

Report of the EFMET Final Event during the AEC congress in Oviedo, Spain

Saturday 13 November 2004

The Final Event of the EFMET project was organised during the 2004 Annual Congress of the European Association of Conservatoires (AEC) in Oviedo. The aim of the Final Event was to bring together the main actors in the EFMET project to present and discuss the EFMET project outcomes to a wider audience, and to set the agenda for future cooperation. As one of the aims of EFMET was to promote the cooperation between European organisations active in formal and non-formal music education, 15 representatives from the following 10 European organisations were present at this Final Event: the European Association for Music in Schools (EAS), the European Music School Union (EMU), the European Union of Music Competitions for Youth (EMCY), the European Federation of National Youth Orchestras (EFNYO), the European Music Council (EMC), the International Yehudi Menuhin Foundation (IYMF), the European Modern Music Education Network (EMMEN), the European Federation of Youth Choirs 'Europa Cantat', the European String Teachers Association (ESTA), and Jeunesses Musicales Europe (JME). In total, the EFMET Final Event was attended by 249 participants from 38 countries.

The EFMET Final Event was divided into 2 parts. In the first part during the morning session, two eminent speakers gave keynote speeches on the topic 'Leadership in Music Education', a subject closely related to the theme of the EFMET project, while the afternoon continued with a plenary presentation of the EFMET project in general and of the EFMET research on training programmes for music teachers in Europe. This was followed by various parallel workshops were organised with subjects closely connected to the EFMET theme.

Keynote addresses by Karen Wolff and Peter Renshaw

Two eminent speakers, Mr Peter Renshaw (arts and music consultant, London) and Mrs Karen Wolff (dean University of Michigan, School of Music and President of the National Association of Schools of Music – NASM in the US) were invited to give keynote speeches on the topic 'Leadership in Music Education', a subject closely related to the theme of the EFMET project. Unfortunately, Mrs Wolff was unable to give her presentation in person due to problems with flight connections from the US, but AEC President Ian Horsbrugh read her very interesting text to the delegates. Peter Renshaw then gave a highly inspirational speech on the place and role of conservatories in a wider context, which was followed by a lively plenary discussion facilitated by Ian Horsbrugh.

Karen Wolff

European systems for music teaching are deeply embedded in the American system. Since 1523 when European music was first taught on the North American continent, traditions have thrived and changed in different directions than Europe. Americans have added new dimensions to European traditions (as they came to America) in response to three significant influences.

- Cultural diversity – a great mix of diverse peoples and cultures in the United States
- Vernacular music culture – jazz, rock, hip hop, country, popular music, all leave their mark
- Technology – ever-evolving ways not only of performing music, but also of conceiving and composing it

Anthropologist and linguist Mary Catherine Bateson says that 'the materials and skills from which a life is composed are no longer clear. It is no longer possible to follow the paths of previous generations.' This is especially true of music careers in the US where new shoots are being grafted on a very old and well-established tree that began growing in Europe.

Music education has changed accordingly. Our role as educators is to equip our students so they can make informed career choices in an ever-widening array of occupations which includes performance, teaching, scholarship, advocacy and combinations of these. There is a need for

different ways of equipping our students beyond traditional ways of teaching and performing. Three basic skill groups for making informed career choices can be distinguished:

- **Basic musicianship:** Students must have opportunities to develop their performance skills: sing or play at a high level, music literature, understanding of structure of music, sight-reading and ear training. This strand of teaching descends directly from lessons we have taken from Europe.
- **Teaching music:** The music profession is usually a combination of many kinds of work for most musicians. Most end up teaching as part of their career. They must realise that teaching music is a noble calling and not a loser's alternative.
- **Outreach skills:** Students must have competence in making presentations, collaborative work, advocacy, and communication. We need these entrepreneurial skills.

In Michigan School of Music a career centre was created, offering courses to make a more seamless transition from school to professional life. Also offered is a programme called Business of Arts. Another example is the Sphinx programme in Detroit where a competition for string players of minority groups is organised. These examples present the kind of multifaceted opportunities we need to place in front of our students. Giving our students more choices and helping them to make those choices wisely, lies at the heart of music education.

There seems to be a growth in support for the arts that we as heads of music schools can put to profitable use. It is part of our job to translate this support into more opportunities for our students and faculty. Part of this growth in support comes from a realisation that arts and music are critical to healthy communities. The book *The rise of the creative class* by Richard Florida gives ample evidence that communities with strong support for, and participation in, cultural activities attract the best and brightest workers, the most progressive organisations, and in general have growing and healthy economies.

The pedagogical traditions of Europe and European conservatoires will always play a central role in this development. What students will always need is skills as a performer and solid knowledge of the structure of music. If we in music education learn to combine traditional types of music instruction, inherited from Europe, with experience in presentation, advocacy, and teaching of music, and if we offer a broadened range of music repertoires, we will be helping our students carve out productive and satisfying careers in the field of music.

Peter Renshaw

Many things have changed since the first time Peter spoke at an AEC congress, fourteen years ago. Luckily European diversity has stayed – we do not want uniformity. The subtext of this address is 'poverty of imagination': conservatoires having difficulty to engage with the wider context. There is mantra of three C's to be used in this area:

- Connections
- Contexts
- Conversation – Conversation is used here as a metaphor for institutional change and dialogue with the industry and community.

Current events in the world are connected with critical issues such as migration and matters of identity: a search for meaning and connection. How do conservatoires deal with these issues when training young people who will go out there and want to make a difference?

Leading a conservatoire is increasingly dominated by accountability: quality assurance, reviews, benchmarks, targets, etc. These are more matters of management than leadership. The challenge is to use these mechanisms to connect with the 'real world' outside the institutional walls. A useful reference for this comes from Amin Maalouf who distinguishes two dimensions (heritages), vertical and horizontal, that make an identity:

- The vertical consists of our traditions: common values, norms, etc.

- The horizontal is the contemporary living culture that surrounds us, on a global but foremost local level. This is where non-formal music education is positioned.

There is always creative tension between the vertical and horizontal dimensions, within a person or within an institution. The challenge of leadership lies with the intersection of the vertical and the horizontal. Conservatoires tend to be involved mostly with the vertical aspects, but they are constantly challenged by the horizontal.

What are the implications, on a conceptual as well as mechanistic level? For example, one-to-one teaching is challenged: if it is done badly it can be very damaging and constitute a culture of failure. The same can be said about training our students for a system of competitions and auditions. Music is about something much wider and richer than that. In order to recognise this we need to shift culture and mindset of the institution. Pedagogy seems to have a low status in music training, but in music teacher training, staff and students are asking the more fundamental questions about culture, education, and the role of music in society. This is also connected to non-formal music education.

Connecting with non-formal music education should not be only in the periphery. However, the danger of being in the centre of an institution is that it becomes ossified, and no longer capable of change and development. Sometimes connecting with the wider community takes place only for reasons of funding or PR. But funding considerations should not lie at the heart of development, and should not be the source of motivation for making meaningful connections.

An example of connecting with non-formal education is Guildhall Connect, a project in which Guildhall School of Music and Drama is involved with the wider community. (See also workshop report.) Key characteristics are: wider community, input by young people, collaborative music creation, mixed groups, open recruitment (socially and musically inclusive), creating a learning environment, shared responsibility. It incorporates informal approaches to learning within a non-formal musical context, while goal-directed and organised. Resourceful, multi-skilled musicians are needed to lead this kind of processes effectively. The issue of quality in relation to this kind of work is enormously complex; it is not a matter of lowering standards. There are many forms of excellence.

If you really want to engage with this non-formal field you have to realign your priorities. There is need to redefine identity, goals and directions of the institution, in relation to the music industry. In this way the institution can be responsive to the world out there.

Institutional change is about facilitating conversation and critical dialogue: going back to your motivation, and involving everyone in the institution. Only through listening can one let go of one's assumptions. This conversation is the real challenge to leadership.

Discussion with the audience

- It is possible to combine within the institution several approaches to teaching, both traditional and innovative. One-to-one teaching is challenged but it should remain an option: there must be different pathways for musicians to learn. We must be more creative in offering education to (future) musicians.
- Polarisation between the vertical and horizontal dimensions is not good; conservatoires should pay attention to connect 'core' subjects (the vertical dimension) such as theory, history, instrumental tuition, with the wider context.
- The challenge for musicians (and institutions) is to be at the same time multifaceted and excellent in a specific domain.
- Another C should be added to the mantra: Creativity. This is at the core of our work. It is remarkable that it is often not even asked for when entering higher music education. In our performance-oriented world it seems to have been lost but there is a close correlation between playing and composing, performing and creating. We need a dynamic view of what it means to be an artist in this time: creativity is needed.

- A survey by Jeunesses Musicales about needs and interests of young people underpins many of the things that were said today (see also below for the workshop report on this survey).
- Inner motivation is important to get on the agenda for young musicians, connecting to their input and interests is needed. Creativity and motivation are linked: we must keep the passion alive, and see that students do so too. The source of motivation must be challenged and activated again. What is needed is imagination and quality of engagement.
- It is the tension between the vertical and horizontal dimensions that will open the institution for innovation and redefinition.
- Conservatoires have a role to play in the continuing professional development of musicians. High-level musicianship is needed for outreach work but many musicians working in outreach feel they are not sufficiently prepared. They have to learn lots of additional skills and knowledge on the job. Institutions can function as laboratories, reaching into the professional field in an artistic sense.
- Instrumental excellence is not complete without pedagogical excellence. It brings a reflective process in learning, and creates a learning attitude towards music.
- In Jerusalem the vertical dimension is challenged every day by the horizontal. The institution has the concept of playing composer, and composing players. Change is brought about not by changing the teaching of one teacher but by developing the curriculum around it.
- Teaching music is indeed a noble calling. Therefore we must look after the art of teaching. This means that lowering standards (e.g. concerning the level of music making) is not an option, but also that students must be well prepared.
- We should create a learning environment in which the three factors from Wolff's speech (multiculturalism, vernacular culture and technology) go hand in hand.

Presentation outcomes EFMET

The afternoon continued with a plenary presentation of the EFMET project in general and of the EFMET research on training programmes for music teachers in Europe. Beata Schanda, chairperson of the European Music Council (EMC), chaired this session. She introduces the speakers, thanks the project partners for their contributions and gives some brief information about the EMC, the formal coordinator of the EFMET project.

Ruth Jakobi, EMC secretary general > the EFMET project in general

EFMET was funded by the Culture 2000 programme of the European Commission and coordinated by the European Music Council – EMC. The other partners in the EFMET project were Europa Cantat (European Federation of Young Choirs), IASJ (International Association of Schools of Jazz), Jeunesses Musicales Europe, EFNYO (European Federation of National Youth Orchestras), IYMF (International Yehudi Menuhin Foundation).

The main objectives of EFMET include:

- improving cooperation between European organisations active in music education
- stimulating cooperation between formal and non-formal music education
- gaining insight into how music teachers are trained in European countries
- formulating recommendations to the European Commission for the new cultural programme in 2007.

More information about the EFMET project in general can be found on the EMC website: www.emc-imc.org.

Ninja Kors, AEC > EFMET research outcomes

The EFMET research was supported by a scientific committee consisting of Christina Coker (Youth Music UK), Franz Niermann (University of Vienna), Sven Landh (University of Örebro) and chaired by Rineke Smilde (North Netherlands Conservatoire/Royal Conservatoire). The research contained three strands:

- Information regarding music teacher training in European countries. Representatives in 29 European countries contributed a short article about their national situation. This was complemented with a questionnaire to all AEC members.
- Information about professional qualifications of music teachers and regulated professions in the field of music.
- Examples of good practice of cooperation between formal and non-formal music education.

Findings indicate that there is much diversity in this field, but also very many similarities among countries. It is widely acknowledged that many of the students, also in performance programmes, will be working in education at some stage in their career. Research into the connection between training and professional field was done in conjunction with AEC's work on the Bologna process. The complete outcomes of the EFMET research will be published on the EMC and AEC websites). Members of the EFMET scientific committee reflecting on the research then continued the presentation.

Christina Coker, Youth Music UK > Connecting with youth and community

Non-formal music education takes place outside the structures of general education but there is an intention to educate, which means there is a possibility for assessment and evaluation. Non-formal music education is where young people's musical identities are being formed, developed, and consolidated. The type of interaction between musician and participants is different than it used to be before: a musician is not presenting his work but helping others create music themselves, working with the music they bring into it. One needs musicians who are:

- committed to quality
- with high expectations of their music and technical abilities
- with excellent communication skills
- able to work with different cultural traditions
- comfortable with improvisation
- active learners

How far are conservatoires preparing students for working in this non-formal education field? And how are two-way connections with the non-formal sector established? These connections are instrumental in bringing professional life closer to students, and bringing high-level cultural life closer to youth groups and community. Bring other people from outside the institution, as well as students, in on the institutional conversation as described by Peter Renshaw this morning.

Sven Landh, University of Örebro, Sweden > Types of music teachers

In the research we identified two types of music teachers: type A works in general education (classroom teachers), and type B works as an instrumental/vocal teachers. In general type A teachers will be teaching mostly in formal settings while type B is found more in non-formal education. This is a simplified reflection of reality, in reality the complex field of music education professions is more diverse. Young people have a diversified view on music; are we preparing students for this? The distinction between the two types of music teacher is also visible in training. The question is if this should remain so; in my opinion it should be that type A and type B teachers have (partly?) shared training, and perhaps even that only one type of music teacher is trained who is able to work in all kinds of settings, both formal and non-formal.

Franz Niermann, University of Vienna, Austria > The roles of the music teacher

We use the term music teacher for a broad variety of professions, including instrumental teacher. This is good: an instrumental teacher does not teach an instrument, he teaches music. A music teacher will assume many different roles: musician, artist, educator, scholar, information source, role model, organiser, manager, and evaluator. Are the different roles of the music teacher reflected in the training? What is the ideal balance between being musician and being music teacher? How are students best prepared for teaching?

How and where are these teachers trained: conservatoires, teacher training colleges, School of Music or School of Education? The type of institution says something about the kind of training. It is acknowledged that most graduates will teach during their career – are they prepared? Pedagogy is

quite often part of training for all music students, including performance programmes. But the EFMET research shows that only about 16% of the curriculum in professional music training on average is spent on pedagogical subjects.

Ninja Kors, AEC > Recommendations to the European Commission

From EFMET a number of recommendations were made to the European Commission for the new cultural programme that will come into effect after 2007. Currently it is often difficult to position projects between the culture and education programmes of the EC, with danger of losing funding opportunities.

The recommendations include:

- Education and training are to be considered an essential part of cultural development.
- Recommendations on avoiding gaps and overlap between the two programmes for culture and education.
- Certain kinds of mobility in the field of music education and training should be increased, such as short-term activities.
- Cultural project with educational component should have full access to the EU cultural programme
- Research and development in this field needs to be facilitated.

The full text recommendations can be found on the EFMET website in English, German and French.

Workshops in connection to the EFMET theme

During the second half of the afternoon various parallel workshops were organised with subjects closely connected to the EFMET theme:

- A workshop took place on the role of pedagogical courses in the conservatoire curriculum with presentations by representatives of the European Association of Music in Schools (EAS) and the European Music School Union (EMU).
- The connection between conservatoires (formal music education) and youth and community music organisations (non-formal music education) was discussed in a workshop with presentations by Jeunesses Musicales International (JMI) with the outcomes of the extensive European EXTEND research project on music activities of young people up to age 22, and a presentation about the CONNECT project co-ordinated by the Guildhall School of Music and Drama in London.
- Representatives from the Guildhall School of Music and Drama in London and the Royal Conservatory The Hague addressed modes of teaching in music education.
- The use of new technologies in music education was addressed by presentation by the HARMOS project and on the use organology in music teaching.

Training of classroom teachers and instrumental/vocal teachers and its place in the conservatoires

Presentations by Franz Niermann (Vice-president European Association of Music in Schools - EAS) and Gerd Eicker (Vice-president European Music School Union - EMU). Chair: Sven Landh (University of Örebro)

Franz Niermann explained that the (classroom) music teacher is expected to fulfil many roles:

- musician: performing a great variety of music, and artistic experience;
- source of information: being knowledgeable in music;
- mediator, role model, representative of values, educator;
- entertainer, communication expert, conflict manager, social worker;
- organiser, manager, evaluator – and many more.

The training institution should prepare him/her for this. Music teacher training has to be professionalized. This would also lead to a better recognition of the music teacher and avoid music performers becoming teachers because of lack of success. The professionalization should be

based on three pillars, which are interconnected: musical practice, musicology, and music pedagogy.

A more practice-based approach to training music teachers is called for: 'insight out of experience' instead of a separate pedagogy training. This has several advantages:

- Pedagogy is no longer a secondary subject ('add-on').
- There is a direct relation to the personal way of music learning of the student.
- Lifelong learning takes place from the start.
- The qualities of the master-apprenticeship are challenged in this complex world.

The instrumental/vocal teacher is also facing new challenges as a result of changing target groups and shifting roles for the music schools as cultural centres in the community. A survey of the pedagogical training of instrumental/vocal music schoolteachers in Europe by the European Union of Music Schools yielded widely differing results with regard to the intensity with which prospective teachers were being prepared and trained. The demand for practice-oriented training is always at the forefront of any discussion on the future of music teacher training. For that we need to be aware of what that practice entails.

Music schools have accomplished a transformation from narrowly structured, starkly regulated places of music training to open municipal facilities where children, young people and adults can develop their musical talents and aspirations as they see fit. They also became cultural focus points in many municipalities. As a result, new ways of teaching need to be developed. Meeting this cultural education standard requires specially qualified teachers:

- capable of addressing young children as well as their parents;
- capable of handling the pupil's musical aspirations, ideas and experiences;
- capable of directly groups playing different instruments, and composing arrangements for these groups;

This increasingly expected and necessary flexibility inevitably leads to a further requirement: multiple qualifications. The conservatoire's task will be to provide the student with the artistic skills but also to incorporate the reality of the world of music.

Discussion

- How are music teachers going to meet the expectations and fulfil all these different roles? It seems very demanding to construct a curriculum to can reach these aims.

Cooperation with youth music and community music organisations

Sean Gregory (Guildhall School of Music and Drama) and Dag Franzén (Jeunesse Musicales International). Chair: Christina Coker (Youth Music UK)

Sean Gregory presented the CONNECT programme of the Guildhall School of Music and Drama, in which collaborative ensembles are formed in the community around the School. The main aim for creating CONNECT was to have long-lasting connections with the outside world to have an ongoing process. The main principles of CONNECT are:

- contact between conservatoire and the outside world;
- establishing of new ensembles;
- music is created by the ensembles themselves with a variety of instruments;
- attention is paid to young people's interests and identities.

CONNECT is closely linked to the Professional Development department of Guildhall which covers skills and knowledge that students need in their professional life, away from their instrument. The programmes (they are part of the curriculum) pay attention to the portfolio career of the musician where he/she has many roles to fulfil. Many students, particularly at the start, did not see the sense of the programme until they entered professional life and they found that they had indeed acquired some useful skills.

About 50% of the conservatoires present at the workshop were also involved with organisations in the surrounding community. It appears to be a great challenge to marry this 'outreach work' with the other activities of the conservatoire.

Dag Franzén presented the project ExtTEND by Jeunnesses Musicales. (For more information, see www.jmi.net.) The leading question of ExtTEND was: "Are we really giving young people the possibility to develop through music?" The project comprised 5 workshops, 2 conferences, a website and research.

The research was carried out in 27 countries in the EU, new member states and EFTA. The outcomes of the research show a.o. that the greater part (56%) of young people and young musicians believe they can not make a living just by performing music and only 9% believe they can find employment adequate to their qualification. There is great dissatisfaction with music education in secondary education; almost all respondents feel that music education in secondary education is not adequate. Mobility issues vary: in Eastern Europe the visa problem is predominant, whereas in the EU financial problems and geographical distance are the main reasons for lack of mobility among young musicians.

The fact that so many young people believe they will not be able to make a living by performing music confirms the underlying principles of the Professional Development department that a musician's career consists of a combination of various roles, not just performing.

The following conclusions also came out of the workshop:

- Non-formal music education often covers what the formal sector does not (e.g. choir conducting); they are complementary.
- In a changing world we should pay respect to the needs of young people.
- Funding situations do not always allow for intensive contacts with the community.

Teaching modes in music education I: One-to-one teaching revisited?

Helena Gaunt (Guildhall School of Music and Drama) and Nico Smit (Royal Conservatoire). Chair: Michael Uhde (Musikhochschule Karlsruhe)

Helena Gaunt (Guildhall School of Music and Drama) aims to compare/map out perceptions of one-to-one teaching relationships in a number of areas, such as: skills and knowledge, common aims in teaching, dependency, expectations of the relationship, dysfunctional relationships, ethical boundaries, power, relating to a wider context, monitoring learning, group learning, and support. There is no judgement value in this research (i.e. there is no good or bad) but the research aims to open the door of one-to-one teaching, break its isolation and challenge the feeling that it is the only available option for teaching instrumental or vocal music. In the research project about twenty teachers from Guildhall receive feedback on their teaching and look at each other's teaching practice. The core of the project is autonomous learning through group relationships. Helena is organising a conference about this subject, it is scheduled to take place in 2006.

Nico Smit (Royal Conservatoire The Hague) aims to develop new education models: if everything in the world around us changes, why not the way we teach music? This is one of the main reasons for taking a closer, more critical look at the way we teach at conservatoires, in particular one-to-one teaching. How to teach is closely linked to what to teach: multidisciplinary work, cultural diversity, new technologies, etc. In Nico's research programme, teachers of the Royal Conservatoire in The Hague are looking into each other's practices, and the practice of students at home is monitored through video and interviews. A number of departments have been involved so far, starting with the vocal department since they were already open to change and innovation. A number of programmes were developed out of the research and in close collaboration with the teachers.

The studies of Helena and Nico have a number of things in common:

- Communal ownership of the research and its outcomes: teachers are involved in the questions that are raised, the path to finding the answers, and implementation of new developments.
- Research comes from a practical point of view, and feeds right back into that practice.
- Traditional ways of teaching are considered as one of several available options for effective teaching of instruments, voice, and other music skills and knowledge.
- Shifts in perceptions and practice are the result of a peer review process. It is not imposed on the teachers from higher up in the organisation.

Teaching modes in music education II: the use of new technologies in music education

Harmos, the new eLearning project of the Fundación Albéniz and the Sound Drawings initiative of the Conservatorio Superior de Musica "E. Martínez Torner" in Oviedo

The HARMOS project involves the development of an advanced technological system (MAGISTER MUSICAE) where film footage of master classes can be viewed on-line and used for educational purposes.

The Fundación Albéniz, with activities in Madrid and Santander, is a private cultural institution created in 1987, dedicated to the promotion of music and culture through educational, investigation and promotional programmes. Since a decade ago, the Albéniz Foundation took advantage of the technological revolution and contributed to make knowledge universal and exportable through the elaboration of technological models. The first activity was the preservation of the paper patrimony as the Foundation was charged with the custody of important archives as Federico Mompou, Arthur Rubinstein, Isaac Albeniz or Luis Galve. The next step was to utilize audiovisual means as a format. This effort sprang from the concern of the President, Paloma O'Shea, when faced with the problem of losing the teachings of exceptional maestros of the Reina Sofia School such as Alfredo Kraus or Yehudi Menuhin. This concern to preserve the patrimony and having available digital video tools as an ideal means to do it, a computer platform has been created with the financial support of the Ministry of Science and Technology. At the same time, an audiovisual producing company specialized in digital formats has been initiated. The result of this tenacious investigation has been the development of the Virtual School of Music, an extraordinary pedagogical resource which places at the disposal of everybody throughout the world the teachings and explanations of the most outstanding music maestros.

For the European and world-wide promotion of the Virtual School of Music, the Fundación Albéniz has developed the HARMOS project, an ambitious project aims to reuse information produced by public education institutions in the area of Cultural Heritage, by creating a digital collection in a multilingual format and making it available online together with other services. HARMOS will also create new business models to exploit the final eContent.

The project will concentrate mainly on music heritage and popular music in the context of eLearning, with the participation of highly recognized European music schools/national conservatoires, who will not only represent the final users, but will also provide the content to be used for the purpose of the project. The end product will be usable in both formal and non-formal settings of music education.

The workshop on organology was a demonstration of a new approach to using organology as a teaching support tool for instrumental training. The current method of imitation is not always effective due to lack of a universal language as a point of reference between students and teachers. By making the sounds of the instrument visible by means of on-screen display through technological devices, it is possible to – in a way – unify terms such as open sound, flat sound, projection, etc. The terms will then be subjective but based on factual material as well.