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Symposium contemporary music in global contexts

Issue: New Audiences & What is global about the local?

What was done?

Report in the kiss mode (keep it short and simple)
Handwriting must be loud and clear.

How are we creating local communities?

Format should arise from the content

Is the music itself uninteresting?

Berlin - too much - not affordable - boycott

Curators from diverse communities (visible, black, gay...)

Opening out of festivals, curating things outside of strict contemp. music

What are we bringing to other places?

Are we ready? Why do we talk about audience as others?

Preserving as diverse audience - "ecological" if things are too open
they tend to get too mainstream

Diversity within the musical community lack of education.

Money!!? Compartmentalizing of elements of total experience like time and space

In Asia or Africa - for many new music is new & fresh - people are very interested

Bubbles - we all live in isolated bubble - let's burst them.

Convener: Nina Calypso, David Z. Vincze

Other participants: KATRIN THOMANEC, Kirsten Reck

Irene Kletschke, Barbara

Andrea Postasy, Patricia Hofmann

~~Isabel Schubert~~

Symposium contemporary music in global contexts

Issue: Independent music ensembles

What was done?

Report in the kiss mode (keep it short and simple)
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- What is an independent music ensemble?
 - ↳ professional?
 - ↳ semi-professional?
 - ↳ amateur / non-professional?
- Structures vs. flexibility → how to create Balance?
- independent vs. non-independent groups → how to combine?
- Networks of ensembles ⇒ competition?
 - ↳ FERIS (France)
 - ↳ FREO (Germany)

} who else? which one does already exist?
- =D communication & information & consulting
 - =D between the members
 - =D towards other target groups (general public, politics, etc.)

Convener: Lora Krause

Other participants: Sarah Heeman lisa
Isabel Schubert
Aziz Lewandowski

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Symposium contemporary music in global contexts

Issue: How can we deal with the issue of sustainability in our field?

What was done?

Report in the kiss mode (keep it short and simple)
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Green Label / "Die Vier" (Selbstförderung
der Veranstalter
Artists faire)

We noticed that sustainability could be improved on different levels: travel, printal, digital (consumption, cooperation, subloish, eating, food, audience, budget, local mobility, dress code etc.). We would like to create a platform with all kind of information to sensibilize and create more awareness in the music market.

also important: lobbyism for sustainability standards; self-declaration
(TOGETHER FOR FUTURE, DIE VIEREN)

Convener: Sophie Aumüller

Heiz Lewandowski

Other participants: Patrick Kriegsmann
Karin Jaun
Benjamin Kramer
Jenne Leletschke

Symposium

contemporary music in global contexts

Issue: Different roots for new made music
Different memory systems

What was done?

Report in the kiss mode (keep it short and simple)
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- * Sandeep Bhagwati : Story as Example: Ensemble in Taiwan => Music is used as we would use an encyclopedie.
→ no teaching, no experts / it is not called music/art.
 - [India] => Indian musicians recorded Fluxus music, but refused to publish it.
Do we recognize innovation in our context here?
 - * Manos : abolish music? all music is defined by the specific practices.
'There is no western music anymore.' everything is online. Memory systems are different. Everything is dissociated.
 - * Chico Dello: we are attached to technology of music : the old discipline of music is getting destroyed? by it could be dangerous to loose old traditions (oral traditions)
 - * Kelvin: every culture has its own mindsets that influences the way of music making
 - * Elke: there are still new music festivals with "traditional composers"
but sounds from different cultures are missing
 - * Claudia: big gap between "superficial" and "structural" inclusion of transcultural music in the western tradition → postcolonialism
 - * Ute: there are different practises with different sounds. Interesting collaborations that improvise together and try new forms between traditions.
how do we experience music in our own culture?
interesting experiments when working with different cultures: jodelling
=> transtraditionality
- Convener: ~~Katja Höft~~ Sandeep Bhagwati, Manos Tsangaris
- Other participants: Sandeep Bhagwati, Manos Tsangaris, Ute Pohlheim, Chico Dello, Kelvin King Fung Ng, Claudia von Hasselt, Ute Wassermann, Lewis Schwartz, Daniela Borsig, Il-Ryun Chung, Mansoor Hosseini, Alexandre Ferreira, Gregor Hoth, Kamila Metzger, Cedrik, Sherif El Razzak, Linda Konca

Symposium contemporary music in global contexts

4.2

Issue:

What was done?

Report in the kiss mode (keep it short and simple)
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- * Sandeep: Western Contemporary Music is only one tradition amongst many.
- * Nanos: "Ich will nicht darauf verzichten" \Rightarrow many different traditions next to each other
- * Lewis: in Western Europe we want to label things. That is a problem.
I work with art galleries: intersect different arts.
Create pieces and contextualize with visual art.
Context to start a conversation
- * Claudia: structures of e.g. "using the voice". Belcanto is the best way.
Iranian singers think differently. In Iran music belongs to society. In using of voices, there is an "iranian" way for classic, but also for traditional singing.
Structures of voices are different. ~~the same~~
piece with parts of improvisation, composition, compilation. High skilled musicians have difficulties to step out of the own system. Composers have to find a completely new structure for a new way of thinking.
- * Dahlia \Rightarrow Nanos: There is so much fear of losing the identity of music in western contemporary music. It is not easy to be global. Where does this fear is coming from. Why do we need labels?
It does not have to be fusing everything. Try motivation to exchange with other cultures: I want to learn. I like the challenge.
- * Nanos: it is not fear, it is projection. I work a lot with people from other cultures, but I want to differentiate. Our way of listening is different. Criterias need to be differentiate. Many of my students are not from Europe. Already writing down is a different way.

Convener:

Other participants:

Symposium contemporary music in global contexts

4.3

Issue:

What was done?

Report in the kiss mode (keep it short and simple)
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- * Claudia: when you improvise, you need a specific memory system
- * Elke: "loosing traditions", Germany lost the own "folk" traditions
In older cultures those folk traditions still exist. Germany is quite abstracts. "Form" and "contextualisation."
Ensemble Extracts: less context, more form
- * Dani: Why categorising? : how will we call music in 50 years.
I studied in Paris: using a big space for contemporary music
Why so few audience? We stopped labeling, called it just music concert
and many people didn't come
- * Il-kyun: Asian Art Ensemble: mostly written composed pieces: structural difficulties. 3 approaches: ① Western play Western style, Asian play Asian style. ② new music techniques: noises / scratching: works well but "too smart"
③ structural path: going out of the tradition. Only one step? learn the new. It was a long process to learn to play with asian instruments. Structure of intercultural music playing
- * Ute: project with mongolian improvisers in Berlin: it is important to have a lot of time. How do the structures of festival's, funding a.s.o. work? Different forms of presenting the process
- * Alexander: coming from Brasil: very paradox. Colonialism destroyed our tradition. Connection to recording system. ~~but~~ As a teacher I have to bring musicians from different traditions together. Some people have the music in their bodies. New music is a colonialist practice

Other participants:

Symposium contemporary music in global contexts

4.4

Issue:

What was done?

Report in the kiss mode (keep it short and simple)
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Chico: I'm afraid of the power system that we put inside us. Every contact is a power fight. European have a arrogance and ~~power~~ ^{strong} ~~structures~~ structures. New music tradition is destroyed a lot. There is not a lot of openness in university classes of new music. We have power structures present in our body. One should not loose one's own traditions. It is difficult to talk about

* Dahlia: I share the fear of power relation / colonialism in western european contemporary music. A first step could be to acknowledge different music traditions and don't call ~~all~~ everything "folk music." Not call it "exotic", but to acknowledge different music that is so independent of European practices. We should open our eyes.

* Sandeep: "The past is another country" even baroque music is a contemporary way of listening to it. The differences between "iranian" music and "baroque" is not as big. We have to invent new resources

* Gregor: "auf gleicher Augenhöhe" "level plain field". It is true between musicians and composers. How does the music sound after composers study? How can music sound differently in 2052? I listen to concerts mainly in Germany / Berlin. Even if german ensembles work with other cultures it is often postcolonialism.

Convener: It is schools, festivals, funding \Rightarrow leads to labelling. Which projects get through to the juries?

Something is wrong. How can music connect people? Why does electronic music from Oceania sound like in Berlin?

5

Kamal - I'm from Egypt, where in conservative music there is belly tecne. It's western classical music but when you move to Egypt you can get off colonial boundaries! When you move to Egypt you can see that you can get fusions for specific projects. It is nearly like that and then some scholars and structures out there are the same but some scholars are different. European traditions is present every where: Scotland, Ireland, Scotland, presentation of arts, working at the level, is cultural self-reflection. Certain scholars in the discussion of openness and obscurism I was invited at the conservatory in Beirut. I want to provide the tools, I mainly on the cultural memory system. There is a colonial impact but not only to other cultures, but also to us. It is hard to translate our own traditionalities. This article shows us of how to perform a piece is shi. Translating from baseque times. How can we find ways to do it now? When you search your own identity in sound you have to measure the context. The closer you get to the source of sound (some diff'rent) is fresh. This is a good example because neighbor exist, our people has. I would say: depending on the notation you understand that all depends to help local letters in order to bring it further when we look at interaction/functional level: should we make priorities. Establishing the discussion is just to beginning but there are many standards that we offered to loose the struggle just begin. In my context in Oslo we went to open up. The problem:

problems:

Soundscapes:

I was invited at the conservatory in Beirut. I want to provide the tools, I mainly on the cultural memory system. There is a colonial impact but not only to other cultures, but also to us. It is hard to translate our own traditionalities. European traditions is present every where: Scotland, Ireland, Scotland, presentation of arts, working at the level, is cultural self-reflection. Certain scholars in the discussion of openness and obscurism I was invited at the conservatory in Beirut. I want to provide the tools, I mainly on the cultural memory system. There is a colonial impact but not only to other cultures, but also to us. It is hard to translate our own traditionalities. European traditions is present every where: Scotland, Ireland, Scotland, presentation of arts, working at the level, is cultural self-reflection.

4.5

Symposium contemporary music in global contexts

Issue: Colonialism / Is Western Contemporary Music open to open to other cultures / Contemporary Music outside of the "West"

What was done?

Report in the kiss mode (keep it short and simple)
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3 topics that are fused

* Cedric: Goethe, Pro Helvetia, British Council, Alliance Française have a huge impact ~~still~~ outside of the West.

In many regions of the World, New Music existed for many decades

It is depending on the strength of the classical music (gamelan). There are connections between local classical scene without any connections to the West.

SL ADET ABDUL SYUKUR: in 1963 he made pieces with electronics and gamelan. He studied in Europe.

Most of composers in the Middle East and Southeast Asia studied in the West.

Halim El-Dabh made electronic music even before Pierre Schaeffer.

There were not so many studios in those regions, that is why most non-Western composers were travelling. Here, I always hear: "They ~~were~~ were copying us".

But everybody was always copying

I hear: "They don't sound like the music is from there"
⇒ colonialistic point of view.

I realized how the scenes (e.g. in Africa) are unknown in Europe.

It is often DIY: the state is usually not involved.

For people in e.g. Malaysia it is not important to be part of an academic background.

DIY-scene is much more advanced than the academic scene in many countries

Convener: Cedrik Fermon, Claudia v. Hasselt, Elke Poltrock

Other participants: ~~chico~~ Nello, Karin
Julia Gerlach, Patrick Klingschmidt, Marcus Gammel,
Thorbjørn Hansen, Mélodie, Jennifer Gruber,
Marta Blizanović-Dreßler, Katja Heldt,
Irene Kletschke, Kamila Metwaly, Dahlia Borsig,
Karin Em.

Symposium contemporary music in global contexts

5.2

Issue:

syrphe.com

What was done?

Report in the kiss mode (keep it short and simple)
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Cedrik :

Kamila : New Music Scene in Iran in ~~say~~ 1960 before the revolution
open time in Iran with open scenes and different culture
Iranian Komposer that tries to document a lot what happened on a website.
Much material got destroyed after the system dropped

Dahlia : It seems that we all agree that we have to open up our new music scene in Europe. But many people are not aware of what is happening outside the West. How can we change power structures? A narrowed circle? We are all active

Cedrik : Publishing, Research: spread the word, so nobody can say, I didn't know. I published a book on music in Afrika & South East Asia.
In our times, we have so much access, but still many infos are missing. History has to be rewritten. Schaeffer & Stockhausen didn't invent Electronic Music. There are some institutions

Nacus : Many are working on those topics? How can we deal with the history? Colonialism can't be cut out of history? Power structures are inscribed in the New Music and this has to be challenged. The New Music will change. How can we do that?

Julia : My experience in Germany: we bring all the money. That is a big problem. When it comes to "eye-level" (Beirut) what structures are in Beirut? Are they only in relation to Europe or do they have their own networks?

Convener: There are different networks between festivals, institutions. What conceptions do they have of music?

Other participants: Often it is much broader than in Europe.

Symposium contemporary music in global contexts

5.3

Issue:

What was done?

Report in the kiss mode (keep it short and simple)
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~~Gedrik~~ Claudia: There is a big question of semantic: how do we deal with the term: global music
What is the infrastructure in other countries? When we talk about New Music, it is only in Europe.

No, also other countries (Japan) have money and invest in the Gedrik. Art, also internationally. Composing, performing together. Of course it is always the rich countries.

In Indonesia you can apply for university grants
I don't want to talk only about traditions, but habits.
~~Claudia~~: Is this invented? Projected? Can we open up?

Elke: New Music can be a way of colonialism in other countries.
How can we find open doors between existing projects and the new music scenes. I-Pyh Cluy organized a festival with different ensembles that work with transcultural approaches.

They are not present at established European festival! My question: are we really open to include those transcultural projects into our new music landscape.

Often the transcultural work happens DIY, away from Gedrik institutions.

Cláudio Mello: Festivals are in the hand of few (male, white) people.
They are doing the projects. Not all people with power want to change the structures.

Gedrik: Many European festivals are already trying to be open, but they should start inviting people that can't afford

Marta: It is very fashionable to talk about gender & diversity
Convener:

Other participants:

Symposium contemporary music in global contexts

5.4

Issue:

What was done?

Report in the kiss mode (keep it short and simple)

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Kamila: I feel that in Berlin changes are happening. Even if it is changing, how do we sustain it? How can we care? How do we create sustainable connections between people? Egypt is still depending on European money. There is no funding system. In Iran it is different, New Musik is taught at universities. Very important: Writing! Not necessarily re-writing history. But most books on art, history, music is from Europe. In Arabic countries doesn't exist the culture of writing down history. We use German or English terminology. I don't want relate Halim El-Dabh with musique concrete. I'm more interested in him, related to the massive School of Something else. It is much more. We are trapped in the Western circle of thinking.

Dahlia: I see some changes, but I don't believe it is sustainable. It is fashionable, there is pressure so everybody does it, but is it sustainable? Can we change power relation? Curators invite guests to show how open they are, but it is superficial.

Claudia: From colonialism. We have to change what we are doing in music. We have to change our look on musical structures. It is a long-term work. What is the other way round? What can we do to think our own music from a different perspective?

Flavio: Something has to be done: a transcultural dictionary of music. Can we find terminology in other cultures? Talking about sounds using different languages.

Julia: Music concrete: crucial point: there was a point when we felt the need to describe who invented sth first.

Convener: There were many traditions, own roots and still they end up with the contemporary. It cannot be that western

Other participants: Contemporary Music is by definition the only root of contemporary.

I find it important: Where are the junction points, where can we meet and discuss: terminology, sounds...? Develop sth in collaboration in respect to two traditions.

5.5

Thorbjörn: Do festivals change because of fashion?
Maybe yes, but it is not bad. It can pressurize institutions.
We can use statistics to make a change (Ashley Fox in 2016)
It is not only about numbers but it is also about budget and
which project gets how much budget. Financial disbalance.
It is a thinking that has to change. How can we implement it?
We have to challenge ourselves.

Elke: How can we change big festivals?

Thorbjörn: Statistics & Programming

Katrinem: As an artist with "the right" passport: I am able to travel, other people are not, depending at the countries. Germany is getting worse after the refugee crisis. We can work and include artists in a festival programm, but we are also privileged.

Chico: Structures: it would be interesting to know what new music is.
In Brasil there are maybe 2 Ensembles that are playing the music.
What possibilities do we have for new associations? New Music in Europe is a kind of industry and we don't have it in Brasil!
It is very hierarchical.

Elke: How can we bridge western projects with networks in other countries?

Cédric: There are ways to cheat with VISA's.

Many festivals like CTM are mixing music and invite interesting collaboration. Last year projects in Indonesia, Malaysia
In pop music those collaborations are easier.

Elke: Contemporary field is problematic. Projects don't necessarily make the way to the big festivals.

Mélodie: When you're white and Western you always have a privilege and we need to work hard to leave it behind. Working for a big institution can be depressive: the need to change is mostly because it is political.
The work of many individuals in the free scene is painful.

3

Elke: Project at the Akademie der Künste on "colonial repercussion"
Curated by young curators from all over the world. Interesting art.
This happens when you include a team.

Dahlia: Be careful to stressing out the dichotomy between institution and individual, it always depends on people in power positions.
Also important: working in teams.

Elke: Found a international network? It is time

5

6

Symposium

contemporary music in global contexts

Issue:

Studying and Contemporary Music /
foundling an Ensemble

What was done?

Report in the kiss mode (keep it short and simple)
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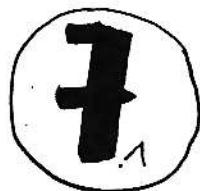
- How is your experience getting to know contemporary music at first? In which situations?
- How come you'd get in touch with it?
- Difference between music and other arts* (acceptance)
- Use of 'strange sounds' → Percussion
- Percussionists as 'classical' Persons, get very much into it
- Cooperations with management studies
- What to wish/expect in a few decades:
 - accepting c. Music as part of artistic education
 - Need of teaching management, organizing yourself
 - Sweden: even worse situation, hardly does anybody
know how to teach c.m.
 - matter of acceptance, prestige which is missing
 - Need of change of the importance of c.m. in curriculums
 - Need of more thinking of art, less "just" playing instruments
 - The future is collaboration

Convenor: Sarah Heemann

Other participants:

Irene Kletschke
Nina Čalopet
Mani Hosseini

THORBJØRN TØNSEN
Lena Krause
HANSEN



Symposium contemporary music in global contexts

Issue: Postcolonial curating / Politics of CARE/ intercultural dangers and chances

What was done?

Report in the kiss mode (keep it short and simple)
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Fusion of 3 topics

Julia: Reason of my topic: collecting strategies of curating integrating the topics that we discussed today. I have ideas, but would like to discuss it in a group.

Example: Project with Brazil, presented in DaerDuit, showed much about myself and my idea of contemporary music.
Interesting self-reflection which is very necessary.
We started with a very European perspective and we realized that we were colonizing. We developed a new method:
⇒ open dialogue, to articulate imbalance ⇒ very good starting point

Kamila: Politics of care: How do we take care of each other? How do we engage behind the scene. How do we support structures?
How do we work with artists, what can we do?
Personal relations are very important

Il-Ryon Chey: In what way was it colonializing?

Julia: I felt uncomfortable?

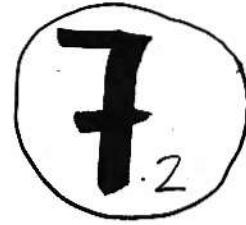
Cedrik: How do you deal with countries that don't support the art?
Not to go is not an option. To go is difficult. Many people do it individually and help each other. But often there is no money involved, so not everybody can do it

Julia: disconnect money from power?

Convener: Julia Gerlach, Kamila Detevaly, Il-Ryon Chey

Other participants: Sandeep Bhajwani, Marcos Tsangaris, Marta Gehrke, Katrin Gann, Kelvin Grefer Holt, Dahlia Borsig, Lisa Benjet, Marcus Gammell, Lisa Nolte, Thorbjorn Hansen, Elke Moltrecht, Patricia Hofmann, Nina Col, Lourdes Schwab, Patricia Hofmann, Elisa Erkelenz, Katrin, Lorenda Ramon, Milana Zasic

Symposium contemporary music in global contexts



Issue:

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Natascha: There are possibilities to find ways to distribute money without power.
Institutions like Goethe etc. should exist on an international level, like United Nations.
Decisions are supposed to be taken equally.

Kamila: In the Middle East there is a lot of private fundings. In the beginning they followed identity structures, but dropped it fast. It is less than in Germany
~~other~~

Sandeep: EU mobility fundings: mobility network which publishes info about funding in EU. Much in theatre, dance, circus but not in music.
Some countries are funded, others have to pay by themselves. Music is less organized as other art forms. Why is the music scene less interested?
"On the moves" website

Elke: KSB 360°: They founded 40 projects and only 2 or 3 from music: WHY?
Change the institutions regarding Diversity.
changed position in order to change habits regarding topics of diversity.

Julia: Art Biennales in Middle East or even Dada there is a lot of funding also in the sound art. Why not in music?

Kamila: Art Biennales are organized by the government. It is a bigger constellation. Many artists don't want to be related with the government. I don't know why music is not part of it.

Dahlia: Art is a bigger market

Sandeep: Theatre and dance also requires a lot of money. Music didn't evolve the same way.

Another topic: sustainability: Why don't we have 5-10 performances of the same project in one festival? The projects nowadays

Convener: are similar to theatre productions, but are performed only 1 time.
I don't understand why. It is a lot of energy.

Other participants:

→ Audience? Idea of newness that is still inscribed?
too small?

Could the fact that it is played more often generate more audience?

Symposium contemporary music in global contexts

7.3

Issue:

What was done?

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Laurie: many festivals are interested in premiers but not in 2. performances

Il-Ryun: Similar with different orchestras. Idea of network in which one piece can be touring to many places.

Dalila: It is about caring, how to we deal with artists that are invited

Elke: Structure of theatre. Musical structure is stuck in the 19th centuries

Julia: Challenge the focus on the concert itself. When we talk about intercultural exchange, it needs time for the processes, and less time for the presentation

Javor: Sense of audience being involved, "behind the scenes" reestablishing open dress-rehearsals: a scenario that is similar to the concert, but with less stress, etc.

Sandeep: project HKW: open for audience from the first minute: the room was full of audience. Musicians were nervous, but it was successful.

Elke: HKW project, very interdisciplinary, very many people listening from different disciplines: The New Alphabet. How can we frame new music differently

XJ: the audience is "hungry" for new formats and art

Ute: project in ensemble lived in the village with dervishes. The people from the village were interested and came to the concerts.

Convener:

Other participants:

Symposium contemporary music in global contexts



Issue:

What was done?

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Cedrik: it happened to me that in some concerts people were very interested, you have to communicate with the audience, otherwise they don't come back

Xy: concerts are also social events. Musicians are really well trained, the Zaires Biennale happens only every 2nd year, and people should listen to be able to listen to contemporary music in between.

Kelvin: it is interesting to compare the "behind the scenes" and the actual performances, to be able to relate to the event on stage.

Namos: what are we talking about? What do you mean with postcolonial curating. Aren't we still in the colonial phase? Where is the structure? What do you mean with curating? I don't agree with a definition. Curating stems from Caring. Is Germany a colony of the US? Where is the colony in myself? Am I colonising by writing scores? I don't believe in an everyday How flexible are our social modes. I'm interested in quality instead of quantity (of intercultural programmes) I want to be excited by music. Is postcolonialism a chance for "better food". I refuse to "preach to the converted". A lot of right wing! AfD are against the diversity.

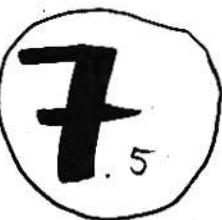
Björn: Project that Elke mentioned. Curating has to change, and not think of itself that they know what the right art is! The project includes people for 4 years in institutions to help getting more diverse. It was very painful and difficult, that the KSB had to mediate.

Structures are static, institutions don't move.

Convener: It is difficult to make a change, even if we know better.

Other participants:

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Issue:

What was done?

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Cedrik: In the South East Asia and Middle East have a lot of of colonialism problem
China is everywhere in Africa. It could come to Europe as well.
China is not as imposing as Europe has been. It is much softer, it is about money.

Gregor: Chinese talk business. The old Europe was more moralistic.

Marios: What happens with technology? Face recognition / Point system (behavior)
European colonialism started with Economy.
Creativity is in different places. App design

Elke: Academy of Art of the World, Cologne; we try to combine discussion, political talk together with arts, aesthetics, film, music
Young audiences were interested. Contextualization, commissions for specific topics / postcolonial context? Which art form?
This is a chance in music: dealing with context.

Julia: Dealing with archives?

Katrin: Self-reflection also on our archives

Kamila: Germany does have a heavy history of colonialism. ~~Date~~
Discussion: Do we sent back art work e.g. to Africa
I agree, we are still in times of colonialism, we can't deny it but we have to think about different topics. Where do we sell our toxic trash to? What are the power structures between rich and poor countries.

I work in an institution that thinks about fluid ways of working together. Europe is changing drastically: more diversity, convener: more structural racism. The heavy work would be to think about those topics. How can we talk about Other participants: quality?

There are many initiatives, but the goal is innovation.
Non-commercialization is as important as the presentation.
The writer has to decide what they are interested in;
It is not about numbers, but about change in ecology.
How much is enough? How much representation is enough?
Thinking about music in the future: very gradual, linear model
Follows: 

I want to contribute something ideas.
Working on it, we had many fruitful thoughts
It is still fragile, and we have to continue.
A very nice platform text, but the
we are going into traps. In foolish, you need
not necessarily be the conclusion, because there are
practicing to the contrary, we have created a
contradiction

Our world is no longer
not openly discussed. It is now and there is no "platform"
for many years the topic of postcolonialism in the arts
forms little happens: I disagree.

Which music is being in a power-position, having access to funding
translates

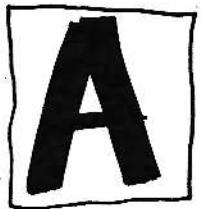
It has to be transnational.
Opera, orchestras are in connection with the free scene
Who is in government who decides? Having big institutions,
These scenes. In the 80s, Who sits in the high positions?
Formation of the ILC and KSB at "Give me my
follows:

There is a lot of quality, but it is missing in society:
same point, high position: basic steps in music form
problem is related to quality. Having been a big part of it,
Kwaila:

Colonialism. It is not true.
colonialism in Africa, it was "the others", but never
The whole West, Germany had a influence to its own
social dialogue. It is worth to look at it from different angle.
But colonialism is not over, it's still part of society: structures of
power for folk, pop music, when the quality is high.
music and classical music from this country.

Their culture. There is no hierarchy between them classical
follows: look into tool boxes, you have to know different music and





Symposium
contemporary music in global contexts

Project / Action:

Turbulenzen
Festival für interkulturelle Musik

Participants:

(First and last names)

TATJANA JERCOG

MICHELE MARELLI

Katja Heldt

Sarah Heemann

CÉDRICK FERTONT

Kelvin King Fung Ng

Sandeep Bhagwati

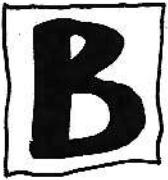
Katrinew

My / Our immediate next step:

Meeting

Contact Person:
(First and last name)

H-Ryun Chung



Symposium
contemporary music in global contexts

Project / Action:

Make similar symposium in Croatia
for the contemporary music art figures & institutions

Participants:

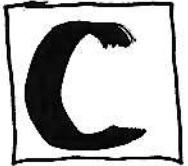
(First and last names)

Margareta TEKEL - PETRIC }
Nina Čalopčić } Biennale Zagreb
Patricia Hohenauer }
MILANA ZARIĆ }

My / Our immediate next step:

Contact Person:

(First and last name)



Symposium
contemporary music in global contexts

Project / Action: NEW NETWORK FOR NEW
MUSIC (NON-COLONIALIST) PARA - ISCM

Participants:

(First and last names)

Sarah Heemann

Dahlia Borsche

Michele MARELLI

Tatjana JERCOG

Ji-Ryun Chung

GERTER HÖTZ

Ela Holzneid

My / Our immediate next step:

Karula Metwaly, Julie Gel

MILANA ZARIĆ

Laurie Schwartz, Kelvin King Fung Ng

Lorenda Ramou, Katrinem

Lora Krause, MANI HOSSEINI

Patricia Hoffmann, CEDRIK FERNAN

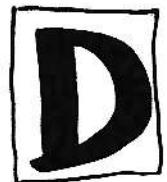
Meeting in November

ZÜRICH 14.-16 Nov (GRNM - Conference)?

Contact Person:
(First and last name)

Sandeep BHAGWATI

THORSTJØRN TØNSÆTHASEN



Symposium
contemporary music in global contexts

Project/Action: Meet on a regular basis and continue this exchange/discussion

Participants:

(First and last names)

Néodie Nelak

Katja Heldt

Sarah Beemann

Michèle MARTELLI

Tatjana JERCOG

Karila Netwaly

My/Our immediate next step

Lorenda Ramou

Irene Kletschke

Patricia Hoffmann

MILANA ZARIĆ

CEDRIK FÉRMIER

THORBJØRN TØREN

MANI Hosseini

Ratinen

Dahlia Borsig
Elke Molterus

Contact Person:
(First and last name)

JUNA GERLACH
Elke Molterus



Symposium
contemporary music in global contexts

Project / Action:

Unite together

Participants:

(First and last names)

Eike Mottlach

Katja Heldt

Nébodie Nélah

Laurie Schwartz

Lorenda Ramou

My/Our immediate next step:

- thinking about ^{creative} collective / new alliances (ways of disrupting the power matrix)
- connect bigger institutions w/ small initiatives perhaps thru applying for funding from EU programmes like CREATIVE EUROPE

Contact Person:
(First and last name)

Juris Serlach



Symposium
contemporary music in global contexts

Project / Action:

establish this discussions
in established new music festivals

Participants:

(First and last names)

Elke Holtreit

Sarah Neumann

CEDRICK FERWAN

Peter Hofmann

My / Our immediate next step:

Contact Person:

(First and last name)



Symposium
contemporary music in global contexts

Project / Action:

Think tank how to change (open
boards, Juries, new music associations,
Participants:
(First and last names) high schools, conservatories

Eike Muthenthaler

Irene Kletschke

Lorenza Ramon

Karibé Metwally

Patricia Hofmann

Sarah Neumann

My / Our immediate next step:

Think tank

Mani Hosseini

Johanna Sled

HORIBA TAN

CEDRIC FERTMONT

HNZ

Dahlia Borsig

Sandeep Bhagwati

Kathrin

meeting

Contact Person:

(First and last name)