

MUSIC IN ME

by **Frans Wolfkamp**

Personal

Since the IMC played a crucial role in my decision I will start with the personal motivation about the Music in the Middle East Program.

The dream that music can play a positive role in the conflicts in the Middle East started in 1999 when I joined the IMC General Assembly meeting in Jordan.

After the results of the Egyptian-Israeli Camp David meeting and later even more after the Oslo agreements, rightly so or not, there was a period of considerable optimism and hope.

During the meeting Mr. Edwin Seroussi from Jerusalem suggested that the IMC could already welcome Palestine as a new member. Imagine, it was an Israeli, in Amman, in the Arab world, asking not to wait for the United Nations, but to go ahead and suggesting the representatives in the music field from over seventy countries to accept the concept of Palestine.

He got an ovation, which lasted for more than ten minutes!

Unfortunately in 2000 most optimism was annihilated again and since then the situation in the Middle East seemed worse than ever. It is hard to say what one should think about the current situation in regard to the Roadmap for Peace as proposed by the so called quartet, the UN, the U.S., Europe and Russia.

But the idea that music can play an important role, notwithstanding the tragedy, has always lingered on in my mind. That music could contribute to the sustainability when there would be peace was clear.

In the fall of 2002 when I started the Program I went with Mr. Frans de Ruiten, the former President of the IMC and I went to see the Chef du Cabinet of the UNRWA (United Nations Relief and Work Agency for the Palestinian Refugees), Mr. René Aquarone, I still thought that it would be possible. He brought us to a different approach.

Music or any other activities between Palestinian and Israelis were at the current situation impossible and he advised us to look at the entire region. He believes that music could also contribute to tolerance and democracy and there could play a important role in the entire region. The Program Music in the Middle East was born.

Frans Wolfkamp

From Music in ME to Music in the Middle East

Music in ME considers music as a unique power with the capability of creating miracles. Music has no borders; music generates mutual understanding and brings people together.

Music in ME supports the musical needs of individuals or groups to whom music otherwise would be denied due to war, poverty and limited access to music education.

There are a lot of this kind of area's in the world, so why focused on the Middle-East?

Because ongoing conflicts in the Middle East have hindered cultural life for decades and have affected the social sustainability of the region.

Reinforcing cultural life by improving cultural infrastructure can boost the creation of new grounds for lasting stability. Inside the international community, millions of people share the idea that working on peace in the Middle East -the cradle of our civilization- in practice means working on peace in the world.

So the first important area for Music in ME is the Middle East and by chance (!) in this case the ME is standing for the Middle East.

Mission statement

Music in ME wants to contribute to the

- preservation of musical heritage in the region
- social acceptance of music
- access to diversity of music
- employment opportunities in music
- development of musical education
- creation of new ensembles

By acting thus, Music in ME wants to be

- a tool to enrich human life
- a stimulator for democracy
- a contributor to the relieve of trauma and stress

PLANNING

Together with experts from the region (see list) we organized expert meetings every two or three months. They are the key persons to decide about the strategy for the music life in the next decade.

We designed a strategic plan for a period of ten years starting in 2004, which will be carried out by private and governmental music institutions in respective countries.

Long-term planning

Detailed project descriptions are available and contain information on:

- content
- responsibility
- budget
- funding
- planning
- follow up

Short-term planning

A number of projects will be set up for the period 2004–2006 focusing on:

- building up an organization and developing networks
- keeping the momentum and the enthusiasm going to meet long-term objectives
- designating pilot projects which are valuable by themselves and meanwhile are the starting point for an overall frame, and provide further experience

A detailed project plan for the various initiatives will be available indicating:

- content
- key responsible institutions and individuals
- indication of costs
- details of actual plans
- sources of funding for the projects
- sustainability

CONTENT

The first step is the operation was to formulate the content.

The content is divided in five fields of music:

1. **Music and education**

- Developing curriculum and training programs for teaching music at regular schools, at music schools (for youth and adults) and in choirs.
- Providing music lessons for children.
- Providing material for music education practice
- Setting up a curriculum for the preservation of regional vocal traditions and foundation for preservation of vocal tradition
- Providing music instruments, through training instrument makers and by donation of instruments.
- Providing special music instruments for the physically handicapped.

2. **Music Therapy**

- Establishing in close co-operation with the UNRWA special medical and social programs using music therapy to assist the youth and woman.
- Establishing in close co-operation with the Trauma Center of Israel multi-discipline programs using special medical and social programs, different art forms and music therapy to assist stressed and traumatic people.
- Establishing in close co-operation with the Saxion Conservatorium (Enschede, The Netherlands) special programs in which the therapy itself is combined with building up a team of music therapy-assistants.

3. **Performances**

- Development of performance centers in various locations in the region.
- Touring and exchange of young talented musicians from the region, within and outside the region
- Young ambassadors from all over the world giving concerts and running master classes
- Encouraging amateur musical activities
- Creating project for choirs

4. Infrastructure development

- Following the recommendations of the report ‘The Music Life in Palestine’
- Establishing a new Department of Musicology as part of the Faculty of Art of the Jerusalem University
- Construction of a Gaza Music Conservatory
- Developing Performing Arts Centers in Beirut and Amman
- Appointing and assisting liaison officers for the National Music Committees

5. Documentation and preservation

- Developing Music Information Centers in the participating countries.
- Creating a Universal Music History Arab World.
- Establishing music libraries
- Recording, documentation and notation of oral music from the region.

Besides this general development strategy each country has his own specific programs. In the appendix you will find those listed per country.

II INTERNATIONAL NETWORK

1. IMC Paris

It is essential to develop a true global organization and sustain an international network to support fundraising activities required for the successful completion of the program.

From the very beginning it was the idea to work very closely together with the IMC.

It was the IMC General Assembly who brought the idea and the Music in ME is a prototype of the aim of the IMC. Especially after the discussion about the strategy of the IMC and the development of ManyMusics it was clear that the IMC should play an important role.

The IMC, confronted with the idea, appointed a Task Force to see how it could be linked with Music in ME. Criteria were formulated and several models were discussed and researched with the help of two Dutch specialized companies KMPG and Van der Bunt. In September 2003 the Executive Committee of the IMC adopted unanimously the advice of the Task Force to erect a new entity under the responsibility of the IMC.

In the coming period a Business Plan 2004-2006, bylaws, contracts and procedures will be made. The new entity is mainly responsible for the development of the Program, the fundraising and the promotion and communication. The IMC office will be responsible for handling for the projects, like the IMC is doing for Unesco.

2. National Music Councils (NC's) in the participating countries

The NC's in each country will function as the channel for the projects who are ready to get implemented. The NC's are also responsible for the priority in their own country

3. Fundraising foundations and committees

The Dutch Foundation Music in the Middle East so far is the cradle of the idea. After the new IMC-Music in ME will be erected by the IMC, under French or Dutch law, the exciting Dutch Foundation will be focusing on fundraising only.

The same kind of foundations will be erected in Great-Britain and Germany. For France, which a relatively large Arab population it will be discussed if it is wise to fundraise for Music in ME by a new entity or by the IMC-Music in ME.

In Canada and the U.S. fundraising is possible without a new entity, since the IMC has an equivalent 501 C3 tax status, which allows companies and individuals to substract donation from their income.

4. UNRWA

The experts agreed that half of the attention and budget of Music in ME will be spent for Palestinians in the Gaza Strip, the West Bank and in the refugee camps in Jordan, Lebanon and Syria. The circumstances in the camps are uncomparable bad.

The UNRW (the United Nation Relief and Work Agency for the Palestinian Refugees) is responsible for the education, shelter and healthcare in all refugee camps and has about 22.000 perons on their payroll.

In September 2003 the UNRWA decided to declare Music in ME as their official partner and appointed Mrs. Angela Williams, director Syria as their liason between UNRWA and Music in ME.

(organization chart)

FUNDRAISING

As mentioned before fundraising will be starting in six countries: Canada, France, Germany, Great-Britain, The Netherlands and the U.S.

For this reason I recently moved to New York for two years to find substantial funding.

The first major fundraising Gala takes place on Wednesday November 12, 2003 at the Main Hall of the Concertgebouw in Amsterdam.

For the occasion

IMPLEMENTATION

For the short term period 24 pilot projects which are covering the music fields and divided over the participating countries for the next two or three years.

In a separate lecture I will explain more about the content and especially the background for the choices.

I. Musis and music education

1 Beirut. Instrumental lessons for students from 13-16 years

2 Beirut. Instrumental lessons for youngsters from 18-25 years

3 Damascus. Arab instrumental lessons for talented young children from Palestinian refugee camps

4 Amman. Educational project for youngsters and young adults from Palestinian refugee camps

5 Amman and Damascus. Master Classes and concerts by professors and master-students

6 Amman. Professional Music Education for young Palestinians in Refugee Camps in Jordan

7 Baghdad. Setting up music education facilities in Iraq

II Music Therapy

8 Khan Younis. Gaza Strip. Music-therapy project

9 Bethlehem. West Bank. Music-therapy project

10 Jerusalem. Music-therapy project

11 Tel Aviv. Music-therapy project

III Performances

12 Aleppo, Amman and Damascus. Concerts by international young talents

13 Israel. Performances and facilities for the Arab-Jewish Youth Orchestra

14 Middle East. Setting up an annual international young musicians camp.

IV Infrastructure development

15 Jerusalem. Supporting the Al-Urmawi Center for Middle-Eastern Music

16 Damascus. Technical training of performing arts center staff

17 Gaza Strip. Setting up a Music School

V Documentation and preservation

18 Middle East. Setting up a solid music notation system for traditional and for Middle-Eastern contemporary classical music

19 Sayed Darwish,

20 Naima Al Masriyya

21 Egypt, Palestine, Israel, Lebanon, Syria and Turkey. Fishermen's song collecting project

22 Jordan and surrounding region. Collecting and indexing Bedouin songs.

23 Baghdad. Set up for an Iraqi National Music Archive

24 Symposium on music creation and modernity in the Middle-East

PROMOTION AND COMMUNICATION

The speed and quality of development of Music in ME is depending on the use of modern technology. Therefore there is not only a need for a website and internet use, but the creation of a virtual office will benefit the work enormous.

(organization chart www.musicinme.net)

Appendix 1

PROGRAMS FOR THE NEXT TEN YEARS PER COUNTRY

Egypt

- Involvement in the Arab music heritage preservation project of the Cairo Opera House
- Recording and notating of Arab music and Coptic music tradition
- Music practice and creation of employment opportunities for young talents
- Development of performing opportunities

Iraq

- Preserving the Iraqi musical heritage
- Assess the possible damage due to wars and a period of economic sanctions
- Development of music education
- Preserving traditional musical instruments and documenting and preserving the art of their manufacturing
- Documenting the history of the great urban music traditions of Baghdad, Mosul and Kirkuk and their rich and diverse history, possibly as part of a cultural reconstruction project

Israel

- Instrumental and vocal teaching in the rural areas outside the cities
- Training qualified teachers for remote music schools
- Arab-Jewish-Palestinian Youth Orchestra
- Series of music camps for Jewish and Arab children, with concerts
- Arab-Jewish youth choir

Jordan

- Supporting the Arab Music Education and Research Center
- Supporting the National Music Conservatory of Jordan
- Development of regional projects for the pre-conservatory period
- Maintenance of the House of Arts, Darat al Funun, in Amman

Lebanon

- Establishment of the Performing Art Centers - Beirut
- Documentation and notation book of Christian prayers
- Create employment opportunities to avoid exodus of musicians
- Recording and documentation of fishermen songs and maritime music
- Similar to the indigenous music of the remote mountain areas

- Researching the history of the great foreign Arabic singers who visited Lebanon so frequently in the past, like Umm Kulthumm, Nathim al Ghazali, Naima Al Masriyyah, and local singers of their past, like Noor al Huda, Suad Mohammed, and Ensaph Munir, involving radio archives /record comp.

Palestine

- Development and preservation of popular art, starting small courses and classes, after that preservation of popular art resulting in a Popular Arts Center (PAC)
- Education of musicians by starting a small office, followed by extension through branches resulting in a Educators, Musicians, Authors and Composers Center (EMACC)
- Documentation and preservation, starting a small office, followed by extension with satellites and awareness resulting in Musical Documentation and Information Coordination Center (MDICC)
- Musical edition and distribution
- Instrument production and maintenance
- Festivals and Concerts

Syria

- Preservation of the musical heritage of folkloric and urban music in various regions
- Development of music education at music schools
- Creation of documentation centers
- Assistance in setting up the new Opera House and assisting in setting up other future smaller scale performing arts centers, including training light and sound technicians
- Preserving traditional musical instruments and documenting and preserving the art of their manufacturing
- Documenting the history of the great urban music traditions of Damascus and Aleppo and the folkloric traditions of rural areas.
- Documenting the history of the various Christian music traditions of Syria and the tradition of reciting the Holy Koran

Appendix 2

THE NETHERLANDS

Honorary & Advisory-board

Mr. Stef Collignon, Managing Dir. Polydor Universal Music Company
Mr. Arthur Docters van Leeuwen, CEO Supervision Financial Authorities
Mr. Herman Krebbers, violinist
Mr. Roel Pieper, ICT Entrepreneur, professor E-commerce, former Vice-President Philips
Mrs. Marte Röling, artist
Mr. Frits Wester, Correspondent RTL Dutch Television

Members of the Board

Mr. Ben Dicker, Owner and managing director Dicker Business Development B.V. President of the Institute of Music of the Cathedral St.Bavo in Haarlem.
Mr. Steven Hond, CEO of Flevodruk Harderwijk
Mr. Albertjan Peters, Owner and managing director of Byvanck Consultancy B.V., former President of The Hague University for Professional Education
Mr. René Wolfkamp, CEO Schoeller Wavin Systems and former Chairman of the Dutch Youth Orchestra

Music Therapy Committee in The Netherlands

Mr. Niek van Nieuwenhuijzen
Mrs. Gabi Wijzenbeek
Mr. Ingo Behrens
Ms. Nicolien Dijkshoorn
Mr. Daniel Herman Mosterd
Mrs. Ingrid Rollema
Ms. Jacqueline Rosdorff

The 12 November for Committee Gala

Scenario Event

Mr. Frans Storm, e-mail: info@scenario.nl

Mr. Theo van Ballegooy, coordinator

Lions Club Amsterdam Gijsbrecht van Aemstel

Mrs. Mirjam Verhagen, President

Mrs. Chantal de Vries Robbe

Mrs. Anouk Ferwerda

Mrs. Renate Beerens

Mr. Rene Knol

Mr. Menno Born

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Committee for Fundraising Events

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Mr. Hans van Reeuwijk, office manager

Mr. Theo van Ballegooy, project manager

Mr. Neil van der Linden, project manager

Mr. Roy Voogd, project manager communications

Mrs. Annet Bruin, secretary

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Mr. Jurgen Kleykamp, webmaster

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