



QuerKlang goes Europe - QUEU

- A project for border-crossing creativity, everyday soundtracks and collective design -

Detailed project description

// Prequel

From Berlin QuerKlang explores the possibilities of our own creative work. How do we learn autonomy through art? How to learn give-and-take and engagement through music? How do we take decisions and how do we foster discernment? Why is it so hard to formulate common ideas - and so easy to realise them? What happens if everything transverses? These questions and many more that structure and challenge our daily life are being explored by QuerKlang in Berlin - but it is impossible to answer these questions for a multicultural, diverse Europe from a single perspective. This is why QuerKlang grows - in and with Europe. To discover how we want to live and work together in the future. And how we can approach and answer those questions through New Music in schools - together.

Why new music? Because it takes everything as music. It awards everyone the same starting point. It offers everyone the chance to take a new perspective. This egalitarian approach is pathbreaking when we, together with children, young adults and professionals, think about how we want to live and work together in the future, in a growing Europe.

For two and a half years four teams from four different European countries - Austria, Belgium, Estonia and Germany - set up of 20 pupils, a teacher, a composer, a coordinator and two music students, will integrate QuerKlang into their everyday life: as school lessons, as a seminar, as a research or composing project. It will teach pupils how to compose and perform New Music on their own. For 6 months a year teachers, composers and students accompany the pupils for the process of their very first artistic production. A difficult path with crises and unknown highlights, shaping the following creative work and individual capabilities sustainably. Every participant cooperates with an extraordinary partner - school teachers with freelancing musicians, composers with pupils, pupils with music student, cultural manager with university administrators - inspiring each other through occurring frictions. This process will be documented by the pupils themselves. Their experiences, findings, reflexions and methods are published on an online platform inviting everyone interested to copy, refine and question the project.

Further links:

querklang.eu

querklang.eu/archive/film

facebook.com/Querklang



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// Motives and Motivation

I became aware that all sounds can make meaningful language. (Karlheinz Stockhausen)

QuerKlang is culture, performs art and establishes a “learning system”. From Berlin to Europe it is combining rich **European music tradition** with **contemporary composing**, creating a universal language to communicate throughout Europe and beyond.

“The music was magical, though I didn’t understand to appreciate it at first. Time seemed to stop for minutes. The sounds were relaxing and compelling so that when we started to sing I felt free of sorrows for an instance. It has been a great experience and now I’m not afraid of this new, unknown music anymore. “ *Svenja, 10 years old*

When children and young adults present their collectively composed pieces in the frame of a renowned festival for contemporary music, it is a moment of awe and pleasure, excitement and pride. It’s the expression of respect of their **own creativity**. When they talk about it you see how deeply they reflect and contextualise their own artistic work – the key to cultural and artistic profession.

In celebration of the 10th anniversary of QuerKlang’s pilot-project in 2003/2004 it now expands into Europe. Sufficiently approved, well trained and grounded it is eager to share wisdom and experiences, not interested in monopolising its knowledge in the future. It is the first time to run the Berlin-based project parallelly in four European cities to embrace a common European cultural sphere. Having established a tight and strong network over the years, and having gained experiences that continuously advances its basis, theories and practices, QuerKlang takes the challenge. *New* always means adventure – QUEU’s adventure is accompanied by experts, catalysed into innovative knowledge and outcome.

Europe is shaped by diverse cultural spheres, traditions and people on confined, common space. These unique features are the principle and method within QUEU - **diversity** and **sharing** - and they shall be strengthened through early education. As a space for artistic education outside the established cultural institutions, QUEU installs musical and cultural education within the school's everyday, motivating pupils from all social backgrounds for cultural engagement, now and in the future. Encouraging children to get involved in the arts increases the chance of being culturally involved in the future – as audience or as creators and actors. QuerKlang creates early understanding and acceptance for differences and international cooperation and defines curiosity, goodwill and ability for transnational mobility and co-production in an extraordinary way.

Curiosity and mobility stand in line with creativity. It demands looking close, thinking vast and acting wise. Above all it demands **activeness** and **self engagement**. Though audience



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development has been a key word throughout the last years and still is i.e. in the funding guidelines of the European Union, new attitudes have emerged among artists and cultural professionals towards *the* audience that QUEU stands in line with. To us it is not in main focus to have people consuming art works they would have never been able or motivated to experience outside of QUEU, but to have them *actively creating* an art-piece, here being the collective composition. Moving away from classical parachuting cultural practices QUEU reaches out to people usually not involved in contemporary music: not because the artists and cultural professionals involved in QuerKlang feel the need to *help* those people through art, but because of a mutual *interest* in the various skills and motives each brings to this project. This may be the more intense, more authentic and intimate work of artists with children and laymen from an aesthetic point of view and the experimental, appreciative co-production between children, laymen and artists on the other side.

Raised to consuming 24/7 – be it media or material goods - and the fact that everything needed is available and consumable at all times in most European countries, children and young adults lose an actual feel for self-awareness, self-analyses and self-understanding. Although growing up being monitored by others - be it governmental or private - *self-monitoring* is a vastly unquestioned redundancy.

Self-awareness is another key to audience development that we at QUEU feel should be more focussed. Audience qualities should not be judged by the number they come in, but by their abilities to take in, reflect and rethink the work they attend. People who learn to observe themselves, to follow their actions, intuitions and reactions and to analyse them in an objective, creative manner are able to follow other people's (art) work and to learn from it, be inspired or activated by it. If we want to develop a modern audience, we should let go of the mere gathering and reaching out to „new“ people and aim at activating people to enjoy listening, watching and discussing each other and each other's work openly.

Europe is facing a turning point. A change goes through its countries, its cities, in fact the whole world. A tipping point where everything could turn right or left. A moment to re--evaluate resources and to use them differently. Culture and Art as resources have long been discovered, acknowledged and applied. In Tourism, in Politics, in Economics. It is time to integrate them into and acknowledge them as resources of our everyday lives. When we speak of adding a value to Europe through integrating creativity, culture and art as everyday resources in the form of QUEU and its aureole we hereby refer to different concepts of *value*.



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QUEU is adding a **personal value** to every participant, through giving everyone new experiences, new tools for learning and teaching, new ways of communication, new knowledge on art/ education/ (team) work/ togetherness.

QUEU is adding a **cultural value** to Europe. It trains future cultural professionals, it produces new compositions of contemporary music, it develops new ways of reflecting and conveying art collectively. QUEU enables real-time meetings and exchange, in person. It brings together people that would otherwise never meet, building up prejudices against each other fed by media and assumptions. Whereas the „big system Europe“ seems to be a mystery to many in Europe, faces and stories shared in reality connect us to a broader reality we can influence and understand – and change. Therefore starting to acknowledge and care deeper for our rather abstract shared European reality.

QUEU is adding a **professional value** to Europe. QUEU is an artpiece-machinery, admonishing the participants from zero to hundred percent creativity. From scratch to a performance within an arts-festival the children and young adults are trained within every aspect of composing and presenting to evaluating and documenting – preparing for all fields of professional life in their future. QUEU connects international artists with universities, renown venues and schools and therein facilitates future cooperations. QuerKlang produces research results and artistic works that may be disposed in order to advance cultural production within different contexts in Europe.



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// Main partners

QUEU will be realised with partners from various backgrounds each adding unique experiences and abilities to the process to enable a resilient progress. In each city an association working with New Music, a University and a school work together.

The Founders - BERLIN

Being founders of QuerKlang and its most devotedly practitioners, **Kulturkontakte e.V.** and the **University for the Arts** have been running and financing QuerKlang for over 10 years now. They also constantly advance and refine the concepts and approaches and organise symposia and conferences to transfer QuerKlang onto other artistic fields like Theatre, Visual Art and Dance.

“The charitable organisation Kulturkontakte is based on the close and fruitful cooperation of artists, academics and cultural professionals.”

www.querklang.eu // www.kulturkontakte-ev.de

The Experts - LINZ

Anton-Bruckner University's head is one of QuerKlang's co-founders. The university has been open to innovative approaches and an initiator of new educational profiles and artistic fields for many years. A great network within the scientific community adds gainfully to the research and level of reflexion within QUEU.

“Anton Bruckner University is one of five Austrian Universities for Music, Drama and Dance (...) Students are taught by 200 Professors and teaching staff, who are internationally recognised artists, academics and teachers.”

www.bruckneruni.at

The Transferers - LEUVEN

MATRIX - New Music Centre has already implemented QuerKlang methods on their own as the first transfer-project. An experience that expanded their knowledge and practice, but also opened up questions and difficulties. QUEU will allow to install a complete QuerKlang process and work on the open questions together.



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“With its collection of over 22 700 scores, more than 14 800 audio recordings, and about 1 500 books and magazines, MATRIX houses one of the most important documentation centers on new music in Europe!”

www.matrix-new-music.be

The Expanders - TALLINN

With their interest both in scientific research and artistic production the **Arnold Schoenberg Society** is the perfect knot to further develop QuerKlang approaches and techniques and to add to the methods and research.

“Eesti is an independent, non-profit organization whose goal is the charity of science, culture and education, researching and disseminating Arnold Schoenberg’s and his pupils’ work.”

www.schoenberg.ee

// Teams: Responsibility and commitment

As the budget outline cannot portrait the in-kind contribution that correspond to the seemingly “missing” parts that are crucial to the realisation and production of a project like this, we want to outline the different parts where the partners dedicate time and material, space and infrastructure and in-kind of monetary value to QUEU.

The partner teams have been involved in QUEU for a peak period both adding new angles and prospects to its process. Depending on the structural and financial organisation of the different institution, their own contribution both in-kind and financial may vary in height and form. This also corresponds to local standards. They are all evenly committed though to give in as much as possible to realise QUEU on their local and the European level.

Due to difficile policies in proving governmental salaries (i.e. the teachers’ wages are a contribution to the project by all the participating schools, where it is not feasible to provide the pro rata salary) there are many financial efforts made in order to initiate QUEU that cannot be shown within the budget outline. The following summary exposes these in-kind contributions, also portraying the degree of commitment of all participants, way beyond the financial extent.



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TEAM Berlin takes over the coordination and representation of the project towards the EU and major funding partners. They have been developing and caring for QUEU for many years and are fully committed to making this undertaking a great and fruitful experience, a path for self-fulfillment and orientation for professional development in the future, for all participants. The TEAM Berlin is responsible for the main financial organisation and fund-raising for the overall project. They are experienced in handling major project budgets and confident towards an ongoing funding of the project and its future.

The University for the Arts Berlin provides venues, spaces and materials, technical equipment and manpower for set-up / take down and recording for the reflexions, seminars, rehearsals and mutual concerts. They assist with their professional public relation and administration adding up to an in-kind value of 5.000,00 €. MaerzMusik - festival for Contemporary Music adds another 6.000,00€ for realising and hosting the local concerts.

TEAM Linz grouped around Anton Bruckner University for Dance, Music and Acting provides material and manpower as well as crucial contacts for extending and fostering the European network. The university together with the secondary school for music Haag am Hausruck provides venues, spaces and materials, technical equipment and manpower for set-up / take down, translation and recording for the reflexions, seminars, and rehearsals. They also provide audio and video recording, all in all adding up to a value of 13.400,00 €.

TEAM Leuven has a long history in international cooperations both in Music and Education. Their openness to new approaches is combined with a flexible of professionals, academics and artists all being involved in QUEU. Matrix together with the Lemmens Institute provide professional work, professional management, venues, spaces and materials, technical equipment and manpower for supervision and translation, set-up / take down and recording for the reflexions, seminars, and rehearsals and mutual concerts. The value of their in-kind contribution adds up to 43.000,00 €

TEAM Tallinn is well experienced in multinational festivals and symposia, concert as well as educational projects. As a non-profit association Arnold Schönberg Society, the heart of the team, is a network-based union dedicated to sustainable cooperations with cities and institutions. They provide public relations, management skills and assistants, translation, venues, spaces and materials, technical equipment and manpower for supervision, set-up / take down and recording for the reflexions, seminars, and rehearsals and local concerts up to a value of 9.600,00 € .



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// Process and Production Phases

- Preparation

On a kick-off in Leuven, linked to the annual New Music happening in Leuven, all partners will come together for the first time. The first run will be planned, dates fixed and matters discussed.

For a whole week in Berlin all participants will be trained on an introductory seminar in methodology and composing, experimental instruments and cultural production.

- Production

Pupils will have QuerKlang like Mathematics or Literature each week embedded in the school's everyday life. For about 10 – 12 weeks they will deal with experimental composing for about two hours each week. Building up to the final concert session at the end of the production phase those lessons might be condensed and more frequent.

The composer will accompany the pupils to help them compose their very own, very first experimental music piece. She/ he will be part of each lesson and all concerts. The composers/musicians are used to create music, work with music and contextualise music everyday. The „maker's“ side of music is very important in contrast to the traditional music lessons in schools. But the didactics may not be missing. So both composers and teachers are introduced throughout the introductory seminar to each profession and to ways how to combine those very different fields fruitfully. Difficulties, progresses and processes are reflected and enhanced throughout the reflexion sessions (three each run/cycle) that the composers are obliged to take part in.

The teacher will replace his/her usual lessons with QuerKlang for 10-12 weeks. The teacher will be teamed up with the composer and students, but step back as the „usual“ teacher. Openness towards new forms of learning are indispensable here. So both composers and teachers are introduced throughout the introductory seminar to each profession and to ways how to combine those very different fields fruitfully. Difficulties, progresses and processes are reflected and enhanced throughout the reflexion sessions (three each run/cycle) that the teachers are obliged to take part in.



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The teacher needs to be backed up by his or her school to be able to participate in the introductory seminar, reflexions and concerts journeys and therefore be released from work for those events. Also the teachers need to help organise the pupils' travels to the mutual concerts together with the school and mediate the project to the parents.

The students will be part of QUEU like attending a seminar. They are accompanied by a tutor at the University who is also part of QUEU, advising and teaching them in sequences throughout the project. The students are a mediative bond between the pupils and the "adults".

Where physical mobility is not to realise (operational and financially) exchange has to be done through media. The QUEU online platform thus offers space for exchange, critique, help, inspiration and outlook. While working in class and besides the pupils record themselves on video as well as sound and picture. Together with their work in progress, texts (by the pupils, students, teachers and composers) and parts of their score they publicly rethink their work and their attitude towards it. The process can be followed online by everybody involved and interested.

After about 12 weeks of work the pupils will present their collective composition locally individually and all together within the frame of a renown music venue or festival. For the first run in Berlin, for the second run in Leuven. They will act as performers and creators at the same time. All concerts are audio-visually recorded and available online afterwards.

- Advancing QUEU

The production phase is structured by three reflexion-sessions. Remixing experience and method exchange, intervision, supervision, solution finding and artistic feedback techniques these sessions allow and secure the successful progress of QUEU as problems and obstacles are discussed openly, considered together and processes are changed accordingly.

Having two runs of QuerKlang in a row with the same teams allows us to embrace feedback, implement changes and suggestions immediately and to monitor the results of these changes throughout the second run.

- Post-Production



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Each class will be trained in media-production and -use and will be equipped with a video-camera to document the process within the lessons and sessions. The videos will be edited by the pupils and accompanied by texts by the students, teachers and composers. They will be published on the online platform of QUEU to share the process with the other teams and other interested people.

In addition each university will provide a trained person to evaluate QUEU from an academic perspective and make the insights usable for the academic discourses. The concerts will be recorded and made available online and printed. All evaluations and documentations will be combined and discussed in a final publication produced at the end of the project in all languages of the project partners so the results and outlooks will be usable in every country involved in QUEU.



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