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The meaning of multiple intelligence and music for the design of a multiple choice identity in a hybrid society

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Abstract

We are living not in a material world but in an aesthetical world. Never before were music and the media so important for young people. Although the reactions of young people are different, the impact on their lives is enormous. It is a time with a lot of turbulence, crossovers and unpredictability. Globalisation, the free market, climate change, diseases and migration are making the day and furthermore young people should make their own identity. Otherwise they will be overwhelmed by the 'network-society' or 'the matrix'. Is it possible to understand what's going on in this complex and chaotic situation? Why is it necessary?

Preflection

'It's the end of the world as we know it and I feel fine' (Michael Stipe, REM)

Marx and Madonna were wrong, because we're not living in a material but in an aesthetical world. Never before was music so important for young people. Everywhere and continuously young people are influenced by the media, who want to control their life from birth to death. Although the reactions of young people are different, the impact on their lives is enormous. It's a crossing time with a lot of turbulence, crossovers and unpredictability. So welcome to the 'Risk-society' (Ulrich Beck) and hopefully it's hard fun. Globalisation, the free market, climate change, diseases and migration are making the day and furthermore young people should make their own identity. Otherwise they will be overwhelmed by the 'network-society' or 'the matrix'. Is it possible to understand what's going on in this complex and chaotic situation? Why is it necessary? Times they are a changing and the tool-kit to open the world should change too. In the Middle Ages faith was the key to heaven and in the Enlightenment reason was the key to reality. Now a new key is needed for the future. It should be a multi-functional key, because there are more doors to reality. The new key-terms are flexibility, multi-perspectivity, choicism, human rights, life-art, empathy and unpredictability.

Where are the shoulders of giants to stand on and to have a good, far and deep view on reality in the past and the present? The giants may be the philosophers Emmanuel Kant, Ad Verbrugge and Frank Ankersmit, the historian Norman Davies, the psychologist Howard Gardner, the psycho-analyst Slavoj Zizek, the economist Jeremy Rifkin, the sociologists Richard Sennett, Manuel Castells and Zygmunt Bauman and musicologists Lawrence Kramer and Roger Scruton. Also important is my personal experience during twenty years, working, learning and teaching in European projects with teachers, students and colleagues such as Robi Kroflic and Henk Visser.

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What's going on? Looking at the horizon seven waves are coming day after day: globalisation and the network-society, multiple intelligence and aesthetics, systems-thinking, the net-generation and the digital revolution, the ecological change, human rights and a past that's no history. Furthermore we should synchronise these waves with the brainwaves of young people. How are learners learning to learn? We should help them design their own 'multiple choice identity' with multiple intelligences, aesthetics and human rights. It's about searching the unknown through music.

Paragraph 5.1 in 'Growing up in Europe 27' focuses on young people and the design of an own identity. Paragraph 5.2 'The meaning of music and the music of meaning' is about the different musical entry points to the self and the society and the application in the MCI-project. Finally paragraph 5.3 'The missing link' is an answer to these questions:

- Is it possible to get concrete, direct and deep contact with reality in the past and the present, using multiple intelligences?
- Is it good work to transform the multiple-choice identity of young people into an art-of-living to realise 'The European Dream'?
- What's the role of aesthetics and especially music?

Growing up in Europe 27

People have a multiple identity. Dependent on the subject you identify yourself with other people. People have a choice

Guy Verhofstadt (president of Belgium, in Trouw 2007)

The present is another turning point in history and we are living in the age of information with a lack of the right information. A 'hyperreality' has been created by the media and most people believe that's reality. On 9/11 for many Americans it was hard to realise that what they saw was reality, because they had seen it many times in Hollywood movies (Zizek, 2002). Anything goes, but the result is not a big party but boredom and stress. Contact with the real world has almost disappeared, because the media, according to Jean Braudillard, creates the image of reality. People are estranged from nature and reality. Thanks to Al Gore nature became a hot item in 2007 and it's not only about warming up.

We are moving around in a 'hybrid society' (Bauman, 1995) in masses with the same speed. It looks like nobody is moving and nothing is changing. Maybe that's why many people are nostalgic and fascinated by the past through films and books: *cherchez le temps perdu*. In this 'hyperreality' a virtual world is created in digital games, where young people transform themselves into avatars. American children are occupied with electronic media 5.5 hours a day (Rifkin, 2004).

This is *la condition humaine*, but what does this mean to young people growing up in Europe? The first books and articles have already been written about this turning point such as *The European Dream* by Jeremy Rifkin and the Agora dispute – a conversation about theoretical frameworks of the MCI-project between Robi Krofflic and Wim Kratsborn.

When we speak about promoting identity building processes we cannot but enter the realm of indoctrination. Even theorists of liberal education like Guttmann admit that it is impossible to educate in the field of moral development without a minimum of enforcement of common goals and moral standards. But what we are doing in a different way as most common projects until now is that we don't begin with necessary strict moral standards that everybody must accept, but with senses opening for every individual position in the interconnected world of differences. We promote opportunities for pro-social behaviour, for growing reflection of conflicts, and possibilities for common living on the basis of active tolerance, where empowerment of individual position of everyone and commitment to pro-social behaviour are the millstones of our identity. We should stay inside the framework of human rights and enforce weaker 'should obligations' to respect human rights to become stronger 'must moral imperatives (Agora, 2006)

Young people are not waiting for Europe. Albert Camus wrote '*It's hard to become who you are*'.

In the 'hybrid society' young people are part of sub-identities and meta-identities as multiple identities. Is it like a tangelo, a hybrid of the tangerine and the grapefruit? Or as an onion, that may be peeled away to nothing and lacking a basic identity altogether and constructing her/his identity as circumstances allow? It's maybe something in between: a generous portion of traditional social values acquired during childhood but struggling in a system where enterprises invest billions to convince them to construct identities, based on their products (Thrones, 2005). Is the question: to be or to buy? Consumption has become increasingly symbolic in the 'icon economy' to express personal preferences to confirm one's individuality. It's essential to know what's 'hot'. Increasing diversity and conformity are going hand in hand and the wrong choice in 'the risk society' causes anxiety. A bad lifestyle causes illness and a lack of sleep, drug abuse, suicide and debt. But a self-conscious young consumer identity may also turn out right.

Young people have to find their way responding to a lot of conflicting demands from all directions inside the network-society. The young give different answers to present questions. Their reactions may be active or passive, positive or negative, rational or emotional, individual or collective. They are living in a 'reflexive society' and a constant flow of information is coming and it has to be selected and internalised. The flow consists of many subjects, facts, interpretations, news, ideas and opinions and these may be contradictory (Giddiness, 1991). It's about seeing, understanding and making choices. 'Choicism' is the new great narrative to realise 'life-style-surfing' or 'trendhopping'. Young people are part of a lot of social networks and the ties may be weak or strong (Granovetter, 2004). Strong ties are towards family and friends and the weak ties towards people you know are getting more important.

Young people have to reserve a part of their identity for a new relation to stay in connection with the network-society. The biggest fear is to get isolated and to miss anything. It's all or nothing: entrance and participation or isolation (Rifkin, 2004). 'The authentic self is getting out of sight and full of relations. The self finally stops to exist' (Gergen, 1991).

Another option is that the individual may adapt himself flexibly to the hybrid-society with all these relations and become a 'flexible man'. Overloaded by information, he must be able to learn actively, creatively and productively (Sennett, 2003).

Modern young people are fragmented as well as plastic. As Z. Baumann has stressed, identity is a result of the interplay between individual and community, and a serious game of seeking a balance between freedom and security. Men and women are always looking for 'groups to which they can belong, certainly and forever, in a world in which all else is moving and shifting, in which nothing else is certain'.

But on the other hand, identity also means 'standing out: being different, and through that difference unique – and so the search for identity cannot but divide and separate' (Kroftic, 2003). If the contact fails young people feel personal estrangement and existential fear and some young people feel like that already. However there's also a group of young people that don't want to be flexible, to be left alone and to stay at home with their parents. They don't want to be involved. They are in moratorium, waiting for an identity, according to James Marcia. They are in a state of active exploration without commitment, the search for a more complete sense of the self without conscious goals, values and beliefs. They are oriented on personal and not on political goals. Everybody has the right to be himself in 'the inclusive society' (Salamanca Treatment) and diversity is one of the features of European young people. These young people experience and internalise the crisis in 'the risk society' (Ulrich Beck). Unemployment is a personal and not a societal problem. They do not rebel (with or without a cause), because they depend economically longer on the family, feel the pressure of unemployment and are educated longer. They belong to a peer-group that's not interested in social issues (Fülop, 2005). Heidegger wrote that young people are 'thrown into the world' and *das Dasein*, the existence is contingent. They are dependent upon circumstances from the past and the present.

But to change the world a small group may be sufficient. The latest clip 'If everyone cared' of the Canadian band Nickelback ends with these words of Margaret Mead: 'Never doubt that a small group of committed people can change the world. Indeed, it is the only thing that ever has.'

Let's take a closer look at young people in Eastern Europe. Their parents and teachers were educated in a communist-socialist society and in an economy that was state controlled. Youth from East Europe are in a quite different position than Western youth. In Europe transitional and former communist countries have to unite with traditional capitalist countries at high speed. Now they have to grow up in an abrupt double social change. It's about surviving and expectations for the future are low. Young people in Eastern Europe are the 'omega-alpha generation', the last children of the old system and the first one of the new system. It's not strange that young people in Eastern Europe focus on joy, happiness and material things after all those 'dark years'.

In the West the situation was stable for a long time and the development of youth culture was natural. Surprisingly ten years after the fall of the Berlin wall East German and West German young people are similar in terms of individual values and materialistic goals.

In Eastern Europe the transition is replacing the basic stability of existence towards the opportunities of the individual. The market economy makes disillusionment and unemployment grow. The result is a lower life satisfaction, lower self-esteem and lower national pride. Here's a great tension, because culture is changing slowly while acculturation of young people is developing very fast.

Research done by the CiCe-network showed: *'Two seemingly contradictory trends in Europe: those of cultural distinctiveness and of globalisation and the emerging globalised youth culture'* (Fülop, 2005).

Modern youth culture is spreading all over Europe, inclusive of the codes and the behaviour. They are dedicated followers of music such as hiphop, heavy metal, RnB, gothic, dance or techno. Millions of young people are gathering during performances and music-festivals and the impact is huge.

In my new book 'Europe makes sense' (2009) the five minds will be applied, intermingled and balanced, somewhere between the 'hybrid society' and the multiple intelligent individual. Several disciplines are used such as philosophy, history, psychology, sociology and economics to get a good and balanced view on the past, the present and the future of Europe.

After all we should be careful with our opinion about young people growing up in Europe. Reality may be different from our ideas and developments in youth culture may be very fast and unpredictable. A good example is the research done by Wolfgang Lutz and the Vienna Institute of Demography (VID), the International Institute for Applied Systems Analysis (IIASA) and the Institut für Höhere Studien (HS) about the balance between European and national identity.

In fifteen countries an average of 52 % of the age-group between 15 till 25 years has a multiple identity. In Great Britain 40%, in France 68% and in the Netherlands 59% have a European and a national identity. The coefficient is 0.48% and that means that 226 million (177 million in 2004) will have a multiple identity.

The meaning of music and the music of meaning in the project 'Multiple Choice Identity': The seven musical entry points to the self and reality

'Whereof one cannot speak, thereon one must be silent'
Ludwig Wittgenstein

In the project 'Multiple Choice Identity' aesthetics and especially music are used as a tool-kit to know the self and reality. Let's do some 'brainjogging' about the essence of music, because it's necessary to understand how and why it's used in the MCI-project. Although musical experience is very personal, it may also reflect what Carl Jung called 'the collective unconsciousness', the spirit of the time. Although music speaks for itself, it does also represent reality. Theodor Adorno wrote: *'Music is not representational, but it may represent anything'* (Scruton, 2003). Music is a fundamental channel of communication to share emotions, intentions and meanings even though the spoken languages may be mutually incomprehensible. Music can produce deep and profound

emotions within us and it's a very subjective experience. It can energise prior knowledge and emotions to understand the world in the past, the present and the future.

What is music? It's a natural intuitive phenomenon operating in the three worlds of time, pitch and energy with the three structures of rhythm, harmony and melody. It's a totality of different aspects which are culturally constructed. In the MCI-project the four quadrants of Europe with their own identities are 'audiolised' by music. Music has different styles and is linked to a certain time, place or culture. Music is another way of telling the story we can all understand. Like colours, sounds are presented to a single sense-modality. You can hear it, but you cannot see, touch, taste or smell it (Scruton, 2003).

Nowadays music is democratised because we are using it increasingly as a means to design our individual identities, to regulate our everyday moods and behaviours. Out of our own inner selves we may build up an imaginary world for our feelings. It's the most abstract art, because there are no objects or persons represented. On the other hand it's the most concrete one, because it's nothing but itself: 'absolute music' (Chua, 1999).

Why do melodies have a tendency to stick in the head and even bring back an event like dancing with a beautiful person a long time ago? The same effect may be caused by a smell or an image. Research, done by Petr Janata, Research Assistant Professor at Dartmouth's Centre for Cognitive Neuroscience, gives some information. The knowledge about harmonic relationships of music is maintained in the rostromedial prefrontal cortex, which is centrally located, right behind the forehead. That location is important for a number of functions, like assimilating information that is important for one's self, or mediating interactions between emotional and non-emotional information. The reaction in the brain to a concrete piece of music may be slightly different from time to time. You may start dancing or just keep smiling (Janata, 2002).

In the MCI-project we try to use music in seven steps according to the phase in the learning-process and in the development of identity. In each step we are going to focus on music especially composed by me and Martine Lijkelema for the MCI-project and on music made by great composers and musicians from the past and the present. Step by step it's like dancing in reality. It's possible to listen to the music from the MCI-project on www.europemci.com/songs.

The seven steps in music are:

- Music as sense opener
- Music as sign of the times
- Music as problem solver
- Music as communication
- Music as creativity
- Music as presentation
- Music as reflection and integration

Step 1: Music as sense opener

Music energises and activates the senses and something over and beyond the sound may be heard. The sense of music is sensory perception (Campenhout, 1999). Listening to Haydn may bring you back to the end of the eighteenth century and may re-activate prior knowledge.

The inspiration for the song *'Every day is like a thousand years'* was the visit to the St. Jan Cathedral in Den Bosch with a friend, imagining that the Charlemagne came in. The whole world started to change in a flashback to the mystical mediaeval times with that deep religious feeling and the charismatic power of Charlemagne ('the two swords'). The rhythm of the song is the rhythm of a procession. At that moment words, images and music were integrated in my brain and transformed into music. The listener may decode it. It was amazing to experience that children of eight years did get a lot of information out of this song through their imagination.

Another example is the use of Fado-music. Fado means destiny (fatum in Latin). It's an expression of 'saudade', sadly looking for someone who's not there. It's a way of life expressed in words, music and the vocal of the singer. Maybe it has something to do with the great Portuguese discoveries in the 15th century, when women were waiting and yearning for their men. In route four 'Migration and mobility' the fado is used as a sense opener to the Portuguese identity with the songs 'Fado curvo' from Mariza and 'Leafdesbang' from the Frisian fado-singer Nynke Laverman.

Music may reactivate or reanimate a historical event. A 'good' example is the song 'Thunder without frequencies' about the First World War. The inspiration came when I was walking with my colleagues Hugo Verkest, Ian Davies and Otto Stoik on the cemeteries in Ieperen in Belgium. The song is dedicated to the German nurse Gertrud, who was killed while she was helping a wounded soldier.

In March 2008 the MCI-project will be presented in Ieperen during the 90-years-celebration of the end of the First World War.

The 'Leningrad symphony' of Sjostakovitsj is about the resistance against the Nazi-regime, when the German army was besieging the city. He wrote the symphony while Leningrad was bombed and a million of people were already dead. He transformed patriotism, hope, solidarity, sadness, fear, protest and anger into music. To perform the symphony he looked for musicians, but there were almost no musicians alive. Retired musicians and soldiers with musical schooling were gathered and they got some extra food for it. Finally the symphony was performed in Leningrad on August 9 1942 (Knevel, 2001). When I once used this music on the School of Education in Groningen, a student said: *'This is awful music. I feel imprisoned and there is only little hope. Please, play some other music'*.

According to the design of one's own identity music is also a sense opener. 'It's a transfer of the spirit of the time and the auditory image of something deep inside our self' (Deleuze).

Step 2: Music as a sign of the times

Music represents the real world. 'Kunst muss nicht schmücken sondern wahr sein' (Adorno). Music as representation of the spirit of the time. Every civilisation makes its own music-culture as a metamorphose of reality, like the heroism of Napoleon ('Eroica', Beethoven), imperialistic violence (Wagner), the revolutionary spirit in the sixties ('Like a rolling stone', Bob Dylan), hedonistic youth culture in the nineties ('Smells like teen spirit', Nirvana) or the anti-globalisation movement (System of a down).

There's something special about music. You do not stand in the world of sound as you stand in the world of sight, where you see things in front of you, spatially related to you. Music refers to something and at the same time it is not. Sounds do not cut each other from the ear as visible objects. We have a complete view of music and space for humane action. 'A listener can create an intentional world through metaphorical transference and inhabit it, taking it up as his own' (Scruton, 2003). That's what Scanner (Robin Rimbaud), an English avant-garde musician wanted to accomplish with the international anthem for 'Europe 25', the transfer of knowledge with music in an abstract, deep and creative way. Robin Rimbaud said: 'I hope the listener will get that feeling of community just for one minute'. Scanner's music is integrated in route one 'Identity'.

Another example is the combination of words, images and music designed in the first Book of Little Dragon Mu: 'Mu visits Europe'. It is written by Ann Katherine Isaacs with illustrations by Ursula Joell Mathers and music by Wim Kratsborn. Originally it was written for children of about 8 to 12, but in the MCI-project it's also used for children from 3 to 6 years and students from 12 till 25 years. Music is borderless, ageless and timeless. The music is a medium to express the feelings of Mu. The listener is asked to listen to the music and to make his own story and images. In Porto children designed the second book 'Mu visiting Portugal'. In route four 'Migration and mobility' the puppet 'Mu' as another 'Muppet' will travel to the different quadrants. Children will write in his booklet that he will take with him on his travel through Europe.

Mozart attacked the nobility in 'Le mariage de Figaro' in a musical way and the European nobility was very upset. After Napoleon visited this opera he said: 'I heard the revolution'. Composers may sometimes change their mind. When Beethoven composed 'Sinfonia Grande 'Eroice' per festeggiare il sovenire di un grand Uomo' (to celebrate the memory), it was meant as a heroic symphony for Napoleon. However Beethoven was very disappointed in Napoleon when he made himself emperor in 1804. 'Eroica' was altered in a tribute to an Austrian duke. He knew how to do it, because he experienced as an ear-witness the attack on Vienna by 'La Grande Armée'. Later he followed full of enthusiasm the defeat of Napoleon and transformed it in 'Wellington's Sieg' and in 'Der glorieiche Augenblick' about the Conference in Vienna in 1814.

Step 3: Music as a problem solver

Most of the time music is critical and negative as an expression of 'das Unbehagen in der Kultur' (Freud). Music is often defending humanity against evil and a call for action (Adorno, 1958). But music is also used in an evil way by ideologies such as fascism, nationalism and communism to enlarge power and even to destroy opponents. In Auschwitz music was used as a way to humiliate and indoctrinate people. Music may also try to prevent things to happen. The American economist Kenneth Galbraith wrote about the arrogance of a great power, unconsciously asking for 'a countervailing power'. When a power is overestimating itself and over the top, the end is near. In history there are many examples: the end of the Roman Empire, the French Revolution or the end of the Soviet Union. Maybe the USA will be the example in the near future.

The music of Gomer Edwin Evans takes you into the rainforest in 'Music for friends of the rainforest', stimulating the listener to feel, think and act. Evans' music is integrated in route three 'Good work' and good practice of music as action in reality.

Amnesty is an active participant and designer in the MCI-project. While visiting Cambridge USA and participating in 'Project Zero Classroom 2005' a meeting with Corinne, a human rights activist was the inspiration for the song 'Black shoes'. It's about the depressing situation of human rights activists in the USA and about our responsibility to know what's going on and to do something about it: Music as a countervailing power. The title was inspired by the fairy tale 'Red shoes' of Hans Christian Andersen, about a girl that wanted to have red shoes for dancing. When she finally got the red shoes, she started to dance, but she couldn't stop anymore.

While visiting a test of route one 'Identity' in Porto the students appeared to be blockaded towards the MCI-project. They saw Europe as a monster that would ruin their lives like Fascism had done with the lives of their parents. Their existential fear was integrated in the song 'It's all right'.

*'It's my ID, a "peace" of art,
Give me space for the brainwaves in my heart.
This is my ID, my human right,
It's my life and it's all right'*
(from 'It's all right', Wim Kratsborn and Martine Lijkelema)

The band Pink Floyd visualised the problems in the present and the future musically. Their music was a warning for things to come and an appeal to use your responsibility. In 'Animals' Roger Waters used George Orwell's concept of people as being animals. They are either a dog, a pig or a sheep. On the cover was the Battersea Power Station in London as the symbol for mankind's constant labouring and industry. About the 'Dogs' Roger Waters sings: 'you just keep on pretending that everyone's expendable and no one has a real friend'. 'Pigs' are those who think they know what is right for everyone. Roger Waters thought Margaret Thatcher was one of them. The 'Sheep' are ignorant, peaceful beings, led to the slaughterhouse, suddenly realising what is wrong, and then rebelling against their oppressors (the conservative government!). In 'Animals' the

music and the idea are one when the guitar 'plays' the industrial society inclusive pollution and estrangement. The music sounds aggressive through the bass, the drums and the angry voice. 'Animals' tells the story of modern society. It was a timeless response to the increasing insanity of the pressures of everyday life. In 'The Wall' Roger Waters integrated the Berlin Wall and his own personal problems, a social-psychological drama in a post-modern world.

Back in time Strawinski's 'Le sacre de printemps' was a warning that things were going wrong and that a catastrophe was coming closer. The premiere was in Paris in 1913 and a year later the First World War started. The rhythm was staccato and the music chaotic. The music is awful and announces a catastrophe. It made me think of Spielberg's 'Jurassic Park', where a little movement in the water announces the coming of the dinosaurs. At the end of 'Le sacre de printemps' the female dancer danced herself to death. The audience was shocked, but the First World War began a year later with music as a weapon. That was the idea of André Capet when he placed his piano in the trench close to the Germans in 1916. The English played the German anthem very falsely all night. The German soldiers couldn't catch sleep.

During the First World War soldiers got new songs from Paris to keep them going and especially fighting. Most of the hits were war-songs in those days. Gurney, an artist-soldier had gone to war freely. He could not compose in the trenches because of the chaotic situation and he sang popular soldier songs like 'I want to go home' and 'Après la guerre finie'. Very popular was 'Praise the Lord and Pass Ammunition'!! Finally he was able to write some songs and two examples were: 'Even such a time' and 'Seven meadows'. When America was involved in the war, a new kind of music entered Europe: jazz. It's not surprising that the First World War was called 'the music war'.

Step 4: Music as communication

Music is a perfect way of communication. In the past music from different cultures was mixed and transformed into new music. In the future the crossover in music will be more and more important. Music will be a trans-cultural medium to meet, to exchange and to integrate such as the mix between Arabian and modern music and between Balkan and rock-music. A good example of miscommunication is the song 'Don't laugh at me' from the Latvian band ILJI, about the attitude of the Russians towards the Latvian people. Music gives knowledge about different cultures and an intense area of human exchange 'to ensure an intercultural communication and to live in mingling cultures' (Wieviorka, 2001).

Nowadays hiphop culture is spreading all over Europe and every quadrant or country has his own style. Hiphop began in the ghetto's of New York in the seventies and rap was the style of singing. It's the life style of young people living in the street, promoting self-expression through music, dance, graphic arts and fashion wear. It is also a social attitude with the 'posse' as a gang. From that perspective music is sometimes provocative and the song 'Let's go urban' by Martine Lijkelema and Wim Kratsborn initiated strong reactions. Some people in Ljubljana reacted 'This is fake, because you're not black, young and from the ghetto'. Afterwards a real rapper Ramsi was asked to put that reaction in the song. In Denmark some persons were not happy about the sentence:

'We are European everybody is a star'. They thought that it was about a star in the European flag. So this is music as communication and as a tool for communication.

Step 5: Music as creativity

Music may also be a medium or an invitation to create something or to prepare a presentation. The songs 'Marco Polo', 'Gates of Istanbul' and 'Never-ending road' from Loreena McKennit are invitations to travel. In 'Marco Polo' Loreena Mc Kennitt is taking us along the Silk Road to China. In the MCI-project young people may make their own journey or 'odyssey' to China in the present and feel like Marco Polo. Loreena was impressed by the importance of Venice as a crossroads between cultures and by Marco Polo's 'book of secrets' about the east. 'I have not wavered in my conviction that we are a culmination of our collective histories and there should be more to bind us together than tear us apart' (Loreena McKennitt, booklet of her latest CD 'An ancient muse')

Another example is the music of the avant-garde group 'The Stroj', playing the 'spirit of the Balkan' on metal and garbage. In Eastern Europe and especially in the Balkans new ways are developed to revive traditional music and mix it with modern rhythms and sound. The band Katalena from Ljubljana is playing heavy folk-rock and the band Synthesis from Macedonia combines traditional music with modern music. It's a mix of Macedonian rhythms, the sound 'colour' of the kaval, the zurla, the strength of the drum and the vocal performances of the woman singers. The songs are about home like 'Vo nashe selo' (In our village) and 'Me fatije, mila mamo ...' (I was caught, dear mother...).

Step 6: Music as presentation

For the MCI-project the song 'Circus Europe' (music Roel Smit, lyrics Wim Kratsborn) was composed to help children from 3 till 11 years to present their own identity. The song is about the different roles of a child: the lion, the boss, the clown and the magician, inspired by my grandchild Nicky. In route one 'Identity' the children play a role, communicating with other children in their class and through the presentation on the website with children from other quadrants.

The song 'Dance on the borderline' ('The Skopje-song') was inspired by the borderline between the West and the East on the Skopje-bridge. The song starts with the earthquake in Skopje in 1962 and ends with the human earthquake in the Balkans in the nineties. Through the heavy drums and guitars the enormous tension in the Balkans is expressed, also using authentic instruments and voices. At the end of the song Nadica, a young teacher from Skopje is dancing on the bridge.

Music sometimes is about fun and love, crucial elements in the development of youth identity. Most of the songs contain narratives of romantic love. The same writers are shared by multiple artists and maybe that's why the songs have much in common in terms of style, imagery and themes. On all the albums a template-like menu is presented, consisting of a song about break-up, encounter, jealousy and betrayal, celebration of a relationship, a crush and so forth. Nobody should be forgotten or alienated.

Here are some concrete examples of presentation of young women through music. Love as a craving: 'All I want is you, all I want is you...I want you, I need you (Christina Aguilera, 1999). High on love: 'Today I saw a boy, and I wondered if he noticed me, he took my breath away... he smiled and I thought my heart could fly' (Britney Spears, 2000). Love as lack of obsession: 'I can't get him off my mind, and it scares me, because I've never felt this way (Britney Spears, 2000). Love as dependency: 'When you put your hands on me, I feel ready and I lose my self-control' (Christina Aguilera, 1999).

One of the most obvious developments has been the emergence of 'girl power', a phrase of the Spice Girls. Women must do their own thing, be themselves, and/or be as outrageously sassy and sexy as possible.

'Pop music is a system of meanings used by young listeners to develop a sense of self and identity, as well as to interpret information about the realities of leisure, love and interpersonal relationships' (Vannini, 2002).

Alanis Morissette is the opposite of Christina Aguilera and Britney Spears through her self-conscious, deep and critical attitude to men and the world without complete focus on the bodily aspects.

Step 7: Music as reflection and integration

Music is also about searching for the unknown (Baumeister, 1999). '*In jedem genuinen Kunstwerk erscheint etwas, was es nicht gibt*' (Adorno).

The song 'Anachron circles' is a reflection of something that's there, but still invisible.

*'It's in the air, and it shines like rain.
I think you didn't notice, it's coming back again.
Listen very closely, you might hear the sound
It's getting deeper than you guess, spinning around'.
(from 'The Musical History Tour' by Wim Kratsborn and The Gathering).*

In the trilogy 'The three colours' by Krzysztof Kieslowski the composer Zbigniew Preisner unites music and images completely. The trilogy of the three colours is inspired by the French flag: blue (liberty), white (equality) and red (friendship). It's the story about basic values of modern society, but also about empathy and love. That's why Preisner in 'Blue' uses 'Biblical Hymn of Love' as the libretto for the 'Hymn of Europe'. 'White' is the story of passionate love, unconnected with justice, and 'Red' with empathy. Music is also a kind of symbol, because Julie, the head-author, destroys an unfinished symphony of her husband who has been killed in an accident. In the end she re-establishes the connection with her past and finishes the music. I've experienced that this trilogy from Poland means a lot to colleagues from Eastern Europe and especially because of the music and its post-modern visualization of 'la condition humaine'.

Another actual example is the music of the English band Coldplay. Their latest CD is called 'X&Y' and it's about a reflection on the balance between yin and yang. It's about finding a balance between the good and bad things in life. Coldplay's music gives space

to the listener as a life-artist in the songs 'Speed of sound' and 'Talk'. It's a kind of code to communicate, visualised on the booklet by the Baudotcode (a follow-up of the morse-code).

The missing link

‘Without music life would be a mistake’ (Friedrich Nietzsche)

‘For most of us, there is only music heard so deeply, that is it not heard at all,
but you are the music while the music lasts’ (T.S.Elliot)

We're living in different systems such as society, the social group, the class or the brain. In each system parts are linked, constructing together the whole system. How may young people know and change the world through aesthetics and simultaneously develop their own identity? Aesthetics is a language of mutual comprehension, and helps one to read, understand, express and act in the world. (Dinvaut, 2005). What's the missing link between the system of society and the system of our brains? Is there a medium area to meet? Foucault described it as an open space, between 'the basic codes of a culture-which rule its language, its perception patterns, its deals, its techniques, its values, the hierarchy of its practices, and which determine every man's empirical order' (Foucault, 2004).

The starting point is the hybrid society in which hyper-reality, aesthetics, movement and flexibility is only knowable and changeable through a multiple intelligent, aesthetical and multi-perspective approach. Young global passengers in time are busy composing, decomposing and recomposing their identities. Writers on culture tend to call such activity 'hybridisation', and its practitioners 'cultural hybrids', freed from their local ties, and travelling easily through the networks of cyber-connections. This process is about mixing but also about separation. 'Hybridisation' is a declaration of autonomy, independence, hopefully to be followed by sovereign practices. The fact that 'the others' are left behind adds conviction to the declaration and helps to sustain its existence (Bauman, 1995).

To understand this hybrid reality and the cultural hybrids music is essential as a concrete, deep and direct contact with reality. Lawrence Kramer writes: 'Musical meaning consists of a specific mutual interplay between musical experience and its contexts; the form taken by this process is the production of modes or models of subjectivity carried by the music into the listener's sense of self' (Kramer, 2003). In 'the hybrid society' we disappear in a timeless 'space of flows' (Castells, 1996). The system is producing our desires, our needs and dreams that can only be satisfied in the technological biotope. We want to watch television, use mobile phones, surf on the internet, e-mail or visit Disneyland. It's not modern technology that's the problem, but a kind of 'spherical power' that has taken over and throws us into a rapture. But we still have the choice to act positively or negatively and to manage the chaos. Fascism is a historical example and terrorism and radical fundamentalism are two actual examples of 'spherical power'. Since Carl Jung we know about the 'archetypical' structure of our soul (Jung, 1970). It's manifest in the creations of Wagner and Goethe and nowadays in Marilyn Manson, Lord of the rings, The Gladiator and The Matrix.

It is essential from this perspective that music is an interplay of autonomy and contingency. 'Autonomy is about universality and the sublime transcendence of specific meaning. Contingency is about historical concreteness and the intelligible production of specific meaning' (Kramer, 2003).

In the MCI-project music collapses the sense of distance associated with visibility, through a sense of directness and immediacy and to feel reality in the self, the own person. It's important to realise that the suspension between autonomy and contingency is the a priori ambiguity of music. It's like Wittgenstein's figure, which can be seen either as a duck or as a rabbit, but not both at once.

It's a mutual interplay between musical experience and its contexts, carried by the music into the listener's sense of self. Music is extremely subjective, because it's a very deep integration of reality inside the self. Music reflects the context in reality through all kinds of events, persons, objects, ideas, emotions, culture, norms and values and activates a special mix of multiple intelligences in the brain. The meeting point is the medium area. Depending on the person and the context music is mixed with the verbal-linguistic, the intrapersonal and visual intelligences and another time with the logical-mathematical, the bodily-kinesthetic, interpersonal and natural intelligences. 'Let it flow, let it blossom, let it grow' sang Eric Clapton.

The relative strength of these multiple intelligences varies across individuals and suits well to aesthetics and music as an 'objectification of subjective life', an outward showing of inward nature (Langer, 1957). Music fills gaps left by communication based on the natural science model of knowledge that dominates our culture.

So the missing link is music, mixing with virtually anything, words, images, movement, narrative, action, drinking, sex and death. It makes anything more itself. Music adds something to other things by adding itself, but loses nothing when it takes itself away from other things. Music comes alive when it's connected to something else, breaking down the barriers between art, self and society. Music energizes as the sounding manifestation of life (Kramer, 2003).

The visualisation of this way of thinking is the graphic organiser or Ven-diagram : 'The butterfly touch'. When the two wings make contact, the individual has immediate and direct contact with reality. Is this Richard Wagner's 'Gesamtkunstwerk' or total-art-work? Although music is abstract, it's also the most personal and intimate of all arts. It's also a visualisation of what Gustav Mahler called 'die Panlautigkeit der Wirklichkeit', the sound of reality (Baumeister, 1999). Music also has something to do with space. I can only hear music somewhere and it always comes from somewhere. Through this 'spacey effect' I may move around in the sound, the space of sound, the space of human action. But I cannot belong to the world of sound as I belong to the world of sight. A painting is hanging in front of me and music isn't. At the same time it creates 'spatiality' and I may have a complete view on it. Another aspect is that the parts of music cannot be hidden behind each other as in a painting. Contrary to a painting music is about motion, mostly slow motion. In the organiser a process of sustained involvement is going on all the time, as a reflection of 'the reflexive society'.

Historical experience is the resonance that “the music of the past, its moods and feelings may have in the historian whose mind happens to have been written in the same key”. This experience has a “Janushead”, because it is originated by something outside ourselves and by a self-experience (Ankersmit, 2005).

There’s another reason why the ‘Butterfly touch’ works. We are living in a virtual biotope: a technological-economical system, dominated by commerce, money and power. Maybe without knowing it, we are connected to a network, a complex technological system. The chaos-theory is transferred into reality with the colonisation of the individual in and by the network-society. The system is incorporated in ourselves as a virtual world and we are the battery of the system. We feel free, but we are de-individuated, driven out of ourselves (Verbrugge, 2004). The MCI-project is an opportunity to reload the battery and to energize and even influence the system through aesthetics.

Summarising, there is a lot of benefits to using aesthetics and especially music:

- Its expanded capacity of empathy, because it’s a horizontal contact with events, persons and problems, that young people didn’t meet, but also a deeper, sharper and more precise one (Nussbaum, 1990),
- It’s a vivid experience of reality as ‘a bit of frozen potential communication’ (Taylor, 1989),
- It’s stimulating cognitive growth,
- It’s a promotion of social interaction among community members, creating a sense of community identity.
- It’s a private sharing of collective feelings or as Michael Stipe wrote in the song ‘The final straw’: ‘I know I’m not alone’.
- It’s the empowerment of collective action. The band ‘System of a down’ is making music about pollution on their CD ‘Toxicity’ and the action is coordinated by Greenpeace.
- It’s a creative, flexible and active way to design a ‘multiple choice identity’.

So there are several aesthetical links between the self and reality. The research ‘Youth Music Omnibus Survey 2006’ shows that 91% of young people in the UK like to listen to music and that’s a good starting point.

Another research ‘Music in Europe’ by the European Music Office in 1996 also shows the great importance of music for young people.

In the future, it will continue to be significant to the same extent as it has been in for the past four decades; whether this “special relationship” was a product of historically specific cultural and demographic factors which have largely run their course?

Let me suggest finally to concentrate on the future. It’s essential for young people to have a goal and that’s ‘The European Dream’ with inclusiveness, diversity, quality of life, relaxation, sustainability, universal human rights, rights of nature and peace on earth

(Rifkin, 2005). The motor behind eternal salvation was faith, behind material progress reason and to a global consciousness empathy. This new European dream is worth living for in a world of multiple space and time. This sentence of Richard Rorty fits: 'If you try to make a building,.....the building is you'(Rorty, 1989). Young people may become life-artists creating their own art-of-living, a personal lifestyle with real commitment in good and bad times. One wants to become a strong, flexible, open, active and creative identity: 'a multiple choice identity'. One doesn't want to be fooled by the slogan of Grolsh-advertisement : 'There's only one style. Your own style'. The philosophy of the art-of-living is a private search, because there are no universal values and aims (Dohmen, 2007). That's not a glossy-lifestyle with only happiness and joy, but one's own relation to the universal codes or human rights. It's a 'never ending road' (Loreena McKennitt), complex, individual, conscious, with its own values, expression, staying power and flexibility.

This is 'flexible man' (Sennett, 2003). Zygmunt Bauman wrote that this freedom of choice is fascinating but also stressing. The post-modern person wants to keep it short with no long-term engagement, no connection to some places or one profession and no loyalty to someone or somebody (Bauman, 1995).

Various research in Slovenia shows a shift from more materialistic and career-aimed values to more personal and post-materialistic values (Ule, 2004). It's the European Dream versus the American Dream and an active response to the lack of security in Beck's 'risk society' or Bauman's 'hybrid society'.

The authors of youth research interpret the results as follows:

- Young people are becoming extremely sensitive towards basic moral life questions, which manifests itself in the striving for personal honesty and searching for one's personal development (Ule, 2004).
- Young people are returning to the shelter of an extended social childhood from which they seemingly escaped in the sixties and the nineties. The innovative and critical potential of autonomous youth cultures and new social movements has exhausted itself. (Ule, 2004)

That's also the context of the 'MCI-project': to teach young people to get the right knowledge, to do systems-thinking, to communicate with others, to be problem-solving, to be creative and a defender of human and nature rights. It's a guide through the 'hybrid society' inclusive of route, information, images, instructions, aesthetics and a lot of music. The aim is to let young people design their own mix, such as 'urban' in the big cities in the Netherlands. Young people use each other's words and dance together in the disco with each other's music.

A student from Ljubljana wrote: 'What MCI means to me? I imagine that each of us is part of a big whole. Each of us have a special role in family, school and society and this speciality is important to make this whole functioning'.

So it's also a sense of belonging.

'It's essential to combine personal respectful attitude with building up ethical consciousness and to follow the three stages of the development of responsibility and their influence on mature ethical consciousness:

- Response-ability and normative agency for pro-social activities
- Respect for other's face
- Development of ethical consciousness and human rights'

(Robi Kroflic)

Wittgenstein was right: 'aesthetics and ethics are one'.

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