

**EUROPEAN
FORUM of
WORLDWIDE MUSIC
FESTIVALS**

International Newsletter

No. 15 * May 2006 - October 2006



Italy: La Zampogna Festival

Touring Members: NYC, Austin, Bamako,
Marseille, Recife **EFWMF Touring Artists**

The European Languages

Festivals' impressions 2005-2006

1. Forde Festival
2. Festival Mundial (Photo: Dolph Contrijn)
3. Kila (Photo: Conor O'Dwyer)
Festival of World Cultures
4. Colours of Ostrava



5. La Zampogna,
(Photo: Angelo Maggio)
6. Taraf de Haïdouks (Photo: Gerard Biot)
7. Nuits Atypiques
Nights Atypiques
7. Nahawa Dombia
(Photo: Patrick Lavaud)



In this issue

- 3 Food For Thoughts
- 4 Festival La Zampogna
- 6 Our Festivals To Come
- 8 The European Languages
- 9 EFWMF
Members List 2006
- 13 EFWMF Touring Artists
- 15 EFWMF Touring Members

Food For Thoughts

A collective, any collective, has some kind of unifying motivation(s) for coming into being. Well, at least ideally. Some collectives are of course forced creations while others continue more or less artificial existences although the original motivations have passed away.

Exploring your own validity and questioning your own legitimacies is usually a difficult enterprise. Rarely does anyone conclude that life is meaningless, the part played superficial and the purpose for continuation non-existing. Fear of what might be lurking in the shadows often prevent us from looking carefully, staring straight ahead with an occasional unsteady glance down the alleys a fairly normal human approach. Yet sooner or later it becomes unavoidable to take a hard look at yourself, your life and your future prospects.

EFWMF is taking a hard look at itself, an elaborate questionnaire and two member meetings - first in Angoulême, France June 2005 and the second in Formia, Italy January 2006 - have attempted to approach the questions of long-term roles, aims and goals.

The conclusions point very clearly in one direction, that networking between members is the core purpose of the organisation.

While a number of other aspects and potential benefits are also held forth, this seems to be the overriding motivation for continued existence. Quite appropriate it was also very much the original intention.

One might of course consider whether battle fatigue plays some part in the present sentiments. Various projects, or attempted projects, such as WOMEX, Strictly Mundial, Touring Artists and others has to some degree very likely exhausted both individual and collective energies in the past decade or so. However that is now past history and finding a new focus is possible.

The Board has, in my humble opinion, been quite successful in stabilising administration and structuring the formal aspects of organisational life, as far as I can see generally missions accomplished. But it comes with a price. Stabilising, structuring, formalising might all be necessary processes but as far as energising social intercourse is concerned real joy killers.

Creating a new and stimulating context for networking is therefore the challenge for the coming years. Not exclusively for the Board, which after all might be most suited for precisely those administrative and formal tasks that will remain unavoidable, but for the members in general.

Meeting the challenge will require commitment, enthusiasm, creativity and resources in addition to new ideas. In my opinion too many of the available resources remain with the Board. Allocating some of these resources to both formal and ad hoc working groups made up of members might be a path to infusing the required new energies that will bring EFWMF forward in the coming years.

Hans Hjorth
Chairman of the Board

EFWMF International Newsletter # 15
May 2006 - October 2006

Compiled and edited by Dubi Lenz
(Contact: dubilenz@hotmail.com)
Lay-out by Rakefet Design
Copyright by the authors & EFWMF.
Cover: Chinese Theatre Circle
(Photo: Conor O'Dwyer)
Festival of World Cultures, Dublin.
All other photos archive (unless otherwise noted).

The International Newsletter is published twice a year by the European Forum of Worldwide Music Festivals. It is distributed for free by the Forum members to world music professionals. To get your regular copy, contact your next EFWMF member Festival or the:

EFWMF Office

Sarah Vereycken - Patrick De Groot
c/o Sfinks
Jan Frans Willemsstraat 10a
2530 Boechout, Belgium
Tel +32 3 455 6944
Fax +32 3 454 1162
Email info@efwmf.org
www.efwmf.org

La Zampogna



19-22 January Lazio Italy

Halfway between Rome and Naples the mountain and coastal villages of the Lazio region overlook the Mediterranean. On a clear day you can look all the way to Capri.

Here, life is deeply rooted in tradition, and people live it passionately. It's a perfect setting for the 12th edition of La Zampogna (The Bagpipe).

This festival aims to preserve and disseminate the musical and cultural traditions of Italy in a fast changing society.

La Zampogna presents some of the most influential musicians of Italian popular traditions. The bagpipe is at the centre of the festival, referring to the strong zampogna traditions of the shepherd people of the Lazio region. But the program is welcoming all traditional instruments and vocalists as well.

Firmly rooted in the area the program can be seen on various locations. Medieval churches and timeless squares in mountain villages, small museums, the concerts are

decentralised, and attract a strong following from local audience as well as from musical enthusiasts from further away.

Besides the concert program La Zampogna also presents a series of seminars, exhibitions and workshops, often combined with small concerts. Each day ends with LA BUONA TAVOLA, a festive ending of the day where musicians and audience enjoy a traditional diner with local food and wine.

All the musicians are invited to play a few songs, which they happily do. The final day of the festival is held in Maranola, not only a beautiful village with narrow cobblestone streets, a superb panorama ranging from snow covered mountains to deep blue sea, but also home of the two artistic directors of the festival: Erasmo Treglia and Ambrogio Sparagna. Maranola is invaded by hundreds of bagpipers, often in traditional dress, who come from all parts of Italy to exchange and play together. After the ritual opening of the last festival day, sounds of bagpipes are everywhere. Walking the winding roads of Maranola you cannot escape the bagpipers that are literally

on every corner. A small exhibition market provides a wide variety of instruments and brings together some of the best bagpipe makers around. Zampogna Heaven, or so it seems.

The festival has found a perfect way of bringing together a local audience and connecting them to their roots and traditions, while being equally interesting for a more specialised audience and professionals interested in bagpipe and other musical traditions of Italy. Concerts are all over the region, entrance is free, the context is informal and on a human level. A perfect antidote for those who have seen enough of mega-events and consumer music.

This year's program featured: A Paranza d'O Lione, Is Launeddas, Rafaello Simeoni, Totarella, Phaleg, Orlando Mascia and Bruno Camedda, Emanuele Licci, Ambrogio Sparagna, Trio Aurunka and Discantus. International invited artists were Hevia and Abdullah Chhaddeh.

For more information on the next edition of La Zampogna (to be held in January 2007) or the artists featured contact:
Finisterre
Erasmo Treglia
Lungotevere Dante n. 310 - 00146
Roma - Italy
Tel/Fax +39 06 5940685
www.finisterre.it



Our Festivals To Come

It's gonna be a very hot summer regarding all the Forum's festivals to take place, so here are just a few of them presenting how they plan to celebrate the warm days (let us hope, not very rainy days) of summer 2006.

Weltnacht Festival 2006

May - July, Bielefeld, Germany

Culturally varicoloured and multifaceted this year the Weltnacht Festival presents about 40 artists on 29 event days from may to august in six cities of our region OWL. The variety ranges from semi-professional bands to top-class salsa stars to the Afro Reggae Open Air Highlight. The modern music of Africa, Asia and Latin America is as well kept in mind as traditional music and, therefore, mirrors a differentiated cultural image of various continents. We like to give stars like Lokua Kanza, Tiken Jah Fakoly and Issac Delgado but also newcomers like Eneida Marta and Titi Robin and artist from our region with a different cultural background e.g. Seckou Badji and Kuamé Akpetou a platform to perform.

We want to support the intercultural dialogue as well as the arts and culture of different countries through this connection of different music styles and traditions. The focus of the audience is directed to the positive work of the Welthaus which is known for their outstanding work on matters of education- and development- policy.

DRUGA GODBA 06

22nd international festival
Ljubljana, Slovenia
May 30 - June 3, 2006

Sometimes it's enough to get the participants' artists in a festival to know that it's gonna be hot - that is exactly what we are doing with the festival of Bogdan Benigar.

Pre-event- May 13: Brina (Slovenia), Cheikh Lo (Senegal) & Boban Markovic Orkestar (Serbia)
Main program:
May 30: Sagar (Slovenia/India), Samba Sunda (Indonesia)
May 31: Seun Anikulapo Kuti & Egypt80 (Nigeria)



Balkan Beat Box

June 1: Mojmir Novakovic & Kries (Croatia), Eliza Carthy & The Rat Catchers (Great Britain) & Susana Baca (Peru)

June 2: Desert Blues (Mali) with Habib Koite, Tartit & Afel Bocoum.

June 3: Caminoigra (Slovenia), Benat Achiary Trio (France/Spain), Dupain (France) & DJ Boris 51 (France)

If you read it carefully you can see the artists are "floating" from one member's festival to the other; if it's may it's Slovenia, if it's June it's already The Netherlands

22nd Music Meeting

Park Brakkenstein, Nijmegen,
The Netherlands
June 3-4-5, 2006

"Desert Blues" with Habib Koite, Afel Bocoum & Tartit (Mali)

SambaSunda (Indonesia)

Benat Achiary Trio (France)

United Women's Orchestra with Michael Schiefel (Germany, The Netherlands)

"Paris Touch" with o.a. Julien Lourau & Bojan Z. (France Horacio "El Negro"

Hernandez & Italuba with Ramón Valle (Cuba, USA, Italy)

Puente Celeste (Argentina)

Josh Roseman "Constellations" (USA)

Saturday 3 June

Club Imm...! >> De Refter, Radboud University, Nijmegen

Balkan Beat Box (Israel/USA) , Electro Côco (Nederland)

Sunday 4 June

Afro-latin dance night

Silvério Pessoa (Brazil)

Atonga Zimba (Ghana)

Festival Mundial

Tilburg, Holland

June 17 & 18, 2006

Boundless, adventurous and open-minded.

The best-known activity of Mundial Productions is the annual organisation of Festival Mundial. For two days, the biggest and most diverse world music and cultural event in the Benelux and possibly even the world, takes place in Tilburg's Leijpark in The Netherlands. Young and old enjoy the many music shows, exotic food stalls, beautiful dance and theatre shows and colourful world markets. With organisations in the field of development cooperation, human rights and environment that present themselves at Festival Mundial. For more information take a look at our website: www.festivalmundial.nl

Festival Les SUDS, À ARLES

Arles, France 10th edition

July 10 - 16, 2006

For one whole week in mid-July, the city of Arles comes alive to the vibrating rhythm of the festival Les SUDS, À ARLES. With a mixture of genres and both free and ticketed concerts, the Arles World Music Festival is sure to



Viljandi Folk Music Festival



Altan

the best Estonian players gather to play together in concerts and spontaneous jam-sessions. Performers from other countries have also been chosen partly by the "accordion-criteria" in order to introduce as many different traditions as possible. In Viljandi you can hear Altan (Ireland), Filiska (Shetland), Duo Bertrand en Cie (France), Svart Kaffe (Sweden) and many-many others. It will be four days and nights where one can enjoy the best traditional music, atmosphere and happiest bunch of people in the world!

contain something to please everyone. With major concerts in the Roman Theatre, street parties in the medieval city, rare and intimate performances in the Archbishop Courtyard and the "Apéros Musicaux" and "Siestes Musicales" in the Espace Van Gogh, throughout the week the city lives from 10 in the morning to the middle of the night with a warm accent and a southern sound.

Past years have seen performances by Ravi and Anoushka Shankar, Caetano Veloso, Cesaria Evora, Souad Massi, Rokia Traore, Yuri Buenaventura, Vicente Amigo, Lo Cor de la Plana, Idir, Goran Bregovic and many other less known artists in France and Europe. And of course, Les SUDS, À ARLES Festival always includes Occitan and flamenco singers in it's program.

Dance and music courses for both beginner and professional dancers and musicians include: flamenco, sevillanas, oriental dance, African dance, Indian dance, salsa, Argentine tango, songs and voices of the world, Cuban choral chant, Occitan choral chant, Ud, Cajon, mandolin, oboe from Languedoc, Jew's harp, Asiatic flute and Arabic calligraphy.

Colours of Ostrava Festival Ostrava, Czech Republic July 20-23, 2006

The Colours of Ostrava International music festival, taking place from July 20-23 in Ostravas downtown, is the largest world music festival, as well as one of the largest music festivals overall in the Czech Republic. The organizers already have lined up some big names in music for this year's event. For the first time ever, we will be able to witness a performance by the Mali musician Salif Keita - one of the most important representatives of world music. In his

music, he reaches back to his African roots, while at the same time never losing touch with the heritage of jazz, funk, Afro-Cuban rhythms or soul music. At the festival, we will also see the legendary Robert Plant accompanied by his band, The Strange Sensation. Another highlights will be the performances of the Resin Dogs, Gogol Bordello, The Frames, Rabasa, Thierre Titi Robin, and many Czech leading bands. According to the most prestigious Czech music award - the Andel / Angel (the Czech equivalent of the Grammy), the Colours of Ostrava Festival is the Best Music Event of the Year 2005. An updated program of events is available on www.colours.cz.

XIV Viljandi Folk Music Festival

Viljandi, Estonia
July 20-23, 2006

This year's festival theme enfolds all accordion-type instruments like button-accordions, diatonic accordions, harmonicas, boxes, concertinas, karmoshkas etc.

The accordion was probably the most influential musical instrument in Estonian traditional music during the middle of the 19th century as it was both innovative and differentiated from other instruments used so far. First button-accordion was built in Germany 1822 and from there it started it's rather scandalous victory-march all over Europe. (Igor Tnurist)

VFMF's traditions of focusing on different instruments each year is continued this summer through workshops and exhibitions dealing with different accordions and their history. Most of

Mercat de Música de Vic Vic, Spain September 13-17, 2006

After 17 years, the next edition of the Mercat de Música de Vic will focus the program to the unknown new music and artist from South America. An agreement whit the City Council of Buenos Aires will make possible the presence of some of the new references in the field of popular music made in Argentina. People as Pedro Aznar (Pat Metheny Group), the Pequeña Orquesta Reincidentes, the percussionist Ramiro Musotto and the traditional tango of Cristobal Repetto are some of them. Otherwise, "IMMIGRASONS" a co-production between Vic and Buenos Aires specially created for the ocasion and inspired in the popular songs of the immigration will be the openning concert this year. But also Brazilian artists as the great and beautiful singer Ná Ozzetti or the surrealistic Arthur de Faria and Seu Conjunto will be there, as well as the Colombian Aterciopelados or La Mojarra Eléctrica and the Mexicans Cabezas de Cera or the cuban hip-hop revelation X-Alfonso among others. For years, Vic is the best place to know the new things and works from the alternative and mixed scene of Barcelona, next September you will have the chance to see the new spectacle of Ojos de Brujo concibed just for theaters and also, you will have the pleasure to know the new project of Joan Garriga (the soul of Dusminguet) named La Troba Kung Fu. As always has been, Vic is a big box of music surprises. Don't forget the dates: September 13th till the 17th.

The European Languages

Hans Hjorth

Choosing a working language in an international organisation can become a walk through a mine field. National pride(s) as well as individual skills and other emotional issues occasionally muddle the waters. Thus a new report from the EU Directorate General for Education and Culture in the special Eurobarometer series might contribute somewhat to the ongoing discussion. The report, titled *Europeans and their languages* and published in February 2006, has surveyed the language skills within the EU area.

According to the report the European Union is home to 450 million people from diverse ethnic, cultural and linguistic backgrounds. The linguistic patterns of European countries are complex - shaped by history, geographical factors and the mobility of people. At present, the European Union recognises 20 official languages and about 60 other indigenous and non-indigenous languages are spoken over the geographical area.

The most wide spread mother language within EU is German followed by English. The top mother languages in the union are presently:

- German 18 %
- English 13 %
- Italian 13 %
- French 12 %
- Polish 9 %
- Spanish 9 %

The most commonly used language by far however is English when knowledge of a foreign language is added to the ability to communicate in the mother tongue. Although 44 % of the EU citizens speak no other language than their mother tongue 38 % claim to have full working knowledge of English, in some countries like Sweden and Netherlands indeed spoken by close to 90 % of the population. As a comparison the second most wide spread foreign languages within the EU is German and French, both clocking in as being spoken as a foreign language by 14 % of the EU citizens, most commonly by the British where 23 % claim to have some knowledge in these languages.



In Vic they speak Catalan and Spanish



In Oslo they speak Norwegian

Yat-Kha (Photo: Lene Dreyer)

The most commonly spoken languages when a foreign language is combined with the mother tongue are presently:

- English 51 %
- German 32 %
- French 26 %
- Italian 16 %
- Spanish 15 %
- Polish 10 %
- Russian 7 %

Note that while Russia is not an EU member Russian language skills are frequent in many member states.

Looking towards the future the survey strongly indicates that the position of English as the most commonly shared language will be even more dominant within the next generation. When polled as to which foreign language it is most important for children to learn the EU citizens replied:

- English 77 %
- French 33 %
- German 28 %
- Spanish 19 %
- Russian 3 %
- Italian 2 %
- Swedish 0 %

EUROPEAN

FORUM of

WORLDWIDE MUSIC

FESTIVALS

www.efwfmf.org

The European Forum of Worldwide Music Festivals (EFWFMF) is a network of festivals sharing the vision that the world is a patchwork of a multitude of local traditions and music, each different in expression and content yet equal in value. The EFWMF was founded in 1991 and legally structured as a non-profit organisation in 1993. Since 1995 EFWMF is a registered international association for artistic and educational purposes under Belgian law.

The primary concerns of the EFWMF are artistic and artistically related issues. Membership is invited for all festival organizers with a worldwide, or at least a clear trans-national approach, presenting music in the area of world, ethnic, traditional, folk and roots music.

Members 2006

Although interaction between members - including sharing of information, experiences and contacts - is the core activity, EFWMF pursues an array of other activities. The EFWMF continuously seeks to facilitate and intensify links to non-European festivals and other networks within the world music community in addition to maintaining lines of communication with organizations dealing with general issues of importance to event organizers.

The current board, elected at the AGM in September 2005, consists of:

Hans Hjorth - Sweden (Chairman)

Patrick Lavaud - France (Secretary)

Patrick De Groote - Belgium (Delegated Director)

Carles Sala - Spain

Bogdan Benigar - Slovenia

European Forum of Worldwide Music Festivals - EFWMF - Festival list 2006/7

MAY 2006

Welthaus Bielefeld e.V.
WELTNACHT FESTIVAL
May -July 2006
Prog.Dir.:Michael Lesemann
August-Bebel-Str.62
33602 Bielefeld, Germany
Tel +49 521 98 64 831
Fax +49 521 63 789
kultur@welthaus.de
www.welthaus.de

MASALA Welt-Beat Festival
MASALA WELT-BEAT FESTIVAL
3 -14 May 2006
Prog.Dir.:Christoph Sure &Gerd Kespohl
Lister Meile 4
30161 Hannover, Germany
Tel:+49 511 23 55 55 24
Fax:+49 511 23 55 55 55
masala@pavillon-hannover.de
www.masala-festival.de

Stichting Alfa
INTERNATIONAL GIPSYFESTIVAL
24 -28 May 2006
Prog.Dir.:Albert Siebelink
Telefoonstraat 14
5038 DM Tilburg, Holland
Tel:+31 13 58 01 424
Fax:+31 13 5801 425
info@gipsyfestival.nl
www.gipsyfestival.nl

Musiques Métisses
MUSIQUES MÉTISSÉS
24 -28 May 2006
Prog.Dir.:Christian Mousset
BP 244
16000 Angoulême, France
Tel :+33 545 95 43 42
Fax :+33 545 95 63 87
festival@musiques-metisses.com
www.musiques-metisses.com

Afro project e.V.
18TH INTERNATIONAL AFRICA FESTIVAL
25 -28 May 2006
Prog.Dir.:Dr.Stefan Oschmann
Stereenstrasse 17
97074 Wuerzburg, Germany
Tel:+49 931 784 08 88
Fax:+49 931 784 08 89
music@africafestival.org
www.africafestival.org

DUCOS/ACR
DUNYA FESTIVAL
28 May 2006
Prog.Dir.:Ole Jorgensen
P.O.Box 19153
3001 BD Rotterdam, Holland
Tel:+31 10 404 84 22
Fax:+31 10 404 96 30
festival@dunya.nl
www.dunya.nl

Zavod Druga Godba Ljubljana
DRUGA GODBA
30 May -3 June 2006
Prog.Dir.:Bogdan Benigar
Kersnikova 4
1000 Ljubljana, Slovenia
Tel:+386 1 430 82 60
Fax:+386 1 430 82 65
info@drugagodba.si
www.drugagodba.si

JUNE 2006
Latinoamericano srl
FESTIVAL LATINOAMERICANDO
June -August 2006
Prog.Dir.:Franca De Gasperi
Viale F.Baracca,40
Arona (No),Italy
Tel :+39 03 22 47 679
Fax:+39 03 22 24 03 97
info@latinoamericano.it
www.latinoamericano.it

Stichting Music Meeting
22ND MUSIC MEETING
3 -5 June 2006
Prog.Dir.:Wim Westerveld
PO Box 1535
6501 BM Nijmegen, Holland
Tel:+31 24 360 88 13
Fax:+31 24 322 26 58
wim@musicmeeting.nl
www.musicmeeting.nl

Skopje Jazz Festival
OFFEST
5 -12 June 2006
Prog.Dir.:Oliver Belopeta
Maksim Gorki 5
1000 Skopje, Macedonia
Tel:+389 2 313 10 90
Fax:+389 2 322 50 33
sjf@skopjejazzfest.com.mk
www.offest.com.mk

Re:Orient
RE:ORIENT
8 -11 June 2006
Prog.Dir.:Cecilia Hörnell
Box 4215
SE-102 65 Stockholm, Sweden
Tel:+46 8 702 15 99
Fax:+46 8 702 15 99
info@reorient.se
www.reorient.se

Stichting Amsterdam Roots
AMSTERDAM ROOTS FESTIVAL
17 -25 June 2006
Prog.Dir.:Frans Goossens
Lijnbaansgracht 234a
1017 PH Amsterdam, Holland
Tel:+31 20 531 81 81
Fax:+31 20 531 81 99
rootsfest@melkweg.nl
www.amsterdamroots.nl

Mundial Productions
FESTIVAL MUNDIAL
17 -18 June 2006
Prog.Dir.:Erwin Schellekens
Noordstraat 111
5038 EH Tilburg, Holland
Tel:+31 13 543 13 35
Fax:+31 13 535 74 89
programma@mundialproductions.nl
www.mundialproductions.nl

Mairie de Toulouse
FESTIVAL RIO LOCO
21 -25 June 2006
Prog.Dir.:Christine Tillie
18 Rue Saint Rémésy
31000 Toulouse, France
Tel:+33 5 61 25 96 93
Fax:+33 5 61 25 99 15
guillaume.marty@mairie-toulouse.fr
www.rio-loco.org

Burghof Lörrach GmbH
STIMMEN
29 June -6 August 2006
Prog.Dir.:Helmut Bürgel
Herrenstrasse 5
79539 Lörrach, Germany
Tel:+49 762 19 40 89 88
Fax:+49 762 19 40 89 84
info@burghof.com
www.stimmen.com

Foreningen Roskilde Festival
ROSKILDE FESTIVAL
29 June -2 July 2006
Prog.Dir.:Peter Hvalkof
Havsteensvej 11
DK-4000 Roskilde, Denmark
Tel:+45 46 36 66 13
Fax:+45 46 32 14 19
info@roskilde-festival.dk
www.roskilde-festival.dk

Ayuntamiento de Cartagena
LA MAR DE MÚSICAS
30 June -22 July 2006
Prog.Dir.:Francisco Martín Peñas
Centro Cultural Ramón Alonso Luzzy
C/Jacinto Benavente 7 -2°
E-30203 Cartagena, Spain
Tel:+34 968 12 88 13
Fax:+34 968 12 89 05
mmusicas@ayto-cartagena.es
www.lamardemusicas.com

Zig Zag ASBL
FESTIVAL COULEUR CAFÉ
30 June -2 July 2006
Prog.Dir.:Patrick Wallens
Av.E.Claes 4
1160 Brussels, Belgium
Tel:+32 2 672 49 12
Fax:+32 2 672 12 91
festival@couleurcafe.org
www.couleurcafe.be

European Forum of Worldwide Music Festivals - EFWMF - Festival list 2006/7

JULY 2006

Biuro Festiwalowe Kraków
CROSSROADSFESTIVAL OF TRADITIONAL MUSIC
July 2006
Prog.Dir.:Jan Slowinski
Ul.Sw.Krzyza 1
31-028 Krakow,Poland
Tel +48 12 424 96 50
Fax +48 12 424 96 52
biuro@krakow2000.pl
www.krakow2000.pl

Kaláka Foundation
KALÁKA FOLK FESTIVAL
6-10 July 2006
Prog.Dir.:Lajos Fogarasi
Petofi Csarnok
Zichy Mihaly ut 14
1146 Budapest,Hungary
Tel +36 1 363 37 30
Fax +36 1 363 37 29
fogarasi@hu.inter.net
www.kalakafestival.hu

Association for the Promotion of Culture ISTRIONIKA
ISTRAETNOJAZZ
July 2006
Prog.Dir.:Vesna Skala
Monte Paradiso 23, Pula,Croatia
Tel:+385 52 505 620
Fax:+385 52 505 620
istrionika@pu.htnet.hr
www.istraetnojazz.com

Stiftinga Førde Internasjonale Folkemusikkfestspel
FØRDE FOLK MUSIC FESTIVAL
6-9 July 2006
Prog.Dir.:Hilde Bjørkum
P.O.Box 395
6802 Førde,Norway
Tel:+47 57 72 19 40
Fax:+47 57 72 19 41
info@fordefestival.no
www.fordefestival.no

Folk Music Foundation Kaustinen
KAUSTINEN FOLK MUSIC FESTIVAL
8-16 July 2006
Prog.Dir.:Jyrki Heiskanen
P.O.Box 24
69601 Kaustinen,Finland
Tel:+358 207 29 11
Fax:+358 207 29 12 00
folk.art@kaustinen.fi
www.kaustinen.net

SUDS ,á Arles
LES SUDS À ARLES
10-16 July 2006
Prog.Dir.:Marie-José Justamond
Maison des Suds
66 rue du 4 Septembre
13200 Arles,France
Tel :+33 490 96 06 27
Fax :+33 490 96 79 48
contact@suds-arles.com
www.suds-arles.com

Diputación de Huesca
PIRINEOS SUR
14-29 July 2006
Prog.Dir.:Luis Calvo
Porches de Galicia 4
E-22002 Huesca,Spain
Tel :+34 974 29 41 51
Fax:+34 974 29 41 50
info@pirineos-sur.com
www.pirineos-sur.com

MTÜ EESTI PÄRIMUSMUUSIKA-KESKUS
VILJANDI FOLK MUSIC FESTIVAL
20-23 July 2006
Prog.Dir.:Ando Kiviberg
Posti 1
Viljandi 71004,Estonia
Tel:+372 43 55 253
Fax:+372 43 55 258
folk@folk.ee
www.folk.ee

Yabous Productions
THE JERUSALEM FESTIVAL
20-31 July 2006
Prog.Dir.:Rania Elias Khoury
2 Ibn Jubair Str.,P.O.Box 54874
Jerusalem,Palestine
Tel:+972 2 626 10 45
Fax:+972 2 626 13 72
info@yabous.org
www.yabous.org

Colour Production, spol.s.r.o.
COLOURS OF OSTRAVA
21-23 July 2006
Prog.Dir.:Zlata Holusova
Lomená 349
Dolní Lhota 74766,Czech Republic
Tel:+42 05 96 121 342
Fax:+42 05 96 121 342
colour@colours.cz
www.colours.cz

Les Nuits Atypiques
LES NUITS ATYPIQUES
25-30 July 2006
Prog.Dir.:Patrick Lavaud
8,place des Carmes
33210 Langon,France
Tel:+33 5 57 98 08 45
Fax:+33 5 56 76 29 69
lesnuitsatypiques@wanadoo.fr
www.nuitsatypiques.org

Sfinks Animatie VZW
SFINKS FESTIVAL
27-30 July 2006
Prog.Dir.:Patrick De Groote
J.F.Willemsstraat 10a
2530 Boechout,Belgium
Tel:+32 3 455 69 44
Fax:+32 3 454 11 62
info@sfinks.be
www.sfinks.be

AUGUST 2006

Azimuth Production
LES MÉDITERRANEENNES
9-11 August 2006
Prog.Dir.:Bernard Batzen
14 rue Bleue
75009 Paris,France
Tel :+33 144 79 00 36
Fax :+33 144 79 00 34
acceuil@azimuthprod.com
www.lesmediterraneennes.fr

Danish Center for Culture and Development
IMAGES OF THE MIDDLE EAST 2004-2007
12 August-20 September 2006
Prog.Dir.:Michael Irving Jensen
Nytorv 17
DK-1450 Copenhagen K,Denmark
Tel:+45 33 17 97 00
Fax:+45 33 24 40 10
info@dccd.dk
www.dccd.dk

Arts Office,Dun Laoghaire Rathdown County Council
FESTIVAL OF WORLD CULTURES
25-27 August 2006
Prog.Dir.:Jody Ackland
Arts Office,Dun Laoghaire Rathdown County Council Marine Road
Dun Laoghaire,Co.Dublin,Ireland
Tel +353 1 230 10 35
Fax +353 1 236 02 17
fwc@dircoco.ie
www.festivalofworldcultures.com

SEPTEMBER 2006

Aula de cultura de Getxo
FESTIVAL INTERNACIONAL DE FOLK DE GETXO
1-4 September 2006
Prog.Dir.:Marta Herrera
C/Villamonte,A-8 bajo
48991 Algorta-Getxo,Bizkaia,Spain
Tel:+34 94 431 92 80
Fax:+34 94 431 92 84
info@getxokultura.com
www.getxo.net

Ajuntament de Vic
MERCAT DE MÚSICA VIVA DE VIC
13-17 September 2006
Prog.Dir.:Manel Montañés
Historiador Ramón Abadal i Vinyals,5,2a
E-08500 Vic,Spain
Tel:+34 93 883 31 00
Fax:+34 93 883 26 26
mmvv@ajvic.net
www.mmvv.net

OCTOBER 2006

Sounds Fine Ltd
BIG BIG WORLD
October 2006
Prog.Dir.:Billy Kelly
101 Ballentrae Crescent
Glasgow G77 5TX,Scotland (UK)
Tel:+44 141 221 03 59
billykelly@soundsfine.co.uk
www.soundsfine.co.uk

European Forum of Worldwide Music Festivals - EFWMF - Festival list 2006/7

Latinissimo

FIESTA DES SUDS

20 -31 October 2006
Prog.Dir.:Bernard Aubert
BP 81
13908 Marseille cédex 20,France
Tel :+33 4 91 99 00 00
Fax :+33 4 91 91 73 85
fiesta.des.suds@wanadoo.fr
www.dock-des-suds.org

Rikskonsertene

OSLO WORLD MUSIC FESTIVAL

31 October -5 November 2006
Prog.Dir.:Alexandra Archetti Stølen
P.O.Box 4261 Nydalen
0401 Oslo,Norway
Tel:+47 22 02 59 00
Fax:+47 22 02 59 72
post@rikskonsertene.no
www.world-music.no

NOVEMBER 2006

Association Accent Aigu

AFRICOLOR

November 2006
Prog.Dir.:Philippe Conrath
22 Rue Soleillet
75020 Paris,France
Tel :+33 1 47 97 69 99
Fax :+33 1 47 97 65 44
festival@africolor.com
www.africolor.com

Confederation House

INTERNATIONAL OUD FESTIVAL JERUSALEM

November 2006
Prog.Dir.:Effie Benaya
P O Box 7218
91071 Jerusalem,Israel
Tel:+972 2 624 52 06
Fax:+972 2 623 74 56
confeder@inter.net.il
www.confederationhouse.org

Global Music Centre

ETNOSOI!

8 -12 November 2006
Prog.Dir.:Jaana-Maria Jukkara
Hämeentie 34D
00530 Helsinki,Finland
Tel:+358 96 96 27 90
Fax:+358 96 96 27 910
gmc@globalmusic.fi
www.globalmusic.fi

JANUARY 2007

Archivio Aurunco -Finisterre LA ZAMPOGNA INTERNATIONAL FESTIVAL

January 2007
Progr.Dir.:Erasmus Treglia
Via Rotabile 66
04023 Formia (LT),Italy
Tel:+39 06 594 06 85
Fax:+39 06 594 06 85
info@finisterre.it
www.finisterre.it

ASSOCIATE MEMBERS

Magnus Bäckström

Uppsala Concert &Congress
Musikens Hus i Uppsala AB
753 75 Uppsala,Sweden
Tel:+46 18 727 90 90
magnus.backstrom@uppsala.se
www.ukk.se

Alain Courbis

Pôle régional des musiques actuelles
de la Réunion
6 bis rue Pasteur BP 1018
97481 Saint-Denis Cedex,Ile de la
Réunion
Tel:+262 262 90 94 60
Fax:+262 262 90 94 61
alain.courbis@runmusic.com
www.runmusic.com

Hans Hjorth

FEAR -For Exclusive Artist
Representation
Hyttgatan 28
SE-791 62 Falun,Sweden
Tel:+46 70 59 242 59
hans.hjorth@fearmusic.se
www.fearmusic.se

Benjamim Taubkin

Instituto Cultural Casa Via Magia
R.Henriqueta Catarino n°123
Zip 40 222-180 -Federação,Salvador
Bahia,Brazil
Tel:+55 71 331 27 59
Fax:+55 71 261 60 52
btaubkin@terra.com.br

Thomas Kayser

Rudolf Wackernagel-Str.176
4125 Riehen,Switzerland
Tel.+41 61 601 41 11
Fax +41 61 601 41 12
tkayser@bluewin.ch
www.musikderwelt.ch

Teresa Kerasidis

Inter Show
Athinas 10
546 34 Thessaloniki,Greece
Tel:+30 23 10 968 909
Fax:+30 23 10 248 257
tereza0@otenet.gr

Sten Sandahl

Concerts Sweden
Nybrokajen 11
11148 Stockholm,Sweden
Tel:+46 8 407 16 00
Fax:+46 8 407 16 48
sten.sandahl@rikskonsertter.se
www.rikskonsertter.se

Juana Burillo

El Espiritu Del Sur
Av.Menéndez Pidal 19,Oficina 1
E-22004 Huesca,Spain
Tel :+34 974 23 20 43
Fax:+34 974 23 07 97
info@espiritudelsur.com
www.espiritudelsur.com

Dennis Winter

Nehrusingel 190
3066 VN Rotterdam,Holland
Tel:+31 646 194 946
dennis@majazzu.com

Carles Sala

Institut de Cultura de Barcelona(ICUB)-
Direccio D'Acció Cultural
Palau de la Virreina -La Rambla 99
E-08002 Barcelona,Spain
Tel :+34 93 316 11 01
Fax:+34 93 316 11 10
carlessala@mail.bcn.es

Bertrand de Laporte

17,rue Emile Redor
44 400 Reze,France
Tel:+33 2 40 75 72 60
Fax:+33 2 40 75 72 60
bedehel@wanadoo.fr

Ben Mandelson

89 Clissold Crescent
London N16 9AS,Great Britain
Tel/fax:+44 20 72 54 22 34
bee@benomano.demon.co.uk

Dubi Lenz

18 Amnon Vetamar
46417 Herzliya,Israel
Tel:+972 9 9588179
Fax:+972 9 9589349
dubilenz@gmail.com

CONSULTANTS

Derek Andrews

Global Cafe
502 - 680 Queens Quay West
M5V 2Y9 Toronto - Ontario - Canada
Tel: +1 41 62 60 66 55
derekandrews@sympatico.ca

EFWMF OFFICE

EFWMF

Sarah Vereycken
J.F.Willemsstraat 10a
2530 Boechout,Belgium
Tel:+32 3 455 69 44
Fax:+32 3 454 11 62
E-mail:info@efwmf.org
Web: www.efwmf.org

EFWFM Touring Artists? looking towards new ideas.

Hans Hjorth

Right from the start one of the purposes of the EFWMF has been to initiate and support co-operation regarding artists and artistic projects. One area which has been visited and re-visited again and again are the problems of introducing new - or perhaps more correctly, not yet established - artistic talent in the musical genres of most significance to the members. While over time various ideas for dealing with these issues have been debated the concept of "Touring Artist of the Year" seems to most aptly sum up the general direction of the discussions.

Yet any substantial manifestations of these no doubt very worthy ambitions have failed to materialise. To some extent the fact that the EFWMF is structured along the lines of a network rather than service producing member organisation is a factor to consider when explaining this failure. The fact that no project has so far been launched which has managed to attract required funding or sponsorships is another. But the fact that the inclusion of external partners has not been explored should also be considered. After all, promotion of world music in its many shapes and form is not the exclusive domain of event organisers. Record companies, agencies, media and others are equal stakeholders. Yet the involvement of such partners in these endeavours has not, at least so far, been actively pursued.

Whilst the EFWMF has been trying to find its way forward on this issue the rest of the world however has moved on. It thus seems reasonable to look at what has been achieved elsewhere.

THE EUROPEAN TALENT EXCHANGE PROGRAM

One example would be the European Talent Exchange Program (ETEP), an initiative of The Noorderslag Foundation, organiser of the EuroSonic and Noorderslag festivals.

The Noorderslag Weekend is generally recognised as the major showcase platform for European pop music and indeed describes its purpose as being to bring "Decision makers from festivals, concert & booking agencies, managements, European radio & media and associated music industry companies come to the Noorderslag Weekend for three days of networking and checking out upcoming bands". If

one were to exchange the phrase "Only European bands!" which is part of the Noorderslag self description for "World music" it would of course be inseparable from the concept of WOMEX.

The basic motivation for ETEP is, according the project, due to "the great difficulties that European pop music experiences in trans-European promotion and distribution. Historically, Anglo American repertoire has been the focus of professional distribution and promotion in Europe". Again, exchanging a few key words, the resemblance to the problems defined in the 'Touring Artists' discussions within the EFWMF is self evident.

ETEP has assembled what can perhaps be described as a 'great coalition' in order to make the program viable. One

such is of course the intimate linkage to the Noorderslag Weekend where the annual showcasing of artists takes place. Other strategic linkages are with Network Europe, an informal association of European agents and promoters, and the International Music Managers Forum (IMMF). The most important linkages however would seem to be with the rock/pop oriented festival organisation Yourope and with the European Broadcasting Union (EBU).

EU funding provides financial support the showcases of ETEP artists at the Noorderslag Weekend. It also provides for tour support, which is channelled through the participating events - called ETEP festivals and basically consisting of members of Yourope - by paying a subsidy to the event at 1,500 EURO



Festival Mondial
Photo: Dolph Conrijn

for the first ETEP they book in a given year, an additional 1,000 Euro for the second ETEP artist presented in the same year and so forth.

The strategic alliances thus create a focused showcase event, access to interested and actively involved promoters and festivals, secures media exposure by the equally active involvement of EBU and affiliated radio stations and finally basic funding securing quality and scope of showcases plus financial incentives for the actual booking of the artists included in the program.

Mr Peter Smidt of Buma Cultuur, a foundation formerly known as CONAMUS dedicated to the promotion and support of Dutch music and supported by the author rights organisation Buma/Stemra, has played a vital role in the development of ETEP. Always a champion of new approaches he calls ETEP "a new pipeline system" to provide access for new artists to European markets and audiences. He reports that ETEP in the initial year 2003 presented 53 shows with 23 artists from eight countries performing at 23 festivals in thirteen countries, numbers which by 2005 have grown to 89 shows with 39 artists from fourteen countries performing at 41 festivals in sixteen countries. ETEP has in the years 2003 - 2005 resulted in 226 shows, many of which were promoted by EBU radio stations and significant European music press, giving the artists exposure to substantial border-crossing audiences of millions.

Although the resounding success of ETEP might be hard to copy, the model would seem to be applicable also in the world music communities. Similar alliances between WOMEX, EFWMF and EBU should be possible. While EU funding is always a tricky jungle to navigate the endeavour as should seemingly fit into existing EU concepts of cultural relationships with Africa, Asia, Latin America and other territories while also constructively offer opportunities on the present issues of integration in the various EU member states.

THE EUROPEAN TOUR SUPPORT PROGRAM

Lessons from other initiative should also be considered. The so called

European Tour Support program (ETS), managed by the European Music Office (EMO), is one of the pilot project of the European Music Platform. EMOs' stated mission is to promote the interests of the music sector at the European Union level and sees as its main objective the conception and implementation by the European Union of a music policy. While the legitimacy of EMO as a representative of the collective European music communities might very well be questioned - the member structure is dominated by copyright organisations and in the initial phase quite genre limited - the success of EMO as far as acquiring substantial EU funding cannot be denied. Presumably the impressive funding also reflects corresponding success in establishing at least the impression of credibility in the EU structures.

Current members of the European Music Platform are listed as Current members are: Bureau Export de la Musique Française (France), Music Export Hungary (Hungary), Music Export Norway (Norway), Muziekcentrum Vlaanderen (Belgium), Conamus (the Netherlands), Fundacion Autor (Spain), Fondazione Arezzo Wave (Italy), The Noorderslag Foundation (the Netherlands), GermanSounds AG (Germany), STIM/Svensk Musik (Sweden), TEOSTO (Finland), Austrian Music Export (Austria), Wallonie Bruxelles Musique (Belgium).

EMO claim that "promising European artists will be awarded approx. 120,000 EURO in grants for their tours in Europe. Thanks to this support, talented young artists are given the possibility to reach out to audiences in other countries and acquire publics all over Europe. In the third and final round of the European Tour Support programme (ETS), 24 bands were selected by the European Music Platform/European Music Office (EMO). The high number of applications received for the three rounds and the reputation of the selected artists show the popularity and value of the ETS programme".

In a position paper on the EU Commissions' proposal for the future Culture 2007 program EMO states that The amount of subsidies necessary to the achievement of the project is much more important than what has been proposed by the Commission "and go on to say in order to achieve this

programme, an amount of 1,875,000 Euros should be established for the subsidies per year". While one cannot fault the level of ambition held by EMO, at the same time it is difficult not to feel considerable concern if such massive funds were to be allocated to one single actor in the European music arena.

The ETS has built an entirely different structure of alliances than ETEP. In fact, alliances might very well be a misnomer in this context since ETS requires concerned parties to apply for funding from EMO through the various national members and furthermore requires applicants to guarantee a high proportion of self finance. Those apparently seen as forces behind "the organisation of tours and concerts - producers, promoters, record labels, publishers, etc - shall provide together the 3/4th of the financing for the tour". Rather than relating to communities ETS seems to relate primarily to private businesses.

The application procedures have come under severe criticism for allowing insufficient time for proper preparation and, perhaps more important, for over-regulating conditions of participation leading to exclusion of most of the possible participants.

WHAT COULD COME NEXT?

The examples of ETEP open up inspiring new avenues for creative thinking. Somewhat complicating the full picture however, EU funding to ETEP is apparently channelled through EMO. The emergence of one single - and by a growing number of concerned parties somewhat questionable organism at that - channel for EU funding to the music sector can very likely create a situation fraught with dangers. Adapting the ETEP model to the needs and desires of the world music communities will therefore most likely also involve establishing independent lines of communication with the EU structures and creating alternative channels for EU funding.

SOURCES OF ADDITIONAL INFORMATION:

www.etep.nl
www.noorderslag.nl
www.netwerkeurope.net
www.immf.net
www.bumacultuur.nl
www.emo.org

EFWMF Touring Members

To be an artistic director of a world music festival is to travel a lot around the world, to take part in a lot of trade-fairs, conferences, discussions, speeches, lectures and to listen to a lot of music in all kinds of festivals. No, we don't want you to have pity with us we enjoy every moment and we keep floating around the globe. So here are some examples and reports from all over.

Surprising days in NYC

The 49th Annual American Arts Presenters Conference in NYC January 20 to 24th 2006

Imagine the opening ceremony in New York Hilton's ballroom. More than 1000 of around 2500 conference participants and delegates are listening 45 minutes to one of the most successful african-american artists, who has been an ambassador and advocate for civil rights and humanitarian causes all of his life: Harry Belafonte. The words he offered to his audience, professional American arts presenters, artists, musicians, agents and members of the arts community from several dozen countries were much more than surprising to my german/european ears: such a radical keynote address in such an official context! Such a freedom of speech and radical thought is hard to imagine in germany/ Europe these days, where artists and arts presenters are much more depending on public funding. "We've come to this dark time in which the new Gestapo lurks here, where citizens are having their rights suspended. You can be arrested and not charged. You can be arrested and have no right to counsel. Fascism is fascism. Terrorism is terrorism. Oppression is oppression," said Belafonte considering so called Homeland Security as one of president Bush's demagogic weapons against Americas civil society. Bush rose to power somewhat dubiously and ... then lies to the people of this nation, misleads them, misinstructs and then sends off hundreds of thousands of our own boys and girls to a foreign land that has not aggressed against us. He called President Bush "the greatest terrorist in the world" and his "regime" to be driven from power, before reflecting on the role of the arts in a

politically changing world. Belafonte's remarks were greeted by this audience with more than 10 minutes roaring and standing ovations. First surprise!

Second one - the opening performance of afro-american artist Sekou Sundiata in Harlems Aaron Davis Hall. "The 51st (dream) state" is a cycle of songs, poems and monologues supported by still and moving images, a multi-media kind of

performance including music, poetry, dance, light and film projections; a profound and serious exploration on what it means to be an American in the 21st Century. This stagework is becoming part of Sundiatas' The "America Project - a contemplation of America's national identity, of its power in the world and of its guiding mythologies". The work itself is an adventure, a quest to find a vision of what it means to be both a citizen and an individual in a deeply complex, hyperkinetic society. And it includes, besides a fulfilling theatrical vision, the workshops series "Community sings", poetry circles and civic institutes with debates, conferences and so on. This opening performance was to become the ideal completion to Harry Belafontes address and it became like kind of a "keynote" guiding me through the huge and endless showcase program of the Apap-Conference. American showbusiness - that's what it is all about at Apap. More than 600 performances within 4 days, nearly 24 hours per day, covering all genres from musical and "Las Vegas" -type entertainment shows, from chamber music to country, from rock and pop to worldmusic; more than 600 stands in the "Ressource rooms", where the tradefair takes place; workshops and conference sessions from early in the morning until the evening treating all kinds of subjects like "How to create successful Sponsorships from A-Z", "The Future of the Performing Arts is now being televised "or" Navigating the Visa and Immigration Process for foreign artists".

Everything is big in New York, but this conference is much more than one can



Harry Belafonte

overview, even if you are ready to concentrate on only one or two subjects or genres. Since I first joined the meeting four years ago, you could feel some programmatic changes. Sandra L. Gibson became APAPs first female, afro-american president and CEO. Her efforts opened some windows; fresh breezes of air/art are circulating in the not very inspiring business surroundings of the Hilton halls, where the Apap-conference sessions, the tradefair and a lot of showcases take place. She enabled to establish "Globalfest" as a platform for worldmusic two years ago. And this year Harry Belafontes address and Sekou Sundiatas performance became strong and profound opening statements guiding me to some very intense and powerful "off" - productions which caught my very special interest this year.

As many other agencies, Ann Rosenthal, Cathy Zimmermann and Lisa Philips from MAPP (Multiarts Projects and Procuptions) presented an exciting extract of their work with artists. They have produced or coproduced not only Sekou Sundiatas work for years, but are - as a producer or coproducer - involved in helping extraordinary artists - such as the National Poetry Slam Champion MARC BAMUTHI JOSEPH ("Scourge") or female rap-poet and vocal performer RHA GODDESS ("Diary of a psychotic rapper") to create and tour their work. They both showcased at the Apap again this year. By not only helping american artists to develop exciting new stageworks, but also presenting and touring challenging artists from

other parts of the world in the U.S. like dutch contemporary theatre company "Kassys" or Paris based Ibrahim Quraishi. MAPP seems to become more and more one of the creative talentforges in the US.

Of course you have to find your own way through this labyrinth. Imagine you are swimming like a fish in the sea of Manhattan, discovering all kinds of stage aquariums: tiny theatre or dance performance workshops, highschool or university auditoriums, midtown rehearsal or performance spaces and returning for meetings or the tradefair to the NY Hilton Tower at 6 Av./ 53 th St. Here it is, where our american colleagues and friends have developed and established a communication and showcase platform for worldmusic, which becomes stronger every year. It is where Frank London, Lura, and DJ Dolores presented their "artist visions", where well established worldmusic agencies like "Eye for Talent", "Folklore" and others presented their showcase programmes. Also institutions like the Mexican Foundation for Culture used the Apap to present worldmusic artists like award winning Lila Downs such establishing a much stronger presence than in the last years. But since GLOBALFEST was founded in 2004 as kind of a marketing platform for worldmusic, this is where members and participants of the Association of Performing Arts Presenters (APAP) annual conference could experience the highlights of this genre: two sold-out marathon sessions filling all three floors of downtowns Public theatre, where some of America's premier world music concert presenters Isabel Soffer (World Music Institute), Bill Bragin (Joe's Pub) and Maure Aronson (World Music/CRASHarts, Boston) have joined forces for the third time.

This years line-up included Mauritania's soulful Daby Toure, flamenco guitarist Juan Carmona, the popchansons of Keren Ann and the artful boleros of France's "Las Ondas Marteles". Public Theatre's arena-like Anspacher hall allows a nearly ideal setting for this smaller part of the program reflected on the more balladesc and lyric side of the world's music. Cape Verde's rising star Lura felt at home in this place from

the very first beginning of her concert and the american audience fall in love with her charming performance. In contrast Keren Ann might have experienced quite a hard time in Joe's pub with her minimalist and intimate performance and the bar-tenders and talks in the back. Accompanied by only a bass and a keyboard-player and herself playing the guitar, she sang in the well known mood, like Marian Faithfuls young french daughter, a broken blackdressed Lolita having left her small french hometown knowing exactly how to become a popstar. It could be exciting in a more intimate space and a more concentrated ambience!

But Globalfest was more an event for party goers, for Club and dancefloor enthusiasts. You could enjoy a rich flavoured menu including Senegalese hip-hop crew Daara J, Brazil's mangu-beat experimentalist DJ Dolores and the Persian/Indian electronic synthesis of Los Angeles' Niyaz. You could dance to the carnival madness of "Frank London's Klezmer Brass All Stars" and Cajun masters Steve Riley and the Mamou Playboys or to the Electronic Gypsy Circus known as Balkan Beat Box. And in between you could find some crossover stuff and try on the North African- jazz- and tap-fusion of Roxane Butterfly's Worldbeats or the legendary dadapunks of Russian art-rock, Auktyon.

Globalfest's programming was not very surprising. Maybe this is not what a marketing platform is about. But in some way it suffered the same kind of weakness like WOMEX or other worldmusic festivals nowadays: sounds are often offending your ears, badly mixed and much to loud. You could experience it as kind of a further example for worldmusic's becoming kind of a subsidiary company for a drying out rock and entertainment business. Drop in some exotic flavours, combine some nice looking women, some hypnotic grooves and rhythm machines - this seems to become more and more the real-mix to become successful - atistically less and less

Tiken Jah Fakoly
Photo: Patrick Lavaud



challenging, as it happens the same way everywhere.

Maybe we have to go elsewhere to be deeply moved and to experience what art and music could deliver in the sense of Harry Belafonte's speech and Sekou Sundiata's performance. Maybe this opening has guided my expectations into another direction, a direction where art and artists become more challenging and closer with communities at the same time, where worldmusic is meaning more than another ghetto for making party and having fun, where art is dealing with all kinds of social and political aspects and become less indifferent on the questions, the beauties and the dangers of life. *Helmut Bürgel - Stimmen-Festival, Loerrach/ Germany*

The Polycentric World Social Forum of Bamako

Just after the Festival du Désert, the Polycentric World Social Forum took place in Bamako, between the 19th and the 24th of January. Created in 2001 in Porto Alegre (Brasil), the WSF is an international event which attracts anti globalisation activists all over the world. This year, it took place in three different centres: Bamako (Mali), Caracas (Venezuela) and Karachi (Pakistan). In Bamako, the day before the official opening of the WSF, the 50th birthday of Bandung Declaration had been celebrated through an international conference, with activists and intellectuals from many countries, including the Egyptian economist Samir Amin, the French journalist Ignacio Ramonet or Aminata Traoré, writer and Mali's former Culture Minister. For the opening, a march was organised as



Terrakota (Babel Med)
Photo: JB Fontana



Virginia Rodrigues

well a street parade with a lot of masks, drummers and stilt walkers from Mali. During the forum, there were about six hundred workshop and panels discussions on many subjects, including globalization, the poor countries, the debt issue, the war, the environment, etc. The Bamako WSF focused on the issue of Malians who had been forbidden to enter Europe and rejected in Ceuta e Mellila. There were as well a couple of workshop and panels discussion about culture, including the issue of world's cultural diversity or the links between African's national languages and democracy. Some African artists participated in the forum and, on Sunday, a special panel discussions took place about the links between culture and agriculture with the participation of several African musicians, including Tiken Jah Fakoly, Didier Awadi (ex Positive Black Soul), Ismaél Diabaté one of the leading Mali painters) and the French agricultural trade-unionist and activist José Bové. A couple of outside free concerts, organised with the help of the Nuits Atypiques festival, took place during the forum with many African musicians taking part, including Tiken Jah Fakoly (Ivory Coast), Didier Awadi (Sénégal), Tyour Gnawa (Maroco), the Tambours du Burundi, the Ballet de Guinée as well as Nahawa Doumbia, Fantani Touré, Baba Sissoko and many others from Mali.

Patrick Lavaud

Folk Alliance Conference, Austin, Texas, 10th-14th of February

After San Diego in 2004 and Montreal in 2005 and just before Memphis in 2007, the Folk Alliance Conference, organised by the North American Folk Music and Dance Alliance, took place this year between the 10th and the 14th of February, in Austin, Texas. Located in the south of the United States, between east and west, Texas, known as the Lone Star State, is the homeland of a great number of American clichés and myths (Cowboys and Indians, San Antonio and The Alamo, Dallas and the petrol fields, Houston and NASA). It's also the state of the Bush family. From a musical point of view, Texas is the homeland of a wide range of musical styles including conjunto (tex-mex), country, blues, cajun, zydeco, klezmer, gospel, western swing, protest song, Austin, the Capital of Texas, is the 17th biggest city of the United States with a population of about 1.250 million and a huge public university campus (with 50,000 students). Presented on the advertising slogans as "the Live Music Capital of the World", Austin gained a strong reputation as a musical city like Nashville, Memphis or New Orleans. It's true that there are a great many musicians living in Austin, including singer-songwriters, as well as a great number of live music venues. The Austin Folk Alliance Conference was a really great success. Hosted in the Hilton Hotel, there were, all day long, apart from the exhibit hall and the music trade, a great number of panels, workshops and films, including some about Texas music and musicians, as

well as one of the first public meetings of The North American World Music Coalition (see below). During the evening and the night, there were, more than usual, about one hundred official concerts and showcases (until around midnight) and an incalculable number of non-official showcases (until dawn !!!). the concerts I was able to attend I really appreciated the concert (and the keynotes and opening remarks) of Peter Yarrow (from Peter, Paul and Mary), Butch Hancock (from the Flatlanders), Bethany & Rufus (from New-York) and Madrigala (french-speaking girls' polyphonic band from Canada). At the same time, the conference was a good opportunity to discover and listen to several singer-songwriters (John Gorka, Bob Franke, James Talley, Buddy Mondlock, Jonathan Edwards, Kim and Reggie Haris, Elyson Gilkyson (who has been granted a Folk Alliance Music Award), Ana Egge, Jess Klein, Caroline Herring), two Cajun Bands from Lafayette, Louisiana (Lost Bayou Ramblers and The Red Stick Ramblers), as well as several musicians or bands from Austin (including Bill Kirchen, Erik Hokkanen, The Warrior Gospel Band or Ridgetop Syncopators). There were also some interesting musicians and bands from Canada (including Madrigala, Ben Whiteley, Mary Jane Lamond, Duana Andrews), Scotland (including Karine Polwart) and Ireland (Sean Keane).

Patrick Lavaud

The North American World Music Coalition (NAWMC), which has just been created, is made up of professionals and organisations from all areas of the North American world music community (Canada, United-States and Mexico) including agents, artists, concert and festival presenters, managers, media, recording arts, retailers and fans. The Board of Directors is made up of Dimitri Vietze (as President), Derek Andrews, Bill Bragin and Cristina King Miranda (as Vice-Presidents), Ben Johnson (as Secretary), Leigh Ann Hahn (as Treasurer).

Alison Loerke is the administrator (info@worldmusiccoalition.org)
www.worldmusiccoalition.org



Egshiglen (Babel Med)
Photo: Jb Fontana



Yasmin Levy

Porto Musical.

Recife, Brazil - February 19th-22nd 2006.

Porto Musical is an international music and technology convention taking place in the state of Pernambuco in the North East of Brazil. This year's edition attracted more than 400 delegates from more than 20 countries.

Speakers from different spectres of the musical and digital business (local as well as international) and an attractive show case program gave the best possible reason to leave the cold Europe for a temporary touch of summer. Further more the convention took place just a few days before the annual carnival which of course gave the visitor the opportunity to attend a lot of shows on the many stages in Recife and the neighbouring city Olinda.

During Portomusical memorable moments with Virginia Rodrigues, Ernesto Vasconcelos, Isaar, Bonsucesso Samba Clube to name but a few of the local acts made you feel like coming back for the 2007 edition.

On the neighbouring pre-carnival stage in Recife Antigua especially the show of Mundo Livre was great.

In the day time interesting and relevant conferences drew people to Teatro Apolo and Porto Digital. Subjects of interest for locals only as well as for foreigners caused burning discussions. The opening show of the carnival with

"Nana Vasconcelos E400 Batuqueiros de 11 Nacoes de Maracatu" on the main stage was shivering. Over the next five days of the carnival hundreds of artists presented the rich musical heritage of Pernambuco.

Very highly recommended!

Peter Hvalkof
Roskilde Festival

Babel Med Music 2006

16-18 March. Marseille, France

I have to admit - I love Marseille - for me it's the perfect city to host world music events, concerts, festivals and trade fairs. So when I heard about the DOCK DES SUDS being burnt to the ground last September I thought that here comes to an end a marvelous world music center built during 15 years with a lot of love by people crazy about this subject. So quite surprisingly they came back with their festival FIESTA DES SUDS a month later, and last March they put on the second edition of BABEL MED - The World Music Forum.

So here are some numbers and facts to be published:

2nd edition of the World Music Forum
A huge exhibition hall for professionals
3 stages in the Dock des Suds: the white stage, the blue stage and the Magic Mirrors

80 exhibitors

1800 participants in 2006 (800 participants 2005).

50 country represented, including Italy, Spain, Morocco, Kurdistan, Syrie, Israel, Roumania, India, Mongoly, Cuba,

Canada, United Kingdom, Nederland, Croatia, Belgium

6 debates and conferences

45 speakers at the conferences
1000 appliances and 28 groups nominated

350 musicians from different countries
10 concerts every night

6 awards honouring artistic creativity: Massilia Sound System (Babel Med Music - Région Provence-Alpes-Côte d'Azur award), Djamchid Chemirani (Caisse d'Epargne award), Négoce et Signature (France Musique award), Techno Roman Project and Yasmin Levy (Anna Lindh Foundation award), Lo Cor de la Plana (SACEM award) et Oshen (Phonopaca award)

350 contrats signed between musicians and festival directors

1000 people everyday in the exhibition hall to make business

10,000 people at the concerts

The Babel Med Music DVD will be available at the end of april

Next edition of Babel Med Music in march 2007

Dubi Lenz

Festivals' Impressions 2005-2006

1. Amadou & Mariam (Photo: Lene Dreyer)
Oslo world Music festival
2. Dave of Fundamental (Photo: Conor O'Dwyer)
Festival of World Cultures
3. La Zampogna (Photo: Angelo Maggio)



4. Ara Dinkjian & Zohar Fresco (Photo: Dina Guna)
International Oud Festival, Jerusalem
5. Regis Gizavo (Photo: Gerard Blot) - Nuits Atypiques
6. Festival Mondial (Photo: Joep Lennarts)
7. Gangbe Brass Band (Photo: Gerard Blot) - Nuits Atypiques

Sevilla | Andalusia | Spain | 25 - 29 October

WOMEX 06

the world music expo

Conference

Trade Fair

Showcases

Award

Film Market

virtualWOMEX

SMART RATE DEADLINE
30. JUNE 2006

www.womex.com
phone +49 30 318 61 40

