

CTM Festival 2022 – Contact

Date & Theme, Open Calls



FESTIVAL FOR ADVENTUROUS MUSIC & ART, BERLIN
23rd EDITION, 21 JANUARY – 6 FEBRUARY 2022

The pandemic has shown us how necessary and fragile spaces for physical and communal music experiences really are. How can we bring back, rethink, re-experience, and strengthen music and its spaces of possibility for exchange and emotional resonance?

The 23rd edition of CTM, themed Contact, will take place as a mix of in-person and hybrid/online formats. The festival's programming will once again aim to enable physical-sensual experience and translocal exchange where feasible, despite the continued unpredictability of pandemic. We will be negotiating and adapting the size and nature of in-person activities, and responding to regulations as well as travel possibilities for artists and audiences, throughout the coming months.

Three open calls are now announced. Together with Deutschlandfunk Kultur – Radio Art / Klangkunst and in collaboration with Goethe-Institut, ORF musikprotokoll im steirischen herbst, Ö1 Kunstradio, and The Wire magazine, our yearly CTM Radio Lab open call seeks proposals from artists worldwide with an interest in exploring the hybrid possibilities of radio and live performance. The Kontinuum open call offers the chance to modulate a single stream for the period of one year, using generative audio techniques. The Research Networking Day invites

students and junior researchers to submit proposals to present their research and exchange with other colleagues and researchers working on related ideas.

Further details on the Open Calls and the festival theme are to be found on the following pages or on our website:

<http://www.ctm-festival.de>

Contact – CTM 2022 Theme

The pandemic has rendered many things we once took for granted fragile. Among them is the certainty that music holds spaces for us, where freedom, closeness, exuberance, and community are within reach. Few things have been made so ambiguous and unsettling by living with the virus as contact, encounter, and touch. For many the idea of contact is now associated with fear, anxiety, grief, the painful loss of closeness and exchange, or guilt. Some are overwhelmed by the amount of new communication and relationships as they move deeper into the digital realm, while others finally feel liberated from the burden of maintaining contacts at all. Throughout these different realities, the inequality-reinforcing effect of the pandemic becomes apparent, because reducing contact might not be something one can afford, and its ramifications depend directly on their respective social status and economic resources.

One of the most important things that music and a music festival like CTM can bring about is contact, encounter, and touch: between people and communities, their different experiences and perspectives – between themes, practices, and methods; between genres, disciplines, forms of perception, ways of thinking, and fields of knowledge; between scenes and places, their stories, and realities. Bodies, spaces, sounds, and music are the foremost media for this. Their interplay is tactile and affective, touching us emotionally as well as physically and enabling resonance as a form of connection of its own. Music is a social practice, a means of communication, and a festival provides space for this.

As the social functions of music and festivals have been weakened, damaged, pushed into the digital, and partially made impossible – and as we grapple with a multiplicity of waves, modalities, uncertainties, and meanings of »reopening« – we should highlight the importance of creating space for many forms of contact, and reflect on their requirements. Contact has become woven into broader conversations around morality, perceptions of liberty, and agency. It suggests closeness, but the necessity of contact inevitably reflects its opposite: distance, ignorance of each other, and the gap that lies between »own« and »other.« Contact and touch are all too often abusive and hurtful, expressing inequality and reproducing power constellations. The decisive factor is therefore always the »how« of contact. What is needed is sensitivity, respect, empathy, and the willingness to learn.

Today more than ever, we need to establish positively transformative modes of contact with other realities beyond our own. And not only between people with different ways of life, in different parts of the world, or between generations, but also with our planetary environment and the diversity of its life forms, which are currently deprived of the basis of their existence at an alarming rate.

With its 2022 edition, CTM Festival will focus on questions and practices of contact, encounter, and touch. How can we bring back, rethink, re-experience, and strengthen music and its spaces of possibility for exchange and emotional resonance? Because without new and challenging forms of contact in the present, we cannot expect a better, more collective, just, and joyful future.

CTM Radio Lab 2022

Call for Works

Since 2014, the CTM Radio Lab has commissioned new works that explore the intersection of radio with live performance or installation within the context of the festival's yearly theme. The initiative is led by [CTM Festival](#) and [Deutschlandfunk Kultur – Radio Art / Klangkunst](#) in collaboration with [Goethe-Institut](#), [ORF musikprotokoll im steirischen herbst](#), [Ö1 Kunstradio](#), and [The Wire](#) magazine.

The call is open to artists worldwide and relevant to fields of experimental music, sound art, radio art, new radio drama, and performance. The commissioned works will premiere at CTM 2022 Festival in Berlin, and will be subsequently broadcast in Deutschlandfunk Kultur's Klangkunst programme in spring 2022 in the form of a 40–55 minute radio show. The Österreichischer Rundfunk (Austrian Broadcasting Service) will also present the works via one or more of its platforms: the Ö1 Zeit-Ton or Ö1 Radiokunst – Kunstradio radio shows, and/or the ORF musikprotokoll im steirischen herbst festival in Graz (Autumn 2022).

Projects must clearly explore the potentials of combining radio and live performance / installation. Projects must equally respond to CTM 2022's theme of Contact.

Please note that due to Covid-19, the scope and format of CTM's 2022 edition remain uncertain. Proposals to the 2022 Radio Lab should take into account that a presentation of the work may not be possible in front of a live audience in Berlin. Applicants from outside the EU, especially, should be prepared to participate remotely, as travel restrictions may be tighter outside the Schengen zone. Applicants should therefore suggest interesting presentation alternatives, for instance via online and virtual works, installations, or other formats that do not require a performer to be physically present, and which an audience could participate in virtually or in groups of limited size. Formats such as guerilla performances, small scale events, process-based works, or other constellations that might allow for small group experiences while social distancing, might also be especially relevant this year.

Two selected works will be supported by a production budget/fee of 5000€ each. Technical/staging costs for CTM and for possible presentations at ORF musikprotokoll im steirischen herbst festival will be covered additionally, upon discussion with the organisers.

Deadline: 19. September 2021

Further information and to apply:

<https://www.ctm-festival.de/festival-2022/open-calls/ctm-radio-lab-2022>

Kontinuum

Seeking Generative Audio Works

Reflecting the heavy influence of digital and social media in our daily lives, the Kontinuum commission by [Deutschlandfunk Kultur](#), [ORF Kunstradio](#), and [CTM Festival](#) departs from the multiple and contradicting streams of information that shape increasingly complex and contested realities by offering one artist (or a team of artists) the chance to modulate a single audio stream over the period of one year.

The Kontinuum open call invites composers, musicians, and sound explorers to submit proposals for a generative audio stream to be streamed 24/7 over the period of 365 days. The call is open to artists from all over the world, with proven experience in generative music composition and streaming/broadcasting technology. The term »generative music« is meant in the sense of an audio work that is constantly evolving and created by a system (e.g. algorithms, machine learning, automation, or other autonomous processes that run and evolve independently over time).

The stream should follow its own agenda and aesthetics. It should have a narrative quality in the broadest sense of the term, with special attention paid to how the stream/sound piece develops over time in a compelling way; priority is given to works with an interesting sonic evolution over time. The work should also refer to the CTM 2022 [Contact](#) theme.

The selected stream will feature regularly on Deutschlandfunk Kultur, the cultural channel of Germany's national public radio, as well as on ORF Austrian Broadcasting Service via its Ö1 Kunstradio programme. It will be broadcast whenever there is a gap in the schedule as a way to break from news, talks, radio dramas, documentaries, and music, onto a different but ever-present sonic reality. Additionally the piece can be made available via an online platform.

The source of the stream can either be placed in Deutschlandfunk Kultur's Berlin radio house in order to ensure maximum stability in combination with minimal maintenance requirements, or a reliable stream should be provided by the artist. Innovative ideas for the nature and format of the online or physical streaming source are welcome, but the reliability of the stream is priority.

The selected Kontinuum commission will begin streaming in conjunction with CTM Festival 2022, and will run until the end of the year. The artist(s) might present their work in the form of a talk and listening session at CTM Festival. Further artistic presentations and formats within CTM (e.g. sound installation, performance, or similar event) may be discussed with the organisers but are not a condition of the commission, nor guaranteed. All presentation possibilities are also subject to the state of Covid-19 restrictions and will be discussed between the winner(s) and the organisers.

The selected work will be awarded a 7000€ honorarium, which includes the presentation at CTM, and any costs related to collaborators, materials purchase, etc. Software maintenance (for the stream) must also be covered by the artist; remote access to the computer can be provided. Deutschlandfunk Kultur can provide a computer from which to run the stream and will also maintain the stream.

Application deadline: 19. September 2021

Further information and to apply:

<https://www.ctm-festival.de/festival-2022/open-calls/kontinuum-2022>

RESEARCH NETWORKING DAY 2022

Call for Papers

The Research Networking Day (RND) is an exchange platform for students and researchers from different graduate and postgraduate programmes traversing the fields of audio, arts, media, design, and related theoretical disciplines. This RND edition will take place in collaboration with the Berlin University of the Arts (UdK), Paderborn University, and the German Association for Music Business and Music Culture Research (GMM).

The RND 2022 open call seeks innovative and critical submissions from all areas of study addressing the scope of CTM 2022's Contact theme. We invite students and scholars to present their research at an international platform that provides a good opportunity to exchange with various colleagues and researchers working on related ideas.

The selected candidates will give short presentations (10 min.) within different modules, linked by discussion rounds and completed by a closing discussion at the end of the day. Presentations should take place in English.

Please note that due to Covid-19, the scope and format of CTM's 2022 edition, including RND, remain uncertain. Applicants should be prepared to submit a pre-recorded video of their presentation or to give the presentation online, in the case that an event with physical attendance is not possible. Applicants from outside the EU, especially, should be prepared to participate remotely, as travel restrictions may be tighter outside the Schengen zone. The CTM team continues to steadily navigate the context of changing restrictions, possible future regulations, and foreseeable policy changes. We will be in contact with successful applicants in November and December 2021 about further details on the event's format.

Please send your presentation proposal with an abstract of max. 200 words and a short bio to rnd@ctm-festival.de with subject: RND Contact.

Application Deadline: 10. October 2021

The RND programme will be announced in early November 2021. As in previous years, we unfortunately cannot grant any funding for travel and accommodation, but participants will receive access to CTM 2022 on- and offline events.

CONTACT

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