

First questions from the composer Mathius Shadow-Sky
to Freemuse represented by Paige Collings

This questionnaire has one purpose:

TO UNDERSTAND WHAT IS BEHIND THE ACT TO FORBID FREE ART WORKS

And the 1rst question is:

- Does Freemuse is enough tolerant to accept to be questioned and criticised?

**If not,
please do not read what is following,
you could consider the questioner acting an offence.**

WHAT IS MUSIC FOR FREEMUSE?

- What is "intolerable music"?
[music sound noise: <http://centrebombe.org/livre/musique.sons.bruits.pdf>]
- What is a censored music?
 1. The result of self-intolerance (work of moralisers, work of educated neighbours to denounce any human agitation to the police)?
 2. The result of lack of knowledge (work of believers)? Or
 3. The result of painful social life (work of politicians including religians)?In which result Freemuse is working most?
[what is music for? <http://centrebombe.org/livre/-1.01.html>]

IMPARTIALITY, NEUTRALITY, INTEGRITY, EQUITY

FREEMUSE FOR WHAT TO WHO?

- How Freemuse, being financed by Sweden and Norway, can act against any other country policy without being accused of political interference?
- Does a country, a city receiving a judgement from Freemuse, it is not considered by the incriminated country, as a violation of their national principles and domestic laws?
- How Norway, Denmark and Sweden feel spared by music censorship?
- How Sweden through Freemuse can give a "moral lesson": "defending freedom of artistic expression" when Stockholm's music organizations like Sound of Stockholm or Fylkingen and all others cannot invite foreign original artists to perform: by lack of funding, by lack of interest about foreign music, by lack of understandable communication: acting "a failure to act" (as a status quo) that, is it considerable as a censorship?
- And from Norway? What about new unheard original music creation?
Is it this emptiness being the result of hidden censorship?
- Does a lack of communication or an absence of communication can be considered acting the censorship?

- Does incompetency can be considered acting the censorship?
- Where are the Norwegian, Swedish, and Danish original scientific composers to share our music art knowledge with us French (banned) composers of scientific music?

PURPOSES, SENSE, EFFECTIVENESS,

- All we know from France is the existence of the EMS in Stockholm, with nice people allowing to work with the expensive American synthesizers Buchla and Serge. But without any fund to invite artists. How it is possible?
[Knowing that daily life in Stockholm is triple expensive compare to France and more for other European countries.]
- How can we consider that, neither Norwegian nor Swedish nor Danish never invite my music to be performed in their countries?
Is it a lack of knowledge about original music creation?
Do this lack can be associated to an other form of censorship?
- If Norway, Sweden, or Denmark wish to point international censorship against music in the world that injured artists, mostly, I understand, protest and LGBT singers (not artists questioning the sense of everything), by intolerant politics (including religious) abusing their power. How these 3 countries can give a constructive example? How to deal with these moral intolerances that forbid the intolerable music if these 3 countries do not give any real example? The first example that comes to mind is: Why to not start a politics of censored artists refugees? First, to relieve these injured artists from their pain? Second, to give them the means to create? Even if it is ephemeral, no less than a year at least.
- Does a festival and concerts organised by Freemuse with world censored artists would be considered by other censoring countries as a provocation, to start hostilities, by not do it? Which is the practical solution to relieve banned artists from their national censorship?
- Is it not too easy to criticize by statistics, the exploited poorest countries censoring their own music?
Does Freemuse understand why these countries are choosing a political dictatorship regime? Mostly because people are feeling an outside threat. Today, the major dominant international threat are the US. This country is the one who provokes wars in all foreign countries, this, in all fronts: physical war, economical war, information war, health war, also ideological war against free artists, etc. Before, the world dominant countries was England and France. We have not to forget that France creates in Germany between the 2 World Wars *an economical humiliation where people was starving* that provoked that most every German in pain demands a revenge; that "revenge" was allowed by the Nazism. Do France felt responsible?
These defeated countries where people are obliged to refuge themselves in the dominant belief, for their own safety; if they wish to live a miserable life. And the others? They are obliged to emigrate, to be humiliated in European rich countries, as the example of Syrian or African people escaping their misery provoked by our rich countries. What these immigrants do not know, it is that European countries follow a hidden dictatorship regime (*to protect themselves* of what they stole from the immigrants' countries). When politicians or religions are speaking "people's safety" it means always there is a dictatorship in construction. An immigrant, to stay accepted in the host country, will do everything, that no citizen would never do: excessive obedience. It is why there is more and more immigrants working in the Administration: obeying everything to be integrated at all cost. Where they become the builders of the new dictatorship regime.

- How Freemuse can condemn a country of censorship of arts which will stop its dictatorship abuse? Knowing that the first acts of a political power is the censorship, to forbid the freedom of the arts creation.

COMMITMENT, RESPONSIBILITY, BELIEF, CERTITUDE, DOUBT

- Why these weakened countries (being self-defensive = cultivating a state of revenge with aggression) are censoring their own arts and music?
[I am thinking mostly about Iran and Egypt who destroyed their flourishing beautiful music and poetry. Poets are not dead in Egypt, like censored artists in Europe, they publish their poetries by hand in few copies.]
- Destroying arts and music, is it not a self-destruction of national and religious identity?
- Why and how morality is believed to work as a protection of national and religious identity by its guardians-censors?
- What it means "national integrity"?
- How a national integrity's identity can be threaten?
- How is it possible to feel a threat coming from its own artists that build the cultural identity of the country where these artists live?
- Do and how, Norway, Sweden and Denmark feel spared of being responsible of exploiting the riches from weakened countries?

FREEMUSE, UN AND EUROPE, AND CULTURAL POLICY CULTURAL POLICY: THE NEW 40 YEARS OLD PRACTICE FOR ARTS CENSORSHIP

- How sounds European cultural policy? An exact copy of what the French started in 1981: the monopolization of the arts financing. Why to do that, and for what? If it is not to apply the censorship to art works revealing political and social secrets that maintain its domination?
- What is the real result of 39 years of cultural policy? do the art works became fulfilled with people's understanding growing up their intelligence in 39 years?
- Knowing that, how Freemuse works with the European cultural policy?
[Knowing how the European Community acts, for example with the program: "Creative Europe", a embezzlement to finance private entertainment industry of cinema and video games (as it was written in the requests) and not to help the independent arts and music, in needs of means] [In addition cultivating the impossible access to artists to European funding by speaking a jargon nobody understand and impossible procedures to follow.] Is it not a censorship?
- How Freemuse entertains the relations with the UN?
[Knowing that the UN is corrupted by their investor members, and by the first one, the US billionaire Rockefeller who financed the land of the building? The pressure on the UN through WHO controlled by the private fortunes of pharmaceutical industry to force decisions against the peoples health, is one of the act that shows the useless of the UN by its internal corrupted representatives and by its permanent powerless regarding of the sovereignties interferences. Like the pandemic massive disinformation sustained

about the last virus that the UN did not fight. The UN police is a failed project.

THE MISAPPROPRIATION OF PUBLIC MONEY TO ACT CENSORSHIP

- Does it not appear clearly that the fight coming from: citizens, state workers, politicians, business men, and all others, against free independent artists and musicians works for the misappropriation of public money, to finance their domination by not sharing that money with the arts creations?
That shows in politics, the fundamental lack of sympathy for people.
[Like it was demonstrated against Greece, where people was and still are in state of an urgent needs of help. A state that real artists experience every day. This public money that artists need, to create art works (to pay their means and basic needs, which is not really a lot) because to art is destined for the public = the humans governed by the Republic political ideology = the public thing as an (inhuman) object of management which is the owned domain of the politicians. The censorship is the tool to evict artists from that domain. Public money serves to blackmail and fight against people's freedom by censoring real artists works.]

FREEMUSE ANNUAL REPORT

- Does Freemuse use the harmed artists = "attacked", "imprisoned", "detained", "censored", and "blacklisted", verified with "corroborated information", as "statistic numbers" for its annual report?
[By reading Freemuse annual report, it is what comes first to mind]
Who serves who, in this case? The injured artists serve the Freemuse annual report? Or the annual report serves the injured artists, and how the Freemuse annual report helps artists in their censored and banished reality?
- What is the purpose of the Freemuse annual report? Does the Freemuse annual statistical report really helps injured artists by censorship? Does the annual Freemuse report serves to generate consternation among "self-considered correctly moralized people"? Or it is just a propaganda to express the freedom of our moral consideration against others? To propagate the idea what we Western people are not?
- For who and for what the Freemuse annual report is really useful?
[Knowing there is only approximatively 1000 viewers interested to watch the last 2020 annual Freemuse meeting published on YouTube. The UN? The European Community? Who really cares? of attacked, imprisoned, detained, censored, and blacklisted artists? Forbidden arts means the reign of abusive political power. If arts and music was respected as a valuable essential human activity (that grow up humankind's intelligence) the public budget for war would be at least shared: it is not the case, indeed, it is the opposite: artists are the first human beings (with foreign people) for whom rights are removed. Look at the public budget for culture (which suppose to be for artists, but it is not, and was never intended for artists but for entertainment industry) how without being sorry, the public budget for arts is reduced to nothing. With the propagation of the idea that arts are useless for mankind. This, not only in France.]

FREEMUSE CHOISES AND MORAL

- Do Swedish, Norwegian and Danish people consider themselves as: "self-considered correctly moralized people"?
- How Freemuse helps foreign censored artists to express their freedom in arts creation?

- Why to put injured artists in 5 categories as: "attacked", "imprisoned", "detained", "censored", and "blacklisted"? Each of these injures is the consequence of the other: "blacklisted" => "censored" => "attacked" => "detained" => "imprisoned". Why people who are forbidden to act to realise their art, is it not enough? Why to categorize? Why to make statistics of that arts censorship fact? Is it to create a scale of horror? To reinforce the moral's belief believed by believers of Good and Bad?
- How Freemuse's activists (= policy of advocating energetic action which assumes the objective reality and active existence of everything) feel legitimate to point and denounce arts censorship in other countries acting under a different moral?
- Why people has to be injured physically to be noticed as human right violation victims? What about the permanent physical and mind violation committed by Western countries against their own people, their own artists since the end of 70s? As it is the way to govern: to violate individual people's will, with the help of citizens (approving the purge of artists and musicians), where the first target is the original arts creation (the one questioning the sense of everything)? Following this idea, do Western countries should not permanently be condemned for "cultural policy abuse"? This ask the next question: Why Western countries hide their arts censorship behind the cultural policy? Why Western countries spend so much public money and expend so much time and energy to forbid their own original arts? What is the real purpose of this intensive activity of masked censorship? Is it the human misery? And for what?

MEANINGS, HIDDEN SENSES AND WILL, AND THE LIMITS OF CENSORSHIP

- Does any act of banning is an act of censorship? If yes, then, all the laws produce censorship. Then, any domination act produces censorship = any act that refuses to open links, for a dialogue, to understand each other, is a form of censorship.
- Any dominant person with power (surrounded and supported by obeying people) cannot forbid completely or totally a human being to create any art and music: no one. Even detained. Even imprisoned. What these harmful people can do, it is to forbid only the "official" public access to these art works. For example, it cannot in the Internet network. Neither in all existing underground networks = private initiatives all around the globe.
The blackmail political and economical power, that any dominant individual will never give up. Never. Because to get that power shapes the sense of these individuals' life. Which king would give up his power? For people, to let them... no: for them to live free, to take decisions by themselves, free of any blackmailed employment? No one. Artists, with their necessary freedom give a sense to the political power to exist to fight: politicians consider artists as the major enemies against any political regime. It is this occupation that signify the necessity of political power: "to fight to get" that everybody believe as the major rule of life (sic). And these dominant people motivated to injured others know: the real freedom is the absence of any political regime. It is why they act intensively against free original artists, because they fear to loose for what they are living for. It is a result of their tremendous pain?
Does humankind is ready for: to live free? If the humans were, we would not live in this moral misery that sustain our social mediocrity that harms people by fear, stupidity and violence.
- Uneducated people are they the major censors acting censorship? How that works?
- What is the purpose of massive miss-educated people? A decline we are living since the 70s. Why people accept that decline? Why people are working hard to perpetrate that decline?

- Why dominant people: politicians, economists, religions, bourgeois, etc., with obedient people (= self-voluntary enslaved) are working hard to maintain the domination (who it is not their) to perpetrate arts censorship?
[In 2017, I wrote a statement about living composers in Toulouse since the 14th century for the mayor (mayors in France are like emperors) to understand how and why the music creation is so poor in Toulouse. The sympathy's reactions from composers all over the country was intense. Did the mayor did something after knowing that fact? To flourish the city, even giving the example of Florence (Firenze) in Renaissance period in Italy where the dominant aristocracy decided to make their city a beauty, giving him the recipe how to do it? No.
[\[http://centrebombe.org/rapport.sur.la.CREATION.MUSICALE.SAVANTE.a.Toulouse.et.aileurs.pdf\]](http://centrebombe.org/rapport.sur.la.CREATION.MUSICALE.SAVANTE.a.Toulouse.et.aileurs.pdf)

Here an attempt of RECONCILIATION between politicians and artists (exchanges of letter between June and November 2017:

[\[http://centrebombe.org/Bilan.2017.de.7.mois.d.echange.pour.conciliation.artistes.et.politiques.pdf\]](http://centrebombe.org/Bilan.2017.de.7.mois.d.echange.pour.conciliation.artistes.et.politiques.pdf)

I called that exchange (which was not an exchange because the mayor refused all my friendly dialogue proposals), "Geste politique d'artiste" (= geste refers to "chanson de geste" in Middle Age as an appeal to awake the sleeping sympathy in people being without sensitivity). For now, there is 7 "artist's political gestures" and 2 "politician's artistic gestures" published all here at centrebombe library:

[\[http://centrebombe.org/biblio.html\]](http://centrebombe.org/biblio.html)

-