine musical heritage sites in Leipzig. The M. K. Čiurlionis House in Vilnius strives to uphold the memory and work of composer and painter Mikalojas Konstantinas Čiurlionis with an exhibition and events that also strengthen Lithuania's modern music scene. MB Classics from Norway is an initiative for giving people all across the country more opportunities to get in touch with the art of opera by organising events and creating networks.



### Testimonial

*"Europe happens as people set out to meet each other."*

**Prof. Werner SCHNEIDER, Chairman Notenspur Leipzig e.V.**

### GENERAL INFORMATION

**Field:** Opera, Classical Music

**Nº. and type of members (including project leader):** 3

**Name of partners (including project leader):**

Notenspur Leipzig e.V. (Germany)

MB Classics (Norway)

M. K. Čiurlionis Namai (Lithuania)

### OUR PROJECT

The European Music Trails is a project about the connecting power of music in a multinational Europe. Concentrating on three composers from the 19th and 20th centuries from three different countries – Clara Schumann (Germany), Edvard Grieg (Norway) and Mikalojus Konstantinas Čiurlionis (Lithuania) – the project looks into the rich musical past of Europe and draws connections with the present through a series of events. All three musicians lived, studied or worked in Leipzig at some point. They travelled extensively for their studies and concert tours, and while being firmly rooted within their country's culture and heritage they saw themselves as cosmopolitans, as Europeans. The European Music Trails therefore also discuss questions about national and European identity, questions that are in the foreground of current events.

Key aspects of the project are the exchanges between artists and the development of audiences. The European Music Trails consist of six different modules that are implemented in each country at different points in time. The modules enable exchange between different groups of people across national and social borders, strengthen a healthy culture of debate, and empower multipliers to spread their knowledge and enthusiasm about music and its history.

The main modules are a touring exhibition and a festival connected to an artist's residency. The exhibition will display the experiences of the three composers, when they travelled by stagecoach and early steam locomotives thousands of kilometres and long weeks to play concerts in cities all over Europe.

The festivals and connected artists' residencies will focus on the music of C. Schumann, E. Grieg and M.K. Čiurlionis but also invite young musicians from the three partnering countries to rehearse and perform together, creating a unique experience and enabling an exchange across borders. A fourth module is the concerts at unusual places where musicians play outside concert halls – on the street, in a private living room, at galleries, in old factories etc. These concerts offer a low threshold and give a different context, attracting new audiences.

To encourage a healthy culture of debate and to ask questions about national and European identity, the Open Forum on National Anthems was created as a fifth module. In different formats, participants have the opportunity either to listen to debating experts or to take part in discussions themselves. The sixth module aims to empower multipliers by developing teaching materials and by training volunteers to give guided tours through their cities.

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# ONE® is more ONE® is more

© ONE® is more

## WHO WE ARE

ONE®- an Orchestra Network for Europe, is a distinctive network of classical symphony orchestras initiated in 2003 but still unique today. Since 2005, the network has received support from the European Union for five successive periods of activity under the Culture and Creative Europe Programmes.

ONE® is more concentrates on how the classical music sector opens up to digital technologies, questions the concert format, interacts with visual arts and promotes young artists. The Lead Partner Orchestre de Picardie (Amiens-France) and the 7 partners Jenaer Philharmonie (Jena-Germany), Slovak Sinfonietta Žilina (Žilina-Slovakia), RTV Slo Symphony Orchestra (Ljubljana-Slovenia), Filharmonia Śląska im. Henryka Mikołaja Góreckiego (Katowice-Poland), Bohuslav Martinů Philharmonic Orchestra (Zlín-Czech Republic), New Symphony Orchestra (Sofia-Bulgaria) and University for the Creative Arts – UCA (Canterbury-UK) develop innovative and creative interdisciplinary classical music experiences for larger audiences across Europe.



© ONE® is more

## OUR PROJECT

Over a 45-month period, 8 partners and 22 associated organisations from 10 European countries and 2 third countries, Mexico and China, with complementary experience in the creative and cultural sectors, implemented a large-scale European cooperation project.

The activities took place from 1 July 2015 to 31 March 2019.

In the framework of the ONE® is more large-scale cooperation project, 38 European cooperation cultural activities were implemented.

Over the years ONE® has implemented actions which brand it as a network supporting pioneering transnational cooperation. Our experience is that mobility allows the artist to experience cultural diversity and integrate it in the creative process.

The main objectives addressed by the activities of the project were: transnational mobility of artists and circulation of repertoire, support to career development, providing students and young pre-professionals with skills and competences, R&D serving classical music, rethinking the presentation of classical music, communication and advocacy, assessment and network management.

Innovative approaches to audiences were provided through several activities using new technologies, such as the participative concerts that combined new technologies such as the smartphone choir. Audiences were requested to actively participate during each performance.

Live performances with visualisations of sound were implemented, proposing an innovative way of listening to music, mainly intended for primary and secondary schools and for families, mostly for educational purposes.

Participatory workshop sessions were implemented over the period, aiming at a new presentation of classical music.

Joint performances created a new professional dimension for musicians, involving a collective mobility in an international dimension, while improving their capacity-building. Some concerts involved more than 100 musicians on stage and emphasised particular repertoires.

## GENERAL INFORMATION

**Field:** Classical Music

**N°. and type of members (including project leader):** 8

**Name of partners (including project leader):**

Orchestre de Picardie (Amiens-France), Jenaer Philharmonie (Jena-Germany), Slovak Sinfonietta Žilina (Žilina-Slovakia), RTV Slo Symphony Orchestra (Ljubljana-Slovenia), Filharmonia Śląska im. Henryka Mikołaja Góreckiego (Katowice-Poland), Bohuslav Martinů Philharmonic Orchestra (Zlín-Czech Republic), New Symphony Orchestra (Sofia-Bulgaria) and University for the Creative Arts – UCA (Canterbury-UK)

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# Europe du Piano

## Europe du Piano

© Europe du piano

### WHO WE ARE

**Festival Piano aux Jacobins (France):** For 36 years, Piano aux Jacobins Festival has become one of the most important music festival in the country. Gathering on the same stage well-known pianist alongside talents of tomorrow. Piano aux Jacobins also have concerts all over the world. We have been developing in China for 11 years with concerts in Beijing, Shanghai, and other big chinese cities, but also in Japan, Vietnam and Russia.

**Liszt Academy (Hungary):** Partly created by Franz Liszt , the Liszt Academy is one of the most important and prestigious place to study in central Europe. It also has the biggest musical library in Hungary and a great concert hall. If you study piano, the Liszt Academy is the school you should go to.

**Muzio Clementi (Italy):** Associazione Clementi is working to make piano played all around Italy. They are in charge of the booking in Spoleto, they are also organizing concerts in Viterbo. Sandro de Palma, the artistic director is also a very respected pianist and teacher who have played on the biggest stage in the world during his career.



© Europe du piano

### GENERAL INFORMATION

**Field:** Classical Music, récital de piano solo

**N°. and type of members (including project leader):** 3

**Name of partners (including project leader):**

Festival Piano aux Jacobins (France)

Liszt Académie (Hongrie)

Associazione Clementi (Italie)

### OUR PROJECT

L'Europe du piano vise à permettre l'insertion professionnelle de jeunes pianistes tout en développant les publics. Ce projet de coopération permettra de tisser des liens entre les différents acteurs du monde pianistique. Le projet offre la possibilité à 5 jeunes talents de jouer sur des scènes prestigieuses en Europe et à l'international.

The main objective of the project "L'Europe du Piano" is to enable the professional development of young European pianists as well as to reach new audiences and to facilitate communication of the piano world.

In order to encourage them in their new careers, each year 5 young European pianists will be selected and supported by the project. They will have the unique opportunity of playing in prestigious concert halls around Europe and all over the world.

For 12 months they will have access to high level masterclasses, professionals meetings and musicological conventions.

We are proud that the audience is also associated to the carrier's development of these young pianists.

L'Europe du piano, in cooperation with the European Union's program Europe Creative, is an association of the Liszt Academy in Budapest, the Muzio Clementi Association in Rome and the Festival Piano aux Jacobins in Toulouse.

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# The Bridge

## The Bridge



Scottish Ensemble © Louise Mather

### WHO WE ARE

Scottish Ensemble is the UK's leading professional string orchestra. SE takes audiences on musical adventures and is acclaimed for its exceptional performances, genre-defying cross-artform collaborations, innovative presentation and programming, and commitment to diverse communities across Scotland.

With its unique enthusiasm and artistic quality, Ensemble Resonanz from Hamburg ranks as one of the world's leading chamber orchestras. Vivid interpretations create a special resonance between the pieces, the audience and the stories told around their programme.

Fundamental passion, perfection and raw intensity allow TrondheimSolistene to carve out their own musical territory. One of the most distinguished ensembles in Norway, the group has garnered international recognition for their distinctively open and clear orchestral sound.

PLMF supports young talented professional musicians by organising master classes, opportunities to perform and by introducing them internationally as well as organising chamber-music concerts and festivals throughout Estonia.



Ensemble Resonanz © Tobias Schult

### Testimonial

*"The Bridge is empowering our organisations to embrace new ideas in order to better reach, inspire and connect with our audiences,; which is a fundamentally positive force. Longer-term, developing this deep transnational collaboration with more like-minded ensembles will allow us all to increase our profile, champion a shared musical heritage and a collaborative musical future, and bring ensemble music-making to new people in new ways."*

Jenny JAMISON, Chief Executive, Scottish Ensemble, August 2019

### GENERAL INFORMATION

**Field:** Classical, string-led music

**Nº. and type of members (including project leader):** 4

**Name of partners (including project leader):**

Scottish Ensemble (UK) - Lead partner  
 Ensemble Resonanz (DE)  
 Trondheim Soloists (NO)  
 PMLF Music Trust (EE)

### OUR PROJECT

The Bridge is a pan-European collaboration celebrating and pushing forward innovation in classical music. The project is building connections between music ensembles who are doing exciting, high quality work to challenge perceptions about this artform, redefining how it can be performed and exploring what it can say in today's society.

The Bridge emerged from a shared belief that ambitious smaller ensembles within the classical music sector are some of the best suited to embrace innovation. Together, the partners are seeking to share international knowledge and best practice in order to find and evidence strong and compelling ways to welcome and inspire new audiences to this work, and to the diverse European musical heritage that sits at its heart.

The Bridge comprises both industry-focused and public events across Scotland, Germany, Norway and Estonia, before culminating in a new festival of string music. Taking place in various spaces across Glasgow from 14th to 17th May 2020, the festival will include performances of all scales: from a massed forces orchestra comprised of musicians from all the project partners (due to take place in an iconic Glasgow rock venue); to intimate pop-up concerts in unexpected public and civic spaces; to youth engagement and public participation events. Two new commissions, designed to showcase the versatility of string repertoire and classical music as a whole, will act as a musical legacy.

Over the course of the project The Bridge will reach out to a large group of outstanding music ensembles with the aim of inaugurating an industry network. This will be the main developmental legacy for the project - a more formal and effective means for small but exceptional music ensembles to connect, collaborate and build expertise. As a combined force, The Bridge network aims to inspire industry leaders, larger orchestral institutions and a wider European public to connect with innovative classical music making.

With the backdrop of Brexit and other shared societal challenges, it is essential that cultural organisations continue to nurture European ties. A shared cultural heritage is key to a shared European identity; in the face of political discord, creative projects can act as a powerful voice of social unity. In the context of The Bridge, the rich catalogue of string music that has come out of Europe represents a significant artistic tradition, and each partner organisation seeks to celebrate this repertoire and its potential to move, inspire, challenge, and stimulate audiences.

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# EOLABII

## European Orchestra Laboratory II



Czech Phil Final EOLab concert, Czech Philharmonic Orchestra © Petra Hajská

### OUR PROJECT

EOLAB's experimental small and larger scale orchestral projects aim to challenge the traditional top down orchestra management model and to release the tremendous potential of individual musicians.

This means: reinventing the relationship between orchestra managers, orchestra musicians and the audience. Therefore all experimental projects of the partner orchestras have in common that selected musicians are empowered to be project leaders (with strategic responsibility and funded resources) in targeted communities, collaborating with community ambassadors to bring orchestras closer to society. Consequently, orchestra managers are exposed to new ways to collaborate with their musicians and audiences.

Nearing the end of EOLab's three year cooperation it can be concluded that all EOLab-projects share the following results and learnings.

Bringing musicians in the position of designing and leading projects brings in a world of new connections, new community ambassadors and target groups. Even new (non-traditional) venues for performances are found, close to audiences never reached out to before.

Most musicians who took up the challenge to be project leader succeeded and added new assets to their professional career. By recruiting and guiding musicians in this new way, the orchestras gained new project managers within the organisation of value for the future. Moreover, the new relationships with audiences established by the musician leaders are highly valuable to build on for the future and give the organisation a broader base in society.

The process of introducing musicians as project leaders within the organization of course involved many misunderstandings between musicians and management, sometimes resulting in disappointments, but in the end the mutual understanding of each other's roles increased significantly, based on the prevailing common interest: designing meaningful musical experiences for and with audiences.

### WHO WE ARE

The European Orchestra LABORatory (a consortium of 7 symphony orchestras from 6 countries) aims to enlarge the role of symphony orchestras at the centre of society by taking our inspirational music closer to the people, enhancing quality of life.

After establishing a shared vision on new ways of audience development and innovating business models the orchestras of EOLAB started developing and testing new concepts and exchanging knowledge and results in October 2016. This cooperation will end October 2019.



Halle THIF 2019, Hallé Orchestra, © Bill Lam

### Testimonial

*"I am impressed by the results achieved by our musicians who had the courage to design and lead these unconventional projects and I am moved by the impact on the communities they worked with. These results on both sides are of high value for the future of our orchestra."*

**Kees MEIJER, Managing Director Orkest van het Oosten (Netherlands Symphony Orchestra)**

### GENERAL INFORMATION

**Field:** Classical Music (symphony orchestras)

**Nº. and type of members (including project leader):** 7

**Name of partners (including project leader):**

Orkest van het Oosten (The Netherlands Symphony Orchestra, project leader), Hallé Orchestra, Tonkünstler-Orchester, Czech Philharmonic Orchestra, Romanian National Symphony Orchestra, Barcelona Symphony Orchestra, Ulster Orchestra

### CONTACT US

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# HANSWAY

## The Hanseatic Way: A Musical Journey Through a Shared Past



Suonatori del Graduca © Hanseatic Way

### WHO WE ARE

'Suonatori del granduca' administrates the activities of Vilnius-based early music ensemble Canto Fiorito (artistic director Rodrigo Calveyra). The ensemble is dedicated to the research and performance of renaissance and baroque music on the basis of historically informed principals. It also implements educational early music activities - lectures, workshops and master-classes. The ensemble also organises the International Kretinga Early Music Festival.

Musica Antiqua Salzburg is an instrumental ensemble that focuses on the performance of early music on period instruments. It focuses on instrumental consort music of the early Baroque with sackbuts and cornets, supported by basso continuo in various settings, but also on larger instrumentations with winds and strings.

Estonian Record Productions, or ERP, is one of the most widely known classical music companies in Estonia. It provides the services of recording, releasing, distribution, artist management, organisation of concerts and festivals, and live streaming.

'The Hanseatic Way: A Musical Journey Through a Shared Past' (artistic leader Rodrigo Calveyra) was a musical and educational project, implemented in cooperation between early music ensembles Canto Fiorito (Lithuania, project leader), Musica Antiqua Salzburg (Austria) and music management company ERP (Estonia).

### Testimonial

*"Who would fail to see the benefits of cross-European cooperation on listening to the fine voices of five singers of Canto Fiorito from Vilnius and cornetto and sackbut players from Musica Antiqua Salzburg? They took us on the enlightening musical journey [...]. The musicianship shown in their subtle use of expression and phrasing was first rate."*

John Q. MARCH

### GENERAL INFORMATION

Field: Early Music

Nº. and type of members (including project leader): 3

Name of partners (including project leader):

Suonatori del granduca, which administrates the early music ensemble Canto Fiorito (Vilnius, Lithuania)

Musica Antiqua Salzburg (Salzburg, Austria)

ERP (Tallinn, Estonia)

### OUR PROJECT

Following in the footsteps of the widely-known historical phenomena that was the Hanseatic League, this project aimed to raise the interest of contemporary society and especially of children and youth in a shared European cultural heritage. A specially designed concert programme was created, representing composers from each country of the Hanseatic League chronologically, in a simulated journey through space and time. This programme led audiences through the 16<sup>th</sup> and 17<sup>th</sup> centuries, starting in England, passing through Belgium, the Netherlands, Germany, Scandinavia, Poland and finally reaching the Baltic states. The programme presented some of the pearls of renaissance polyphonic music, represented by Byrd, Tallis, di and Sweelinck, as well as jewels of the seconda prattica, such as Schütz, Pękiel and Merula, not forgetting the Venetian poly-choral tradition in the music of Praetorius and Cocciola.

The concerts were performed by the early music ensembles Canto Fiorito (5 singers, organ) and Musica Antiqua Salzburg (cornettos and sackbuts) in 8 concerts in 7 European countries: Vilnius and Kaunas (Lithuania), Rostock (Germany), Tartu (Estonia), Brighton (UK), Riga (Latvia), Vienna (Austria) and Amsterdam (Netherlands). Some of them were part of larger events such as Kaunas Hanseatic Days, International Hansa Day in Rostock, Glasperlenspiel Festival (Tartu), Brighton Early Music Festival (UK), Bach Chamber Music Festival (Riga) and Jeunesse Festival (Vienna). The Estonian project partner broadcast all the concerts directly through a specially created mobile app 'ERP Live' to reach wider audiences. The concerts were accompanied by the screening of a video, compiled from historical images of Hanseatic cities, created from the 15<sup>th</sup> to the 17<sup>th</sup> centuries, and by artwork by children and young people, inspired by historical images. Children from Lithuania, Germany, the UK, Latvia, Austria and the Netherlands were involved in creating the video through the art contest, and the best authors received prizes and were introduced to the audiences of the concerts alongside the musicians.

Apart from the concerts and children's art contest, the project included other educational and audience development activities, such as media presentations of Hanseatic culture at schools or other venues (held in 8 cities), masterclasses of early music (in 3 cities) and flash mobs in public spaces in 8 cities, enabling direct interaction between musicians and the wider public and creating attractive publicity material that was posted on social media.

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# INTERFACES

## New Models and Practices For Audience Development in Contemporary Music in Europe



© Kiki Papadopoulou for Onassis Stegi

### WHO WE ARE

Interfaces is an international, interdisciplinary project focusing on bringing new music to an extensive range of new audiences. It unites eight diverse partners from seven European countries plus several other European and international associate partners, with extensive and varied experience in performing, multimedia, new media, acoustic and electroacoustic research, community action and education. INTERFACES is coordinated by Onassis Stegi (GR), a contemporary art centre hosting events across the whole spectrum of the arts. Partners include: De Montfort University's Music, Technology and Innovation Research Centre (UK); European University Cyprus (CY); IRCAM (FR), one of the world's largest public research centres dedicated to both musical expression and scientific research; ZKM | Center for Media and Technology (DE), a unique cultural institution for all media and genres; Q-02 (BE), a workspace for experimental contemporary music and sound art; Ictus (BE), a Brussels-based contemporary music ensemble; and Klangforum Wien (AT), an Austrian chamber orchestra based in Vienna.

### Testimonial

*"By actively engaging with audiences and creative communities Interfaces aims to stimulate a deeper interrelation of art and society, thus not only stimulating creative processes but also the creative economy at a European level. Interfaces is designed to provide an international context for developing best practices, skill-sets, technologies and media for achieving this."*

Christos CARRAS, Executive Director & Head of Music Programme at Onassis Stegi

### GENERAL INFORMATION

**Field:** Contemporary Sonic Practices (Music)

**Nº. and type of members (including project leader):** 8

**Name of partners (including project leader):**

Onassis Stegi (Greece), De Montfort University (United Kingdom), European University Cyprus (Cyprus), Ircam (France), Q-02 (Belgium), Ictus (Belgium), ZKM | Center for Media and Technology (Germany), Klangforum Wien (Austria).

### OUR PROJECT

Interfaces is a 4-year project focusing on bringing new music to an extensive range of new audiences. With the support of the Creative Europe programme, INTERFACES brings together eight partners from the UK, Germany, France, Cyprus, Belgium, Austria and Greece to explore innovative ways of introducing audiences to the work of cutting-edge musicians and sound artists.

To achieve this goal, INTERFACES is carrying out a very wide range of actions including: new performance formats in new innovative spaces and across artistic disciplines using new media for creation and dissemination; educational activities aiming to introduce interactive software to new users so they can gain basic knowledge of sound production and processing, as well as basic approaches to composing with sound; an online course focusing on providing inroads into contemporary music; training programmes in key areas such as new media, ICT, digital archiving, broadcasting and IPR issues; research projects into audience attitudes to new music and a new music/new audiences project mapping on European level; colloquia on themes which are immediately relevant to the search for new performance models and spaces or to initiatives in education, of crucial importance to audience development.

INTERFACES will use innovative approaches to introduce a variety of experimental projects with a performative dimension and design large-scale productions to act as flagships for the project and reach large audiences that up to this point have had only little contact with contemporary music. Moreover, the project will offer residencies for artists aimed at broadening their experience and their ability to collaborate with artists from different countries and from different areas of expertise.

INTERFACES aims to inspire more people of all ages and demographics to experience contemporary music and sound art and learn to incorporate the European musical legacy in newly-found idioms and contexts.

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interfaces

# ROSTRUM+

## ROSTRUM+

### WHO WE ARE

The International Music Council (IMC) is the world's largest network of organisations and institutions working in the field of music. The IMC promotes access to music for all and the value of music in the lives of all peoples. Through its members and their networks, IMC has direct access to over 1000 organisations in some 150 countries and to 200 million people eager to develop and share knowledge and experience on diverse aspects of musical life. The IMC has proclaimed and works towards the advancement of five music rights:

the right for all children and adults to express themselves musically in all freedom, to learn musical languages and skills, to have access to musical involvement through participation, listening, creation, and information; and the right for musical artists to develop their artistry and communicate through all media, with proper facilities at their disposal and to obtain just recognition and fair remuneration for their work.



© Lukasz Rajchert

### GENERAL INFORMATION

**Field:** Contemporary Music

**Nº. and type of members (including project leader):** 10

**Name of partners (including project leader):**

International Music Council (France), Birmingham Conservatoire (United Kingdom), BOZAR Centre for Fine Arts (Belgium), Conservatorio Vincenzo Bellini (Italy), Estonian Public Broadcasting, ERR (Estonia), European Music Council (Germany), Faculty of Arts Belgrade (Serbia), National Forum of Music (Poland), Polish Radio (Poland), Sveriges Radio (Sweden)

### OUR PROJECT

Rostrum+ was aimed at rethinking the ways in which contemporary music connects with audiences through radio networks. The project explored new strategies to develop audiences, promoted new music, enhanced the skills of radio professionals and inspired cooperation between musicians, higher music education institutions and broadcasting companies throughout Europe and beyond. The springboard for the project was the International Rostrum of Composers (IRC), an annual event bringing together some 40 delegates of national broadcasting companies which the IMC has organised since 1954. Building upon this existing foundation, the project introduced new activities that connected with other operators of the genre, the end goal being the expansion and durable growth/sustaining of the contemporary music sector in Europe and beyond. Rostrum+ included four editions of the International Rostrum of Composers from 2015 to 2018 during which delegates presented some 200 works from emerging composers for future broadcast by participating radios. Moreover, radio professionals had the opportunity to interview renowned composers, network with colleagues and learn about new trends and challenges in radio broadcasting. In 2016 a special edition in connection with the European Forum on Music gave them the opportunity to exchange with some 100 representatives of European music organisations.

As a direct result of the four editions of the IRC under the Rostrum+ project, some 60 composers gained international exposure through broadcasts and online streaming and 8 of them received commissions and benefitted from residency programmes in cooperation with Radio France and the Swedish Broadcasting Corporation.

Moreover, some 100 students from higher music education institutions in Belgrade, Birmingham and Palermo studied and performed works presented at the IRC in their city and had the opportunity to benefit from a year-long training course with an established music professional to understand how to build, promote and market a contemporary music concert. This process culminated in three special Rostrum+ concerts by students at the Centre for Fine Arts in Brussels.

The general public was also catered to during special workshops and presentations on contemporary music, site-specific listening stations, concerts and with much more contemporary music created in a diverse range of countries on national radio programs.

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# MCLASS

## Moving Classics European Network for New Music

© CYCLEartfestival HIGHRES

### WHO WE ARE

Moving Classics' partners are: the production company Curated Place, the Cycle Music and Art Festival Iceland, Pinquins percussion trio Norway and the South Iceland Chamber Choir.

To prepare our successful application to the Culture Fund of the European Union we extended our production network to invite composers from anywhere in Europe to work with our partner ensembles Kammerkor Sudurlands (IS), Pinquins Percussion Trio (Nor) and Psappha (UK) under the direction of Curated Place (UK). We also worked closely with an Icelandic production team who led our main audience engagement vehicle "Cycle Festival of Music and Art" and developed two light and sound art festivals in the UK: "Spectra" in Aberdeen and "ENLIGHTEN Manchester".



### OUR PROJECT

Inspired by regional musical, literary, poetic and artistic traditions, interpreted through the eyes of an outsider working in each host region, the project delivered a series of composer residencies with host ensembles. This led to the creation of new works followed by a series of festivals for showcasing the new works, alongside workshops, master-classes and debates that connect participants and audiences. The intention was to engage modern audiences who may not have experienced contemporary classical music before. The project aimed to reshape the perception of taught musicianship by moving the performance space from the concert hall to found spaces and the public realm.

To date we have shown more than 120 original works and enabled 10 composers to create new works. This is thanks to our tried and tested split-residency format whereby we nurture relationships between the collaborating artists by financing and supporting multiple visits over a six-month residency window. This ensures that true collaborative relationships are able to form and many participants have continued creating works together or with other MCLASS alumni after meeting at our events. We have also extended several of these works into installation pieces allowing multiple performances and financially viable touring works.

Our original MCLASS project attracted 126 applications from 21 EU states allowing 6 new music commissions to be realized through our multi part residency programme. 4 were successfully transformed into touring digital works that have featured in major sound & arts festivals seen by over 60,000 people, thereby creating significant platforms for audience development and international opportunities. This shows that our cooperative approach across multiple skillsets is effective in connecting a fragmented cultural landscape, reaching new/non audiences and reframing the experience and expectation of 'new' music through inclusion in cross-disciplinary public art, digital art and festival experiences. We now want to expand our audience reach, develop new digital experiences and promote artists within and beyond the EU.

### GENERAL INFORMATION

**Field:** Contemporary Classical / Electronic

**Nº. and type of members (including project leader):** 4

**Name of partners (including project leader):**

Moving Classics' partners are: Curated Place (lead), Cycle Music and Art Festival, Pinquins and the South Iceland Chamber Choir.

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## DYCE

### Discovering Young Composers of Europe

#### WHO WE ARE

DYCE's four partners are four European musical ensembles devoted to classical contemporary music. They have similar artistic features: a long experience in the performance of contemporary music, a vocation to work with young composers and help them in the first steps of their career, and a great confidence and experience in audience development activities. While creating the consortium, a geographically balanced distribution across Europe was also considered. The partnership is based on mutual esteem and trust and on a democratic division of tasks and responsibilities. All musical activities (Call for Scores, Concerts, Audience Development, CD) have been equally assigned to the 4 partners and are being implemented autonomously by means of a common method. The project leader Divertimento Ensemble is in charge of the overall coordination and of general services, and keeps in constant contact with partners and with the European Commission.

#### Testimonials

*"In our times a project like DYCE has been a wonderful and inventive musical sign, also a sign against nationalism - full of possibilities and discoveries for composers and interpreters all over Europe. I am glad I had the chance to be a part of it."*

Johannes SCHÖLLHORN

*"DYCE is the only competition for contemporary music that is as integrative as it is differentiated through its international as well as regional structure. A perfect model of European cultural processes."*

Hanspeter KYBURZ

#### GENERAL INFORMATION

**Field:** Classical contemporary music, i.e. classical music of the 20<sup>th</sup> and 21<sup>st</sup> centuries

**Nº. and type of members (including project leader):** 4

**Name of partners (including project leader):**

Divertimento Ensemble, project leader – Milan - Italy

Cikada, partner - Oslo - Norway

Ensemble U, partner - Tallinn - Estonia

Taller Sonoro, partner - Seville - Spain

#### OUR PROJECT

DYCE, Discovering Young Composers of Europe, is a small-scale European project co-funded through the Creative Europe Programme of the European Union during the years 2018-2020.

DYCE's starting point is a Call for Scores that was carried out from October 2018 to January 2019 and was made accessible to all composition students from all European Universities, Conservatoires and Musikhochschulen: this became the first stage of a wider cultural project which has also included audience development activities, several professional public performances of new pieces by young composers, and a CD.

DYCE's 5 main steps are: 1] The European composition competition (October 2018 - January 2019) which received over 180 scores and where an international jury selected 12 winners from across Europe; 2] Audience development activities that took place from January to April 2019 in the four partners' cities (Milan, Oslo, Seville, Tallinn): audiences were offered a special training programme to familiarise themselves with the characteristics of new music; 3] On 28th April 2019 the 12 scores that won the competition were performed in four concerts in the four partners' cities. At the end of the concerts, and thanks to the training activities, the audiences of the four cities voted for the 4 best pieces of the 12, together with the musicians of the ensembles; 4] The four selected composers have now been commissioned to write a new piece each, and the new compositions will be performed in Milan, Oslo, Seville and Tallinn in April and May 2020, and will be recorded for a CD to be released in June 2020; 5] A final convention, in May 2020, will publicize DYCE's experience and focus on many aspects of New Music in Europe: the different composition schools and styles/languages, the relations between composers and other professionals in the field, the differences in European "markets", and the overall chances offered to young composers. It will be an opportunity to share the project in all its details and make its outcomes available, creating a positive legacy for DYCE. The meeting will be conducted in English and will be video-recorded.

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📌 @DYCEproject



# CCE

## Composer Collider Europe

© Composer Collider Europe

### WHO WE ARE

All partners are established music institutions and have been working in musical research, education and production for many years. The responsible departments of the three music conservatoires are well known places for innovation and education in the field of contemporary music and are supervised by renowned professors.

Ensemble Musikfabrik is one of the leading ensembles for contemporary music and an international cultural ambassador for the federal state of North-Rhine Westphalia. In line with the literal meaning of its name, Ensemble Musikfabrik is particularly dedicated to artistic innovation.

The combination of these versatile institutions provides both a reliable organisational backbone and the artistic, innovative and pedagogic creativity CCE is aiming for.

### Testimonial

*"To work (...) with Ensemble Musikfabrik was a unique experience in seeing how a (...) professional ensemble can handle their rehearsal time in between four completely different pieces; (...) Having attended (...) a few contemporary music concerts, I can confirm that this was one of the most intimate, warm and enthusiastic concerts in this venue (...). The same atmosphere was prevailing during the Spielbar sessions."*

Zesses SEGLIAS (Quote from personal report Cologne 21.3.2019, compare homepage)

### GENERAL INFORMATION

Field: Contemporary Music

Nº. and type of members (including project leader): 4

Name of partners (including project leader):

Hochschule für Musik und Tanz Köln (project leader)  
Aristotle University of Thessaloniki - The contemporary Music Lab  
Royal Conservatoire in The Hague  
Ensemble Musikfabrik

### OUR PROJECT

"Contemporary music as a means of communication shows us the path to the future and is our heritage for the next generations."

Composer Collider Europe – CCE is a series of transnational activities for composition students and alumni from three partner universities (Cologne, Thessaloniki, The Hague) and interested amateurs. It offers them the opportunity to work with professional composers, professors and the musicians of Ensemble Musikfabrik. It began in November 2017 and will end with a final tour in 2020.

CCE consists of three central elements: 1. CCE-Workshops for composition students, 2. Spielbar for amateurs and 3. Concerts.

The composer collider workshops are an ideal forum for young composers to articulate their musical goals, and to explore new boundaries in instrumental technique.

They also serve as a musical laboratory where young composers can experiment, collaborate and communicate with the Musikfabrik musicians and each other.

The young composers are paving the way for an international career by building networks and experiencing exemplary performances and recordings. The compositions will all be performed during a final tour in all of the participating countries.

Spielbar is an innovative and playful artistic lab. Audience members are encouraged to participate in contemporary music making, under the direction of the young composers. There are no barriers to participating at Spielbar. Any person, whether disabled, old or young, is invited to become a part of this innovative compositional process utilising his/her individual skills, which do not have to be of a musical nature. All the works that are used in these sessions have a very open conception, and give the participants the possibility to be creative and to become deeply involved in the process of compositional development. The young composers are faced with the challenge of being composer, director and musician at the same time.

The project was conceived as a pilot project and could be continued in other European countries. The project Composer Collider Europe has the potential to create several bridges in the European contemporary composition music sector, using the knowledge of well-known European universities, professors, students, interested non-professionals and Ensemble Musikfabrik. There are 58 workshop rehearsals and 6 concerts to develop and present the compositions. There will be a further 10 public Spielbar workshops.

### CONTACT US

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© Ulysses Network

# ULYSSES Network

## ULYSSES Network

### WHO WE ARE

The ULYSSES network gathers 13 European partners involved in the support and promotion of young artists. These institutions (academies, summer schools, support programmes connected with ensembles or festivals) play a fundamental role in recognizing, accompanying, professionalizing, and developing the careers of young European composers and performers, some for longer than 20 years.



© Sami Sorasalmi, Cellist Andrew Power - Time of Music 2019

### Testimonial

*"The ULYSSES Network has completely changed the game for me and broadened my outlook. The various projects I have participated in have provided me with invaluable connections with musicians, composers and organisations as well as opportunities to develop myself artistically. I find it really interesting working with musicians from different countries and different professional backgrounds."*

**Andrew Power, cellist**

### GENERAL INFORMATION

**Field:** Contemporary Music

**Nº. and type of members (including project leader):** 13

**Name of partners (including project leader):**

IRCAM - Divertimento Ensemble - Estonian Philharmonic Chamber Choir - Flagey - Gaudeamus Muziekweek - impuls - International Ensemble Modern Academy (IEMA) - Internationales Musikinstitut Darmstadt (IMD) - HfMT Hamburg - Royaumont Foundation - Snape Maltings - Time of Music - Ultima

### OUR PROJECT

The ULYSSES Network was originally inspired by an illustrious generation of 18th century artists who wandered all across Europe, visiting the greatest masters' workshops at each stop along the way, in order to improve and to finesse their skills. Following the steps of the Homeric hero, their odyssey was an initiatory journey, paving the way for future generations of young European artists.

Europe's singularity is characterized by the rich diversity of artistic situations and sociological contexts. The ULYSSES "journeys" aim to exploit this singularity to the fullest. ULYSSES holds that this is the only really modern approach to education.

In this spirit, it is the goal of the ULYSSES project to propose and construct a variety of "journeys" that target particular needs and offer unique opportunities to young artists. Composers, performers, and ensembles will all be able to undertake journeys providing them with rich and diverse experiences not offered elsewhere.

ULYSSES aims to give the journey a more metaphorical meaning as well:

Firstly, the journey metaphor applies to the "professional journey" that young talents must undertake in order to become mature artists. ULYSSES proposes "paths" that will enable young artists to find their way from the academies, through the journeys that will ultimately put them in a position to be offered commissions for creating new works, thus serving as a "launching pad" for their careers.

Secondly, the journey metaphor applies to potential young artists where the goal is to propose a "journey" that will take them from the discovery of new art forms to a stage where they can become creative themselves in a variety of projects fitted to their needs. They will be able to discover a musical work and "remake" it using innovative technologies available on portable devices.

Thirdly, the journey metaphor is applied to audience building. Audiences of all ages will be offered activities that will take them from a first encounter with an artist (or a work) to a deeper understanding through activities that place the artist's work in a wider context and offer first-hand experiences of the creative process.

Lastly, the journey metaphor will be deployed in the virtual world of the online ULYSSES Platform by enabling music professionals (artists curators, artistic directors etc.) and amateurs to follow the evolution and accomplishments of our young artists and appreciate the added value of the ULYSSES Network.

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 @UlyssesNetwork

**ULYSSES**  
network

# QM

## Quantum Music



© Quantum Music - SuperPosition

### OUR PROJECT

The main goal of the QUANTUM MUSIC project was to explore possibilities for connecting contemporary music and quantum mechanics. In order to do so, the consortium conducted experiments with the aim of capturing the sounds of the quantum world. Moreover, the project involved the creation of a new hybrid (analogue-digital) quantum keyboard, including hardware (which converts analogue sounds into digital formats) and software (which transforms the sounds of the quantum world for artistic purposes, and translates some quantum phenomena into audible sounds). The next step was composing and arranging new musical compositions for the new quantum instruments and, finally, production and multiple performances of the Quantum Music show, which promoted the new works for the new instruments, and also incorporated a narrative about the levels of interaction between music and quantum mechanics. The artistic dissemination of the project also included recordings of the show and production of the first quantum music scores, as the first steps in the development of this new genre of contemporary music. Meanwhile, the scientific dissemination involved the organisation of the first Quantum Music conference and publication of articles in scientific journals. In this way, the project consortium deepened existing relationships between quantum physics and music, and established new ones. Thanks to the creation of the original portable MIDI piano converter, every classical piano now can become a hybrid (quantum) piano in just a few minutes. The team also created a bank of quantum sounds derived from the theoretical formulas and results of experiments in quantum physics labs, which is constantly expanding.

The project QUANTUM MUSIC attracted considerable attention wherever the Quantum Music Show was performed, which resulted in several TV shows and two documentary films. Another long-term goal of the project is to popularise quantum physics among the general population, with a focus on educational aspects of the project and the potential to further develop this part of the story and adapt it to audiences across different generations.

Aside from the seven organisations originally involved in the project (five full partners and two associate partners), one of the project outcomes was the cooperation and networking between prestigious institutions and individuals in the fields of science, arts and technology, with staff from the University of Aarhus and the National University of Singapore joining the project.

### WHO WE ARE

The consortium for the project QUANTUM MUSIC consisted of five full partners and two associate partners. The project leader was the Institute of Musicology of the Serbian Academy of Sciences and Arts (SASA), with the following partners: New Art Centre (Belgrade, Serbia), Centre for the Promotion of Science (Belgrade, Serbia), The Danish National School of Performing Arts (Copenhagen, Denmark) and Kino Šiška Centre for Urban Culture (Ljubljana, Slovenia). Associate partners were: the University of Oxford, Department of Physics (Oxford, United Kingdom) and Today'sArt (The Hague, The Netherlands). Due to the interdisciplinary and highly innovative nature of the project, each partner organisation had a precisely defined role within the consortium, ranging from contemporary composition, production, recording, piano duo performance, ballet and acting, to quantum-mechanical research and the development of new musical instruments and new electronic sounds.



© Quantum Music - Teleportation

### GENERAL INFORMATION

**Field:** Contemporary art music, crossover, postminimalism, postavantgarde

**Nº. and type of members (including project leader):** 5

**Name of partners (including project leader):**

Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade, Serbia - New Art Centre, Belgrade, Serbia - Centre for the Promotion of Science, Belgrade, Serbia - The Danish National School of Performing Arts, Copenhagen, Denmark - Kino Šiška Centre for Urban Culture, Ljubljana, Slovenia - Associate partners: The University of Oxford, Department of Physics, Oxford, United Kingdom - Today'sArt, The Hague, The Netherlands

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 @QuantumMusicProject

 @Quantum\_Music



# MoSaIC

## Music for Sound Integration in the Creative sector



© MoSaIC

### WHO WE ARE

MoSaIC involves four partners working actively in promoting music and culture, geographically distributed in order to cover the entire European territory. Ensemble Amadeus (Italy), project leader, is a symphonic choir and orchestra comprising more than 50 instrumentalists and 70 choristers, and has performed over 900 concerts, from baroque to contemporary music.

Koor&Stem is a non-profit organisation. Its professionals support choirs, orchestras and conductors, promote fresh perspectives on the future of choral life, and create learning opportunities and performance prospects.

Swinging Europe (Denmark) is a non-profit institution that creates and facilitates artistic and cultural projects and activities through art, music and talent development.

Fundatia Culturala Sound (Romania) is a non-profit entity that promotes Romanian cultural identity, stimulates creativity within society, and uses music and art as tools to increase self-awareness and develop communication skills.

### Testimonials

*"MoSaIC is the image of the spirit of Europe, aware of the challenges of the third millennium. Where knowledge, integration, ability to change and respect for the rules are just some of the keywords."*

Marco RAIMONDI, MoSaIC Leader, Nov.2018

*"MoSaIC is the expression of musicians who know how to integrate music with the love for their origins and the need to evolve and progress."*

Carlo MASSIRONI, Governor of District 101b Lions International, Gen.2019

### GENERAL INFORMATION

**Field:** All genres of music

**N°. and type of members (including project leader):** 4

**Name of partners (including project leader):**

Ensemble Amadeus (Italy), project leader

Koor&Stem (Belgium)

Swinging Europe (Denmark)

Fundatia Culturala Sound (Romania)

### OUR PROJECT

MoSaIC Project aims to support the integration of European culture through a musical path of knowledge and collaboration with European musicians, migrants, refugees and asylum seekers that will give everyone the chance to share community stories, traditions and musical skills. It promotes a path of shared growth that aims to explore various music genres, from classical to modern music, from pop to jazz, from jazz to choral and instrumental music, thereby creating the basis for new sound paths.

Music represents the vital core of all project activities. It is a universal language that goes beyond cultural boundaries, and is the tool that allows everyone to express their personal and cultural heritage in a context of common European belonging.

The whole community is involved, in particular schools of all levels, in which children, tomorrow citizens, will be directly engaged in learning a musical language that comes from different human stories, that share the values of a united Europe, for whose anthem they'll be invited to compose the text, using the notes of Beethoven.

Educational paths, concerts, didactic laboratories and public events will culminate in the first edition of the World Music Festival in Milan in 2020. Here, musicians coming from across Europe and the rest of the world will present their life experiences, forming a melting pot of musical genres, sound contaminations and integration, in an inclusive European cultural environment.

From a cultural point of view, the project aims to promote the artistic/creative expression of young European musicians and encourage immigrants in the co-creation and dissemination of musical products and events for the public. The image of an immigrant who knows how to integrate in Europe, bringing his or her own contribution for common growth, is of great social relevance. Reflecting on one's traditions and origins, together with an in-depth study of themes such as discrimination and prejudice towards diversity, will help to create a new and shared European cultural and musical heritage in which everyone can recognise themselves. Last but not least, from a professional point of view, the project intends to strengthen the abilities of cultural operators, music teachers and artistic directors to cooperate in a multicultural and transnational context, and to improve training and teaching methodologies for young musicians in the field of classical and contemporary music.

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▶ MoSaIC Creative Europe





# IME

## Introspection Music Experience



Workshop IME Intras Foundation © IME

### WHO WE ARE

The IME project consortium is composed of four organisations active in the fields of mental health, artistic creation and music education and performance.

INTRAS Foundation (Spain) and KSDEO EDRA (Greece) are non-profit organisations aiming to improve the quality of life of people with psychiatric vulnerabilities. The organisations have a holistic approach focused on prevention, recovery and integration of their clients. They provide a wide range of services such as housing, psychosocial rehabilitation, vocational training, employment, arts and sports.

KAOS (Belgium) brings art and psychiatry together. They engage artists in their art residence project at a housing facility for persons with psychiatric vulnerabilities. With their work, they seek to help destigmatise mental illness.

Raw Material (UK) is a charity that serves the local community by offering access to music, media, and artistic resources. They provide inclusive and targeted music programs to disadvantaged children, young people and people affected by mental health issues.



Intro Music Week © IME

### GENERAL INFORMATION

**Field:** Blend of different genres (pop, rock, rap)

**Nº. and type of members (including project leader):** 4

**Name of partners (including project leader):**

Fundación INTRAS (Lead partner)  
KINONIKES SINETERISTIKES DRASTIRIOTITES EFPATHON  
OMADON (EDRA)  
KunstAtelier OpperStraat (KAOS)  
Raw Material Music and Media

### OUR PROJECT

Introspection Music Experience (IME) is a 3-year long project that brings together musicians and composers with and without psychiatric vulnerabilities from Belgium, the UK, Greece and Spain. During this project, more than ten solo artists and bands will collaborate with composers with experience of mental health challenges in order to create music together and raise audience awareness of real experiences of mental ill health.

People experiencing mental conditions often have no access to the music sector in order to tell their stories, and the music sector does not have access to the experiences, stories and inner worlds of people who have experienced mental ill health. The result is visible in unrealistic songs using a romanticised concept of madness, which fails to reflect the diversity of real experience. IME project seeks to change this situation by promoting the opening of the music sector to include persons with mental health challenges in the creation process.

IME creates a space for diverse communities to get to know each other, initiate dialogue, share experiences, and produce bold and authentic artistic expressions to share with the wider world. The IME team uses music as a vehicle to talk about the reality of living with mental ill health from a first-hand perspective, and thus contributes to the elimination of the persisting stigma towards mental illness and people living with it.

The musicians with and without psychiatric vulnerabilities from four European countries will co-create a music album, composed of 16 singles.

The album will be available online on IME Playlist Curation Platform and will be promoted through local concerts in Athens, Brussels, London and Valladolid, as well as through the international tour with participation of all the musicians collaborating in the project. Additionally, a documentary film illustrating the process of creating the final products of the project will be created and promoted online, together with an e-book providing other organizations with information needed to replicate the project or adapt its methodology to other target groups' needs.

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MF

## MusicaFemina – Women made music

### WHO WE ARE

Musica Femina International is a consortium of three partner organisations: maezenatentum.at (Austria), Gryllus KFT (Hungary) and City of Women (Slovenia). Certain project activities are being developed also in Germany together with Heroines of Sound (Berlin) and Archive Women and Music (Frankfurt am Main). Partners, collaborators and artists are working on gender equality in producing, performing and exhibiting music by female composers.

As project leader, the foundation maezenatentum.at fosters strategic projects in science and arts, and carries out publishing and production activities such as organisation of exhibitions, concerts and symposiums. Gryllus is a record label, publisher and organiser of four annual festivals in the field of contemporary music, world music and sung poetry. City of Women is a producer of artistic, cultural, feminist and educational events and the organiser of an annual multidisciplinary festival dedicated to the promotion of women in culture.

### Testimonial

*"We believe in the power of female music to raise issues as pacifism, common good economy, gender balance and climate change and we are aware that female composers are dealing with those topics, hereby contributing to a peaceful world. We strongly support European measures and programmes aiming at a gender balanced music scene. The MusicaFemina exhibition in Schönbrunn I was invited to open showed the demand to deal with female composers' music on all artistic levels."*

Dr. Helga RABL-STADLER, president of Salzburger Festspiele

### GENERAL INFORMATION

**Field:** Contemporary music, traditional music, electronic, pop, chamber music, classical music, singer-songwriter, film music, opera

**Nº. and type of members (including project leader):** 3

**Name of partners (including project leader):**

Gryllus KFT (Hungary)  
City of Women (Slovenia)  
Maezenatentum (Austria)



© Aleka Zichy

### OUR PROJECT

The two-year cooperation project aims to raise awareness about gender-balance in the music scene, highlight the creativity of female composers, facilitate new creations and support the transnational mobility of female artists: composers, performers, authors, poets of our time and of our cultural heritage. Additionally, the project proposes discursive programs on music theory and musicology and stimulates structural changes in regard to equality in the music industry.

The project started with the exhibition MusicaFemina – From Shadow to Light in Vienna. Through a historical and thematic perspective it highlighted the substantial contribution women have made to the field of composition. Focusing on Austrian female composers, the exhibition also included great international composers, as well as a public programme of concerts, performances and lectures. Since closing in Vienna, the exhibition has been readapted for touring in different contexts, from festivals to galleries, and has been developed through a series of music and poem portraits from selected composers. During summer 2019 the exhibition Composers was shown in Bregenz and Berlin.

In Ljubljana, the project takes the form of events at the International festival of Contemporary Arts – City of Women. It included a public tribune on the position of female music artists in Slovenia and a new commission by young local composers, a series of concerts by international musicians, a listening room of all musicians that performed at the festival since 1995, and an exchange of good practices on gender-equality with other festivals in the region. Additionally, new commissions for local composers, a concert programme and an installation co-curated by partners will be proposed together with an international conference on Feminism in Sonic Arts.

The Hungarian partners commissioned new works from Hungarian composers and selected young international composers via an open call to perform at their four different festivals throughout the country (Transparent Sound New Music Festival, Kalaka Festival, Valley of Arts Festival and Old-Church festival). A documentary movie, show reels and a selection of audio recordings will accompany this process. A closing symposium and workshop connecting academia with practice will be held in Budapest in order to provide a public forum for discussion and exchange.

An important part of the project is also the collaboration with two German organisations. The International Festival Heroines of Sound from Berlin connected the project partners with existing networks and The Archive Women and Music (Archiv Frau und Musik) from Frankfurt am Main, offering participation in panels, lectures and the final publication.

### CONTACT US

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# Soundroutes

## Notes to get closer



© Duo Mahmud and Wañir house concerts in Sevilla – Caterina Amicucci

### OUR PROJECT

The SoundRoutes initiative provided an opportunity for international musicians who had fled their countries and reached Europe to perform with local communities and in collaboration with local artists. Several musical concepts were designed with the objective of supporting their integration into the social and professional environment of the host community.

House Concerts, organised in private, intimate spaces, and in cooperation with people from local communities, offered these musicians great opportunities to socialise, exchange and share their art, stories and cultural traditions, no matter their level of musical skill. These are particularly powerful performances, which help create an emotional community, shaping special relationships among participants and catering for an audience different from those attending mainstream commercial venues.

Jam Sessions addressed semi-professional and professional musicians. The sessions involved both migrant and local musicians, providing opportunities for integration in a creative community. Jam sessions were organised in close cooperation with a wide range of institutions such as associations, civic centres, cultural centres, youth centres, art centres, and music festivals.

The project also produced an original work of music. A professional music ensemble, the Soundroutes Band, which included both refugees and European musicians, was selected at European level. Through two music residencies, and under the artistic direction of Guglielmo Pagnozzi, it created an original repertoire mixing Arabic and African rhythms. The repertoire was performed in major venues to audiences in Berlin, Bologna and Seville in the autumn of 2018.

The SoundRoutes venture also offers these international musicians the chance to promote their music on the soundroutes.eu website. At the same time project partners will promote the artists and their projects among music agencies and institutions all over Europe.

Finally the project produced the documentary "Shadow music" by Berber Verpoest. Where musicians speak of the mental and physical obstacles they had to overcome, first in fleeing their home countries, and then in building a new life in Belgium.

### WHO WE ARE

The consortium was led by Marmaduke, a music agency based in Seville (Spain) that specialises in jazz and swing music. Cooperation took place with the Italian NGO Un Ponte Per... (Italy) which works with refugees in the Middle East and Italy, the Association Bologna in Musica which promotes and organises of the Bologna Jazz Festival - one of the major Italian jazz events - the Werkstatt Der Kulturen, which is a focal point for the world and transcultural music in Berlin (Germany), and the association De Vergunning in Ghent (Belgium) which manages the cultural and artistic centre De Koer.



soundroutes ban © Iveta Rysava

### Testimonial

*"The Soundroutes sessions I took part in were joyful experiences; each time I played with musicians of different musical genres. Some music was completely new for some of us but in the end it was always a great and interesting result. One aspect was totally clear to me: the beauty that music can bring on both an artistic and a social level. Through music real bridges can be built!"*

Shalan ALHAMWY, violinist, Syrian refugee in Belgium

### GENERAL INFORMATION

**Field:** World music

**Nº. and type of members (including project leader):** 5

**Name of partners (including project leader):**

Marmaduke (Leader, Spain)

Un Ponte Per (Italy)

Werkstatt Der Kulturen (Germany)

Associazione Bologna in Musica (Italy)

De Vergunning (Belgium)

### CONTACT US

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▶️ soundroutes Notes to get closer

**The Sound Routes**

# ORPHEUS XXI

## Music for life and dignity



Orpheus XXI - Festival de musique de Besançon 2018 © Yves Petit

### WHO WE ARE

Launched at the initiative of Jordi Savall as a part of his artistic residency at La Saline royale, the Orpheus XXI project is a response to the global issue of welcoming refugees in Europe. Two cultural institutions (Foundation CIMA (ES) and Saline royale (FR)) and two organisations supporting the integration of migrants (Coop'Agir (FR) and ICORN (NO)) have created the "Orpheus XXI – Music for life and dignity" project together, in order to promote the integration of professional refugee musicians and the transmission of their culture to children and teenagers who have been uprooted.



© Brigitte Grignet

### Testimonial

*"This is a music which is etched in the memory of these musicians, who are all like a living library of their musical cultures. It's thanks to their talent, to their artistic ability, that this music remains alive. That's why it's important to convey this to the children who were uprooted from their culture and who will now be able, thanks to these musicians, to trace back their sources and origin."*

Jordi SAVALL, Artistic director of ORPHEUS XXI, June 2017

### GENERAL INFORMATION

**Field:** Music of oral tradition

**Nº. and type of members (including project leader):** 4

**Name of partners (including project leader):**

Saline royale (Arc-et-Senans, FR) (lead partner)  
The Foundation Centre Internacional de Música Antiga (CIMA) Bellaterra, (ES)  
Coop'Agir (Dole, FR)  
ICORN (Stavanger, NO)

### OUR PROJECT

The Orpheus XXI – Music for life and dignity project was funded with the support of the Creative Europe Programme in September 2016. The main objectives of the project are the integration of musicians, the preservation of an ancestral musical heritage and its transmission to future generations. First of all, it is a question of giving refugee musicians the opportunity to rediscover the music and traditional music of their own country, and then to share this as widely as possible. Sharing their music with Europeans is a chance for local communities to discover and understand the refugee populations, and provides refugee musicians opportunities for professional, social and family integration. The second objective is to allow refugee children to express themselves and communicate through music with people who do not speak their native language and who have other cultural references; to make them aware that music is a vector in understanding their past, and for respecting differences between peoples beyond the wars and exile they have experienced.

In this context, from November 2016 to October 2018 in France, Germany, Norway and Spain, twenty or so refugee musicians taught music to around one hundred refugee and European youths and children through interventions, workshops and concerts. For over one year they worked together on a repertoire of oral music traditions, as well as vocal and/or instrumental music, from their countries of origin. The result of their work was presented to the public during a European tour which began in summer 2017.

After taking part in several workshops given by Jordi Savall's team, the refugee musicians began, in July 2017, giving their first lessons to children and young people from every nationality, aged 9 to 25 years. These lessons took place in conservatories, schools and social structures that host refugees. They are an opportunity to discover and pass on knowledge, culture and history.

During the workshops, ties were formed between musicians and young people. For some, it allowed them to rediscover their original language and culture. The workshops focused on the love that these uprooted children have for their past history and culture, and was the chance for them to become reunited with them. The workshops also showed the interest that European children can have for non-European songs, sounds, melodies and rhythms, which are often very different to their immediate cultural environment. They demonstrate, if ever there was a need, the universality of musical language.

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# Keychange

## Transforming the future of music

### WHO WE ARE

Keychange is a European talent development programme which is now also a recognised international campaign for gender equality in music. It stimulates artist development, exchange and innovation by creating new international opportunities for performance, creative collaboration and capacity building amongst European women, trans and non-binary musicians, and industry professionals who push the boundaries of their practice. Keychange also brings together festivals from across the world in a pledge towards gender balance in programming by 2022. Keychange aims to promote the creative and economic contribution that women, trans and non-binary talent could be making to Europe's music industry through innovative, inclusive action.

### Testimonial

*"I remain utterly outraged by the depressing statistics surrounding female representation in every aspect of the global music business. I am exceedingly grateful to the PRS Foundation for their initiative in trying to put this to rights for we absolutely and urgently MUST put it to rights. We are doing a great disservice, not only to women of all cultures and socio-economic backgrounds but to all genders, culture and society in general by allowing the status quo to continue. I am proud to support Keychange and everything it is trying to do"*

Shirley MANSON (Garbage)

### GENERAL INFORMATION

**Field:** Multi genre: Pop, Rock, World, Jazz Electronic, Hip Hop, RnB.

**Nº. and type of members (including project leader):** 10

**Name of partners (including project leader):**

Inferno Events (Reeperbahn Festival), PRS Foundation, Musikcentrum, Shiftworks (Tallinn Music Week), Last Tour Booking (BIME Festival), Iceland Airwaves, Oslo World, Linecheck, First Music Contact (Ireland Music Week), SACEM



### OUR PROJECT

Showcases, networking, training and "Creative Lab" Capacity Building will give three cohorts of 72 women a chance to access new markets, build international profile and extend their audience in Europe and beyond. The Lab provides opportunities for music creators to connect with pioneering artists and entrepreneurs from tech, AV and other sectors shaping change and innovation. This will be backed for the first time by a bespoke database promoting Keychange participants' skills to our new network of 140+ international festivals.

A dynamic web platform will offer learning opportunities and webinars to hundreds of people across Europe who aren't directly involved in Keychange training. Keychange was devised by six European music festivals (four partners and two associates), two development agencies and an associate festival in Canada, supported by Creative Europe.

To build on this success and to significantly extend the impact of this evolving project, four extra European partners and two extra associate festivals are now taking part. This will enable female artists and innovators from five more European countries to be empowered by new Keychange features which will benefit the whole network. A bold communications strategy backed by high profile artist ambassadors and pioneers will drive this European project's impact internationally and across EU borders in its second phase.



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## ECSA

### European Composer and Songwriter Alliance

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#### WHO WE ARE

The ECSA is a network of over 30 000 songwriters and composers in Europe that speaks on behalf of creators of art and classical, popular and audiovisual music. The network's core mission is to defend and promote the rights of music authors with the objective of improving their social and economic conditions.

ECSA also acts as the 'authors' voice' on copyright policies in the music industry and promotes legislation for fairer pay and a more sustainable, diverse music ecosystem. The network works closely with like-minded organisations and has established partnerships with music creator groups in North-America, Africa, Asia and South America.

#### OUR PROJECT

Our public events include the Creators Conference, a unique moment of artistic and professional exchanges which enables music creators to share their experiences with their European peers and high-level policy makers. Each year, we also organise the European Film Music Day in Cannes, which features different experts coming from all over Europe and beyond, addressing key issues for audiovisual composers.

In addition, ECSA's activities also include projects supporting the transnational mobility of authors and the circulation of diverse European musical works. The European Contemporary Composers Orchestra, for instance, is dedicated to performing and promoting contemporary art music and reaching new audiences. It operates as a network of active ensembles, orchestras and young professionals, supporting a creative dialogue between composers and performers.

The Capacity Triangle consists of workshops specifically tailored to the needs of creators with the goal of strengthening their entrepreneurial and digital capacities. Last but not least, the "Camille Awards" provide the opportunity to celebrate and reward composers of exceptional film music.



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© ECSA

#### GENERAL INFORMATION

**Field:** Music, performing arts, music industry and EU affairs

**Date of creation:** 4 March 2007, Madrid

**Nº. and type of members:**

**59 Member organisations**

**30 000 individual composers and songwriters**

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## ECA-EC

### European Choral Association - Europa Cantat

#### WHO WE ARE

ECA-EC is a network of organisations, choirs and individuals in the field of collective singing in Europe. Through its membership, it directly represents more than 2.5 million singers, conductors, composers and managers in over 40 European countries and reaches out to more than 37 million people in continental Europe who are active in the field of collective singing.

The European Choral Association - Europa Cantat is the result of a merger between two European choral associations in 2011.

Since 1955, the association's aims have been to foster cooperation and mutual understanding between cultures, nations and individuals across social and political borders, to promote collective singing as a tool for education and community building, and to represent the interests of the singing community.

#### Testimonial

*"It (collective singing) has a strong power, it creates nearness and confidence. People are often separated and live in competition with each other. Therefore it is extremely important to sing in a group."*

Nena, German singer, when asked what is special about collective singing. General-Anzeiger, Matthias Hendorf, 30/1/16.

#### GENERAL INFORMATION

**Field:** Collective Singing

**Date of creation:** 1960 (informally) and 1963 (formally)/2011 (merger of 2 associations)

**N°. and type of members:**

Over 60 national and regional organisations in 30 European countries plus Israel (choir associations, conductors' associations and others dealing with collective singing / choral music), as well as several hundred choirs (mostly amateur choirs, a few professional choirs), individuals and family members (conductors, composers, singers and managers).

#### OUR PROJECT

The project "Upgrade – Connect – Reach out: Raising Awareness for Collective Singing in Europe" was built on the 2014-2017 strategy with the following 5 strategic objectives: strengthen the network / facilitate peer-to-peer approach / invest in capacity-building and training / reach out / raise awareness.

Developed in cooperation with members, the project aims at strengthening the network and its membership, connecting to other players in the field of collective singing as well as reaching out to people who do not sing (yet) and promoting the value of European cooperation.

Concretely the association will offer capacity building, develop new (digital) tools, support the internationalisation of activities, involve more (professional) individuals, increase cooperation within and outside the sector and enlarge the geographical scope of the network. The project will also include a campaign on the benefits of singing based on research.



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▶ European Choral Association - Europa Cantat



## EJN

## Europe Jazz Network

## WHO WE ARE

The Europe Jazz Network (EJN) was created in 1987 as a Europe-wide association of promoters specialising in creative music, contemporary jazz and improvised music. Currently the EJN includes 120 member organisations (festivals, clubs and concert venues, independent promoters, national and regional support organisations) in 35 countries.

The EJN exists to support the identity and diversity of jazz in Europe and to broaden awareness of this area of music for culture and education. It aims to increase the exchange of knowledge and experience between professionals in the jazz sector and to encourage the development of international exchanges, special projects, and collaborations between producers and artists both within and outside Europe.

## Testimonial

*"The EJN provides an exemplary model of the power of creative networks, of the commitment of organisations and individuals to work creatively to address common problems and jazz's ability to stimulate conversations and encourage innovation in everyday life."*

Professor Tony WHYTON, Birmingham City University

## GENERAL INFORMATION

**Field:** Creative music, jazz and improvised music

**Date of creation:** 1987

**Nº. and type of members:** 120

120 members from 35 countries (October 2017), festivals, clubs, venues, national and regional support organisations.

## OUR PROJECT

The main objectives of the EJN are to act as a hub for artistic collaborations between cultural players, reach out to new audiences (in particular youngsters and marginalised communities), advocate for the sector, empower professionals, craft new tools for today's cultural players (including new digital approaches), and to lead by example, particularly in identifying new models of working with communities and encouraging debate around gender balance and other forms of discrimination through resources, training and the adoption of a manifesto.

The EJN's main activities will include the annual European Jazz Conference, the EJN Awards for Adventurous Programming and Social Inclusion, the organisation of Artistic Exchange Platform meetings, the development of new digital tools and toolkits, seminars and workshops on social inclusion, gender balance and jazz for young people, research into mobility opportunities for artists, a Staff Exchange programme, and a mentoring programme for young artistic curators.



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# IMZ

## International Music and Media Centre

### WHO WE ARE

The International Music and Media Centre (IMZ) is dedicated to the preservation and promotion of the performing arts through audiovisual media. Founded under the aegis of UNESCO in 1961 it has since established the largest business network for the performing arts, film and cultural TV content industry worldwide. The network connects more than 150 member organisations active at the intersection of performing arts and media. Members include major European and international players like: BBC, ARTE, ZDF, NHK, Unitel, C Major, EuroArts, Metropolitan Opera New York, the Vienna State Opera, Berlin Phil and the London Symphony Orchestra.

The IMZ is committed to the business promotion of its members by connecting producers with co-producers, financiers, buyers or distributors; providing networking and pitching opportunities and by advancing the future of cultural film through young talent promotion and audience development.

### Testimonial

*"Linking the world's stages with audiovisual media does not only preserve performing arts and provide broad access to cultural content for everyone, the resulting music and dance films also constitute a distinct art form. It is hence our crucial mission to ensure the viability of this specialised sector."*

Katharina JESCHKE, Secretary General

### GENERAL INFORMATION

**Field:** Performing Arts in Audiovisual Media

**Date of creation:** 1961

**Nº. and type of members:** 150

150 Member Organisations including film production companies, public and private broadcasters, distributors, streaming and on demand platforms, music labels, performing arts organisations, festivals, educational institutions and creative entrepreneurs and artists.

### OUR PROJECT

#### Market Access and Network

The IMZ hosts the Avant Première Music and Media Market Berlin, the annual trade fair for cultural TV content. It is the largest marketplace and B2B event for the performing arts in audiovisual media, connecting 550 international experts.

#### Professionalisation

While the IMZ Academy is an initiative to support young talent and foster knowledge transfer and peer learning, the pitching sessions connect potential partners and provide development opportunities for projects and ideas.

#### Audience Development

More than 260,000 visitors attended Music Film Festivals programmed by the IMZ in 2017 alone, of which 40% were self-reported newcomers to cultural performances. Since the festival and free admission encourage attendance, the IMZ will be expanding its programming activities.

#### Innovation

While innovation is embedded in all activities, the IMZ specifically engages in showcasing innovative technologies for the arts and spearheads working groups on platforms, copyrights and new business models.



© IMZ

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## Live DMA

### European Network for Music Venues and Festivals

#### WHO WE ARE

Live DMA is a European non-governmental network working to support and promote the conditions of the live music sector. Live DMA is by nature an international collaboration network based on shared visions and values. Since its foundation the exchange of best practices and experiences has been the pivot of the network's existence.

Music venues and festivals are one of the main providers for talent development in Europe. From local band support to renowned stages, these are the social places where people can meet and enjoy a large range of diverse artists. Venues and festivals have an important place in neighbourhoods in both rural and urban areas. They are open to diversity, have a strong impact on local economies, they increase the attractiveness of cities and they encourage a high level of volunteering.

#### Testimonial

*"Live DMA is a fantastic place to share and gain knowledge, exchange ideas and get inspiration from fellow European colleagues. We have common challenges that we together are in a better position to solve."*

Anders TANGEN, co-president

#### GENERAL INFORMATION

**Field:** Live DMA is active in the field of popular music (pop, rock, hip-hop, electro, jazz, world...) The network forms a collective voice that works on European challenges and aims to highlight the substantial cultural and social work of live music professionals.

**Date of creation:** October 2012

**N°. and type of members:** 18

Live DMA now gathers 19 members in 15 countries, representing over 3000 live music venues, clubs and festivals.

#### OUR PROJECT

Live Style Europe (LSE) is a building capacity programme that aims to empower music venues and festivals, as well as regional and national live music umbrella associations by providing them with the skills and tools to adapt to the evolutions of the live music sector. The LSE strives to structure the live music sector and to enhance the visibility of music venues all over Europe.

In order to achieve its goals, Live DMA focuses on collaborative actions such as peer-to-peer learning, exchanges at the European level between its members and partners and on producing a communication strategy.

The 6 activities of the LSE include: building a resource platform about regulation and best practises, holding a seminar on methodology to help music venue associations across Europe, organising thematic working groups for members, data collection (The Survey), an Indie venues campaign and holding one event: the Open Club Day.



© Live DMA

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# EMC

## European Music Council

### WHO WE ARE

The European Music Council (EMC) is a non-profit organisation dedicated to the development and promotion of all genres and types of music in Europe. It advocates access to music for all and for freedom of musical expression across Europe. As part of the International Music Council (IMC), the EMC strategies and actions are based on the 5 IMC music rights.

The EMC network comprises music organisations involved in the fields of music education, creation, performance, participation, production and heritage. As a membership organisation, it provides real value to its members through the analysis of policy developments and the formulation of policy statements, capacity building and knowledge exchange as well as networking opportunities within and beyond the music sector on an international platform.

### Testimonial

*"I have just seen your European Agenda for Music, a wonderful document, not only in its content but also in its presentation. It could be inspirational, I think (and hope), to Australian musical people."*

Richard LETTS, former IMC President,  
Director „Music Trust“, Australia

### OUR PROJECT

The EMC connects music organisations from various European countries and backgrounds with each other through its diverse communication tools (printed publications, newsletters, social media, website). The organisation also opens up to music networks and stakeholders which are not part of the EMC membership through its initiative the European Agenda for Music.

The EMC will also offer young cultural operators an insight into working at the European level via its fellowship programme. Through this the organisation hopes to promote good working relationships between partners which will lead to further European cooperation in the future.

The EMC will participate in music fairs, forums, workshops and meetings which will form the basis for its discussions with political institutions at the EU, national and local level.

The EMC workshops, webinars and conferences will tackle current challenges for the music sector and bring together up to 300 participants in a different European city each year. In September 2019, the EMC will celebrate the 6<sup>th</sup> World Forum on Music together with IMC's 70<sup>th</sup> Anniversary in Paris.



### GENERAL INFORMATION

**Field:** Music

**Date of creation:** 1972

**Nº. and type of members:** 75

- 75 direct members

- National music councils, European and international music networks, national/specialised organisations

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▶ European Music Council



# REMA

## Réseau Européen de Musique Ancienne - European Early Music Network

### WHO WE ARE

REMA is the only representative network for early music in Europe. Its main aim is to act as a network for its members and to encourage the exchange of knowledge, information and co-operation in the field of early music. The network was created in Ambronay in 2000 and represents 86 active organisations across 20 European countries which each aim to promote and raise the profile of early music.

### OUR PROJECT

REMA is engaged in the rediscovery and promotion of European musical heritage through the dissemination of ideas and research. The network intends to support the artistic development of member organisations and the early music sector throughout Europe in general, taking the geographical diversity of the field as a major asset. This support will facilitate the highest musical and artistic quality. REMA aims to shape the future of early music by stimulating cooperation between the various stakeholders and thereby help them to join voices. In order to reach these goals, REMA is promoting conferences for its members, the European Day of Early Music, the Early Music Award, a showcase for young artists, an online early music radio station and the European Early Music Summit in 2020.



### GENERAL INFORMATION

**Field:** Early Music

**Date of creation:** 2000

**Nº. and type of members:** 86

Type of members: festivals, concert halls, cultural centres.

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 REMA/EU Early Music Network's Videos

Early music day 21<sup>st</sup> March: <http://earlymusicday.eu>



# AEC

## Association Européenne Conservatoires, Académies de Musique et Musikhochschulen

### WHO WE ARE

AEC is a European cultural and educational network with around 300 member institutions offering professional music training in 57 countries. Its members play a crucial role in safeguarding, developing and promoting European cultural heritage and diversity, facilitating access to cultural education, and in creating new jobs in the cultural sector.

The network works for the advancement of higher education in the performing arts with a primary focus on music and aims at enhancing the quality in higher music education by promoting participation, inclusiveness and diversity; strengthening partnerships with stakeholders and fostering the value of music and music education in society.

AEC also acts as a think tank through projects, expert meetings and the production of publications, as a hub through the organisation of five annual events and various communication channels and as an advocate for the sector. It is the leading voice for higher music education in Europe.

### Testimonial

*"AEC is constantly innovating and reflecting on the future. I believe it is a fantastic opportunity to imagine the future together at the European level, to reflect, to understand how we can learn from each other in a spirit of great respect and open-mindedness."*

Gretchen AMUSSEN, Conservatoire National de Musique et de Danse de Paris, France

### GENERAL INFORMATION

**Field:** (Higher Music) Education/Culture

**Date of creation:** 1953

**Nº. and type of members:** 290

AEC active members (254) are conservatoires, academies or universities of music, Musikhochschule or other equivalent institutions, mostly situated in the European Higher Education Area. AEC associate members (36) are either higher music education institutions outside Europe or other types of organisations having a connection to training for the music profession.

### OUR PROJECT

Through its project "Strengthening Music in Society", AEC will focus on six strands:

1. Increasing the impact of music and of higher music education institutions in society;
2. Promoting diversity, identity and inclusiveness;
3. Further developing the entrepreneurial mind-set of musicians;
4. Further promoting internationalisation;
5. Shaping the musicians of tomorrow through innovative learning and teaching;
6. Improving teacher education in the digital age. This last strand will be fully coordinated by AEC's partner organization the European Music School Union (EMU).

The work in each strand will be carried out by a dedicated group of experts who will conduct surveys and research (e.g. on the integration of 'diverse cultures' in the training of musicians in Europe and on innovative practices in learning and teaching), develop online toolkits (e.g. an advocacy toolkit for AEC members), produce publications (e.g. a handbook on how to integrate entrepreneurship in music education training) and organise workshops and events (e.g. AEC 2020 Congress on Societal Impact and Audience Engagement).

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🌐 AEC - European Association of Conservatoires





# JMI

## Jeunesses Musicales International

### WHO WE ARE

The JMI is a global network of NGOs that provides opportunities for young people and children to develop through music across all boundaries. The network works for and with youth, on harnessing the power of music to bridge social, geographical styles and cultural divides and on creating an international platform for intercultural dialogue and acceptance.

The network was founded in Brussels in 1945 as an international NGO in order to bring young people together to overcome divisions created by the two World Wars. Today the JMI has 63 members in over 50 countries worldwide with 38,000 local activities outreaching to over 7 million young people.

### Testimonial

*"I really enjoyed my time at Ethno, it was an extremely valuable experience that we'll all remember for the rest of our lives. It let us discover not only the cultures and individualities of other musicians, but also something within ourselves. And every individual affected by open spirit and good values will eventually affect many others."*

Polina DJUSEMBEYVA (participant)

### GENERAL INFORMATION

**Field:** Music & Youth

**Date of creation:** 17 July 1945

**Nº. and type of members:** 63

Type of members: local/national/international entities working with music and youth.

### OUR PROJECT

The JMI aims to become an open, competitive and sustainable network based on learning with a platform that engages local organisations and with networks and operators that are actively contributing to the socio-economic and cultural development of society.

The JMI will focus on four long-term global objectives:

- Connect - expand geographically and horizontally;
- Empower - an open source platform for meeting, exchanging and learning;
- Awake - making people aware of the organisation's assets and the unique power of music;
- Sustain - providing new evidence based business models of engaging new programmes, new funding and new partnerships across sectors.

The network's activities will include: membership study visits, training and learning events, workshops and conferences, a staff exchange program, digital tools, awareness raising campaigns, monitoring and evaluation. Crosscutting issues will include: young audience development, migrant integration, cultural heritage and gender equality.



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 JM International



# Liveurope

## The live music platform for new European talent

### WHO WE ARE

Liveurope is the first pan-European initiative supporting concert venues in their effort to promote the circulation of emerging European artists.

Launched in 2014, the platform now gathers 15 critically-acclaimed concert venues in 15 European countries. Through its European quality label, Liveurope supports live music venues that are committed to European diversity in order to create lasting effects in terms of cross-border circulation of European repertoire.

Thanks to the funding provided by Creative Europe, Liveurope has established an incentive funding mechanism. It's a pragmatic and simple tool: the more young European artists our members book, the more money they receive.

In this perspective, the platform works as a collective safety net to encourage its members to take risks and book more acts outside their geographical comfort zone, and to unleash Europe's artistic potential. Since its launch, Liveurope has supported over 2300 artists of more than 30 nationalities.

#### Testimonial

*"Liveurope is showing the way forward in the cross-border circulation of emerging talent in Europe. At our own scale, it shows us the power of concert venues as vehicles to promote the added value of Europe in people's lives."*

Dirk DE CLIPPELEIR, General Manager of Ancienne Belgique (BE)

*"To be able to come and play in some of the best venues in Europe on my first album is amazing. If it wasn't for that support, you just wouldn't be able to do it."*

Shura, Liveurope-supported artist (UK)

### GENERAL INFORMATION

Field: Music

Date of creation: 2014

Nº. and type of members:

Liveurope gathers 15 live music venues which are considered as references on the European live music map

### THE EMERGING ARTISTS

The artists must be based on the European continent, must have proven a dedication to an international music career, but may not have been professionally active for over 5 years.

Moreover, the artists in question must have published at most 3 albums but must have provided a valid demonstration of a professional entourage. To be eligible in the Liveurope mechanism, the artist in question must be from a country other than the one where the venue is established.

### WHAT WE DO FOR THEM

Thanks to its financial bonus mechanism, Liveurope provides an incentive to its members to book more emerging European artists, regardless of their genre or music repertoire. In this sense, Liveurope showcases the greater diversity of the European music scene, highlighting its talents for audiences all over the continent.

In 5 short years, Liveurope has already increased by 63% the number of emerging European artists that are booked per venue compared to the pre-Liveurope era.



© Ana Viotti Live Europe Oslo

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# CFE

## Classical Futures Europe



Elbphilharmonie Hamburg © Michael Zapf

### THE EMERGING ARTISTS

Our definition:

- Up to 35 years old,
- Conservatoire graduate (or current student of musical higher education) and based in Europe,
- Proven solid career start at national level,
- Peer reviewed by the artistic programmers of the platform members to ensure artistic excellence and quality.

### WHAT WE DO FOR THEM

CFE offers performance opportunities for our emerging artists in many of Europe's leading concert halls. CFE funded activities also integrate elements going beyond performance such as dedicated audience development work and education, learning and participation activities.

Classical Futures Europe also offers training opportunities to our supported artists to have the time and space to work on their wider professional development, exploring the artistic and social dimensions of their work with industry experts.

### WHO WE ARE

Classical Futures Europe provides grants to world-class concert halls to support the presentation and development of emerging international talent, to pioneer new approaches to concert presentation, and to support projects which actively engage and develop new audiences and community participation.

Together with our platform members we regularly review our funded projects, challenging and supporting each other to ensure that the Creative Europe investment leads to positive and sustainable change, offering high quality, engaging and accessible classical music in Europe.

Classical Futures Europe is managed by the European Concert Hall Organisation (ECHO), a network enabling open exchange and shared reflection on the opportunities, developments and shared challenges central to the lives of concert halls in the 21<sup>st</sup> century.

#### Testimonial

*"The training workshops provided by Classical Futures Europe left a big impression on our quartet. The workshops were not only inspiring, but also made us reflect on our wider responsibilities as musicians and challenged us to define our artistic goals. We are highly motivated to develop new projects we have in mind now and are grateful for the career advice and support received through this Creative Europe platform."*

Raphael PARATORE, 'cello, Goldmund Quartet, Munich Germany



Armida Quartet, Wiener Konzerthaus © Igor Ripak

### GENERAL INFORMATION

Field: Classical Music

Date of creation: 2017

Nº. and type of members:

13 concert hall platform members across 13 countries

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## Euro Strings

### European Guitar Festivals Collaborative

#### WHO WE ARE

EuroStrings is the first European collaborative platform of classical guitar festivals founded by Zagreb Guitar Festival from Croatia in 2017. It is an ever expanding collaboration of 17 European Festivals with global partners in the US and Asia. EuroStrings fosters excellence in musicianship, outreach work within the community, networking and world class education for performers and presenters.

The platform's central activity is the EuroStrings exchange programme attended by EuroStrings Artists, winners of international competitions at guitar festivals which are EuroStrings platform members. Through the exchange programme, EuroStrings supports the circulation of emerging talents among the platform's guitar festivals, offering them the opportunity to perform at several EuroStrings festivals where they can reach international audiences and further educate themselves. Thus developing new skills and knowledge necessary for pursuing an international career and accessing new markets. EuroStrings also offers annual scholarships to talented guitar players of lower income, organises an annual composition contest for classical guitar and seminars for professionals in the classical music festivals sector.

#### Testimonial

*"As a young player, if I had been part of the EuroStrings platform, I am sure it would have accelerated the development of my career, so I feel that this has the potential to be a powerful push in the progress of these young players. I am honoured to be part of this exciting initiative."*

**David RUSSELL**, world renowned classical guitarist, Grammy award winner

#### THE EMERGING ARTISTS

EuroStrings Artists are a select group of young professionals, who have earned their place in this acclaimed group by excelling at each of our members festivals' contest at the highest age level.

#### WHAT WE DO FOR THEM

These Artists are awarded a year-long touring programme to visit Platform's Festivals following a carefully curated programme called the EuroStrings Curriculum. This programme involves work with globally acclaimed guitar players called EuroStrings Ambassadors and other industry specialists in development-gearred workshops, teaching, community outreach, chamber and solo appearances. During the year-long programme, a big EuroStrings Competition is also organised, offering only one artist a chance to continue the tour globally in China and the USA. EuroStrings Artists are the staple of EuroStrings excellence and are the future of our instrument.virtual reality.



EuroStrings@Zagreb Guitar Festival

#### GENERAL INFORMATION

**Field:** Classical Music

**Date of creation:** 2017

**Nº. and type of members :** 17

Festivals, music schools and music organisations organising Festival of Classical Guitar

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# ETEP

## European Talent Exchange Programme



Melt! © Robert Winter

### WHO WE ARE

The European Talent Exchange Programme (ETEP) was introduced in 2003 to make the 'exchange' of European artists across Europe possible on a greater scale than ever before. An initiative of ESNS, the ETEP facilitates bookings of European acts at international festivals and generates extensive media exposure for these artists in cooperation with the European Broadcasting Union (EBU), export offices and local media. This way, the ETEP aims to boost the international careers of European artists.

Since the start of ETEP, a total of 4001 shows by 1445 European artists from 34 countries were presented at 122 ETEP festivals (2003 – 2018). Over those years, acts such as Ásgeir, Aurora, Benjamin Clementine, Birth of Joy, Blossoms, Coely, Dua Lipa, Ewert and the Two Dragons, Hozier, Ibeyi, Jaakko Eino Kalevi, Jungle, MO, Seinabo Sey, SOAK, Vök, Years & Years, have kick-started their European careers with help from the ETEP programme.

### THE EMERGING ARTISTS

Emerging artists are defined as pop music artists, performing original work, that have reached a critical moment in their development and require support in order to maximise their potential to become successful in other countries than their origin. The artists are not yet well-known by the audience(s) of the target country/countries, and their activities there are not yet profitable.

### WHAT WE DO FOR THEM

We offer artists the opportunity to become part of a great festival and radio network in and outside Europe, in order to boost their international careers. Furthermore, the ETEP creates many opportunities for media exposure, which starts at the annual ESNS festival in January. In short, ETEP aims to contribute to the "launch" of sustainable musical careers for European artists inside and outside Europe.

### Testimonial

*"Every year, many European acts have their breakthrough thanks to ETEP and are booked at festivals all over Europe. There's no similar programme in the world and Paléo is proud to participate by booking every year 5 to 10 ETEP acts and help launch their career."*

Dany HASENSTEIN, Paleo Festival Nyon, Switzerland



Melt! © Robert Winter

### GENERAL INFORMATION

**Field:** Music, Music Export, Cultural Diversity, Cultural Exchange

**Date of creation:** 2003

**N°. and type of members:**

The ETEP consists of 16 export offices.

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🎵 ESNS - Eurosonic Noorderslag

🌐 eurosonic-noorderslag

📺 ESNS 2020



# SHAPE

## Sound, Heterogeneous Art and Performance in Europe

Photo: © SHAPE

### THE EMERGING ARTISTS

SHAPE is a platform for popularising innovative musicians and audiovisual artists through concerts/exhibitions and PR. We try to focus on strong but underexposed or emergent musicians, or musicians we think audiences would benefit from knowing better, but we are not exclusive regarding these criteria. The genres represented by the artists will vary much.

### WHAT WE DO FOR THEM

SHAPE offers live performances across 16 member festivals and a wider network of affiliated festivals (related to the International Cities of Advanced Sound network), as well as large showcases outside of Europe (such as SHAPE showcase at MUTEK in Montreal in 2016, Novas Frequencias in Rio de Janeiro in 2016, and Nyege Nyege Festival in Jinja, Uganda in 2018) and commissions (for instance, for one-off collaborations and installations). In addition SHAPE also offers educational opportunities – workshops, lectures, seminars, and an extensive educational event lasting several days, where SHAPE artists interact, present their work and learn about music production and music business-related issues.

### WHO WE ARE

SHAPE is a platform for innovative music and audiovisual art from Europe. It consists of 16 festivals and art centres and aims to support, promote and exchange innovative and aspiring musicians and interdisciplinary artists with an interest in sound. SHAPE attempts to present a variety of idiosyncratic music and sonic art from all over Europe, and provide audiences and professionals with insightful lectures, talks and workshops by experts in various fields related to sound and performance. The platform was formed by members of ICAS (International Cities of Advanced Sound) – a global network of independent non-profit organizations dedicated to advancing sound cultures, music and related arts. Each year, the 16 involved associations will collectively choose 48 creatively strong artists and musicians to participate in a mix of live performances, residencies, workshops and talks across festivals and special events.

#### Testimonial

*"SHAPE's commitment to the artists makes a big difference, in a relationship of confidence, with great networks of festivals. They follow up very thoroughly and do a great job with both shows and press, which can be a huge push when you're starting to have attention, allowing you to be seen at the right time – for me, it was perfect timing."*

Aisha Devi, SHAPE alumna



Photo: © Vivien Gaumand

### GENERAL INFORMATION

**Field:** Music and Audiovisual Art

**Date of creation:** 2014

**Nº. and type of members:**

16 festivals including audiovisual and music festivals across Europe

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SHAPE SOUND,  
HETEROGENEOUS ART  
AND PERFORMANCE  
IN EUROPE

# FEDORA Platform

Photo: © Fedora

## WHO WE ARE

The FEDORA Platform acts as a European-wide hub promoting innovative and hybrid opera and ballet co-productions, created by emerging artists from diverse disciplines, and appealing to a younger audience.

The FEDORA Platform engages existing and new audiences by allowing them to vote for the creation of their choice and to participate in an online crowdfunding campaign. Over a four-year period, this European initiative will lead the way in advocating new funding models for the performing arts, by creating a sustainable eco-system between the cultural and economic sector and by setting up the structural, social, and economic conditions necessary to guarantee the future of the cultural heritage of opera and ballet in Europe. The FEDORA Platform brings together opera and ballet enthusiasts and donors who share the same vision of excellence.

### Testimonial

*"We are committed to supporting and contributing to the future of opera and ballet, nurturing the renewal and rejuvenation of these art forms is our mission."*

Jérôme-François ZIESENISS, President

## GENERAL INFORMATION

**Field:** Opera and Ballet

**Date of creation:** 2017

**Nº. and type of members:**

26 Platform Members in 14 countries (network of 85 organisational members in 21 countries)

## THE EMERGING ARTISTS

Emerging artists or creators are persons who show significant potential, who have few professional credits and who have yet to be recognized. Their aim is to develop their skills and create work in order to gain new professional accomplishments and start their artistic career. The way to achieve their aim is through visible performances, grants, awards and critic reviews. There is no specific age or time to be an emerging creator and/or artist. Emerging creators and artists can also be defined as embracing risk and new challenges, and who are rigorous in their approach to creation and production.

## WHAT WE DO FOR THEM

The FEDORA Platform supports emerging artists through an international Prizes competition that gives their creative work the chance to reach the stage, increases their international visibility and contributes to their transnational mobility. The FEDORA Platform also enables them to engage with a younger and wider audience while attracting potential donors through on- and offline communication campaigns and local Roadshows.



le syndrome ian 1 - © Marc Coudrais

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▶ FEDORA Platform

in FEDORA Platform





O.O.O.

## Opera Out of Opera

Rome, "Leonardo Da Vinci" Fiumicino Airport - Departure Terminal, Rome, 6<sup>th</sup> September 2019

## OUR PROJECT

Opera out of Opera is an audience development project lasting from September 2018 to April 2020. Opera is one of the most expensive and demanding theatrical machines, as it requires scenes, costumes, singers, musicians, orchestras, huge managing and organisation skills and great economical effort. Moreover, it is a niche production that targets a very specific audience, which is usually middle-aged, well-educated and high/middle-income.

O.O.O. aims to bring opera closer to a wider public - especially young people - by moving from its conventional locations towards non-traditional settings and open-air spaces, such as shopping centres, train stations, city squares and public buildings.

The project promoted 4 live performances held in Italy, Spain, Greece and Austria, structured as an itinerant opera (pocket opera) and designed by all partners. It innovatively combines live electronics, virtual environments and animated backgrounds with traditional representations and performances; meanwhile real-time animations and subtitles are also integrated with the aim of creating cheap and flexible representations that can easily be replicated.

Moreover, the orchestra itself evolves in this context and becomes more flexible and movable: the pieces, performed by students from partner conservatories, are played in simplified versions (with fewer instruments and shorter tracks), adopting medleys also in non-original languages. Such adaptation makes opera more accessible to the public and reduces costs and logistic impact. A bespoke app was also created to serve as the central tool of the project, providing content specifically developed by the Consortium for the general public, and ensuring proactive participation in an innovative, low-cost way.

Together with audience participation through the itinerant opera, the project also seeks to gather stakeholders in an International Network of Opera Organisations and to provide artists with new technical skills and competences (improvisation, intercultural communication, adapting to new contexts).

## WHO WE ARE

The Consortium gathers two well-renowned institutions for higher music education, namely Conservatorio S. Cecilia of Rome, one of the most major and ancient of such institutions in Europe, and Mozarteum, established in 1841 and now Universität Mozarteum Salzburg. Their excellence in the field provides technical and cultural expertise. As concerns performance staging, the project benefits from the contribution of the Chamber Opera Association of Navarra (Spain), established in 2003 to produce operas accessible to all types of audiences, and the Greek Association "ART-ON", established in 2013 with the aim of providing legal identity to Petit Opera du Monde, an informal group of music/theatrical productions promoting music education. Lastly, the European Association of Conservatoires is a European cultural and educational network established in 1953 representing the interests of training institutions for the music profession. It includes 297 member institutions in 55 countries and is responsible for coordination and communication tasks for O.O.O.

## Testimonial

*"The development of new audiences for opera is a burning platform all over the world. Opera Out of Opera aims to do this by reaching the audience outside the opera houses, developing new formats and applying virtual elements to the presentation. With a particular focus on young audiences, the project aims to make an otherwise elitist artform accessible to everyone."*

Eva HESS THAYSEN, Voice teacher and Head of Vocal Studies, The Royal Danish Academy of Music

## GENERAL INFORMATION

Field: Opera

Nº. and type of members (including project leader): 5

Name of partners (including project leader):

Conservatorio Santa Cecilia Rome, Italy) - Chamber Opera Association of Navarra (Pamplona, Spain) - Mozarteum University (Salzburg, Austria) - ART-ON Petite Opera du Monde (Athens, Greece) - Association Européenne des Conservatoires - AEC (Brussels, Belgium)

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Photo: © Opera Incanto

# OiC

## Opera InCanto

### WHO WE ARE

Opera InCanto is an innovative project running for two years, funded under the Creative Europe programme.

It has the primary objective of creating a new audience, by educating new generations to better appreciate the performing arts, with particular focus on opera. By creating a network of theatres and European cultural centres, and through close cooperation with the educational sector, the project will stimulate audience development, by helping children and their families to engage with opera. The general objective of Opera InCanto is to tackle low participation in opera, especially among young people, by involving them in its production process. Children can participate in the creation of an international co-production of Turandot by Giacomo Puccini, in which young artists will perform. The opera will be adapted and produced according to the Europa InCanto methodology, which has had stunning success in audience development among the younger generation and their families.

Europa InCanto, Project leader - implementation of the project in Italy, communications with the European Commission and between partners, and internationalisation of the methodology.

Opera Leipzig - production of materials for the opera and implementation of activities in Germany.

Orquesta Reino de Aragón - activities in Spain.

Croatian National Theatre in Split - activities in Croatia.

Association Européenne des Conservatoires Académiques de Musique et Musikhochschulen - International Communication of Opera InCanto, management of the website and video dissemination.

Qendra "Gjenerata e re" New Generation - development of the international methodology and finding schools and institutions willing to implement Opera InCanto.

### OUR PROJECT

Opera InCanto introduces children, from 4 to 13 years old, to the magical world of the theatre. Opera InCanto aims to create a new, young audience, aware of the importance of the heritage of opera, and capable of truly appreciating it. Within the school year, teachers and their students are involved in a dynamic educational path, based on learning and internalising all the different aspects of the opera, transforming it into a moment of fun and sharing. The project starts with the laboratories held in the partners' theatres, in which our experts help teachers learn the selected tracks. The learning process will be supported by specific educational tools handed out to each participant, such as the text book, the CD, the interactive karaoke DVD and the OperaApp. At the end of the project, an adjusted performance of the opera is staged in the theatres of the partners of Europa InCanto.



© Opera Incanto

### GENERAL INFORMATION

**Field:** Opera, collective singing

**N°. and type of members (including project leader):** 6

**Name of partners (including project leader):**

Europa InCanto, Project leader

Opera Leipzig

Orquesta Reino de Aragón

Croatian National Theatre in Split

Association Européenne des Conservatoires Académiques de Musique et Musikhochschulen

Qendra "Gjenerata e re" New Generation

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Opera  Canto

Y@O

Young @ Opera



Young @ Opera

## WHO WE ARE

Operosa is a classical music and opera festival founded in 2006 promoting young talent and contemporary interpretation to a modern audience in the Balkans. The aim of Operosa is to focus on repertoire ideally suited for young opera singers while working with leading international artistic directors and showcasing opera as a modern and “cool” form of art. The Kolarac Music Centre promotes artistic music and music culture in Belgrade for a wide audience, opening its doors to both young and older music lovers since 1932. The municipality of Herceg Novi in Montenegro has a very long and wealthy cultural tradition and is officially affiliated with the Montenegrin Ministry of Culture.

### Testimonials

*“It was great experience and a big pleasure to be part of Operosa. This genre was new for me and it would help me with my acting career further on. Thanks Operosa!”*

Yavor BAHAROV

*“Outstanding professionalism, inspiring state of spirit during and after the process of performing, awareness of team fellowship and collaboration beyond the ordinary frames!”*

Ivo ALEKSANDROV

## GENERAL INFORMATION

**Field:** Opera and classical music

**Nº. and type of members (including project leader):** 3

**Name of partners (including project leader):**

Operosa Foundation  
Zaduzbina Ilije M Kolarca  
Herceg Novi Municipality

## OUR PROJECT

YOUNG@OPERA brings together over 50 talented and keen young artists from countries across Europe and beyond in performances of vibrant opera in towns in Bulgaria, Montenegro and Serbia. The ambitious core partners together with associated partners have created a dynamic two-part cycle of opera events with highly accomplished Artistic Directors and Mentors of different nationalities. The project specifically aims to reach a wider and younger audience by presenting in Cycle 1 a baroque-classical opera in a modern and “cool” form and in Cycle 2 commissioning a brand new opera by a young composer with modern views but showcasing clear links connecting it to the opera of Cycle 1.

It's all created and performed by young artists to whom young audiences can relate. They are selected from an extensive list of young artists from all over the world.

The Project hosts opera works of 2 completely different kinds, performed by a different mix of artists at every development stage.

Tangible culture – historical sites and buildings:

Performances will take place in cultural heritage sites Kotor Old Town (UNESCO) and Forte Mare Fortress and Old Town in Herceg Novi, Montenegro. Many of the Culture Institutes, theatres and schools in the project locations are also of historical significance.

All events are also filmed and photographed by the young artists for dissemination purposes. The selected photos will be made available branded in special YOUNG@OPERA Galleries on the web site and shared on social media. The photo and video/film artists are invited to explore the possibilities of crossover and combination work between set design and pure commercial video and photography.

Fashion design / Craft Work / Painting Drawing:

The Workshops are led at different development stages by Artistic Directors. Theatrical costume and set design has always been closely related to fashion design, painting drawing and craft work. The project aims to inspire the young designers to develop this crossover further, even with photography and video.

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▶ Operosa Opera Festival



# CrossOpera

## CrossOpera: otherness, fear and discovery

Teatro Comunale Luciano Pavarotti di Modena

### WHO WE ARE

Built in 1841, the Teatro Comunale di Modena has since been one of the leading Italian traditional theatres. The Landestheater Linz is the largest theater in Upper Austria. The roots of the Serbian National Theatre (SNT) in Novi Sad reach back to 1861, and it is the country's main performing art center, producing opera, drama and ballet.

CrossOpera is a project built during a long twinning relationship linking Modena to the cities of Linz (Austria), and Novi Sad (Serbia). Over 25 years, Modena has cooperated with the two cities on projects relating to welfare, social development, public administration and culture.

CrossOpera is an important project, joining cities and their populations through cultural action, and is a valuable initiative in the sensitive matters of immigration, hospitality and integration of refugees.



© Sara Lenzi

### Testimonial

*"In an era of simplified communication, art is a way to reflect, not only rationally, on complex problems such as cultural integration. Since the beginning of European history and art, migration has been a characteristic of our civilization."*

Aldo SISILLO, Artistic director of the Teatro Comunale di Modena

### GENERAL INFORMATION

**Field:** Musical theatre, contemporary opera

**N°. and type of members (including project leader):** 3

**Name of partners (including project leader):** Teatro Comunale di Modena (leader), Serbian National Theatre, Landestheater Linz

### OUR PROJECT

The main purpose of the project is to co-produce a new lyric opera whose three acts will develop short stories commissioned from three different composers, one from each country. All composers will work on the same given subject: "Otherness: fear and discovery", and will focus on intercultural clash and integration. The work will develop three different stories concerning recent immigration to the countries of the European Union.

CrossOpera started with the commissioning of a three-act opera from Serbian composer Jasmina Mitrusic, Italian Luigi Cinque and German Valentin Ruckebier. The priority of the project is the transnational mobility of artists and musicians. A travelling artistic team of singers and musicians will follow a week of music rehearsals for each act in every theatre under the guidance and supervision of the local composer. Following the première in Modena, the opera will travel to the Landestheater Linz and the Serbian National Theater in Novi Sad. The opera will go on stage on 8 and 10 May 2020 to celebrate Europe Day (9 May).

Following the Creative Europe guidelines, the project encourages the transnational mobility of artists and professionals, as well as the transnational circulation of cultural and creative works. The aim is to promote cultural exchanges, intercultural and interfaith dialogue, understanding of cultural diversity and social inclusion. The cross-border and mobility strategy is also aimed at capacity building for cultural operators involved in the project, enabling them to work transnationally and internationally. Reaching new and wider audiences, encouraging intercultural and interfaith dialogue, respect for diverse cultures and cultural expressions, and facilitating the integration of refugees are also among CrossOpera's priorities for meeting Creative Europe's objectives.

Although the translational production of the opera will be at the core of the project, the activities radiating from this main task will aim to tackle a number of subjects of interest to the European cultural programme. Each of these will help enhance and develop the identity, cultural awareness and vision of partners and audiences at a European Union level, well beyond local and national levels. Activities in the three different countries will include training, audience development and interaction with local communities, including efforts to reach often under-represented groups such as refugees.

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 Teatro Comunale di Modena





# OperaVision

## OperaVision

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### WHO WE ARE

OperaVision is a new project for opera in Europe's digital environment. OperaVision offers a free-view, online, richly diverse curated season of European opera in partnership with 28 opera houses from 16 countries. OperaVision has a specific new emphasis on attracting and cultivating young, emerging audiences and celebrating Europe's cultural heritage.

### OUR PROJECT

OperaVision is opera for the connected world.

Watch live streams as operas unfold in opera houses. View your favourite performances, subtitled, on demand. Learn about the art form and specific productions by browsing our articles, stories and richly populated digital library. Discover resources for young audiences and for artistic career development. In English, French, and German, thoughtfully curated, and free to browse and explore.

Supported by the European Union's Creative Europe programme, OperaVision builds on the success of The Opera Platform, with more contributing opera companies from more countries, under the editorial supervision of Opera Europa, the European association of opera companies and festivals.

OperaVision brings together 29 partners from 16 countries and invites you to travel and discover the diversity of opera from wherever you want, whenever you want.



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### GENERAL INFORMATION

**Field:** Opera

**Nº. and type of members (including project leader):** 29

**Name of partners (including project leader):**

Belgium: Opera Vlaanderen, La Monnaie/De Munt, Opera Europa

Croatia: Croatian National Theatre in Zagreb

Czech Republic: National Theatre Brno/Janáček Festival Brno,  
National Theatre Prague Finland: Finnish National  
Opera

France: Festival d'Aix-en-Provence, Opéra de Lille, Théâtre  
National de l'Opéra-Comique

Germany: Komische Oper Berlin, Deutsche Oper am Rhein

Hungary: Hungarian State Opera

Ireland: Irish National Opera

Italy: Teatro Regio Torino, Teatro di San Carlo Napoli, Teatro La  
Fenice Venezia, Teatro Dell'Opera di Roma

Latvia: Latvian National Opera

Netherlands: Dutch National Opera

Norway: Norwegian National Opera

Poland: Polish National Opera, Poznań Opera

Spain: Teatro Real Madrid, Palau de les Arts Reina Sofia Valencia

Sweden: Royal Swedish Opera

United Kingdom: Opera North, Royal Opera House Covent Garden,  
Garsington Opera

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# NIMPE

## Network for Internationalization of Music Producers in Europe



NIMPE MUSIC FACTORY performance © NIMPE

### OUR PROJECT

The NIMPE project aims to link and connect complementary music industry experts from across the continent in order to support the development of the European live music industry. The initiative will operate as an umbrella network between national music “clusters and communities of practice”, focusing in three main areas:

- mapping the wider live music sector;
- sharing knowledge (event production chain process);
- developing innovative and sustainable solutions for the future of Europe.

The objectives are:

- to develop a “music cluster observatory” for the professionals of the European live music sector through educational, vocational and training activities, theoretical and experiential activities, virtual and physical networking;
- to link industry partners, source professional specialists and resources for young entrepreneurs, to support creative partnerships, touring and co-productions (with private and public sector partners);
- to coproduce workshops and entrepreneurial events.

### WHO WE ARE

NIMPE is a live music industry network made of partners from Italy (coordinator), Denmark, France, Greece, Slovenia and the UK. The partnership, which was purposely established for the project, included a marked heterogeneity among the partners in light of the high level of innovation of the project itself. The approach identified was to address and try to break down the existing barriers at European level with respect to the mobility of young artists and technicians, experts and managers working in this field.



NIMPE Music Factory bands and staff © NIMPE

### GENERAL INFORMATION

**Field:** Live music

**Nº. and type of members (including project leader):** 6

**Name of partners (including project leader):**

Assomusica Associazione (Italy) (coordinator)

Root Music LTD (UK)

SKUC - Drustvo Studentski kulturni center (Slovenia)

M.E.S.O. Musc Events (GR)

Den Selvejende Institution Swinging Europe (DK)

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📘 @NIMPEproject

📷 @nimpeproject

🌐 NIMPE MUSIC FACTORY

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## SOTB

### Sing Outside The Box

#### OUR PROJECT

“Sing Outside The Box” tested innovative audience development methods during two sessions of the EuroChoir, in different ateliers and concerts at the Europa Cantat Festival in Tallinn, and disseminated these methods to multipliers. The EuroChoir is a European choir gathering up to 60 talented emerging singers. Its sessions are held once a year in a different country. A 2-year cycle was set up under the supervision of acclaimed conductors Maria van Nieuwerkerken (NL), Lorenzo Donati (IT) and Mikko Sidoroff (FI). After the sessions in 2017 (Utrecht) and 2018 (Helsinki), the choir presented its work as a special guest of the 2018 EUROPA CANTAT festival in Tallinn. The themes of the project also developed throughout the festival, with ateliers for singers and workshops for conductors dedicated to the following themes:

- Go out and meet new audiences: use of unusual concert venues, concerts in the frame of non-choral or even non-musical events;
- Staging: develop innovative approaches to staging, with a focus on the specific abilities of singers as instruments (movement, sound space, blending in the audience, etc.);
- Technical development: use of lighting and sound reinforcement as an artistic element;
- Pedagogy: foster access for non-readers and non-trained singers to discover the fun of collective singing. Involve choirs, conductors and singers in an active recruiting process for active and passive audiences.

To find new auditors for the choral music field, and expand its possibilities, we organised concerts in a former power plant, old town yards and squares, viewing platforms, staircases etc. Leveraging the prescriptive power of the Eurochoir, of the EUROPA CANTAT festival, and the power of the European Choral network (and two of its international conferences), the project will help define a new benchmark for collective singing.

#### WHO WE ARE

The consortium behind the “Sing Outside The Box” project consisted of four partners and numerous collaborators. The lead partner was the Estonian Choral Association, which was responsible for the general implementation of the project, as well as the Europa Cantat XX festival in Tallinn. The European Choral Association provided the necessary know-how about the continuity of the festival, but also organised the international conferences on choral singing. ZIMIHC from the Netherlands and Sulasol from Finland implemented the Eurochoir sessions in 2017 and 2018 respectively.



#### GENERAL INFORMATION

**Field:** Choral singing, collective singing

**Nº. and type of members (including project leader):** 4

**Name of partners (including project leader):**

Estonian Choral Association, European Choral Association, Sulasol, Zimihc

#### CONTACT US

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# Blockchain My Art

## Blockchain My Art

© Blockchain My Art

### WHO WE ARE

Blockchain My Art (BMA) is a transparent payment solution for festivals using blockchain technology.

Blockchain My Art was initiated by a collaboration between three European festival organisations: Today'sArt, SeaNaps and Les Siestes Electroniques.

### Testimonials

*"We're very proud to be the first French festival to implement the innovative payment solution. With BlockchainMyArt, we are showcasing to our audience that we have nothing to hide and how fair cultural economics can be."*

Samuel AUBERT, Director Les Siestes Electroniques

*"In 2016, the idea came out from an observation: the music circuit is still too opaque: artists or cultural workers struggle to make a living, although audiences have never consumed as much cultural material as today. Money is spent and not always received. Using the Blockchain is for us the opportunity to test how decentralised and transparent tools could shake this established system."*

Maxime FAGET, Director SeaNaps

### GENERAL INFORMATION

**Field:** Music / Art Festivals, Creative & Culture Industry, Activism

**Nº. and type of members (including project leader):** 3

**Name of partners (including project leader):**  
 Today'sArt (Project Coordinator) - The Hague, The Netherlands  
 SeaNaps Festival - Leipzig, Germany  
 Les Siestes Electroniques - Toulouse, France

### OUR PROJECT

Changing the game for cultural events and festivals in Europe by implementing decentralised blockchain-based solutions.

Blockchain My Art (BMA) explores the possibilities offered by blockchain technology in the creation and management of common goods in the artistic sector. The project focuses on practices in the field of music festivals, capitalising on their capacity to gather a lot of people in a small number of venues for a few days. In 2018, a blockchain-based payment solution will be developed between the BMA partners. That solution aims to strengthen audience involvement by giving them real-time information about how their money is spent at festivals.

BMA aims to redefine the relations between cultural structures and their ecosystems. The project proposes a performative redefinition of the cultural production chain, transparency and interactions with the audience. It proposes a paradigm shift towards decentralised identities, self-empowered digital interactions and transparency, as well as a rethinking of cultural exchanges – pioneered by European festivals and cultural partners.



© Blockchain My Art

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▶ Blockchain My Art



# We are Europe

## We are Europe

© We are Europe

### WHO WE ARE

We are Europe is an association of eight major European events joining forces to promote, create and produce innovative cultural practices, defined by creative diversity and exchanges.

Today's ideas for Tomorrow's Culture

### OUR PROJECT

Our common project aims to develop a prospective vision of electronic culture, technology and entrepreneurship, while contributing to new social and political developments through an interdisciplinary approach. We are Europe brings together thinkers and artists from all over the continent and beyond, to defend our common values. They are making tomorrow's Europe and leading today's innovative cultural projects. We know them as artists, philosophers, designers, writers, journalists, activists. They represent a form of transformation, imagination and change in the project of Europe. Each year, We are Europe selects those who inspire us with their talent, commitment and conviction. They will be present in our forums and festivals to look for a new paradigm in the European idea.



© We are Europe



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### GENERAL INFORMATION

**Field:** Electronic music and reflection forum

**Nº. and type of members (including project leader):** 8

**Name of partners (including project leader):**

Nuits sonores & European Lab (ArtyFarty – project leader) - Today'sArt & Today'sArt Context Program - Sónar Festival & Sónar+D - c/o pop Festival & c/o pop Convention - Reworks Festival & Reworks Agora - Insomnia Festival & Insomnia Insight - Elevate – Music and Arts & Elevae – Discourse and Activism - Unsound & Unsound Discourse

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# E.M.I.

## European Music Incubator

### WHO WE ARE

EMI is a project gathering five EU and trans-sectorial partners: Tremolino (France), Liverpool Sound City Festival (UK), City of Genova (Italy), University of Tartu (Estonia), Lab852 (Croatia). This innovative European cooperation developed supporting programmes for EU musicians to break the boundaries between the music sector and other creative sectors at local and European level. All organisations in the partnership are working throughout the music value-chain.



© EMI

### Testimonial

*"I mean, teaching artists and musicians how to make to money in the music industry, I've never seen that anywhere."*

Nathalie McCool (Musicians of EMI Program – 2018)

### GENERAL INFORMATION

Field: Popular music

N°. and type of members (including project leader): 5

Name of partners (including project leader):

Tremolino (France)  
Liverpool Sound City Festival (UK)  
City of Genova (Italy)  
University of Tartu (Estonia)  
Lab852 (Croatia)

### OUR PROJECT

EMI implemented a European training and mobility programme for musicians-entrepreneurs who wanted to develop a long-term career, grounded in an entrepreneurial mindset and beyond the traditional framework of popular music.

Through this project, emerging musicians learned and experimented with the development of new business models. These models are based on diversification of activities with locally-identified creative sectors, such as the video-games industry, digital teaching, playlist curation, branding and cultural tourism.

EMI brings new experiences to create an attractive long-term pan-European artists' incubator focused on diversification of activities as the key factor for diversifying revenue streams to reach a wider audience.



© EMI

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**European  
Music  
Incubator**

# Europavox Project

## Europavox Project

© Franck-Boilea

### WHO WE ARE

The Europavox Project comprises seven partners aiming to support the circulation of European bands and develop the European music industry. Europavox Festival is based in Clermont-Ferrand, France, and has had the promotion of European musical diversity in its DNA since it was created in 2006. It was joined by other contemporary music venues, cultural centres and festivals from WUK in Vienna, Botanique in Brussels, Loftas Fest in Vilnius, Inmusic Festival in Zagreb, FUZZ Club in Athens, and Estragon Club in Bologna. These contemporary music venues, cultural centres and festivals have worked together for many years to defend their artistic choices and European musical diversity. Europavox Project allowed them to come together at once, placing a foundation stone for significant European-scale actions to help musical artists break borders.



© Franck-Boilea

### OUR PROJECT

Europavox Project fosters European musical diversity at European level through festival production, Europavox.com (the first online magazine 100% dedicated to European musical diversity), innovative partnerships with startups evolving in the cultural and creative field, and export coaching for artists willing to expand their horizons.

Europavox festivals gather more than 60 000 people in 7 different countries every year, with 70 artists booked on average. These live experiences are complemented by the online magazine, Europavox.com, in which the public can dig deeper into the Europavox roster, where more than 650 artists are presented. You'll also find exclusive insights on the music industry's latest trends, interviews with key players, and around 130 playlists curated by our artistic director. These media do not only showcase European diversity, but also represent the most cosmopolitan editorial team ever, made of 39 experienced music journalists based in 26 different European countries!

All partners and their artistic director are going a step further by offering coaching to a dozen European bands selected by all partners (you can find them online on Europavox.com). Europavox Project offers touring opportunities, residencies, communication and PR support. These opportunities are stepping-stones for artists who wish to break borders on a European scale. To complete this 360° project, Europavox tackles the startup world by offering partnership opportunities for emerging businesses to test their ideas or get feedback. This is done in partnership with Start-up Sesame, the largest Tech event acceleration programme for start-ups, covering 35 partner events.

In short, the Europavox project encompasses all avenues to make European diversity more discoverable. Join the community now by visiting Europavox.com !

### GENERAL INFORMATION

**Field:** European music

**N°. and type of members (including project leader):** 7

**Name of partners (including project leader):**

Europavox Festival, France - Inmusic Fest, Croatia - Botanique, Belgium - Estragon Club, Italy - WUK, Austria - Loftas Fest, Lithuania - FUZZ Club, Greece

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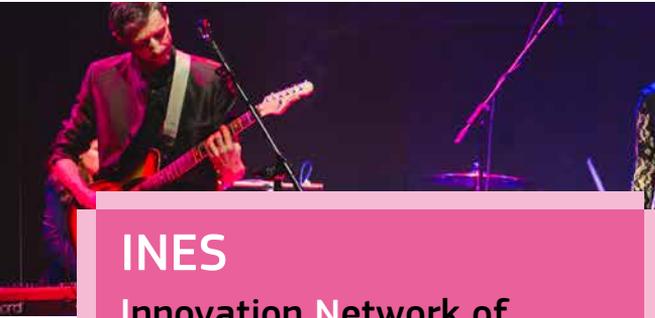
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📷 @europavoxmedia

▶ Europavox





# INES

## Innovation Network of European Showcases



Ljubljanski Grad Hribarjeva Dvorana KATALENA © Nejc Ketis

### WHO WE ARE

The INNOVATION NETWORK OF EUROPEAN SHOWCASES is a European cooperation project initiated by eight international showcase festivals and gigmit, the European digital platform for artist booking. During the project nine additional showcase festivals joined as associated partners. New associated members in the network are welcome.



John Cale © Michelle Roberts

### Testimonials

*"Our show at Spring Break was great. Everything was perfectly organised and the crowd was enthusiastic! Radio stations, booking agencies and festivals approached us afterwards - so we couldn't ask for a better first show in Poland! Thanks to INES for making this possible!"*

HYMMJ (Germany), INES#talent performing at Spring Break Festival in 2018

### OUR PROJECT

To contribute to a unified and strong European music market, INES establishes a unique exchange network between European showcase festivals to enable transnational artist discovery, career development and business expansion.

**INES#festival & INES#talent:** to nominate the most promising talents from their own country, INES#festivals will book foreign artists out of the INES#talent pool. Artists can apply at gigmit-plattform for INES#talent.

**INES#pro:** a programme for European music professionals, enabling them to attend INES showcase festivals and conferences, discover upcoming bands, education and valuable business networks.

**INES#conference:** video recordings of internationally relevant sessions during showcase conferences, available on the INES website.



Waves SAT Black Palms Orchestra © Patrick Muennich

### GENERAL INFORMATION

Field: POP, Rock

N°. and type of members (including project leader): 9

Name of partners (including project leader):

gigmit (project leader, Germany), Live at Heart (Sweden), Liverpool Sound City Music Festival (UK), MENT Ljubljana (Slovenia), MONKEY WEEK (Spain), Sonic Visions (Luxemburg), Spring Break (Poland), Waves Vienna (Austria), Westway LAB Festival (Portugal)

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🌐 Innovation Network of European Showcases

▶️ INES - Innovation Network of European Showcases

🌐 INES Showcase Festival Network





## EXCITE

### Exchange of International Talent in Europe

#### WHO WE ARE

Excite is a collaborative project between nine partner organisations across Europe. These partners focus on developing musical talent within their territories in an early stage of their career.



© Excite

#### Testimonials

*"Excite is the perfect opportunity for bands to experience playing gigs abroad for the first time, not only in quality venues but also for audiences of professional industry people that are willing to connect."*

Nathan YSEBAERT (Shht), August 8 2019

*"The best part about the talent development week is that I got to meet artists from all over Europe. It was really interesting to discuss our music and our views and opinions about the music industry. It gave me new perspectives for my own project."*

Michelle HINDRIKS (CIEL), August 7 2019

#### GENERAL INFORMATION

**Field:** Pop, Rock

**Nº. and type of members (including project leader):** 9

**Name of partners (including project leader):**

Partner organisations + 10 partner festivals + 4 associated festivals. Kulturungdom, Music:LX, ORA, Popfabryk, Poppunt, Rockcity, Sorf, Tamk and XpoNorth

#### OUR PROJECT

Excite is a highly-collaborative project between nine partner organisations based across Europe (Belgium, Germany, Denmark, Finland, Luxembourg, Norway, Netherlands, Sweden, UK). This innovative network leverages a dynamic mechanism to expedite the internationalisation of young artists and music businesses early in their career or development.

The delivery model is built around a core of ten partner festivals in their respective markets, with a further four associated festivals and conferences in territories including Spain, Poland, Portugal and Slovenia - plus a curated stage at the Reeperbahn in Hamburg, Germany.

Across the delivery timeline, Excite also produces dedicated song camps with internationally respected writers and producers to accelerate artistic development and encourage deeper peer-to-peer collaborations. The delivery model also integrates specialist industry advice from key infrastructure elements such as managers, labels, publishers, booking agencies, sync agencies and promoters.

Initially established in 2009 with a core base of three partners, the project has since developed into a coherent network of extended member organisations, associated festival and wider industry partners. The support of the European Union's Creative Europe Programme facilitates the project's aim to integrate a broader range of high-level opportunities and collaborative activity into the delivery model and significantly increase the value for participants.

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▶ [Excite Music Network](#)



# JUMP

## European Music Market Accelerator

### WHO WE ARE

JUMP- European Music Market Accelerator brings together a network of six conventions and festivals across Europe. Led by MaMA Festival and Convention (France), the project is implemented in collaboration with Un-Convention (UK), C.T.L (Portugal), M.E.S.O (Greece), Nouvelle Prague (Czechia) and MIH (Italy).

Conventions and festivals organise initiatives dedicated to music professionals and support the exportation of European artists to other countries. They are the perfect events to gather the entire music industry, whether at national, European or international level. They serve as huge dissemination hubs and are extraordinary trading platforms for music professionals.



© Brendan Clayton

### Testimonial

*"Being part of JUMP has been amazing so far, not only to be able to share what we're doing at CPWM and to build relationships across Europe, but also to see what projects the other fellows are involved in. There are some really forward-thinking and innovative projects being pushed by enthusiastic people - to be part of this group is really exciting."*

Scott Lewis, CPWM, Fellow of JUMP 2019

### GENERAL INFORMATION

**Field:** Contemporary music: from rock to hip-hop, through electro, folk, pop...

**Nº. and type of members (including project leader):** 6

**Name of partners (including project leader):**

MaMA Festival & Convention - C.T.L - Nouvelle Prague - Un-Convention - Athens Music Week - Music Innovation Hub



JUMP WORKSHOP © Ana Viotti

### OUR PROJECT

JUMP – European Music Market Accelerator provides a framework for music industry professionals to develop innovative business models. It aims to help the music sector adapt to recent transformations in the market, while encouraging it to work at a transnational level.

The music industry is changing and it is changing fast. There has been the digital shift, which changed the landscape drastically, and the ecosystem is now evolving in a way that has caused a lot of turbulence. JUMP believes it is important for music industry professionals to adapt rapidly to these transformations of the market by developing new skills and new business models. For nine months, 10 to 20 participants will have the opportunity to develop their innovative ideas and to benefit in addition from extensive training and personalised tutorship. JUMP will offer three fellowships throughout its duration (2018-2022): the first already started in March 2019 and two more will be taking place in 2020 and 2021.

JUMP is unique in its format: unlike more traditional teaching methods, the fellows are on the field attending the different conventions of the network, where they will have plenty of occasions to network, pitch their projects and promote their ideas. They broaden their horizons by getting to know the different markets in Europe and by exchanging with peers from different countries, nationalities and backgrounds, which is hugely inspiring.

The training programme enables the participants to gain a sound overview of the whole music industry ecosystem, but also provides them with specific workshops where soft skills such as how to pitch properly, how to lead a team or negotiate deals are tackled.

A key aspect of the project is also the fact that each fellow is advised by a tutor, a renowned music industry professional, who will guide the fellow in the elaboration of his/her project. The tandems of this first fellowship have already established their action plans for the next nine months and will be in contact on a monthly basis to follow-up on their progress, fine-tune their strategies and achieve their respective goals by the end of the year.

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# Ork.Med.SSSL

## Festival Sete Sóis Sete Luas



### OUR PROJECT

The project aims to create four large, ambitious, multicultural musical productions, which represent an important opportunity to: professionalize young talents from six European countries (Croatia, France, Italy, Portugal, Romania, Slovenia, Spain), from three neighbouring countries (Israel, Morocco and Tunisia) and from one ultra-peripheral region (La Réunion); develop new audiences with the participation of 32 musical groups of amateurs/refugees/white-voice choirs which will create 15 "word-of-mouth" committees in 15 cities; revivify the historical interest of groups of amateurs in the 15 cities participating in the project. Each musical creation will involve a conductor and six musicians from six countries, who don't know each other and have never worked together. Together they will take part in four residences over ten days in four of the cities participating in the project. The four musical creations will study the relationship between gastronomy (and its power of communication and conviviality) and popular music. Team-building sessions will be held between the musicians under the direction of a conductor, and between the musicians and the public. A specific focus will be on the confrontation of musicians who represent three different cultures and three religions: Jewish, Muslim and Christian. Another theme of the four creations will be the intergenerational confrontation between masters and young talents, who will be selected together with all the partners of the project. In each production, four musicians are recognised masters, with a successful career in their own country, and two musicians are young talents looking to professionalise in the field of world music. The project plans to organise 32 concerts featuring these four musical creations in 15 cities across the 11 different countries, and aims to connect 16 masters and 8 young talents with 32 musical groups of amateurs, refugees, and with musical styles recognised by Unesco.

### WHO WE ARE

The Festival Sete Sóis Sete Luas was started in 1993 and is now promoted by a cultural network comprising 30 towns from 11 different countries: Brazil, Cape Verde, Croatia, France, Israel, Italy, Morocco, Portugal, Slovenia, Spain and Tunisia. The Festival, which is celebrating its 27th edition in 2019, develops its projects mainly in the area of popular, ethnic, traditional music and the plastic arts, always involving important personalities from European and Mediterranean cultures.

The Festival is an exemplary innovative project, and was granted an audience with the Culture Commission of the European Parliament in January 2009 and January 2013 in Brussels.

The Nobel prizewinning Portuguese writer José Saramago and the Nobel prizewinning Italian actor Dario Fo have both served as Honorary Presidents. Since 2012, the President of Republic of Cape Verde Islands has been the new Honorary President. The Festival Sete Sóis Sete Luas was awarded the International Cooperation Prize Caja de Granada on 16th April 2009.



### GENERAL INFORMATION

**Field:** World music

**Nº. and type of members (including project leader):** 13

**Name of partners (including project leader):**

Partners: Mairie de Frontignan, Municipio di Rovinj, Municipio de Pombal, Ajuntament de Tavernes de la Valligna, Comune di Pontedera, Municipio di Piran, Associazione Coro a Tenores di Neoneli, Ciudad Autónoma de Ceuta, Municipio de Alfândega da Fé, Ayuntamiento de Alcázar de San Juan, TIDD, Mairie de Saint-Paul de La Réunion

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 FestivalSSSL





## MEDINEA

### Mediterranean Incubator of Emerging Artists

#### WHO WE ARE

In 2014, the Festival d'Aix founded a network, Medinea, which is active in 18 Mediterranean countries and comprises festivals, cultural centers, music forums, and higher education institutions. Medinea supports the professional integration of young Euro-Mediterranean musicians, by developing intercultural projects that enhance dialogue, transmission, and mobility around the Mediterranean region. Today, thanks to the support of the European Commission through the Creative Europe and Erasmus+ programmes, the network has significantly intensified its activities.

In 2018, three members of the Medinea network, the Festival d'Aix-en-Provence (France), the International Cultural Centre of Hammamet (Tunisia) and Ente Musicale di Nuoro (Italy), have received the support of the Creative Europe programme in order to set up a series of activities in relation to the European Year of Cultural Heritage. This is the first project including a Tunisian institution as co-organiser supported by Creative Europe.



Outreach skills session, Aix-en-Provence, March 2019 © Patrick Gherdousi

#### Testimonial

*"This session was one of the unforgettable experiences in my life. Especially, it gives many ideas about how to be a professional musician in Europe. I believe that most parts of creating valuable music derived from communicative training."*

Ozan BAYSAL, Turkish baglama player

#### GENERAL INFORMATION

**Field:** Intercultural collective composition, and outreach skills training in the music field

**Nº. and type of members (including project leader):** 27

**Name of partners (including project leader):**

3 co-organisers and 24 associated partners.  
Festival d'Aix-en-Provence (France) – project leader;  
International Cultural Centre of Hammamet (Tunisia) – co-organiser; Ente Musicale di Nuoro (Italy) – co-organiser  
24 associated partners based in Albania, Algeria, Croatia, Egypt, Greece, Italy, Lebanon, Malta, Montenegro, Morocco, Palestine, Portugal, Slovenia, Spain, Tunisia and Turkey.



Intercultural creation session, Nuoro, August 2018 © Angelo Palmas

#### OUR PROJECT

In France, Italy and Tunisia, the project offers training opportunities for young singers and instrumentalists.

**Intercultural and collective composition :** The intercultural creation sessions of the Mediterranean Youth Orchestra, supported by Medinea, are open to dozens of young and talented musicians from diverse countries of the Mediterranean region who have intense practice in musical improvisation and composition. The sessions are designed for a large variety of musical aesthetics and Mediterranean expressions, and host all styles of music that use elements of improvisation (jazz, traditional music, early music, etc.). Fabrizio Cassol, composer and jazzman, guides these sessions together with a guest mentor from the hosting country. The process seeks to reveal individual singularities, nourished by personality and cultural heritage, and to experiment with techniques of collective composition. After two weeks, the musicians perform their joint musical production in a final concert.

**Outreach:** Led by Mark Withers, community education project leader at the London Symphony Orchestra, the outreach skills workshops aim to fuel the musicians' personal quests for excellence and will to share their art with the audience, especially audiences with little access to culture. Gathering musicians from all Euro-Mediterranean countries and musical genres (classical, jazz, contemporary and traditional music, etc.) the workshops follow a creative process of experimentation and improvisation. At the end of the workshops, the musicians have the chance to put what they have learned into practice with field projects involving targeted audiences.

These new forms of creation lead to encounters and dialogue between civilisations that inhabit the same territory, and allow this heritage to be valued and passed on to future generations, young artists and the audience. The project emphasises the richness of Euro-Mediterranean musical heritage and its multiple influences, and shows how and in what way this heritage can be a source of inspiration for contemporary creation.

The project also focuses on disseminating its results to a professional audience. The results of projects by Medinea's partners are shared during Medinea's meetings, which are a space for sharing, reflecting and exchanging good practices, as well as in professional networks related to Medinea (European networks, professional gatherings and music fairs).

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🌐 Medinea

▶ Medinea Community

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# DELYRAMUS

## Developing Audiences: Music, Luthiers and Mental Health

### WHO WE ARE

Delyramus is a consortium of social and cultural entities:

Rey Ardid Foundation: non-profit organisation that works for the social, labour and cultural integration of people with disabilities or at risk of exclusion.

Muslyramus: non-profit association with experience with violeros (luthiers) and the organisation of musical and cultural events.

Rey Juan Carlos University: Spanish public university with scientific and methodological approach.

The Community Foundation of the Historical Centre of Naples: entity with great experience in boosting urban spaces, activities and performances.

ADM Estrela: private Social Solidarity institution in Portugal, for the design and provision of innovative programmes and services to support the inclusion of vulnerable people.

### Testimonials

*"Illusion, shared work, companionship, trust and culture."*

Carmello

*"The European Project Delyramus is: living to create and dreaming to discover the hidden art in the paintings."*

Lucas

*"Delyramus gives me the possibility and space to create, to live better and to be more independent."*

David

### GENERAL INFORMATION

Field: Music

Nº. and type of members (including project leader): 5

Name of partners (including project leader):

Fundación Ramón Rey Ardid

Asociación Muslyramus

Universidad Rey Juan Carlos

Foundation Di Comunita historic center

ADM Estrela

### OUR PROJECT

Delyramus is a project whose main priority is audience development, bringing people and culture closer together. In particular, the project focuses on recovering the European musical heritage of the 14<sup>th</sup>, 15<sup>th</sup>, 16<sup>th</sup>, and 17<sup>th</sup> centuries. The main objectives of the project are:

connecting Early Music and the work of violeros (luthiers) and people with disabilities, especially people with mental illnesses; recovering and promoting European heritage; designing new means of audience development; helping European artists, cultural professionals and their work reach as many people as possible across Europe.

The main results will be: the recovery of more than 15 instruments on which to play early music; the design of artistic workshops for people with disabilities; co-production of a travelling exhibition; organisation of three European cultural events (Spain, Portugal and Italy).



© Delyramus

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# Polyphony Project

## Polyphony Project



© Polyphony Project/Miklós Both

### WHO WE ARE

The consortium consists of very different partners, bringing together a range of unique knowledge and experience. These are the Ivan Honchar Museum from Kiev, which is an expert in Ukrainian cultural heritage; dimini Teatro, an expert in narrative building; and Ördögkatlan Fesztivál, organiser of the most important interdisciplinary art festival in Hungary, and host of the Ukrainian Courtyard, our source of inspiration. The project's lead artist is Miklós Both, who provided the core idea and brought the partners and project together with Pro Progressione, the hub of creative ideas.

The project culminates in the funding of a new legal body, Polyphony Nonprofit Ltd, which takes on the legacy of the projects and brings it to other countries and disciplines, and integrates the project into a wider context.



© Polyphony Project/Miklós Both

### Testimonial

*"You have to protect the prisoner, maintain the infrastructure, the traditions you have to live."*

Ferenc Sebő, founder of the Dance House Network (Unesco Cultural Heritage) at the opening of the website, 24/05/2018, Kiev

### GENERAL INFORMATION

Field: Traditional music

Nº. and type of members (including project leader): 3

Name of partners (including project leader):  
3Ördögkatlan Egyesület (HU), project leader  
Ivan Honchar Museum (UA), Di mini Teatro (FR)

### OUR PROJECT

The mission of the Polyphony Project is to explore, preserve and present the living musical folklore of Ukrainian villages. In addition to recording the intangible cultural treasures of the Ukrainian peasantry using state-of-the-art technology, our priority is to make this heritage of unparalleled value accessible to contemporary society. Having accumulated over centuries, this legacy is finally available online in an organised form

The project has created the website of [www.polyphonyproject.com](http://www.polyphonyproject.com), which is the most developed system currently world-wide to collect and present musical cultural heritage.

The website is unprecedented insofar as it aims to convey this perspective to society in the broadest sense. It aims to help and guide the broad public. This website is not an end product but a stage in a long-term concept, which hopefully already merits the attention of our target audience. We feel the time has come for us to continue this work in public. The next stage is development. Based on user experiences, the interface will be enhanced with new functions, and by continuously uploading newly collected recordings, the online corpus will keep expanding. We expect the integration of social media and the development of our learning module to open up perspectives in use and popularisation that the involved sub-fields – performance art, education, research, information technologies, etc. – alone would not be capable of.

At this point, dear reader, you may think you can lean back and relax, as the work is done, the recordings are complete. The real challenge, however, is just beginning. If the people do not begin to (re)use these songs after they are recorded, they are bound to have the same fate as dead languages: they disappear from daily use and dwindle into mere subjects of research for a handful of linguists. On the other hand, if they become a part of people's daily lives, this "passive set of data" will be brought back to life.

Your help is needed! Listen to the recordings, learn and sing the songs, pass them on! In exchange, these songs open up a little more each day and there is a good chance they will transmit the messages they contain, giving lifelong support to those who cultivate them. In the course of our several months of field work, we had the heartrending realisation that this wonderful culture is indeed in its final hour. The amount of high quality information we can salvage from the days of yore at the inevitable dawn of a new world depends on your contribution as much as on our work. One thing is certain: if this common goal is realised, the new world will surely be a slightly better place.

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# UMSCENE

## UNEARTHING THE MUSIC: Sound and Creative Experimentation in Non-democratic Europe

### WHO WE ARE

We are five organisations – music programmers, academic researchers, broadcasters – from five different European countries (Portugal, Latvia, Romania, Hungary and Serbia) all actively interested in the history and stories surrounding experimental music in Europe, particularly in countries and regimes where the conditions for creative freedom were poor throughout the second part of the 20<sup>th</sup> century.



© OCTAV AVRAMESCU

### GENERAL INFORMATION

**Field:** Experimental Music / Cultural Heritage  
**Nº. and type of members (including project leader):** 5  
**Name of partners (including project leader):**  
 OUT.RA (Portugal)  
 Skanu Mezs (Latvia)  
 Jumatatea plina (Romania)  
 MTA-BTK (Hungary)  
 JMU RTS (Serbia)

### OUR PROJECT

We aim to shed new light on creative and forward-thinking music made under non-democratic regimes in the later half of the 20<sup>th</sup> century in Europe. In doing so, we are building upon a previous version of the project funded by the Europe for Citizens programme. Our project tackles fundamental European values such as freedom of expression and of movement (both of people and ideas / artistic works), in a time when roughly half of what is now the EU and the whole European continent was bereft of such basic rights. We put the spotlight on shared historical experiences by revisiting important artistic and cultural legacies.

The project focuses on cooperation between different types of cultural organisations and individuals throughout Europe, with the aim of exploring, documenting, disseminating, interpreting and highlighting the significance and importance of a yet under-appreciated aspect of European cultural heritage. At the same time it aims to establish a dialogue between that legacy and contemporary artistic and social aspects that will inspire new creations and new reflections.

By gathering music, videos, articles, testimonies, opinions and investigative studies in an online resource center, as well as promoting awareness and discussion of this issue, we aim to contribute to an understanding of the how and to what extent it was possible, under the grip of diverse regimes upon the arts in different countries, to maintain a creative mindset, to develop self-expression through innovative music-making, and to contribute to a staple of European Identity such as the creative, adventurous and genre-bending music that is happening right now.

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# 2020Troubadours

## 2020Troubadours

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### WHO WE ARE

An innovating and multidisciplinary project that uses the positive possibilities of world music to improve the transnational mobility and entrepreneurship of young artists in Europe on the one hand, and a participative project that enhances intercultural dialogue and audience development on the other.

2020Troubadours is a cultural project run by an interesting partnership of cultural NGOs from both Western Europe and the Central-European heart of Europe. What we have in common are world music festivals and cultural operators working in the field of artist management and consultancy. The partnership consists of Via Lactea (Belgium), Wazemmes l'Accordéon Festival (France), the Etnofest Festival (Serbia) and the Mediawave Festival (Hungary). We also have the Centre for Cultural Management (Ukraine) as an associated partner. The partnership also tries to connect with other cultural operators that are active in the field of research into the link between European world music and cultural identity, for instance with partners such as Novi Sad Cultural Capital 2020 (Serbia), Ritmo Festival Budapest (Hungary), Mercat de Music de Vic (Spain) or the Panda Theatre in Berlin (Germany).

#### Testimonial

*"Great to be part of this magical trip, experiencing how the idea has been taking shape and becoming... I'd describe it as a train from the past to the future, a musical locomotive of multicultural Europe... Having to collaborate with someone you meet for the first time and does not share a common language or background with might sound tricky at first, but so far it turned out to be a truly rewarding experience..."*

Yuriy GURZHY, musician, Ukraine

### GENERAL INFORMATION

Field: World music

N°. and type of members (including project leader): 5

Name of partners (including project leader):

Via Lactea vzw (Belgium)

Flonflons (France)

Etnofest (Serbia)

Mediawave (Hungary)

Centre for Cultural Management (Ukraine)

### OUR PROJECT

#2020Troubadours is a cultural project that aims to improve the transnational mobility of world music artists coming from different European regions, by setting up a series of 'Trouba Labs' (concerts/workshops) and 'Trouba Train Trips'.

Just touring and playing music? No! #2020Troubadours also wants to stimulate the discussion between artists and the audience about the identity crisis the EU is faced with. Because European world music tells us so much about the fascinating 'human history' of Europe: our world music is a vivid exponent of regional cultural traditions. Popular world music helped people survive everywhere in Europe in times of difficult personal or political situations, such as crises, wars, occupations, etc. Unfortunately, it is still like that today.

These days, Europe is confronted with a huge identity crisis: the 'old' Europe tries to give answers to a changing society, to migration, to candidate member states which want to be part of the European dream. Although European world music is a keystone and a storyteller of our extraordinary European past, people are no longer aware of this. Our project aims to show the possibilities of European world music in order to bring people together, to stimulate cultural dialogue and to show that European cultural co-operation is a solid way to counter discrimination and to heal post-war traumas.

2020Troubadours is a project that brings together a set of interesting world music artists from different European regions. With the 'TroubaLabs' we try to give the opportunity to both young and experienced world music artists to exchange ideas and opinions, but also to meet professionals from the world music industry. Doing this, we try to improve the chances for building up a solid career in the music industry. 2020Troubadours clearly makes a statement regarding the identity of the European project in bringing together world music artists from very different European regions: we set up meetings and workshops between artists coming from Spain, Belgium, France with other artists coming from Hungary, Serbia or Croatia, but also Ukraine. Linking up with these regions is a strong message of belief in cooperating with Central European regions that clearly belong to our common European history and identity, even if they are not part of the EU today. Our TrainTrips through these regions are also the perfect tool to get in touch with a large audience, perhaps not interested in our topics 'on first sight', but definitely into it!

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Lithuania © Mindaugas Mikulėnas

## GMAF

### Give Music a Future

#### WHO WE ARE

The lead organisation of GMAF was EMCY, a network of music competitions across Europe dedicated to connecting music competitions and promoting young musicians Europe-wide. EMCY stands for musical excellence, promoting youth and European cooperation.

The UGDA Music School organises extracurricular activities at national and international level for young musicians.

The Flying Gorillas provide training for professional and emerging artists through cross-artform workshops with young people.

Stichting Musonia promotes classical music for a diverse audience by developing e.g. new concert formats.

Natų knygnas and Balys Dvarionas Foundation have a long tradition in national and international educational events and in promoting musical talents.

The BT Music School introduces children and young people to music, theatre and dance and organises projects for underprivileged, mentally and physically handicapped people.

JM Spain has long experience in supporting active musical participation at all levels and the global exchange of musicians, experts and teachers.

#### Testimonial

*"GIVE MUSIC A FUTURE was a unique experience that inspired me in many ways. It made me realise how music can connect people from different countries and social backgrounds and how it can spread joy and happiness among all people."*

Beatrice PICARD, 18.03.2017

#### GENERAL INFORMATION

**Field:** Classical Music, Pop and Jazz Music, Theatre, Dance; Photography, Film, Video, Digital and Decorative arts

**Nº. and type of members (including project leader):** 8

**Name of partners (including project leader):**

The European Union of Music Competitions for Youth (EMCY, project leader, Germany), Ecole de Musique de l'Union Grand-Duc Adolphe (UGDA Music School, Luxembourg), Flying Gorillas (UK), Stichting Musonia (the Netherlands), Natų knygnas and Balys Dvarionas Charity and Support Foundation (Lithuania), BT Music and Performing Arts School for Children and Young Adults (Turkey), Juventudes Musicales de España (JM Spain, Spain).

#### OUR PROJECT

GIVE MUSIC A FUTURE was an international learning laboratory, in which young musicians from all over Europe tried and experienced how to attract and relate to different audiences.

The musicians learned to play and perform in different countries, settings and formats and reached out to different audiences using specific techniques. The collaboration with other artists, culture professionals and music teachers supported the young musicians in acquiring knowledge and real-life experiences, something that no book or lesson can teach. This gave them the chance to discover how to involve people of different age groups, social, cultural and national backgrounds in musical spectacles, including those originally not interested in classical music, unrepresented social groups and people in difficult social circumstances. To achieve this, GIVE MUSIC A FUTURE proposed a diverse set of activities: international workshops on audience communication, interactive performances, reach-out sessions with young refugees, immigrants and under-represented groups, musical theatre for families, interdisciplinary concerts with video arts and professional orchestras; an international premiere of a contemporary composition and online competitions with one rule-everything except the classical repertoire and performance.

The activities were carried out in seven European countries and played by highly talented, emerging musicians, previously selected and awarded by the partners' competitions. Every single activity was assessed systematically by the musicians and partners and built the basis for the project's long-term strategy: transferable guidelines for audience development, for example at youth music competitions or festivals.

For more information and the guidelines: [www.emcy.org](http://www.emcy.org)



EU umbrella Lithuania © Mindaugas Mikulėnas

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GIVE MUSIC A FUTURE

🌐 [www.emcy.org/projects/give-music-future](http://www.emcy.org/projects/give-music-future)

📘 @EMCYEuropeanUnionofMusicCompetitionsforYouth

📺 @emcyorganisation

▶ European Union of Music Competitions for Youth



## EFNYO

### European Federation of National Youth Orchestras

#### WHO WE ARE

Founded in 1994, the European Federation of National Youth Orchestras and its 38 member organisations provide a platform for the exchange of expertise in music training and performance, intercultural dialogue and collaboration between the leading national youth orchestras in Europe (including Austria, Cyprus, Finland, France, Germany, Italy, Moldova, Netherlands, Norway, Poland, Portugal, Romania, Slovakia, Spain, Turkey, United Kingdom).

Under the major focus of its programme MusXchange – which aims to foster transnational mobility, strengthen skills and audience building - EFNYO offers first-rate education to young pre-professional musicians. Besides Europe, activities are stretching out increasingly to Canada, the USA, South America, Asia, and Australia.

EFNYO considers it its duty to deal with cultural policy changes relevant to both music education and the profession. Its objectives are to guarantee a productive and healthy environment for training new generations of musicians and to enhance adequate economic and social structures for cultural organisations and audiences throughout the EU.

#### Testimonials

*“MusXchange contributes to the cultural exchange of European citizens and brings us closer to each other.”*

Laurens ASAMOAH, Portugal

*“Thank you so much for giving us this inspiration. It once again showed me how great it is to be a musician.”*

Irem MERCAN, Austria

*“J’ai vécu une expérience magnifique, qui restera à jamais dans ma tête. (...) J’ai pu rencontrer des personnalités incroyables, des musiciens fantastiques, j’ai énormément appris sur moi.”*

Benoît ZAHRA, France

#### GENERAL INFORMATION

**Field:** Classical and contemporary music, orchestra practice, capacity building - training and education

**N° and type of members (including project leader):** 13

**Name of partners (including project leader):**

EFNYO – European Federation of National Youth Orchestras; WJO – Wiener Jeunesse Orchester; JONDE – Joven Orquesta Nacional de España; OFJ – Orchestre Français des Jeunes; JOA – Jeune Orchestre Atlantique; NJO – Nationaal Jeugdorkest; OGI – Orchestra Giovanile Italiana; ORT – Orchestra Română de Tineret; NYOS – National Youth Orchestra of Scotland; CYSO – Cyprus Youth Symphony Orchestra; MNYO – Moldovan National Youth Orchestra; BJO – Bundesjugendorchester Germany; SYO – Slovak Youth Orchestra

#### OUR PROJECT

Exchange programme “MusXchange”

EFNYO strongly believes in the value of short-term mobility projects in professional music training. The first musicians’ exchanges between partner orchestras took place in 1996. The programme’s title “MusXchange” was introduced in 2009 at a time when major EU funding was granted to the consortium selected as one of 9 “pilot mobility projects” in the European Union. The transnational programme enables musicians aged between 18 and 26 to gather mobility experience by participating in projects and tours of partner orchestras throughout Europe.

Currently in its fourth cycle 2018-20, MusXchange gathers EFNYO (coordinator) and 12 full project partners from 11 different countries. With a further 28 associated and 9 networking partners, the programme involves more than 40 countries in Europe and beyond. Joint activities range from mobility projects in symphonic projects to bi-lateral chamber music projects, internships with professional orchestras, workshops and site visits for managers, intensive boot camps for young musicians, and two new centres of performance, resources and excellence in France and the Netherlands.

By enabling young musicians to gain orchestral practice over a period of 10 days to 6 weeks in partner orchestras abroad, they will discover new repertoires and experience different performance styles and orchestra traditions. Participating in projects abroad contributes to their competitiveness and gives them the opportunity to meet great conductors, tutors and young fellow musicians in a different cultural environment. Experiences gained allow them to improve as a person and musician with a view to shaping their careers, helping them to develop social, intercultural and communication skills, and opening up new ways of engaging with audiences and developing creative business models as young entrepreneurs.

At the end of the current cycle, the programme will have embraced a total of 1,200 young musicians. A wide range of enthusiastic responses have been received in the evaluation process, including personal feedback from musicians and managers as well as statistical data about incoming/outgoing mobility. The opportunity to get to know other orchestras’ ways of working are described as a great experience none of the participants would want to miss. In their testimonials, musicians describe how the positive effects of getting out of their comfort zone had an impact on their personal and musical development, self-confidence, resilience, and language skills. Close bonds have been established between musicians and result in friendships which last beyond the project’s duration.

“MusXchange” truly represents a wonderful example of the empowerment of youth and musical excellence throughout the European Union.

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▶ EFNYO



# EUYO

## The Great Mosaic - Celebrating Europe's



EUYO 11 April 2019 concert in Ferrara © Marco Caselli Nirmal

### OUR PROJECT

The Great Mosaic celebrated the EU's European Year of Cultural Heritage with a major 6-week tour of 19 performances across Europe - many as free events - with an orchestra of young musicians from every EU member state.

50 European compositions, including a world premiere by young Polish composer Agata Zubel, headed a programme conducted by Manfred Honeck and Gianandrea Noseda with soloists Thomas Hampson, Luca Pisaroni, Michael Nagy, Krešimir Stražanac, Rudolf Buchbinder and Chopin competition prizewinner Seong-Jin Cho.

Concerts in EU cities occurred in Amsterdam, Berlin, Bolzano, Ferrara, Grafenegg, London, Stresa, Vienna and Warsaw. Festivals and venues included the BBC Proms, the Chopin and his Europe Festival, Berlin's Young Euro Classic Festival, Grafenegg Festival, the Amsterdam Robeco series, Bolzano Festival Bozen, and Vienna's MuseumsQuartier.

Events included a Vienna Stephansdom Concert for Peace commemorating the 100th anniversary of the end of World-War I, the world premiere of Fireworks by the female Polish composer Agata Zubel commissioned by the Adam Mickiewicz Institute to celebrate the centenary of Poland's independence and by the EUYO to celebrate the European Year of Cultural Heritage.

The project brought together 120 of Europe's finest young classical musicians from all 28 EU countries, plus guests from the Shanghai Orchestra Academy as part of the EUYO's Global Exchange Programme and the EU's Experience Europe programme. 12 expert European teachers with a global breadth of experience in the music industry helped to teach the young Europeans. The musicians were selected from an intensive 3-month audition process carried out in all 28 EU Member States, which involved more than three thousand young European musicians.

The majority of events were free innovative performances for new audiences, including the EUYO's audience engagement projects Close Up, The Music Gallery and The Late Night Sessions created with the EUYO's summer home and principal venue partner Grafenegg, and Spazio Klassik, produced with the Orchestra's residency partner Bolzano Festival Bozen, all as part of the Creative Europe 'Towards 2020' programme.

The tour showcased the high quality international work of young Europeans celebrating Europe's rich cultural history and its vibrant contemporary scene as a contribution to the EU's European Year of Cultural Heritage. It also formed part of the EUYO's Creative Europe programme 2014-2020, which advances the agenda of Creative Europe in transnational work, the training of young Europeans, the engagement of new audiences, the creation of new business models and digital innovation.

### WHO WE ARE

Lead partner the European Union Youth Orchestra (EUYO) is one of the world's pre-eminent symphony orchestras. It draws its circa 160 members and 120 reserve members a year from all (currently 28) EU Member States each year from thousands of hopeful applicants in physical auditions in all EU countries. The EUYO was established by unanimous vote of the European Parliament and the patronage of the EU Commission in 1976.

Residency partners are Ferrara Musica as the Principal Italian Residency Partner, Grafenegg as Principal Venue Partner and Bolzano Festival Bozen as Summer Residency Partner.

The EUYO project operates in collaboration with National Associate Partners in every EU Member State, who are a combination of state institutions, music academies, youth orchestras and national broadcasters. National Associate Partners hold annual auditions and are responsible for memberships at a national level.

#### Testimonial

*"the best possible ambassador for the European Union"*  
**Jean-Claude JUNCKER, former President of the EU Commission**  
*"A youthful triumph of orchestral perfection"*

**Oman Observer 2019**

*«Magnifique», «sublime»* **Le Figaro, 2018**

*"possibly the best youth orchestra in the world"*  
**The Guardian, 2018**

*"startlingly talented"* **The Observer, 2018**

*"simply great. Gushes with youthful vigor"* **Gazeta Prawna, 2018**

*"the cream of Europe's talent"* **London Times, 2018**

*"they dazzled us ... unleashing almost unbearable passions"*  
**UK Guardian, 2018**

### GENERAL INFORMATION

**Field:** Classical music

**N°. and type of members (including project leader):** 32

**Name of partners (including project leader):**

EUYO, FerraraMusica, Grafenegg, BolzanoFestival, Wiener Jeunesse, BOZAR, National Music School L.Pipkov, JeunessesMusicalesCroatia, CSOFCyprus, ARS/KONCERT, KongeligeDanskeMusikkonservatorium, Eesti Muusika, Sibelius-Akatemia, NYOFrance, H.Eisler Music School, MegaronThessaloniki, Kreatív Európa Hungary, NYO Ireland, RAI, Latvian Music Academy, Lithuanian Academy Music&Theatre, Luxembourg Ministère de la Culture, Malta Philharmonic, NYO Netherlands, Ministry of Culture Poland, Direcção-Geral das Artes Portugal, Romanian Cultural Institute Music Centre Slovakia, Ljubljana Conservatory, Ministerio Education Cultura y Deporte Spain, Gothenburg Academy Music&Drama, NYOGB

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# KIDS CAN

## KIDS CAN

© Kids Can Jazz

### WHO WE ARE

The Kids Can project is run by three big names from the European jazz scene. The lead partner JazzDanmark is the national organisation for jazz in Denmark and Danish jazz abroad. JazzDanmark supports and promotes the growth and value of Danish jazz, both within Denmark and abroad through the creation and development of new collaborations, partnerships, projects and experiences, and by encouraging participation and awareness. The two co-partners of the project are Jazzkaar, an Estonian jazz festival taking place in Tallinn since 1990 and known as the biggest jazz festival of the Baltic states, and Hot Clube de Portugal in Lisbon - Europe's oldest jazz club. The club runs an acclaimed jazz school for children called Escola de Jazz Luiz Villas-Boas. The project also teams up with various local partners involved with journalism, as well as local promotion of the concerts.



© Kids Can Jazz

### GENERAL INFORMATION

**Field:** Jazz

**Nº. and type of members (including project leader):** 3

**Name of partners (including project leader):**  
JazzDanmark, MTÜ Jazzkaare Sõprade Ühing, Hot Clube de Portugal

### OUR PROJECT

Kids Can is a European interdisciplinary touring programme for young jazz talents, focusing on recruitment of young audiences and a revitalization of the way jazz is communicated to children. The project runs for three years and connects kids from three different European countries. Overall, 21 young musicians and journalists from Estonia, Portugal and Denmark participate each year, chosen by the partners who all have extensive experience in the youth jazz field. At each edition, the kids engage in a creative workshop space, rehearsing and receiving supervision, before performing for the public at the Kids Can stage. The young journalists will interact and communicate on behalf of the bands, encouraging a new take on audience interaction.

There is an increasing focus on new ways to introduce children to the world of music, both in terms of playing and listening. In the 'children's jazz' area, programming often consist of adults playing for children. Kids Can combines the proud tradition of musical education in Europe, with a vision of showcasing talented children on European stages, playing for their same-age peers. The project aims to prove that children can play just as emotionally and genuinely as adult musicians, and that hearing a musician your own age might inspire you to become a musician yourself.

The transnational mobility achieved through the tour will serve as a collection and catalyst of new knowledge and approaches to music education in and around the participating countries. The workshops will furthermore enforce peer learning and intercultural dialogue.

The project is a great success so far, and has created the possibility for young kids to play at some very prestigious and large venues and festivals all around Europe and has inspired numerous audiences across countries and ages.

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# YAM

## Young Audience Music

YAM Session © Jacob Nielsen

### WHO WE ARE

The overall aim of in the Blackboard Music Project was to consolidate a European network of organisations that work with professional concerts for young audiences (Young Audiences Music - YAM) and create more and better concerts for children of all ages across Europe.

The ten partners in the project represented eight different European countries. They consisted of Jeunesses Musicales International (JMI) – the largest youth music NGO globally – and nine national organisations – all members of the JMI network – that work within the field of Young Audiences Music. Project Lead was Levende Musik i Skolen (LMS), Denmark.



YAM Session © Jacob Nielsen

### Testimonial

*"I really feel that YAM opens a window and gives us inspiration. Looking into different cultures with artists creating and performing for children of all ages is so important for our world today."*

Elfa Lilja GÍSLADÓTTIR from List fyrir alla, Iceland, Participant in YAMsession 2016.

### GENERAL INFORMATION

**Field:** Professional concerts for young audiences in a wide range of genres: folk, world, jazz, classical, opera, experimental etc. - basically all genres that most children and young people don't encounter in their daily lives.

**Nº. and type of members (including project leader):** 10

**Name of partners (including project leader):**

Levende Musik i Skolen, Denmark; Jeunesses Musicales International; Jeunesses Musicales Croatia/Hrvatska Glazbena Mladez; Jeugd en Muziek Vlaanderen, Belgium; Jeunesses Musicales Wallonie-Bruxelles, Belgium; Konserttikeskus, Finland; Jeunesses Musicales France; Jeunesses Musicales Macedonia; Rikskonsertene, Norway; Jeunesses Musicales Sverige, Sweden.

### OUR PROJECT

The Blackboard Music Project set out to give children across Europe magical music moments; to open their eyes to new musical genres and cultures, and share moments of joy, excitement and wonder through professional live concerts.

From November 2014 to December 2016, the project activities aimed to bring together organisers, producers and music groups, in order to collectively build competencies among Young Audiences Music YAM professionals and develop and strengthen the YAM field across Europe.

The partners met at three YAMsessions and five national showcases around Europe. More than 200 high-class YAM concerts took place as part of the project activities. Almost 8000 children and around 1700 industry professionals experienced the many concerts and events that took place in Croatia, Finland, Denmark, France, Norway, Sweden and Belgium. Finally, each project partner sent between one and three YAM music groups abroad to perform at a YAMsession or a national showcase in a different country.

The two major outputs of the project were the establishment of YAMsession and the web platform YAMspace.

YAMsession includes showcases of the best young audience productions from Europe and the world, a dynamic Producers' Forum where two international producers work live to make a good YAM production great, and a wide range of thought-provoking presentations and discussions from international speakers. The first YAMsession took place in Umeaa, Sweden, and was also the kick-off for the Blackboard Music Project.

Since then YAMsession has continued to be the annual platform where YAM organisers, producers and musicians from all over Europe meet, and in October 2019 YAMsession will take place in Horsens, Denmark.

YAMspace.org was created as a common web-platform with news, events and a major LEARN section and toolkit containing video material - talks, documentaries, and interviews - articles, research and much more. The joint knowledge of the partners is accumulated in one place, and the website continues to be a useful source of knowledge and inspiration for anyone with an interest in the Young Audiences Music field.

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

📱 @youngaudiencemusic



# Future Songwriting

## Future Songwriting

### WHO WE ARE

Future Songwriting brings together students and teachers, universities and scholars studying teacher education and music technology, music professionals, as well as national copyright organisations representing them.

Future Songwriting project consortium consists of seven partners and two subcontracting partners from six different EU countries.



### Testimonial

*"Future Songwriting provided great tools for me and all schools in Kempele for the future! The students worked independently on their own songs in small groups even though they were 9 to 10 years old. I was completely blown away by the results of the INTO SCHOOL method, and the amazing finalised songs by students!"*

Jussi RASINKANGAS, Teacher – Santamäki School, Kempele, Finland

### GENERAL INFORMATION

**Field:** Music, music education, music technology, music production, composing, creativity, culture, copyright

**Nº. and type of members (including project leader):** 7

**Name of partners (including project leader):**

Finnish Composers' Copyright Society (TEOSTO), Finland ; Society of Authors, Composers and Publishers of Music (SACEM), France; University of the Arts Helsinki, Sibelius Academy, Finland; Pompeu Fabra University - Music Technology Group, Spain; University of Cologne, Germany; Musical Futures, UK & Artisjus, Hungary

### OUR PROJECT

Future Songwriting addresses one of the most urgent and important areas in music education in Europe today, namely the use of modern technology in teaching and learning music. While technology has become an important and natural part of the everyday life of children, many schools in many countries still struggle to fully utilise the opportunities offered by technology.

Practical implementation of Future Songwriting consists of three key parts: workshops for teachers; teachers' further training and professional learning development; and creative school pilot projects in Finland, France and Germany.

During the school pilots, children and young people get to compose, write lyrics, arrange, record and produce their own songs and works on school premises. Creating, composing and expressing oneself musically by using technology does not require prior knowledge or education in music theory, or the ability to play traditional instruments. The results of the creative work are presented in project closing parties to the entire school and parents.

Future Songwriting is based on the implementation of the INTO SCHOOL concept, which has been widely and successfully tested and applied across Finland.

INTO SCHOOL is developed by an award-winning composer and producer team consisting of Finnish experts in education, music and technology. The concept is based on the recently introduced National Core Curricula in Finland in which the use of technology, creativity and active participation are pivotal parts of transversal competences in K-12 education.

Future Songwriting enables teachers to develop new, experiential and interactive learning environments and to strengthen the role and status of creative production in music education. The project offers teachers the necessary skills and tangible tools for using technology in their work while promoting innovative and creative music education.

The most important silent outcome of the project is expected to be the social impact resulting from the application of the INTO SCHOOL concept. By facilitating equal opportunities for creative music-making, the concept can play a significant part in preventing exclusion and social marginalisation; supporting children's interpersonal skills, self-esteem, and personal growth; and even inspiring young people to pursue a career in music.

Future Songwriting creates a platform for more versatile music education and learning environments, with an emphasis on equal opportunities for creative self-expression, collaboration and active cultural creation for children and young people in the EU.

The overarching theme of the songs created in Future Songwriting is the 2030 Agenda for Sustainable Development.

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# BIG BANG

## the European adventurous music PROJECT for children



© Big Bang Festival

### WHO WE ARE

BIG BANG is a festive ode to adventurous music and sound art for young audiences. Several big cultural houses in Europe (and since 2019 also the NAC/CNA in Ottawa, Canada) transform their venue into an adventurous musical labyrinth every year. On their journey, the young audience is faced with and will experience a colourful musical programme of music performances, sound installations and concerts. BIG BANG is not just a festival for young audiences but also involves them as participants.

### Testimonials

*“Cultural discrimination against children seems to be one of the last acceptable apartheid in our society. Complex creative music always seems to happen in places and at times that exclude the “under age”, abandoning them and their musical education to commerce and bland, sterile “young people’s music”. So enlightened parents will be thankful for the Ark and the Europe-wide BIG BANG festival, programmed with the participation of children themselves.”*

Cormac LARKIN, 6 April 2019, The Irish Times

*“Zonzo take children seriously: that’s their secret. To them, children are not childlike. There is plenty for adults to discover too. They finally get to listen to music the way children do: with no preconceived ideas. With an open mind.”*

Madalena WALLENSTEIN, BIG BANG Lisbon

### GENERAL INFORMATION

**Field:** Variety of genres and styles from jazz to classical music  
**Nº. and type of members (including project leader):** 12  
**Name of partners (including project leader):**  
 Zonzo Compagnie (Antwerp, BE), BOZAR (Brussels, BE), Centro Cultural de Belém (Lisbon, PT), Instituto de la Cultura y las Artes de Sevilla (ES), Onassis Cultural Centre (Athens, GR), Opéra de Lille (FR), Opéra de Rouen (FR), Wilminktheater & Muziekcentrum Enschede (NL), The Ark (Dublin, IE), Eesti Kontsert (Tallinn, EE), City of Reykjavik (IS), AAP Media (Antwerp, BE) Associated partners: National Arts Centre/ Centre National des Arts (Ottawa, CA), De Bijloke (Ghent, BE), deSingel (Antwerp, BE), Opéra de Rennes (FR)

### OUR PROJECT

BIG BANG – the European adventurous music PROJECT for children is the result of an intensive dialogue between a growing number of European organisations involved in music for children. The joint initiative stems from a common concern for stimulating the artistic quality of non-commercial music for children in Europe. The initiative was created through consultations on the perceived need for facilitating cross-border dialogue and structural cooperation. It is a distinctly European project, with strong organisational partners, which needs the support from the EU to accomplish its European mission.

The project focuses on musicians, sound artists, composers and ensembles that regard the experience and creation of music as an adventure. The project is also aimed at organisers who wish to take innovative steps to make every child’s visit to a concert a strong experience, and at cultural workers focussing on involving underrepresented audiences.



© Big Bang Festival

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📷 @bigbangfestival.eu

🐦 Big Bang Festival



# EUROPEAN COMMISSION, EACEA AND CREATIVE EUROPE DESKS

## Creative Europe: Who's who?

The **European Commission's** Directorate-General for Education, Youth, Sport and Culture (DG EAC) defines the overall policy framework and the annual work programme for Creative Europe. It directly manages some of the programme's flagship initiatives such as the European Capitals of Culture and the EU Cultural Prizes.

For more information:

<https://ec.europa.eu/programmes/creative-europe>

The **Education, Audiovisual and Culture Executive Agency (EACEA)** is responsible for the management of the main funding mechanisms of the Creative Europe culture programme: support to Cooperation Projects, European Networks, European Platforms and Literary Translation.

For more information:

<https://eacea.ec.europa.eu>

The **Creative Europe Desks** are the gateway to the EU Creative Europe Programme. They are established in all the participating countries: the EU member states, Iceland, and Norway, as well as some of the EU's neighbouring countries. They provide free information and guidance on how to access funding opportunities under the Creative Europe Programme, regular updates on audiovisual and culture-related issues at European level, and networking support and partner-finding.

To find a Creative Europe desk:

[https://ec.europa.eu/programmes/creative-europe/contact\\_en](https://ec.europa.eu/programmes/creative-europe/contact_en)





## **Getting in touch with the EU**

### **IN PERSON**

All over Europe there are hundreds of local EU information centres.

You can find the address of the centre nearest to you at: [europa.eu/contact](http://europa.eu/contact)

### **ON THE PHONE OR BY EMAIL**

Europe Direct is a service that answers your questions about the European Union. You can contact this service:

- by freephone: 00 800 6 7 8 9 10 11 (certain operators may charge for these calls),
- at the following standard number: +32 22999696, or
- by electronic mail via: [europa.eu/contact](http://europa.eu/contact)

## **Finding information about the EU**

### **ONLINE**

Information in all the official languages of the European Union is available on the Europa website: [europa.eu](http://europa.eu)

### **EU PUBLICATIONS**

You can download or order free and priced EU publications from EU Bookshop at: <http://bookshop.europa.eu>. Multiple copies of free publications may be obtained by contacting Europe Direct or your local information centre (see <http://europa.eu/contact>).

### **EU LAW AND RELATED DOCUMENTS**

For access to legal information from the EU, including all EU law since 1951 in all the official language versions, go to EUR-Lex at: <http://eur-lex.europa.eu>

### **OPEN DATA FROM THE EU**

The EU Open Data Portal (<http://data.europa.eu/euodp/en/data>) provides access to datasets from the EU. Data can be downloaded and reused for free, for both commercial and non-commercial purposes.

## Creative Europe Culture Music Projects

**Creative Europe** is the European Commission's framework programme for supporting the culture and audio-visual sectors for the period 2014-2020

Music constitutes an important pillar of European culture and among the cultural and creative sectors it is probably the one that reaches the largest audience.

Music has the power to promote cultural diversity, inclusion and creativity and thus fully responds to the objectives and priorities of Creative Europe.

This brochure presents inspiring examples of Creative Europe Culture music projects funded across different supporting mechanisms (European Cooperation projects, Refugee integration projects, European Platforms and European Networks).

### Contact us

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